



HUMAN(E) TECH DESIGN STUDIOS

BROKENNESS/REPAIR: ARCHIVE FOR A MENDED FUTURE

WITH HOST PURDOM LINDBLAD

The Studio will begin momentarily.

ASU Lincoln Center
for Applied Ethics
Arizona State University





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BROKENNESS/REPAIR: ARCHIVE FOR A MENDED FUTURE

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ASU Lincoln Center
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Host

- Muse
- Provocateur
- Content expert
- Sets the stage
- Floats in breakout groups
- Synthesizes
- Changes each studio



Facilitator

- Logistics
- Transition
- Process managers
- Honor covenant of the agenda
- Record insights
- Introduce movements
- Largely in background



Human

- Conversationalists
- Explorers
- Creators
- Speak during movements

LINCOLN CENTER FACILITATORS

EMBRACE UNCERTAINTY

HUMANE TECHNOLOGY

ACTIVATE

RAISE EVERY VOICE

ETHICAL INNOVATION

CO-CREATE

BE REAL

CREATIVE IMAGINATION

PARTICIPATE

LISTEN DEEPLY

NOT ABOUT US WITHOUT US

PLAY



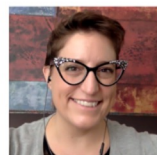
Elizabeth Langland,
Director



Gaymon Bennet,
Associate Director



Tamara Christensen,
UDI Design Expert



Erica O'Neil,
Research



Sean Kenney,
Education



Elizabeth Grumbach,
Digital Humanities



Victoria Vandekop,
Communications



Taylor R. Genovese,
Graduate Fellow



Max Gabriele
Graduate Fellow



Adrianna Matthews
Undergraduate Fellow

Humans in the Room.



Teddy Zmrhal



Ayanna Thompson



Dédé Tetsubayashi



Nathan Shedroff



Marcel O'Gorman



Robert Newman



Radha Mistry



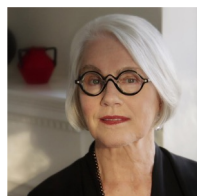
Katina Michael



Pardis Madhavi



David Kirkpatrick



**Rosemarie
Garland-Thomson**



Irasema Coronado



Christina Boyles



Ian Bogost



Sam Ashlee

Host: Purdom Lindblad



Purdom Lindblad is the **Assistant Director of Innovation and Learning** at the Maryland Institute for Technology in the Humanities, where she coordinates a growing portfolio of courses and instructional programs.

Purdom is broadly interested in the implicit and explicit effort that digital humanities can do for **social, cultural, and environmental justice**. Applying principles from Feminist Interface Design, Purdom explores how the process of **feature development and public documentation** shape the experience of users and render the theoretical underpinnings of digital work more accessible.

Design Studio Agenda

Introduction: 10 min

Movement 1: 25 min

Movement 2: 30 min

Break: 10 min

Movement 3: 30 min

Final Thoughts: 15 min

Use 2 Thinking Modes: **Diverge** *then* **Converge**

When you are generating ideas with your group, please use these 2 distinct thinking modes, in this order.

First Diverge: get all of your ideas out *individually*.

Then Converge: review what you have, find patterns and see what is emerging then discuss and make decisions.



Diverge

- No judgement
- Go for quantity!
- “Yes, and...”
- Be bold!

Converge

- Strategic judgement
- Go for quality!
- Praise first
- Be bold!

RAISE ALL VOICES



Who is contributing?

Don't dominate the conversation, deliberately make space for quieter participants to offer insights. Discussing new ideas is exciting! Let's foster enthusiasm while bringing others along to consciously elevating other voices.

BE REAL



Own your story.

The real value of collaboration occurs when we are our authentic selves. Fellow travelers offer perspective. Perspective offers moral realism. Moral realism offers a clear-eyed view of the challenges that lie before us and the work left to do.

LISTEN DEEPLY



Hear. Absorb. Internalize.

Deep listening requires hearing and absorbing without immediately critiquing and revising. Progress takes collective wisdom. Collective wisdom takes empathy. Empathy takes really getting what others are offering—their intentions, stories, desires and vision.

EMBRACE UNCERTAINTY



Say "I don't know" or "I don't understand."

We don't always know where we're going. That can be uncomfortable, but there are no ready-made answers. Embrace uncertainty and live at the limits of understanding. We achieve collective clarification through curiosity and conversation.

PLAY!



Creativity should feel good.

Embrace the fun! Remember that play generates joy and that joy helps to animate insight. So doodle, move, and stretch. Enjoy the playlist we all created together, and let the inspiration flow.

EXERCISE IMAGINATION



Imagination stretches the limits of you.

Imagination makes the invisible visible—including who we become when we create together. Begin with openness and receptivity: what work is imagination doing in and through us? How is it changing us? What might that tell us about the value of what we're up to—or not?

Why this design studio?



BROKENNESS/REPAIR: ARCHIVE FOR A MENDED FUTURE
WITH HOST PURDOM LINDBLAD

On Repair, Archives, and Memory

“Here, then, are two radically different forces and realities.

On one hand, a fractal world, a centrifugal world, an always-almost-falling-apart world.

On the other, a world in constant process of fixing and reinvention, reconfiguring and reassembling into new combinations and new possibilities—a topic of both hope and concern.

It is a world of pain and possibility, creativity and destruction, innovation, and the worst excesses of leftover habit and power.”

-S. Jackson

Movement 1: Appraisal + Provenance

Appraisal + Provenance

“We cannot save everything, nor would we want to. Decisions have to be made about what to keep and what to discard; these decisions encode and reflect particular values, privilege and power structures—some decisions about what to be kept go against the community’s desire for privacy or restricted access to materials; this is a tension between surveillance and privacy, between visibility and erasure.”

-P. Lindblad, Archives in the Anthropocene

Toni Morrison’s re-memory: Memory and memory work as not totalizing, but always contextualized in time and space.

“What do you **not want to forget about the previous design studios, in the context of ‘reparative archives’?”**

Breakout Room 1

What do you not want to forget about the previous design studios, in the context of 'reparative archives'?

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 5 minutes converge.**
- 3. Choose a reporter.**

Breakout Room 1

- *Facilitator:* Erica O'Neil
- *Timekeeper:* Liz Grumbach
- Irasema Coronado
- Marcel O'Gorman
- Sam Ashlee

Movement 1, Breakout Group 1:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

Stories. Human experience.

Poetry.

Music playlists

Spontaneity

Geographical location

Situation in space and time

Power asymmetry

Information asymmetry: who has access to different data

Big themes across human experience: life, death, motherhood

Ocean and sunrise

Optimism and positivity

Flipping negative connotations of words/themes

The idea of misfitting: archives and what fits/doesn't

STEP 2: CONVERGE [5 minutes]

Begin to suggest themes for Big Ideas that are emerging. The notetaker will add them to the blue sticky notes below.

Human experience (stories, music, poetry, spontaneity)

Hope as a practice, optimism as a tool

Acknowledging mutual vulnerability, as prompt toward repair

Breakout Room 2

What do you not want to forget about the previous design studios, in the context of 'reparative archives'?

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 5 minutes converge.**
- 3. Choose a reporter.**

Breakout Room 2

- *Facilitator:* Elizabeth Langland
- *Timekeeper:* Max Gabriele
- Christina Boyles
- David Kirkpatrick
- Radha Mistry

Movement 1, Breakout Group 2:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

open and
challenging
dialogue

unsettling
stimulation :)

critique from
within the
Matrix

consensual;
atmosphere of
safety

encouraged to
release pre-
conceived
notions

effort to
achieve
vulnerability

how to we
retain/duplicate/d
eepen these
positives?

experience >
expertise

less
provocative in
a good way

STEP 2: CONVERGE [5 minutes]

Begin to suggest themes for Big Ideas that are emerging. The notetaker will add them to the blue sticky notes below.

experience >
expertise

vulnerability -
ethical
approach

acceptance of
one another

Breakout Room 3

What do you not want to forget about the previous design studios, in the context of 'reparative archives'?

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 5 minutes converge.**
- 3. Choose a reporter.**

Breakout Room 3

- *Facilitator:* Gaymon Bennett
- *Timekeeper:* Victoria Vandekop
- Pardis Mahdavi
- Ian Bogost
- Dédé Tetsubayashi

Movement 1, Breakout Group 3:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

Remember the humanity we have each brought into these groups

Camaraderie

Feeling of lightness, unburdened

Empathy

^Keep that at the core of our design process of tech, new tools, society

^Both relates to, and can be disconnected from tech

Felt heard in a community, not the only one going through this

"Pandemic flux"

Remember how we inhabit our bodies in different ways

STEP 2: CONVERGE [5 minutes]

Begin to suggest themes for Big Ideas that are emerging. The notetaker will add them to the blue sticky notes below.

Lightness, must keep lightness to mend or else we keep breaking

Design studios make us feel nourished, connected with others, and it's regenerative

We're thinking collaboratively about how to deal with the heaviness (of the world)

I was thrashing around in water, and DS helped me flip over and float

Being able to let go or set down those feelings/trauma to get to the lightness

^The ocean is a place, there are other humans with me, and I can float

Breakout Room 4

What do you not want to forget about the previous design studios, in the context of 'reparative archives'?

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 5 minutes converge.**
- 3. Choose a reporter.**

Breakout Room 4

- *Facilitator:* Tamara Christensen
- *Timekeeper:* Adrianna Matthews
- Ayanna Thompson
- Rosemarie Garland-Thomson
- Nathan Shedroff

Movement 1, Breakout Group 4:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

Thinking of misfits

Translating familiar experience into a virtual environment

Honesty, sharing the truth of hard times

Brief fleeting moments of seeing world through others eyes, impossible to recreate

Understanding others perspectives, seeing through others eyes, understanding their insights

Structuring of the design studio

Structure of the design studio, vividness

STEP 2: CONVERGE [5 minutes]

Begin to suggest themes for Big Ideas that are emerging. The notetaker will add them to the blue sticky notes below.

Relationship between form and content

Lives erased from the archives, recover stories

Story, evidence, truth

What's been kept and lost

Context, what we think may be in the future, changes what we decide to keep

Breakout Room 5

What do you not want to forget about the previous design studios, in the context of 'reparative archives'?

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 5 minutes converge.**
- 3. Choose a reporter.**

Breakout Room 5

- *Facilitator:* Sean Kenney
- *Timekeeper:* Tori Vandekop
- Katina Michael
- Robert Newman
- Teddy Zmrhal

Movement 1, Breakout Group 5:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

Katina's poetry
and poetic
moments

Deep
reflection and
connections

Removal from
daily
challenges

Anti linear
perspective
and evolving

We do live in a
broken world, stuck
and motivated
towards repair

Empowered
by collective
misfit

Design-how to
we design for
customization

What is
inclusion? What
is proper
inclusion?

Abnormal has
become more
normal-
empowering to
thinking creatively

What is the
new normal?

Personal voice
and
acceptance

STEP 2: CONVERGE [5 minutes]

Begin to suggest themes for Big Ideas that are emerging. The notetaker will add them to the blue sticky notes below.

Abnormal
being
normalized

Empowering of
new and
creative
personal space

Collective
spaces that
make room for
misfits

Host Remarks

Movement 2: Collection + Description

Collection + Description

“Oral Futures is about speaking into existence what you want to have happen.”

-Community Futures Lab co-director Rasheedah Phillips from her workshop “Time, Memory, and Justice in Marginalized Communities.”

“Describe something precious—a moment, a practice, an event, etc.—that you **want to preserve from the past year and a half even as much of the world rushes to restore our pre-pandemic lives.”**

Breakout Room 1

“Describe something precious—a moment, a practice, an event, etc.—that you want to preserve from the past year and a half even as much of the world rushes to restore our pre-pandemic lives.”

Breakout Room 1

- *Facilitator*: Erica O’Neil
- *Timekeeper*: Liz Grumbach
- Irasema Coronado
- Marcel O’Gorman
- Sam Ashlee

Breakout room agenda

- 1. 9 mins storytelling:**
 - a. 2-3 mins per human**
 - b. As you listen, think of moments of repair and make those connections visually on your sheet.**
- 2. 6 mins group share papers**
- 3. Choose a reporter.**

Movement 2, Breakout Group 1: **BACK OF HOUSE NOTES** **RECORD BREAKOUT ROOMS**

STORYTELLING

Loss of those
important to us,
parents

Coming of age:
gender,
sexuality,
puberty

Heteronormativ
e ways of
thinking about
hope

Lost potential

Moments of
reflection

Reconnecting
to the earth:
beekeeping

Bees:
extraction,
care, repair

National day of
truth and
reconciliation

Birth of grand
niece,
reflection on
cycle of rebirth

Connection to
hope

Childbirth

Commonalities
of underlying
human
experience

Child as a
symbol of hope

VISUALS

**Extraction,
care, repair**

**Loss of
lineage,
heritage,
potential**

**Love, Death,
Rebirth**

Cycle of rebirth

**Connection to
hope**

Breakout Room 2

“Describe something precious—a moment, a practice, an event, etc.—that you want to preserve from the past year and a half even as much of the world rushes to restore our pre-pandemic lives.”

Breakout Room 2

- *Facilitator:* Elizabeth Langland
- *Timekeeper:* Max Gabriele
- Christina Boyles
- David Kirkpatrick
- Radha Mistry

Breakout room agenda

- 1. 9 mins storytelling:**
 - a. 2-3 mins per human**
 - b. As you listen, think of moments of repair and make those connections visually on your sheet.**
- 2. 6 mins group share papers**
- 3. Choose a reporter.**

Movement 2, Breakout Group 2: **BACK OF HOUSE NOTES** **RECORD BREAKOUT ROOMS**

STORYTELLING

some connections
have actually
deepened as a
result of pandemic
and new modalities

a different
KIND of
closeness
through Zoom

fosters
relationships in
deep and
meaningful
ways

discovering ne
capacities/affor
dances
through
technology

virtual celebration
highlights the
globality/connectiv
eness of the
"global village"

ZOOM Fables!

calm and
stillness of
listening

VISUALS

repair
restore
reimagine
reconnect

"ZOOM a
godsend
during the
pandemic"

Breakout Room 3

“Describe something precious—a moment, a practice, an event, etc.—that you want to preserve from the past year and a half even as much of the world rushes to restore our pre-pandemic lives.”

Breakout Room 3

- *Facilitator:* Gaymon Bennett
- *Timekeeper:* Victoria Vandekop
- Pardis Mahdavi
- Ian Bogost
- Dédé Tetsubayashi

Breakout room agenda

- 1. 9 mins storytelling:**
 - a. 2-3 mins per human**
 - b. As you listen, think of moments of repair and make those connections visually on your sheet.**
- 2. 6 mins group share papers**
- 3. Choose a reporter.**

Movement 2, Breakout Group 3: **BACK OF HOUSE NOTES** **RECORD BREAKOUT ROOMS**

STORYTELLING

It's a pleasure
and gift to be
able to watch
my kids sleep

My kids now think
that I know them
more than their
dad (flipped
during pandemic)

Loss of father
while overseas
causes loss of
place, fear of dark

Fractal doesn't
mean broken,
it means
beauty

VISUALS

Breakout Room 4

“Describe something precious—a moment, a practice, an event, etc.—that you want to preserve from the past year and a half even as much of the world rushes to restore our pre-pandemic lives.”

Breakout Room 4

- *Facilitator:* Tamara Christensen
- *Timekeeper:* Adrianna Matthews
- Ayanna Thompson
- Rosemarie Garland-Thomson
- Nathan Shedroff

Breakout room agenda

- 1. 9 mins storytelling:**
 - a. 2-3 mins per human**
 - b. As you listen, think of moments of repair and make those connections visually on your sheet.**
- 2. 6 mins group share papers**
- 3. Choose a reporter.**

STORYTELLING

The opportunity to have lunch with daughter and newborn every Tuesday in Spring and Summer

Memories that sit inside narratives (beginning, middle, end)

A narrative recalled, meaningful only now, when looking back

New baby, maternity leave, weekly rituals

Putting the moment into a pandemic narrative, we were innocent then

Loved ones with covid, and then and then and then and then

"We will always have covid"

Goddaughter thriving, into college

Everyone is floundering when moving online aside from teenage son who thrived

Struggling to find moments of joy, hope. Remember the situation as a warning

Lack of traffic, quietness of city, calmer atmosphere

Going down to mom's once a week

Unreleased rage

Don't really want to think about joy, rage is present

Difficult to multitask, drawing, listening, listening to someone vacuuming

VISUALS

Feel like failing at the design studio (and lots of other things during the pandemic)

Tech designed to make us feel inadequate

rage

Multitasking with tech AND tangible manual tools

Fuck joy

Family connections & stories

Device graveyard

Breakout Room 5

“Describe something precious—a moment, a practice, an event, etc.—that you want to preserve from the past year and a half even as much of the world rushes to restore our pre-pandemic lives.”

Breakout Room 5

- *Facilitator:* Sean Kenney
- *Timekeeper:* Tori Vandekop
- Katina Michael
- Robert Newman
- Teddy Zmrhal

Breakout room agenda

- 1. 9 mins storytelling:**
 - a. 2-3 mins per human**
 - b. As you listen, think of moments of repair and make those connections visually on your sheet.**
- 2. 6 mins group share papers**
- 3. Choose a reporter.**

Movement 2, Breakout Group 5: **BACK OF HOUSE NOTES** **RECORD BREAKOUT ROOMS**

STORYTELLING

| | | | |
|----------------------------|--------------------------|--|-----------------------------------|
| Time of refuge to preserve | Moments of contemplation | No travel more time for reflection | Access to natural space, remember |
| Travel home | Quarantine and supplies | No personal contact but being together | Joy of being home with family |
| | | | |
| | | | |

VISUALS

| | |
|--|--|
| | |
| | |
| | |
| | |

Host Remarks

Break

Movement 3: Access

Access

“Repair is about space and function—the extension or safeguarding of capabilities in danger of decay. But it is also an inescapably timely phenomenon, bridging past and future in distinctive and sometimes surprising ways.

Repair inherits an old and layered world, making history but not in the circumstances of its choosing.

It accounts for the durability of the old, but also the appearance of the new”

-S. Jackson

“What do we need to be remembering and bringing forward to repair/mend our futures?”

Breakout Room 1

“What do we need to be remembering and bringing forward to repair/mend our futures?”

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 10 minutes design.**
- 3. Choose a reporter.**

Breakout Room 1

- *Facilitator:* Erica O’Neil
- *Timekeeper:* Liz Grumbach
- Irasema Coronado
- Marcel O’Gorman
- Sam Ashlee

Movement 3, Breakout Group 1:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

| | | | | | |
|---|--|---|--|---|---|
| Hope | Be realistic, demand the impossible | Reckoning with the past | Repairing the narrative | Representing lost potential | Sharing the stories of those who no longer can |
| BE REAL | Un-do the dominant narrative | Challenge preconceptions | How do we be honest with ourselves as a society | Settler colonialism impact | Look for the gaps in narrative |
| Asymmetrical power systems-- how they dominate, permeate | Congo conflict mineral mining-- power, money, colonial violence | Technological space allows for distance from realities of life | Alienation and overwhelming | How to speak truth to power when power imbalance is HUGE | Disengaging |
| Digital abstinence, digital sabbath | SLOW DOWN | Rituals for remembering | Space for reflection | Time to grieve, space to be | Restore vs. repair |

Movement 3, Breakout Group 1:

Oral histories, stories, family photos

Validation of other people's experiences and stories (e.g. diversity workshops, how get *needed* people in room)

Culturally responsive means of engagement, how to grow audience connection

Speculative archive of missing people: from power imbalance but also, those who refuse to help restore power imbalance, etc.

How to bridge hesitance to engage outside of culturally dominant way of thinking

Bringing STEM, engineering, non-humanists into the room. STEM hold cultural/financial capital in university

Music! Playlists for connecting emotion. Music, remembering, defining our present, future: inclusive therapy

Music as inclusive, means of communicating in common language across boundaries, experiences, ability

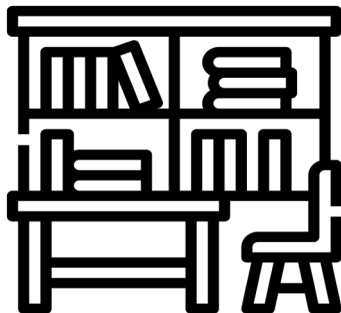
Hybrid: physical "fleshy" experiences, how to bring in-personness online, what changes?

How physical space is important for memory and remembering

Collections
(What is gathered?)

Audiences
(To/for whom?)

Speculations
(Desires for future?)



Expanding mindset, cultural competency, challenging power

How to reach those who are resistant?

Archive of missing persons in these DS workshops

Breakout Room 2

“What do we need to be remembering and bringing forward to repair/mend our futures?”

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 10 minutes design.**
- 3. Choose a reporter.**

Breakout Room 2

- *Facilitator:* Elizabeth Langland
- *Timekeeper:* Max Gabriele
- Christina Boyles
- David Kirkpatrick
- Radha Mistry

Movement 3, Breakout Group 2:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

What does "our" mean?

"our" requires radical global mindedness

"Who" is part of our community?

What affordances do "they"/"we"/"us" have

awareness of inclusion and exclusion

Start from the position of inclusion - how to include the MOST marginalized

Who is this future preferable for?

Too much agency in the hand of a few powerful individuals

Feels crappy living in someone else's dreamworld

lack of agency. future as that which we have to resign to

analog can be valuable for stress management/reduction (especially as escape from digital/virtual)

Analog is also technology

Nature is also technology (the BEST and FIRST technology)

Movement 3, Breakout Group 2:

Non-Western/(hegemonic?) approaches to thinking about the future. Other modalities of congregation, spending time, etc.

Think about consent from the outset. Identity exposure/protection, for example.

Alongside access consider the material they can access. Meaningful access. And value constitutive labor.

Consider use, accessibility, empowerment at the outset/in the design. Archives have no purpose if they can't be plumbed!

Consider permission/gatekeeping/authority.

Democratized, inclusive process of gathering _____. Exaggerate this. Over-emphasize

Agentify communities - community selects what populates the archive and the language in which the archive is kept

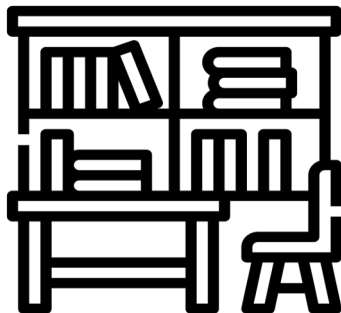
The Internet Archive as positive model. Physical AND digital. Counterpoint/alternative /additional to mainstream historical narratives

The Way Back Machine

Collections
(What is gathered?)

Audiences
(To/for whom?)

Speculations
(Desires for future?)



Breakout Room 3

“What do we need to be remembering and bringing forward to repair/mend our futures?”

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 10 minutes design.**
- 3. Choose a reporter.**

Breakout Room 3

- *Facilitator:* Gaymon Bennett
- *Timekeeper:* Victoria Vandekop
- Pardis Mahdavi
- Ian Bogost
- Dédé Tetsubayashi

Movement 3, Breakout Group 3:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

What we want to remember from past DS sessions

Channel feelings of lack of embassy, lack of control, remember how we are connected to one another

However we create our future we have to bring bits of ourselves, the parts of ourselves that feel broken we must keep them in mind as we create

Could mean a sense of accountability

In order to build a future that is more permanent that we can all be accountable for creating and ensuring access of all

Can't do anything from a selfish perspective because it would affect others

What we want to keep close in the memories of death and rebirth

Remember we are beings of creativity

Rely less on feeling and inner desires

Accountability and responsibility

We have to do that thinking that the building is from our inner feelings and desires

Bits and pieces of myself, reflected in feelings and desires

Keep in mind what's going to help us move forward from rage

The creations we put into the world or art in the sense we can share it with other people

Individuals and collectives we have to be forgiven to muster this action solely from ourselves

A sense of permanence, without that there's nothing to repair

Self-hood, this core being, ← doesn't exist

Maintenance and remedy can be difficult because of the ubiquity of temporariness

Channel rage into our work, bring this forward into the future

"Beautiful butterflies" you have to get rid of something to make it the best

Repair is fundamentally related to ownership, we need a workable, productive theory of ownership in order to repair anything

Movement 3, Breakout Group 3:

We have to think about accessibility for all, not for all who are able to easy access, think of those on the sidelines

Hard to not input own perspective, just trying to capture it

Channeling rage into what I hope is a better future, ← a tool in designing future, it's outside of myself and has to be done collaboratively

The group must want to see a diff, brighter future

An archive as a tool for repair, it's meant to do something

Politics goes into archive building, someone gets to decide what has value

Building for non-discrimination and equitable outcomes

Need to make sure we have a history of inequities, who suffered, what were the power dynamics

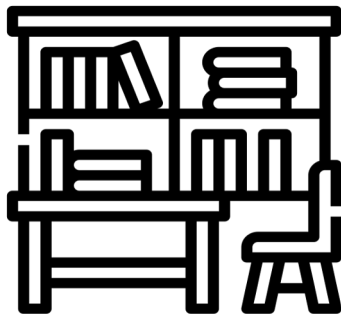
^Learn from those structures to create a future where we are learning from our mistakes

Potential to grow from previous mistakes, we need everyone to input their stories in their own ways

Collections
(What is gathered?)

Audiences
(To/for whom?)

Speculations
(Desires for future?)



We don't have one person/set of people that have one creed or knowledge, the groups and communities have to be able to design

We must have the responsibility to choose what we want to share and remember, be part of the leadership of the archive

Remember the world is out there with all this stuff in it, we have to design the care for the archive, the archive already exists (spread out)

Breakout Room 4

“What do we need to be remembering and bringing forward to repair/mend our futures?”

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 10 minutes design.**
- 3. Choose a reporter.**

Breakout Room 4

- *Facilitator:* Tamara Christensen
- *Timekeeper:* Adrianna Matthews
- Ayanna Thompson
- Rosemarie Garland-Thomson
- Nathan Shedroff

Movement 3, Breakout Group 4:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

How do we prevent the past from restraining the future we could have?

How do we know what to bring forward and what not to?

How do we embed the present context into what we're doing so it can be unpacked correctly in the future?

How to make it easily discarded so value can live on

We're too equipped to forget and break things down and carry forward the good narrative

Scale- recycling, how to communicate, give instructions to people about how to use something and disassemble it

We know this will break at some point, how do we prepare for that

Embedding disassembly instructions into something (labels, etc)

Design for disassembly

Break it open and the evidence is there

Eugenics and anti-eugenics: how to work with buildings and images that are politically contaminated

How to rehabilitate politically contaminated buildings and objects?

Historical amnesia, americans wanting to forget the violent and murderous roots

Ones person's positive is another's negative

Adaptive reuse

The digital is not energy neutral

What we are willing to forget and whose purpose it serves

Let's leave behind 70 years of macroeconomic theory

The business of business is business (leave it behind)

Movement 3, Breakout Group 4:

Isn't it the internet?

"Link rot"

Relationship between a virtual archive and actual archive (tangible) material objects are no longer as valide

Choreograph the relationship between materials and virtual

Project from Apple called Guides, investigation into how to add multiple perspectives into a body of texts

The more perspectives there are on what has been archived the more we can know it. Different views. Multiple perspectives on what is being archived

Collect everything movement

What do we lose in the evaporation of the material world?

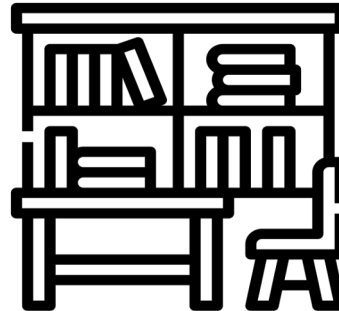
Collections
(What is gathered?)

Audiences
(To/for whom?)

Speculations
(Desires for future?)

In the structure of the archive there is room for multiple perspectives on whatever is being archived

Archive owners need to establish a structure and make easy to use tools so novices can use



Current narrative says digital world is better, less pollution, energy, money, resources saved. Not in consideration: access, who is benefitting from the digital world, what we'll lose in the evaporation of material world

Breakout Room 5

“What do we need to be remembering and bringing forward to repair/mend our futures?”

Breakout room agenda

- 1. 5 minutes diverge.**
- 2. 10 minutes design.**
- 3. Choose a reporter.**

Breakout Room 5

- *Facilitator:* Sean Kenney
- *Timekeeper:* Tori Vandekop
- Katina Michael
- Robert Newman
- Teddy Zmrhal

Movement 3, Breakout Group 5:

STEP 1: DIVERGE [5 minutes]

Each person share your response to the question above. All voices heard! The notetaker will add your responses to the sticky notes below.

Gather positive moments,
preserve glimpses
of trauma

Images,
statements,
political signs:
images of non-
cooperation

People filling
ER

Images to alter
pathway to the
future

We are human

Not to forget
others

Be inclusive and
to listen to stories
even if the stories
are foreign to us

Accept growth

Even if we are sum of
experiences we don't
have to relive them
over and over

Letting go

It's as good as
it gets

It is what it is

Tomorrow is a new
day filled with
opportunity to make
change and be
grateful to be alive

We can't always
repair what is broken,
even if put back
together not perfect

Inability to mend,
focusing on mending
the broken can be
distraction

Movement 3, Breakout Group 5:

Glimpses of trauma:
auditory, visual,
written

Broadly
representative
audience, broad
discovery

Photos from home,
digital afterlife

personal , Social
media archives

What if everything
was captured? Who
controls this
collection?

Large amounts of
data- speculative use

Can we empower
communities by
sharing of data or
disempower some
communities?

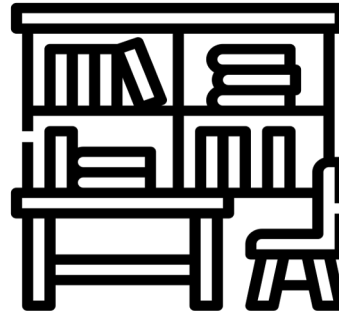
Readership/access is
important

Do we destroy or
preserve knowing
interpretation varies?

Collections
(What is
gathered?)

Audiences
(To/for
whom?)

Speculations
(Desires for
future?)



Host Remarks

Closing

“...attention to maintenance and repair may help to redirect our gaze from moments of production to moments of sustainability and the myriad forms of activity by which the shape, standing, and meaning of objects in the world is produced and sustained—a feature especially valuable in a field too often occupied with the shock of the new.”

-S. Jackson

Final Thoughts