Urban Media Archaeology: Fall 2013

NMDS 5539 / CRN 4168
Wednesdays 7:00-9:40pm
55 W 13th St, Room 403
Tech Associate: **Rory Solomon**
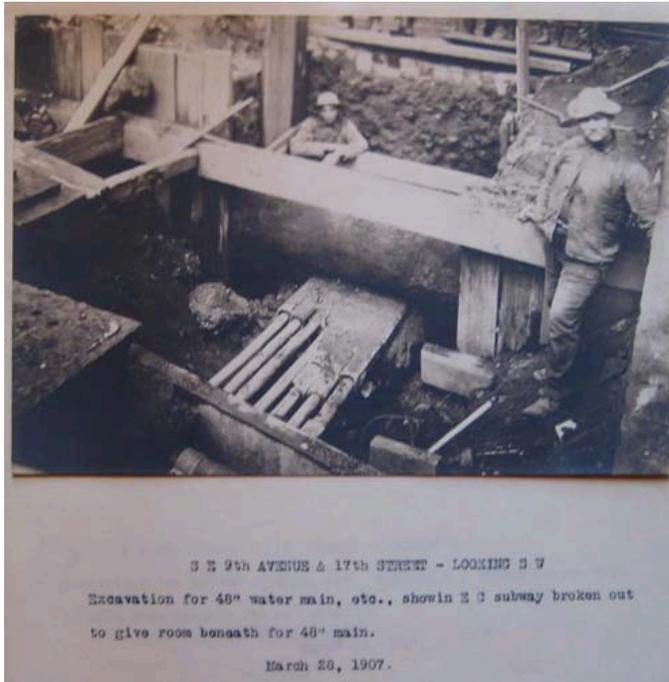solomonr@newschool.edu

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S E 9th AVENUE & 17th STREET – LOOKING S W

Excavation for 48" water main, etc., showin N C subway broken out
to give room beneath for 48" main.

March 26, 1907.

$\mathcal{T}$oday's city is layered with screens of all shapes and sizes and stitched together with a web of wireless networks, but woven into these modern media spaces are other, older urban media networks and infrastructures – many of which have laid the foundation for our newer media. This project-based course is dedicated to excavating and mapping – both theoretically and practically – the layers of mediation that have shaped urban forms and informed urban experiences through several key epochs in communication history, from the oral culture of ancient Athens to the television age. Each student, alone or in pairs, will conduct an urban media excavation – exploring, for example, how pneumatic tubes facilitated the delivery of mail in late-19th century New York, how the rise of the film industry shaped early 20th-century Los Angeles, or how television cables served as the nervous system of new mid-20th-century suburbs. Rather than presenting this work as atomized individual projects, however, everyone will plot their sites and networks, and post relevant archival media, to a collaboratively designed interactive media map. Part of the class will be devoted to designing the platform by analyzing which presentation format is best suited for effectively displaying these layers of urban mediation and exploring the synergies between individual students' projects. The class will lay historical and theoretical groundwork for examining media and the urban environment, and also introduce students to the fields of media archaeology and the digital humanities. While students will participate in the creation of interactive media maps, this hybrid course will have a strong theory component.

COURSE MATERIALS

All readings will be posted as pdfs to the class website: **http://www.wordsinspace.net/urban-media-archaeology/2013-fall/**. You'll be prompted to enter the **user name _____** and **password _____**.

YOUR CONTRIBUTIONS

Overview	Process Blogs	20%
	Map Critique/Creation	20%
	Mapping Project	
	Individual Project Proposal	10%
	Individual Research Dossier + Draft Map	20%
	Final Map	30%

Attendance and
Participation

We need everyone to show up regularly, on time, and prepared to ensure that we have sufficient time for discussion and that everyone is contributing meaningfully to the class mapping project. You will be permitted **two excused absences** ("excused" means that you must have contacted me *prior* to class to inform me of your absence) for the semester. Additional excused absences – and any unexcused absences – will negatively affect your grade. **More than three absences**, excused or unexcused, will result in failure of the course; if you anticipate needing to miss several classes, you are advised to drop the course. A pattern of late arrivals is likewise detrimental.

I do not require you to complete weekly reading responses, simply because your work on the individual and group projects should keep you plenty busy. That said, I still do *encourage* you to take time before class to **annotate the weekly readings, abstract them, and reflect** on how they contribute to your understanding of the overarching themes of the course and to your own research and making process.

Process Blogs

We'll be thoroughly and publicly documenting our process — the break-throughs, the triumphs, the frustrations, the dead-ends. This documentation is in keeping with the Digital Humanities' mission to promote transparency – not only for the benefit of our collaborators in this class, but also in an attempt to welcome other publics into the scholarly process. Our class will be helping to develop, in collaboration with Parsons designers and several other urban-themed classes and projects around the university, a new mapping tool, the Urban Research Toolkit; we intend for this map to serve as a platform for future urban-related faculty and student work at The New School. Therefore, we need to think of our work as laying a foundation. In our project documentation we can not only explain how we've developed the tool throughout the fall semester, but also make recommendations for those who come after us, encourage others to conduct new research on specific topics that will bridge existing student projects; direct our successors to promising collections we found in local archives, but just didn't have the time to review; make recommendations for future tech developers to add new features to the platform so that it's better able to accommodate the methods we want to employ; etc.

Each student will contribute to our collective "process blog." If you already have your own blog, you're welcome to post your UMA work to your own blog, but *we'll need to work out how to aggregate all relevant external blog posts to our central UMA blog* (you'll need to take the initiative early in the semester to make this happen). All other students are welcome to post directly to the UMA blog.

If you have an epiphany, if you stumble upon an amazing special collection or interview subject, if you find yourself questioning your topic selection or your mapping techniques, if you have a cartographic break-through, if you hit a brick wall – if anything significant happens that you think offers an occasion for "critical self-consciousness" (Johanna Drucker 2004) or an opportunity to "illuminate the shadowy process of critical thinking, encouraging readers not only to digest finished works, but also to learn from and evaluate the mechanisms of their creation" (Avi Santo and Christopher Lucas 2009) – blog it, please. Each student will be expected to post regularly – **at least five times throughout the semester**, starting from the date your submit your project proposal, **and at least once every three weeks**. **One substantial final post should reflect on your finished semester project** (see further instructions under "Final Map," below).

Your posts should be **substantial** (**200-300 words**) and, if appropriate, should include relevant media. Make sure to keep the tone professional – not *con*fessional. Please make sure, too, to **address the relevance of the class readings and in-class discussions and activities**, where applicable. Your blog contributions are worth **20% of your final grade**.

**Map Critique
And Creation**

Because our final project will be an interactive map, we'll dedicate some time in most of our classes to presenting and critiquing several (canonical/ exemplary/ experimental/ overwrought/ elegant/ etc.) maps in a variety of formats, to see what they do right and wrong, what they illuminate and obfuscate, how they integrate form and content effectively and poorly, and what lessons we can take away from them and apply, or avoid, in our own projects.

On the course website we'll maintain an "atlas" of relevant mapping projects, from which you can choose one project to critique. You're also welcome to propose additions to the collection. You're encouraged to **choose a map that both pertains to the critical issues raised in the week's readings and raises practical questions** that we'll need to address as we create our own map(s). Please consult with the other presenters for the week to work out who's chosen which projects.

Your **ten-minute presentation** should consist of two parts: (1) a critique and (2) a critical-creative application *prototype*. The **critique** should focus on a single mapping project and should address some of these issues. As the weeks progress, and as we explore more and more mapping projects and hone our methods for critical evaluation, we'll generate a list of "best practices" or an **evaluation rubric** (see this) with which we can critique and refine our *own* project at the end of the semester. Your **application** is a critical-creative attempt to apply to your *own* research project the same effective and/or ineffective techniques used in the map you've critiqued. You might choose to exaggerate the failures of that map by creating a parody – or you might choose to blend in helpful features from some of the other maps in the atlas in order to generate mapping techniques that might aid in your own work. Be sure to identify what projects inspired you and why, and how and where we can see those projects' influence in *your* map. Your application can take virtually any form and format – from a quilted map to a hand-dissected map to an audio map. Keep in mind that this is only a *prototype* – a rough sketch, a maquette, a "napkin drawing"; we're more concerned in this context with the ideas behind your project than with your execution.

Before class begins, **post your 600- to 900-word text** – which should encompass both your critique and the explanation of your application exercise – along with documentation of your application, **to our class blog**. In class, you'll have **10 to 12 minutes** for your presentation; please save five of those minutes for discussion. And please be sure to have presentation media loaded/booted/hung/distributed before class begins so we can start on time. Your review is worth **20% of your final grade**.

**Individual Project
Proposals**

Everyone will be responsible for completing an individual research/production project — but you should frame and execute your project in light of how it might eventually "speak to" the others. We're building a *group map*, not a platform hosting 15 atomized mapping projects. In the end, we're looking for synergies, for convergences and divergences, between the projects; for projects to form into thematic clusters; and for a "larger story" that the collective class project can tell. You'll also need to choose and frame your project in lights of how it will lend itself to presentation not in a traditional typewritten text, but in a multimodal, online, *spatial* format. Ask yourself: what kind of arguments can an interactive map help me make, that I couldn't make in another format?

You should begin thinking about potential topics early in the semester. You're welcome to explore project ideas on the UMA website or in conversation with me and your classmates. Before our class on **October 2** I'd like for you to submit **via Google Drive** a **formal 600- to 900-word project proposal** (you'll then post your revised proposal to our **course blog**). This proposal must include (1) a topic description, problem statement, or research question; (2) a discussion of your topic's relevance, significance, and/or timeliness (in other words, why is it worth studying, and why now?); (3) a discussion of why your project lends itself to *spatial* argumentation (i.e., why *map* it?); (4) a tentative bibliography containing at least ten sources, half of which must be scholarly sources; and (5) types and formats of media or

artifacts you anticipate gathering or creating and posting to URT. You'll be expected to deliver a **short, informal presentation** in class on the day your proposal is due. You'll have an opportunity to revise and resubmit the proposal if necessary. Your proposal is worth **10% of your final grade**.

Individual Research Dossier & Draft Map

Don't think of these two components as separate responsibilities. Instead, consider the dossier the collection of secondary and primary research material from which you've drawn, and will continue to draw, to construct your map.

Your dossier is essentially your "multimodal" notebook or research database; it evidences all the "behind-the-scenes" work you've done that either has or hasn't manifested itself on your map. The dossier could contain abstracts of relevant secondary sources you've read/viewed/listened to; scans of original documents you've discovered; clips of relevant photos, videos, audio recordings, etc., you've either collected or created; etc. Ideally, you will have been maintaining your dossier throughout your research process. You should be thoroughly **citing and annotating** all your material. And you should be experimenting with various **organizational schemes** (thematic, formal, chronological, etc. – whichever schemes make most sense for your particular project and advance the "spatial argument" [you think] you want to make on the map).

What you share with me needn't be comprehensive; you can choose a representative sample of material that demonstrates the breadth of your research and that illustrates the emerging themes in your critical understanding of your research topics. **It's up to you to determine, depending upon the types of material you've been collecting and what system you've been using to collect it, how to best share this dossier with me**. If you collect hard-copy folders, bring a sampling of those. If you have everything on your hard drive, bring your laptop or a flash drive we can plug into my computer. When we meet, you can give me a "tour" of a sampling of your raw material, and we'll try to devise a strategy for you to make editorial decisions for your map.

I've also asked you to share a "**draft map**"; I just want to see your preliminary ideas for how you'll turn all that raw stuff into something spatially representable. Your draft could take the form of a concept map, a sketch, or, if you're meeting me *after* you've already completed your paper prototype, we can simply talk about what you gathered from that process.

We'll be **meeting to talk about your dossiers in-person**. You should be prepared to (1) briefly summarize and critically reflect on what you've discovered through your research – in particular, how your research topic(s) pertain to the themes of our class – and how you've sifted through and organized your research material; and (2) how that research informed the cartographic arguments you'll be making. You'll be signing up for 20-minute meetings during the **week of November 13**. The dossier and map are worth **20% of your final grade**. There's no need to fret about any of this; it's meant to be a review of your *preliminary* work. But I should see, by this stage of the game, that you've done some serious work — even if you're still not exactly sure where you'll end up!

Final Map

Throughout the semester we'll be working individually – or, if appropriate, in pairs or small groups – on historical media maps. Yet we hope that as we learn more about one another's projects, and as we add more material to URT, patterns will start to emerge, and opportunities for synergy will present themselves. If all goes well, we'll form "clusters" based on shared topical (e.g., locations of mass entertainment, telecommunications infrastructures, paper-based media networks, sites of public gathering and protest), geographic (e.g., various media networks' histories in the East Village or the Bronx, the mediation of Times Square) or theoretical (e.g., uneven distribution of media resources, alternative media and grassroots politics, the "remediation" of communication infrastructures) interests. We'll then work collectively to link together our individual projects, to explain their convergences and divergences, to *tell* the "larger story" of New York's media history that our individual maps, considered altogether, *show*. Again, we'll need to consider what *kinds of arguments* a map

platform allows us to make, and what *modes of argumentation* would best serve our purposes. How can we use the map's form and functions to support our intellectual "content"?

Your final map will be **presented in our last class on December 16**. All students are expected to be present and to participate. I will provide more details on the final presentation as the end of the semester draws near. The final map is worth **30% of your final grade**.

In addition, by **December 18**, at 5pm, you are expected to submit, one final 300- to 600-word process blog, which is to serve as a **final self-assessment**. If you're uncomfortable posting this self-assessment on the blog, you can alternatively submit it via Google Drive. You should assess your own and the class-at-large's success in meeting our evaluative criteria, discuss your work process, and, if applicable, address the contributions of classmates with whom you worked closely. This final assessment is an essential part of your process-blogging.

Submitting Work Via Google Drive

Please give all your assignments a **filename** that helps me identify *you* and *the assignment* (e.g., **Mattern_ProjectProposal**.doc).

I'll email you with summary comments, and when necessary, I'll provide editorial and margin comments on the document itself. Depending upon your level of comfort with Google and "the cloud," you could either (1) create your work *as* a Google Doc, in which case I'll simply use GD's own commenting features; or (2) upload your work as a Word doc and *not* convert it to a Google Doc, in which case I'll add comments via Word's "track changes" and email your edited work back to you.

To share your work with me, simply click the **"share" button** in the top-right corner of Google Docs. Make sure the "sharing settings" are set to "Private," so "only people explicitly granted permission can access," and under "Add People," type my email address. That's it.

Academic Dishonesty

All students are expected to familiarize themselves with the University's academic honesty policy; see "Academic Honesty" on the TNS website. Because our semester project is a collective one, any acts of academic dishonesty reflect poorly not only on the perpetrator(s), but also on the class and the instructor. Academic dishonesty will result in automatic failure of the course.

Late Work

All assignment deadlines are listed on the syllabus. Because we are working collaboratively this semester, it is important that we all move at the same pace. Late work will be penalized, and extensions will be granted only rarely, and only after consulting with me well in advance of the assignment deadline.

A student who has not submitted all assigned work by the end of the semester does not receive an "Incomplete" by default. "Incompletes" are assigned only in extreme circumstances, and require that the student consult with me before the end of the semester and sign a contract obligating him or her to complete all outstanding work by a date that we agree upon.

Please note that we will not discuss all assigned readings in depth in class. This does not mean it is not worth your while to read them. These texts have been chosen because of their potential utility in your projects – so even if we don't debate the reading in-class, these texts can, and should, still inform the work you're doing throughout the semester.

Week 1: August 28   **Introductions & Course Overview**
CASE STUDIES   Shawn Micallef, "Toronto's Corridor of Power" *Spacing Toronto* (October 26, 2008).
Lisa Parks, "Earth Browsing: Satellite Images, Global Events and Visual Literacy" O'Reilly Where 2.0 Conference (May 14, 2008) [video]
Michael Chen, "Signal Space" *Urban Omnibus* (July 6, 2011).
Helki Frantzen & Center for Urban Pedagogy, "The Internet is Serious Business" [video]
m.ammoth blog
Brian McGrath, Mark Watkins, Akiko Hattori & Lucy Lai Wong, Manhattan Timeformations[1]

September 4   **NO CLASS: ROSH HASHANAH**

Week 2: September 11   **Tubes & Wires, Cables & Waves[2]**
FIELD TRIP   Tour of "where the Internet lives" with *Tubes* author Andrew Blum. We'll meet Andrew at **195 Broadway** at **7:15pm**, then, if time permits at the end of class, convene in a nearby bar for a debriefing. In case of inclement weather (check your email if the weather's iffy that day!), we'll reschedule for the following week.
READINGS   Kate Ascher, "Communications" *The Works: Anatomy of a City* (New York: Penguin, 2005): 122-147.
Andrew Blum, Excerpt from *Tubes: A Journey to the Center of the Internet* (New York: Ecco, 2012): 105-146.
Kazys Varnelis, "Centripetal City" *Cabinet* 17 (Spring 2004/2005): 27-33 [Yes, there's some overlap w/ Blum's piece, but Varnelis provides a nice history of the networked *form*.]
Shannon Mattern, "Infrastructural Tourism" *Places* (July 1, 2013).
Optional: Shannon Mattern, "Puffs of Air: Communicating by Vacuum" In John Knechtel, Ed., *Air* (Cambridge, MA: MIT Press, 2010): 42-56 [on pneumatic tubes]

Week 3: September 18   **Putting the *Urban* into Media Archaeology[3]**
ACTIVITY   Looking at Past Student Projects
GUESTS   Previous UMA students Brian Tyrseck ("Mapping the Deuce: The Transformation of 42nd Street") & Farah Momin ("Independent Bookstores: Past & Present") visit to discuss the front end *and* behind-the-scenes elements of their projects.
READINGS   Erkki Huhtamo & Jussi Parikka, Eds., Table of Contents and "Introduction: An Archaeology of Media Archaeology" In *Media Archaeology: Approaches, Applications, and Implications* (Los Angeles: University of California Press, 2011): 1-21.
Jussi Parikka, Interview with Garnet Hertz, "Archaeologies of Media Art" *CTheory* (April 1, 2010).
Friedrich A. Kittler, "The City Is a Medium" *New Literary History* 27:4 (1996): 717-729.
Vyjayanthi Rao, "Embracing Urbanism: The City as Archive" *New Literary History* 40:2 (Spring 2009): 371-383.
Optional: Browse through Bruno Latour & Emilie Hermant, *Paris: Invisible City* (2006).
Optional: Shannon Mattern, "Ear to the Wire: Listening to Historic Urban Infrastructures" *aModern* (Summer 2013).

Week 4: September 25	**Digital Humanities & Assessment Rubrics[4]**
READINGS	Tara McPherson, "Introduction: Media Studies and the Digital Humanities" *Cinema Journal* 48:2 (Winter 2009): 119-123.[5]
	Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffrey Schnapp, Chapter 1 and "Learning Outcomes for the Digital Humanities" In *Digital_Humanities* (Cambridge, MA: MIT Press, 2012): 3-26, 134.
	Stephen Ramsay & Geoffrey Rockwell, "Developing Things: Notes toward an Epistemology of Building in the Digital Humanities" In Matthew K. Gold, Ed., *Debates in the Digital Humanities* (Minneapolis: University of Minnesota Press, 2012): 75-84.
	Todd Presner, "HyperCities: A Case Study for the Future of Scholarly Publishing" In Jerome McGann, Andrew Stauffer, Dana Wheeles, & Michael Pickard, Eds., *Online Humanities Scholarship: The Shape of Things to Come*. Proceedings of the Mellon Foundation Online Humanities Conference (Rice University Press, 2010). [We'll test this tool in class on Oct. 10.]
	Shannon Mattern, "Evaluating Multimodal Work, Revisited" *Journal of Digital Humanities* 1:4 (Fall 2012).
IN-CLASS CRITIQUE	Group critiques of multimodal projects, TBD – likely to include examples from Vectors, Scalar, Kairos, Sensate

Week 5: October 2	**Research Approaches**
ACTIVITY	Presentations of Project Proposals
READINGS	Kellen Archives, "Introduction to Archival Research."
	Browse through Bobst Library's "Using Archives & Manuscripts" Guide [use the brown tabs near the top of the page]
	Shannon Mattern, "From Post Offices to Radiograms: Local Primary Resources on Urban Media History" *Words In Space* [blog post] (July 20, 2010).
	Shannon Mattern, "Cartographic Excess" *Words In Space* [blog post] (December 27, 2011) and "Embracing Those Gaps on the Map" *Words In Space* [blog post] (December 25, 2012) [to help frame your expectations as you go forward.]

Week 6: October 9	**Mapping Along X, Y, and Z Axes[6]**
	URT: Creating Your Subprojects
IN-CLASS CRITIQUE	HyperCities + Stanford Spatial History Project
FILM	Charles and Ray Eames, *Powers of Ten*
READINGS	James Corner, Intro, "The Agency of Mapping," "Maps and Reality" & "Mapping Operations" from "The Agency of Mapping: Speculation, Critique and Invention" In Denis Cosgrove, Ed., *Mappings* (London: Reaktion, 1999): 213-217, 221-225, 229-231.
	Jeremy W. Crampton and John Krygier, "An Introduction to Critical Cartography" *ACME: An International E-Journal for Critical Geographies* 4:1 (2006): 11-33.
	David Bodenhamer, "The Potential of the Spatial Humanities" In David J. Bodenhamer, John Corrigan and Trevor M. Harris, Eds., *The Spatial Humanities: GIS and the Future of Humanities Scholarship* (Bloomington, IN: University of Indiana Press, 2010): 14-29.
	Jeanne Haffner, "Things Visible and Invisible" *Architecture Boston* (Winter 2009): 34-41.
	Shannon Mattern, "Critiquing Maps" *Words In Space* [blog post] (August 29, 2010) [update forthcoming].
	Optional: Scan through some of my other bookmarked sites on mapping

Week 7: October 16	**Media Archaeology Cont'd** **Mapping Platforms, Politics & Aesthetics[7]**
SPECIAL EVENT	**7:00-8:30: Panel Discussion** with Jussi Parikka, Lisa Gitelman, Shannon Mattern, other(s) TBD @ Hirshon Suite, 55 W 13th St, 2nd Floor (west of the Lang Center)
READINGS	*We won't have time to discuss all of the following, but they're still well worth your time!* Jason Farman, "Mapping the Digital Empire: Google Earth and the Process of Postmodern Cartography" *New Media & Society* 12:6 (September 2010) [Focus on "The Problems of Interactivity and Agency," pp. **12-17**]. Timothy Erik Strom, "Space, Cyberspace and Interface: The Trouble with Google Maps" *m/c journal* 14:3 (2011). Section 2 ("Why Open Street Map?") of the OpenStreetMap Wiki + OpenStreetMap Emily Badger, "Mapping the Growth of OpenStreetMap" *Atlantic Cities* (March 14, 2013). Butch Lazorchak, "Inaugurating the Content Matters Interview Series: Deb Boyer from PhillyHistory.org" *The Signal: Digital Preservation* [Library of Congress Blog] (April 15, 2013). Catherine D'Ignazio, "Art and Cartography" *The Encyclopedia of Human Geography* (New York: Elsevier, 2009): 190-206.
Week 8: October 23	**URT: Spatialized Data Modeling; Plotting Points, Routes & Areas**
MAPS	Student Presentations
ACTIVITY	We'll "reverse engineer" the data models for a few web forms / platforms.
READINGS	Excerpts from Raghu Ramakrishnan and Johannes Gehrke, *Database Management Systems*, 2nd Ed. (McGraw Hill, 2003). [Remember: you're reading not to develop *expertise* -- some of this might be difficult to digest -- but to familiarize yourself with some of the key terms, and to help you begin to "think like a database."] "Data Modeling," *Wikipedia* Johanna Drucker & Bethany Nowviskie, Read Section A, [Skim B/C], Read D/E/F In "Temporal Modeling: Conceptualization and Visualization of Temporal Relations for Humanities Scholarship" Temporal Modeling Project Report, University of Virginia (probably early 2000s): 1-3, [3-11], 11-17 [This report's probably over ten years old, and it focuses on a design problem that's rather different than our own – but it models how you might think through the translation of theoretical concepts central to your *own* project into (carto)graphic design, and how to reconceive your conceptual model as a data model.] L.A. Cicero, "Deep Mapping" *Stanford University Multidisciplinary Teaching & Research* (Fall 2006). Rory Solomon, "Data Modeling and the Digital Humanities" *Urban Media Archaeology* (Fall 2012).
REQUIRED BLOG POST	Within two weeks, you **must address your data model in a process blog post**. Too many students wait until too late to think through this issue, which delays their hand-on work on the map. It's best to explore some options on the blog and seek feedback while there's still time to revise and experiment with alternatives.
Week 9: October 30	**Pecha Kucha & Conceptual Design Feedback**
PREP: PECHA KUCHA	Learn about PechaKuchas here. See also Olivia Mitchell's "Five Presentation Tips for Pecha Kucha or Ignite Presentation" *Speaking About Presenting* [blog post], and check out some videos of Ignite presentations. As you'll see, PechaKucha presentations typically involve presentations consisting of 20 slides, with 20 seconds dedicated to each. In the interest of time, we're going to limit our presentations to *12 slides* at 20 seconds each.
GUEST CRITICS	Anne Balsamo, Dean of the School of Media; Joseph Heathcott, Associate Dean for Academic Initiatives and Professor of Urban Studies; Jane Pirone, Assistant Professor of Communication Design, URT Technical Director

Week 10: November 6	**User Scenarios & Paper Prototyping**
	URT: Plotting Points, Lines & Areas
MAPS	Student Presentations
READINGS	"Use Case / User Scenario" *Fat Purple* (February 2007).
	Gerry Gaffney, "What Is a Scenario?" *Information & Design* (2000).
	Rebecca Trump, "Using Visual User Scenarios for Concept Generation" [handout] "User-Centered Design of Interactive Experiences" class, Interactive Telecommunications Program, New York University (Spring 2006).
	Shawn Medro, "Paper Prototyping" *A List Apart* [blog post] (January 23, 2007).
	Paul Andrew, "10 Effective Video Examples of Paper Prototyping" *Speckboy Design Magazine* (June 24, 2010).
PREP FOR CLASS	Think about what major arguments you hope to make through your project, or what stories you hope to tell. How could users navigate through your *finished* project (yes, this involves some projection into the future!) and come away having comprehended your argument or story, and achieved your desired user experience? Now, write or sketch two or three brief (one page *max*) user scenarios that tell the story of how different users might navigate through your project to achieve a particular goal. Finally, consider how you'd *actualize* that scenario on a paper prototype – a prototype not of the overall URT interface, but of a user's concrete interaction with *your* particular project. We'll be constructing our prototypes in class – e.g., using yarn to represent paths, scraps of paper to represent photos or other media – but if you have a particular preference for how you'd like to materially prototype your project on a paper map, you're welcome to bring your own "crafty" materials.

Week 11: November 13	**URT: Cartographic Arguments** – *Short Class This Week*
GUEST	Nicole Starosielski, Assistant Professor of Media, Culture & Communication @ NYU, will share with us how she developed a cartographic argument for her interactive map of submarine cables.
READINGS	Nicole Starosielski, "'Warning: Do Not Dig: Negotiating the Visibility of Critical Infrastructures" *Journal of Visual Culture* 11:1 (2012): 38-57.
	Nicole Starosielski, "Surfacing: A Digital Mapping of Submarine Systems" *subOptic* (2013).
	Nicole Starosieslki, "Surfacing" [interactive map]: updated link to be provided
ACTIVITY	Discussing possible cartographic arguments for your own projects
INDIVID. MTGS	Sign up for an individual 20-minute meeting to review your **research dossier and draft map.** Preparation instructions to come.

Week 12: November 20	**Networking Nodes**
MAPS	Student Presentations
	Through various group exercises (e.g., interviewing one another, "speed dating," etc.) students will explore possible connections between their own projects and their classmates'. We'll discuss what we might learn by layering or networking these projects on the map — and what modes of presentation can help us to convey these larger, multi-project arguments.

November 27	**NO CLASS: THANKSGIVING**

Week 13: December 4   **Tech Workshops as Needed and/or Independent/Group Work**
MAPS   Student Presentations

Week 14: December 11   **Independent/Group Work & Individual Consultations**

*Please note that because of the holiday schedule, our final class is on a **MONDAY**. Please keep this in mind when purchasing your plane/train/bus tickets home for the holidays!
Week 15: December 16   **Final Map Presentations**

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[1] Janet Abrams, "Clickn'n'Scrapin'" In Janet Adams & Peter Hall, Eds., *Else/Where: Mapping New Cartographies of Networks and Territories* (Minneapolis: University of Minnesota Press, 2006): 112-4; Janet Abrams, "Looking for a Less Imperial Gaze" In Janet Adams & Peter Hall, Eds., *Else/Where: Mapping New Cartographies of Networks and Territories* (Minneapolis: University of Minnesota Press, 2006): 114-5.

[2] Kazys Varnelis, Ed., *The Infrastructural City: Networked Ecologies in Los Angeles* (Barcelona: Actar / LA Forum for Architecture and Urban Design, 2009).

[3] Wendy Hui Kyong Chun & Thomas Keenan, Eds., *New Media Old Media: A History and Theory Reader* (New York: Routledge, 2006); Michel Foucault, *The Archaeology of Knowledge*, Trans. A. M. Sheridan Smith (New York: Pantheon, 1972); Geert Lovink, "Archive Rumblings: Interview with Wolfgang Ernst" (February 2003); Siegfried Zielinski, *Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means* (Cambridge, MIT Press, 2006).

[4] Steve Anderson, "Regeneration: Multimedia Genres and Emerging Scholarship" [white paper] Institute for Multimedia Literacy, USC.

[5] Jussi Parikka, "Conclusions: Media Archaeology in the Digital" *Media Archaeology and the Digital* (Cambridge, UK: Polity Press, 2012) [unpublished manuscript].

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