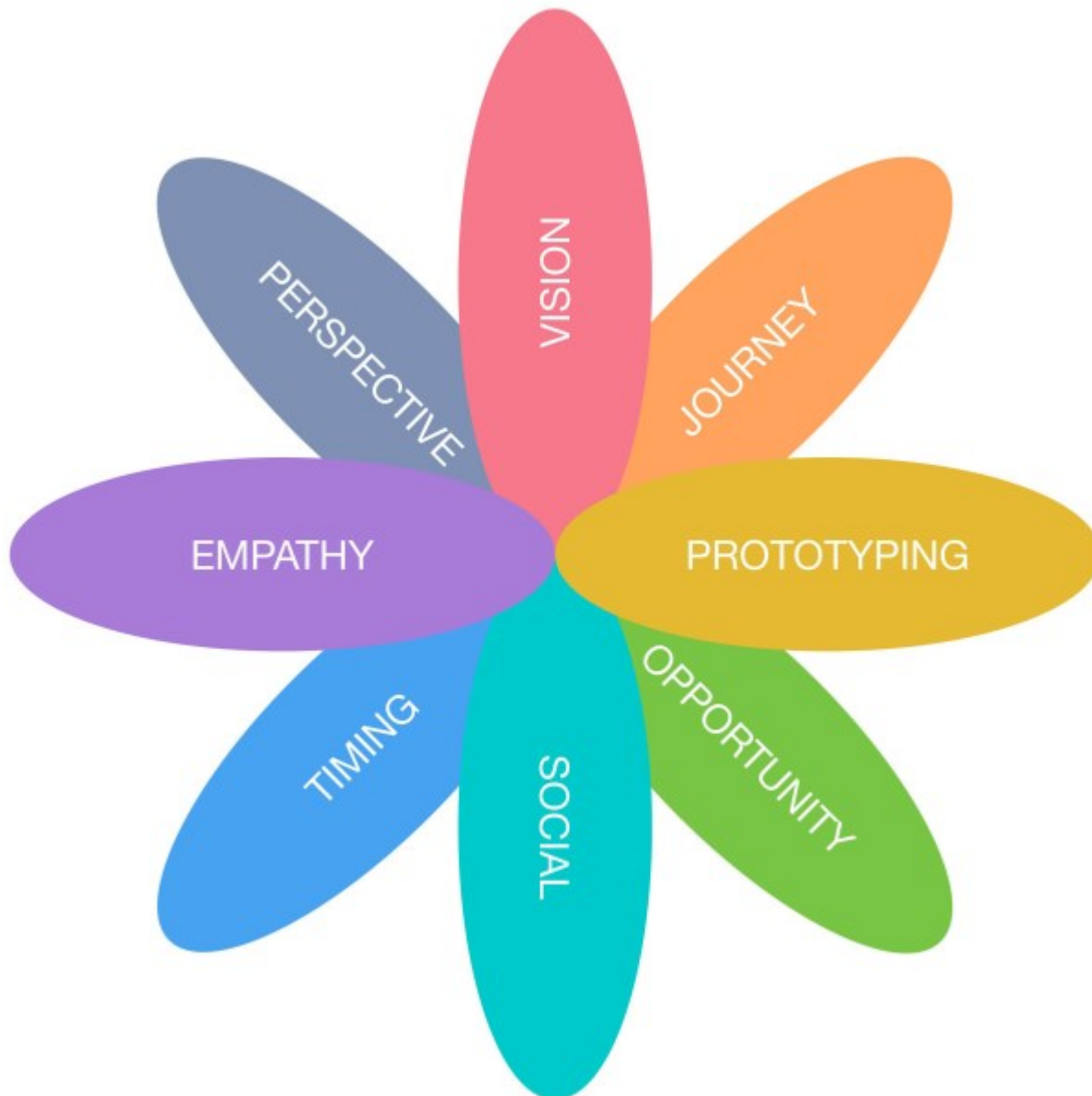


STRATEGIC FORESIGHT | DESIGN THINKING – ONLINE COURSE



Today we launched our new online class with Stanford Continuing Studies – [\[Link\]](#).

Strategic Foresight and Design Thinking

Here's how Tamara (Carleton) and I describe what we have to offer:

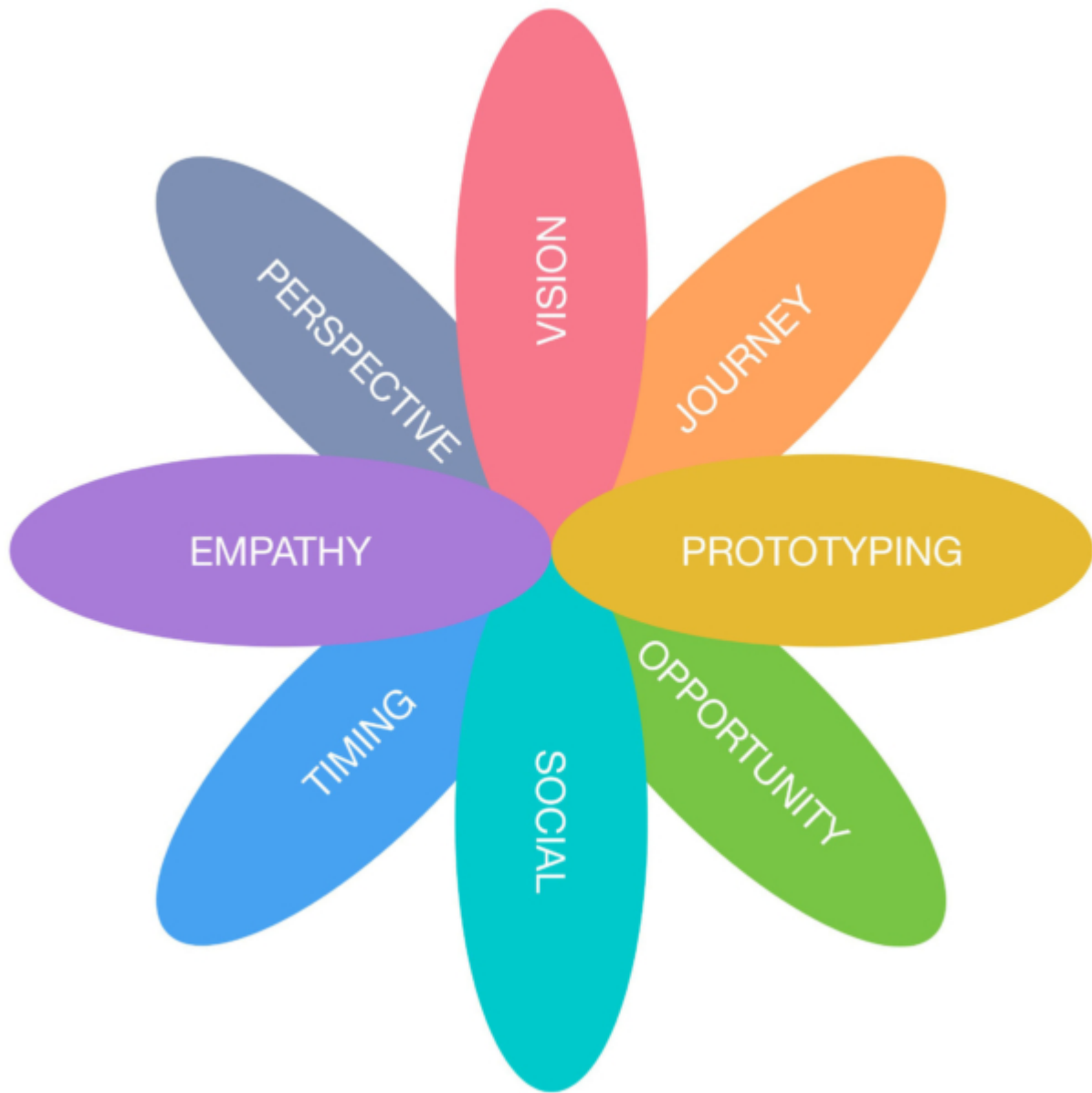
"We live in an interconnected world where the old answers don't seem to apply,

where even successful businesses need to embrace radical change, where global challenges demand collaboration and innovation on a new scale, where choices seem overwhelming. Now more than ever, we need to be flexible, nonlinear, and ready for change. And that's where design thinking and strategic foresight can make the difference.

This online course arises out of the outstanding achievements of Stanford's design community—human-centered and focused on skill sets and toolkits that anyone can adopt. The course will show how to apply design thinking and strategic foresight, and explain how they can generate innovative solutions to challenges we face in our businesses, organizations, and teams. We will answer questions like: How do we foster a lasting culture of innovation in our business or organization? How do we increase idea cross-pollination across our groups? How do we build an innovation-savvy leadership team? How do we model our competitive landscape as it reaches into the future? How do we pick the right idea to develop? How should we understand who is our future customer?

The course uses videos, readings, case studies, demonstrations, exercises, open forums with faculty, and personal feedback to explain just what design thinking and strategic foresight are, their context and significance, and how to bring both into your business, team, and organization. A unique feature of the course is the range of case studies we explore to illustrate the features of design thinking and foresight strategy. They are drawn from history, the arts, everyday life, and other cultures, as well as, of course, from current experience in businesses, private, and public organizations. The aim is to generate inspiring insight from outside-the-box viewpoints."

Here's a taste – a “context map” for the course – summarizing key components of the mindset –




UPDATE – SUMMER 2016



The book on Greece and Rome with Gary (Devore) [\[Link\]](#) is close to being done. We've chosen to offer a quite different kind of account of antiquity and we're delighted with the scope of its underlying model and perspective (archaeological and focused on the topic of membership of body politic). It's the success of our approach that has slowed things down – but this summer will see its delivery to Oxford – the textbook/trade division in New York (the book will be large format, full color, lots of maps and diagrams and pictures). For me, it's my attempt to pull together a fascination with the ancient world that began when I took up Latin and Greek as a ten year old, researches into ancient art and design, surveys of ancient urbanism in the Mediterranean and Roman north, modeling the workings of power and agency with a Marxian/Weberian twist, and now informed by a paradigm in Strategic Foresight. It's the biggest project I've undertaken.

Meanwhile, I've neglected much else, or at least I've not been writing on much else here online.



Greece and Rome: a new model of Antiquity

*Michael Shanks and Gary Devore
Oxford University Press 2017*

My chorographic fieldwork in the English/Scottish borders has continued with two trips – in February and June [Link]. Mike (Pearson) was with me in February – we're working on a new edition of our book Theatre/Archaeology.

Joining Larry Leifer in his Center for Design Research is proving to be a great base for my interest in expanding the human component of human centered design with an archaeological outlook. This is focused on the revival of a long-standing Stanford group – Foresight and Innovation [Link]. My work with Stanford Revs Program has shifted to this new home (automotive pasts, presents, futures), as has what we (with Chris Ford) are calling Urban Futures – long-term perspectives on urban dwelling and design, and, in a continuation of the mission of Stanford Humanities Lab, an affiliation with the Future Learning Lab in Norway. I was keynote at their conference in May [Link].

I'm also being approached by more and more corporations and organizations interested in how to take account of culture in their efforts to shift to the more human-centered outlook of the designer. This year so far I've worked with SAP, Severstal, Airbus, and hosted a fascinating talk by Sergey Kravchenko, VP of Boeing, a business visionary who completely got the relevance of an archaeological outlook. CityInnovate is a new partner with our Urban Futures initiative, building

on my advisory work with the Mayor and City of Rotterdam [\[Link\]](#).

I'm expecting closer connections with the Historic Vehicle Association of America to offer scope for completing my researches and writing that started with Stanford Revs Program [\[Link\]](#).

My lab at Stanford, Metamedia, now with the moniker Pragmatology [\[Link\]](#) is receiving a clear out, is refreshed with relaunched websites [\[Link\]](#), and as a home for some wonderful researchers – Anja Krieger, Anne Duray, Nolan Epstein, and Catherine Teitz.

RETURNING



The past comes back to haunt in all sorts of ways.

This is a key feature of the archaeological imagination.

It may be something like “this happened here”, or “this was the way it was, and still is”.

And, as archaeologists, as all of us do – we return, revisit, rehearse, reiterate, repeat.

This familiar phenomenon is *nostos*. It might be a sentimental nostalgia, though the etymology connects return or homecoming (Homer’s *nostos*) with *algos*, pain, and nostalgia was first used to describe the experiences, aftermath and mental affliction of mercenaries fighting away from home, what we might well now call post-traumatic stress. Hauntings can be comforting reminders or dreadful specters of things we cannot forget.

In February Mike (Pearson) and I began reviewing our book Theatre/Archaeology, returning to the conversation and collaboration of these past 25 years [Link]. In our fascination with site specificity [Link] (how site and context are never simple setting), we chose to locate our discussion and new plans in a place to which I constantly return, the English/Scottish borders, a place quite unfamiliar to Mike.

And in the connecting hybridity of theatre/archaeology (the re-articulation of fragments of the past as real-time event), returning (to) pasts (archaeology) connects with performances rehearsed, and the iterative cycles of prototyping, reworking and remaking that characterize any process of design.

Just after our trip to the borders we both joined a conference at deSingel in Antwerp “Tracing Creation” [Link] Tracing-Creation-Program concerned with what surrounds performance and theatre, or any creative act, in the way of planning, preparation, documentation, rehearsal, aftermath.

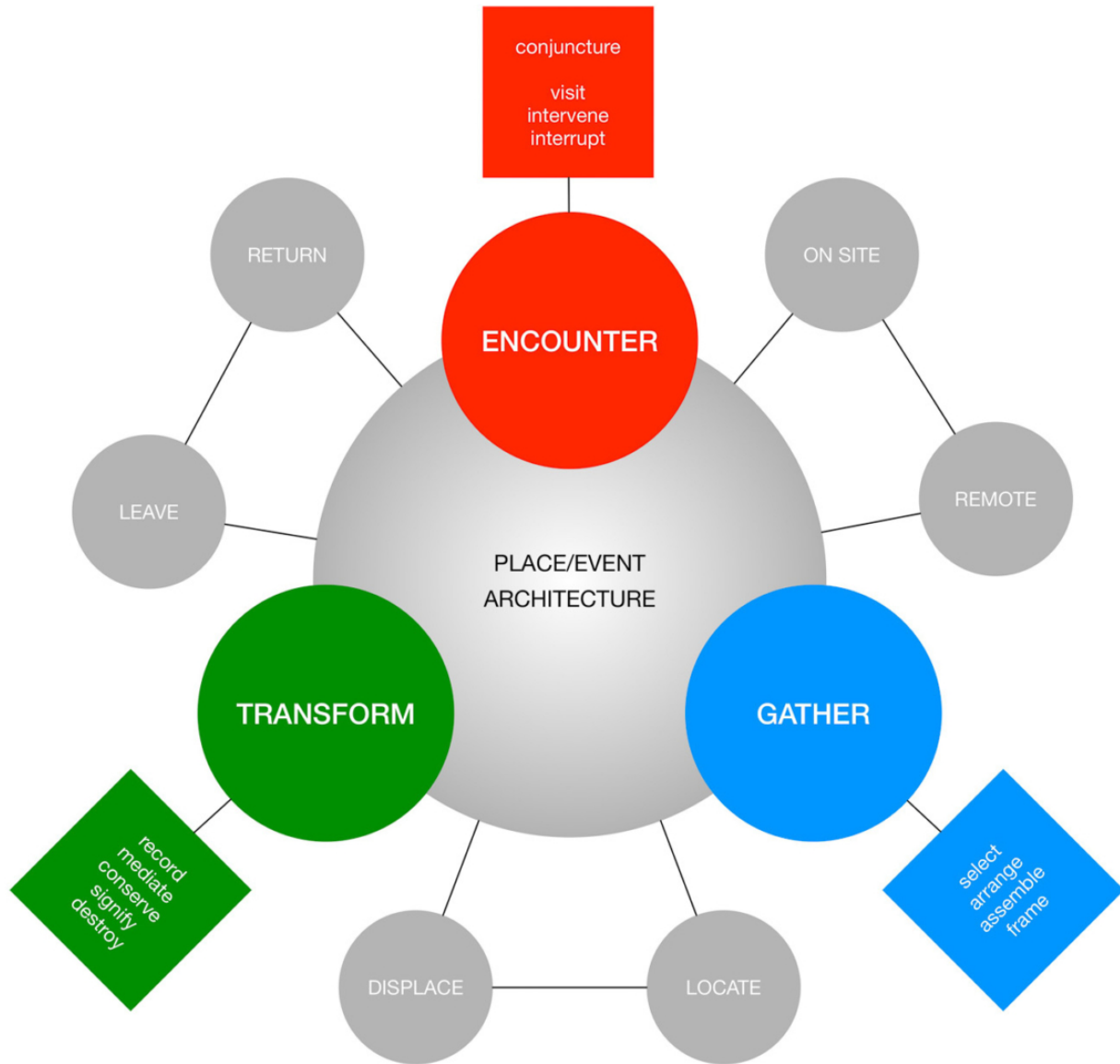
On Wednesday Tim Etchells offered a remarkable performance of “Looping Pieces” – the repeated delivery, the rehearsal in repeated takes of fragments of text, ideas, overheard conversations, cut-and-paste-excerpts from newspaper articles and web pages, drafts, quotations and other notes.



On Thursday Romeo Castellucci and the Societas Raffaello Sanzio presented a revival of their 1995 version of the Oresteia.



What holds all this together is the cultural circuit at the heart of the archaeological imagination.



FORESIGHT AND INNOVATION –

THE AUTOMOBILE



Foresight and Innovation returns to Stanford

With Stanford colleagues Bill Cockayne and Tamara Carleton, I have started to revive our research interest in Foresight and Innovation, anticipating, plotting future scenarios, as a part of the Center for Design Research. Bill pioneered this effort when we worked together in Stanford Humanities Lab with Jeffrey Schnapp and Henry Lowood.

Here's something about the future of the automobile – a hot topic as car

corporations set up research units in Silicon Valley to keep up with the transformation of automobile into robot. Futures are always about the past, and I take up that focus here, drawing upon my experiences over the last few years with the Revs Program at Stanford under an archaeological sensibility tuned to what is to become of the history of the automobile over the last century – and the debris left behind.

In an attempt to prompt reaction and reflection I have tried to be quite blunt and a little provocative.

Planning for the death of the automobile – an impending mass extinction

The automobile is evolving

In the 1970s cars still offered autonomy, the freedom of the roads. Their styling conveyed hope, aspiration, status. Cars had character, even a soul; you'd have your photo taken with what could almost be a family member, a sign for you and your times. Though it might be a chore, the automobile needed care and attention – regular service and repair trips to shop or dealer. Though industrially manufactured, you could even make the car quite your own – shop customized.

Cars are not what they were thirty years ago. Since the 1980s information technology especially has laid the foundation for the current shift to artificially intelligent mobility systems far removed from the mechanical machines of the 1970s. We have now the prospect of the robot car, autonomous, driving us carefully in the chore of the daily commute. The challenge has become – how we might rethink our relationship with such intelligent machines?

The shift from a carbon-based economy involves exploration of new fuels and powertrains, alternatives to gasoline and the internal combustion engine. Automotive design and engineering is embracing a whole range of possibilities. The use of battery powered electric motors, for example, offers quite different options for the whole look and functioning of an automobile, when the structural configuration of internal combustion engine, transmission, fuel supply, and control systems no longer holds, when motors in wheel axles mean the driver and passengers don't have to sit behind or in front of an engine – there's room for the designer to play with completely different arrangements.

Information and communications technologies are absorbing other hitherto discrete technologies and classes of artifact. The car is increasingly a computer on wheels, another mobile media device tied into global information networks. More so – the global trend towards densely populated urban dwelling will make the automobile, inasmuch as it survives in a recognizable form, another component of interconnected mobility systems facilitated through ICT technologies. How are cars to be part of these futures? We are seeing new modes of use and ownership – Uber drivers offer their cars as a shared service.

Which corporations are leading such innovations in automotive design? Not General Motors, Ford, Toyota, Volkswagen. The initiative in automotive design has shifted to corporations not typically associated with the automobile. Apple and Google have committed significant resources to automotive design. Uber offers a different model of automotive use. Tesla, while adhering to conventional automotive styling, treats the car as an information technology platform.

The Tesla still looks like a smart executive car. Cars look pretty much as they did in the 70s. But they don't have to now. It's just that radical change can upset people and disrupt markets. As the 20th century recedes in memory and becomes history, the old associations people make with the automobile will become more malleable. Designers, if they are up to it, will ask – how might we design an Uber car to be fit for easy short-term sharing? The Uber car of the future might not look like anything you've seen before, as the automobile becomes an aspect of policy and design concerned with mobility and communications in a densely populated urban world.



The friendly Google car – unlike some other robots, it won't plot the extinction of inferior humans

The slate cannot be wiped clean. The prospect of the car as an intelligent robot is bring up many old associations – stories of robots that turn against their human owners. Reframing the robot, at least in the west, as friendly and caring, is the biggest challenge facing car designers. This is a break with what we have been used to – up to now the car has been an avatar, as Chris Bangle puts it – an extension of personal identity. Though it might not be openly acknowledged, the world has become used to the automobile as the key defining artifact of the 20th century – a reference point in politics and personal life. The automotive industry remains a key component of the global economy and there's much room for expanding markets

into developing economies. So what will become of what remains of the 20th century automobile?

Proposition: the automobile of the 20th century will become the object of a new branch of the heritage industry.

We are already seeing how the history of the automobile is becoming a significant feature in automotive branding – corporations are drawing upon the history of the automobile as a means of establishing significance and cultural worth. Car corporations can be expected to devote more and more resources to branding and to connecting their cars to lifestyle in new ways as their industry changes under threat from corporations not conventionally associated with the automobile, corporations that are already in the business of designing experiences and meaningful relationships with friends and significant others, including increasingly intelligent machines.

Collecting older and classic cars remains a popular hobby in 2015. In the next 20 years it will become part of the heritage industry. There will be two main features to this transition **from hobby to heritage.**

Owners and collectors of modest characterful vehicles will find it increasingly difficult and expensive to maintain their cars. The infrastructures, the parts, fuels and lubricants, and the skills essential for repair and maintenance of older cars will diminish markedly over the next 20 years. While the internal combustion engine can be expected to play a significant part in the future of the automobile, cars will continue to become less and less accessible to their owners, in terms of maintenance and repair. The proud owner of a 1960s Pontiac will not be able to find suitable automatic transmission fluid even in the near future. Sooner than many anticipate, it will not be possible for anyone of modest means to run and maintain a car older than 20 years. This is not about a declining interest in old vehicles. This is not about a new generation who cannot appreciate the qualities of a classic car. This is simply about what happens to all artifact and cultural systems – they disappear when infrastructural costs outweigh the perceived benefits. NASA retired the space shuttle not because it was an inferior technology and couldn't do what it was supposed to do, not because it wasn't needed, but because the information technology infrastructures, specifically IBM 286 chips, the heart of the shuttles control systems, were no longer available at reasonable cost.

Some will continue to see opportunities to serve the needs of the auto enthusiast. There is a long tail of specialist suppliers of parts and supplies, accessible globally online. But don't expect to be able to have a 50s carburetor 3D printed from old engineering drawings. Sooner or later the costs of acquiring parts and supplies will outweigh the rewards to the enthusiast that come from running and maintaining most ordinary cars. This happened very quickly to analogue photography – less than a decade. While there remains a market for equipment and supplies, it is an increasingly specialized niche compared with the ubiquity of digital mobile media.

Nevertheless as the automobile evolves, acknowledgment will grow of the historical significance of the automobile to the 20th century. Some vehicles will pass into organized curation, as well-endowed collections, public and private, are consolidated and made into institutions. To become secure institutions that will survive, most of these will need state support. Limited infrastructures, in the way of parts, materials, and skills, will be made available, just as it is still possible to run, maintain and repair a 19th century steam locomotive. But the costs will rise far beyond the reach of most collectors. A great museum may be able to secure an endowment that will ensure the oil changes for a Duesenberg for the foreseeable future. Few owners of a modest 60s Mustang will be able or willing to do the same.



Heading the way of the dinosaurs

Mercedes-Benz Classic is an interesting test case in this regard. This recently

formed subsidiary of Daimler AG serves the needs, it claims, of the owner of an older Mercedes. The spare parts inventory is worth 500 million Euros. The company runs a very impressive museum and visitor center in Stuttgart. The support for classic Mercedes cars, and the company's collection of historic vehicles wheeled out for public shows, is acknowledged as a key component to the Mercedes brand. It remains to be seen whether the company will succeed in tending to the needs of the modest owner.

So the markets for old vehicles will continue to bifurcate. Vehicles deemed worthy of the heritage industry will grow significantly in value as their rarity increases and as their historical significance is more acknowledged. There will be a market for special old cars and people will invest in it. In contrast, the market for modest ordinary cars will shrink markedly, as no one will be able to run an ordinary vehicle; you'll only see them in museums, and at special events. It is only a matter of time before the cherished family car is a pile of rusting metal in the back yard.

Even though it is widely acknowledged that a car exists to be driven, this will become irrelevant to all but the few specialist institutions and very wealthy individuals. Cars older than a few years will, for the most part, cease to run. The limit case is obvious – the amalgam of moving parts that is an automobile cannot be expected to run forever. This will be exacerbated as the 20th century experience of owning and driving cars recedes in memory and into history. Can we expect the experience of driving a 1931 Bugatti to be as exhilarating in 2050 as it was a century earlier? How many will cherish the truck-like handling of a Duesenberg, however impressive it may look? What will be the purpose of driving such a vehicle in 2050, other than adherence to an abstract and museological principle of authentic performance, or as a display of affluence? Computers are a key component of everyday life today. But very few devices from even a few years back still run. How many people actually regret this? Even though it is good to be reminded of how things have changed.

People will make do with stories and accounts, supported by the presence of the artifact, albeit immobile. This is what has always happened to the past. The importance accorded to the automobile by the heritage industry will result in more examples of proxy experience of the automobile – replication, simulation, media appearances, edutainment. The evolution from hobby to heritage will see the growth

of nostalgia and narrative, and investment in the apparatuses of the heritage industry – academic research and popular accounts, national collections and tourist attractions, education and entertainment. The market for automotive heritage will grow, and it will be a competitive market seeking customers and investment.

I suggest that the challenges in the evolution of the automobile should be solely focused neither upon the impossibility of keeping old cars running, nor upon ignoring the past and designing the robotic car of the future, nor upon a heritage industry peddling the past just for profit. The challenges precisely concern **evolution** – neither extinction, nor creation *ex nihilo*, out of the genius of the designer.

The challenge and opportunity for those who care about the future of the automotive past, and we have all been touched profoundly by the automobile, is to let go in a reasoned and planned manner, attending to the realities of the inevitable shift into the heritage industry, and attending to the evolution of personal mobility. Let's not lose what should be cherished. Let's not forget the past in the quest for a brave new world.

How might this happen?

What can be done?

Build an ark.

Be selective. Make the hard decision of actually letting go. Don't be sentimental. If you own an old or classic car, consider if it is truly worthy of keeping. Sell it, if it isn't. There are still plenty of buyers who aren't so concerned with evolution and value cars just for their looks. Focus resources on a reduced inventory of worthwhile cars. Choose the stars of the future, and make sure there are representative support and character actors as well as beauties and beaus.

Give priority to documenting everything about the chosen few. When the cars don't move, this is all that will bring them back to life.

Animate, mobilize, give the stage over to a few select cases that carry rich and nuanced stories and messages. Experiment with ways of animating the whole automotive experience. It is not difficult to do; there are many precedents. A

static artifact is a dead loss.

Make alliances and consolidate disparate collections of cars, and all related automobilia. Seek institutional and state support. Promote the cause. Lobby for acknowledgement and incorporation of automotive heritage into school curricula etc. Consolidate a definitive official inventory. Support the Historic Vehicle Association of America – this is what they're doing.

Model (car) design as the reuse of history – a process of reiteration and return. Forge alliance and sponsorship with corporations, automotive and others. The history of the automobile will grow as a source of meaning and value because significance and meaning are always connected with rich stories – not pastiche and anachronism, but evolution – the past carried forward. Show with test cases and prototypes, in schools, colleges, companies, how this happens.

Create a discipline and profession. Artists know that their work gains value and significance when it becomes part of authorized debates in art history and criticism. This started as art collection turned from a private hobby into the heritage industry of the art market and into the new discipline of art history at the beginning of the 19th century. Recruit researchers, writers, academics, curators, students to develop such disciplinary apparatuses.

Be flexible. The challenge may, in the end, not actually be about saving the automobile, just as the evolution I have sketched may, at heart, be about urban dwelling, trustworthy robots, and mobile connectivity. Evolution is, after all, never about single species but ecosystems.

RUTH TRINGHAM, PERFORMANCE AND CREATIVE CONFIDENCE



Over twenty years ago I was in Paris as a Fellow of the Maison des sciences de l'homme at the Centre d'archéologie classique and the Centre Louis Gernet (Alain Schnapp, François Lissarague and colleagues), combining the connoisseurship of ancient Corinthian ceramics with my discovery of French anthropology of science and technology (Bruno Latour, Pierre Lemonnier, Michel Callon, Sander van der Leeuw, Anique Coudart).

It was there that I first met Ruth Tringham, and we've been in many of the same crosscurrents in archaeology and anthropology since: embodiment (how the material body is implicated in archaeological reconstruction), performance (mobilizing the past in the present, acknowledging performativity, how performative actions, behaviors, gestures define identity, how discourse produces the phenomena it regulates), and (digital) media (how we might represent the past-in-the-present).



Ruth Tringham, Paris 1991, with Jean-Paul Demoule and Alain Schnapp

This week at the annual meetings of the Society for American Archaeology [Link] I was in two sessions. One was about performing the past in the present. The other was a celebration of Ruth's career, her extraordinary journey through the analysis of micro wear on stone tools, household archaeology in prehistory, reimagining the past's human dimensions, storytelling – whatever might be necessary in a critical making of the past.

A few years ago Chris Witmore and I interviewed Ruth for our book with Bill Rathje

– *Archaeology in the Making* [Link]. This was one of a series of conversations with archaeologists that offered a different view of the discipline. Far from conforming to the description of methods, theories, and discoveries that feature in text books, it was clear that archaeology is much better conceived as a rather messy process of active engagement with the remains of the past, always located, site specific, sometimes deeply personal, sometimes institutional. It was gratifying that this confirmed a position I had outlined with Randy McGuire in the 90s – that archaeology, what archaeologists do, is well conceived as a craft. Back then we were drawing on the likes of William Morris’s socialism and making a stand against alienated labor, with archaeology conceived as a mode of production of the past [Link]. Our book can be read as a contribution to science studies – showing how knowledge is forged, fettled, built, engineered.

Ruth shared with us her own efforts to establish her standpoint as creative author, an archaeological agency, if you like. She’s an example to us all. What I recall vividly was how she described her encounter with John Berger and Jean Mohr’s wonderful collaboration and book *Another Way of Telling* [Link]. For, beyond the implications for the way we treat the past, our conversations in *Archaeology in the Making* showed how an orthodox narrative of what happens or is supposed to happen in archaeology can shut down possibilities, defining and rationalizing what really goes on in our archaeological experiences. Ruth and the others (including Alain Schnapp, Mary and Adrian Praetzelis) told quite different stories, retaining the richness and elaborating archaeological experiences.

What does this mean for the way we do archaeology?

Certainly we should explore the history of the discipline as a history of practices and experiences as much as a history of theories and discoveries (there’s something of a start to this in my book with Olsen, Webmoor and Witmore – *Archaeology: the Discipline of Things* [Link]). Some archaeology programs run courses in professional practice, covering research and project management. Nevertheless, management, and particularly the different ways of managing projects, are much neglected.

Beyond method and theory **we need pragmatics – critical awareness and principles of how to operate as an archaeologist.**

What does such a pragmatics look like?

I explored some aspects in my book *Experiencing the Past* [Link]. Now I am more inclined to give the answer – design thinking – [Link]

The gathering on Thursday evening was to explore the performance of the present past. Organized by Katie Chiou (UC Berkeley), Bryan Cockrell (UC Berkeley), Marguerite DeLoney (Stanford), and Di Hu (UC Berkeley), it was quite an inspiring display – experiences of “the field”, engaging with subjectivity, reenacting making (lost wax casting as chaîne opératoire), the drama of an archaeological project, alternative narrative forms, fact and fiction, parodies of archaeological work [Link]

Why performance?

Elsewhere I have connected performance and design [Link]. Here let me pull together some thoughts that came to mind as I watched the contributors to the session.

Orientation on action

– the underlying argument is that archaeology is what archaeologists do, and that our attempts to work with what remains of the past should be aimed at understanding, explaining, or simply making manifest the processes, experiences and practices (social and cultural, as well as natural processes like ruin) that resulted in the remains that have endured into the present.

Mindful of process

– the making of things, of the past-in-the-present, science in action.

Performance is a powerful concept to apply to this orientation on action and process.

Invoked are matters of

- mimetics – how to represent (the past)
- mediation – the relation of script or document to action
- reenactment – repetition or iteration so as to understand or re-present
- dramaturgy – the arrangement of plot and action
- scenography – setting, architecture, context, mise-en-scène and the articulation

of place/event

- improvisation – adapting training and skill to unscripted action
- tacit embodied knowledge and memory – habits, manners, apprenticeship, techniques of the body involved in any action or performance
- memory – as in “theatre/archaeology” – the rearticulation of fragments of the past as real time event
- performance as a third space – where experiment and trials may be attempted
- rhetoric, as the practice of discourse – involving the likes of “narratio” (narrative), dispositio (arrangement), elocutio (delivery) and tropes such as parody, satire, irony
- simulation – illusion and engagement
- presence
- co-presence – being mindful of others – collaborators, cocreators, audience
- aesthetics – think, sense, feel, evaluate – experience

What’s the key to successful pragmatics?

- Start not with abstract principles, but *in medias res* – thrown in the midst of things
- Sociality – a team that gets on with each other
- Where “in medias res” refers to “res publica” – the commons or commonwealth, what we share as community
- Above all the creative confidence to explore, play, risk, fail, and try again

It is such creative confidence that is so present in Ruth’s work.







Not seen

Annie Danis, University of California Berkeley

“Not Seen” is a sound composition of field recordings of 8 years of archaeological excavations across two continents that explores the sonic and affective dimensions of archaeological practice. Layers of recorded sound make an argument through performance for the recognition of the role of new media archaeology, not only as a form of documentation or a tool for engaging broad publics, but as a process of knowledge production in its own right. Riffing off Ingold’s recent call for an anthropology as the “education of attention” this piece is the starting point for a discussion of archaeology as the education of the senses.

Seen

Annie Malcolm

“Seen” will be movement-as-analysis, a dance presentation performance alongside Annie Danis’ “Not Seen.” Danis and I will de-, or re-construct the process of the creation of her sound sculpture. We will create a script that mimics the structure of the sound score, and I will interpret that script, making a movement vocabulary which I will perform to the sound of “Not Seen.” In this project, we are interested in the question of using form to make process transparent, and also the idea that in the ethnographic (archaeological) encounter the event has always already been missed, and any analysis is a series of second missings. The work explores the methods through which both performance and sound are used to make an argument.

Here is the session abstract –

Enriching the metaphor of archaeology as craft (Shanks and McGuire 1996), this session will embrace the role of the archaeologist as participant and performer in the process of data recovery and interpretation (Inomata and Coben 2006; Pearson and Shanks 2001). Presenters—as well as the audience—are encouraged to

'perform their data, its analysis, its interpretation' during the session. Suggestions include dramatic readings, live music, and experimental replication. Presenters should offer remarks that justify the choice of particular media for the performance. These remarks and discussions throughout the session will serve as opportunities to consider the contributions of explicit performance to the general (session-wide) and particular (presenter) craft(s) of archaeology undertaken. Furthermore, critically examining the archaeology-craft metaphor, we will question the alignment of archaeology with technology; does archaeology have its own chaîne-opératoire, and, if so, what are its stages and their attendant products? We also aim to explore whether explicit performance can facilitate a re-orientation of the discipline as more three-dimensional, advocated in the past on behalf of emotion (Tarlow 2000) and materiality (Hurcombe 2007). Finally, we will recognize the ethical implications of archaeological performance: does it reify the objectification of archaeological materials? Alternatively, does it advance the conceptualization of archaeology as imagined and archaeologists as social constructions (Matthews 2004)?

TOM MATANO ON TIMELESS DESIGN



Our Revs Program class on judging the historical significance of artifacts – cars – is in flow [\[Link\]](#)

This afternoon we were joined by Tom Matano – designer of the Mazda Miata and the RX 7 – two timeless classics.

And this was his subject –

what makes design “timeless”?

For Tom it comes down to **truth** – the artifact should be open, honest, communicate its nature, its essence, its inner self even, in relation to function and material. Good design, timeless design is about this kind of relationship with people. The artifact shouldn't confuse or obfuscate, trick or falsify.

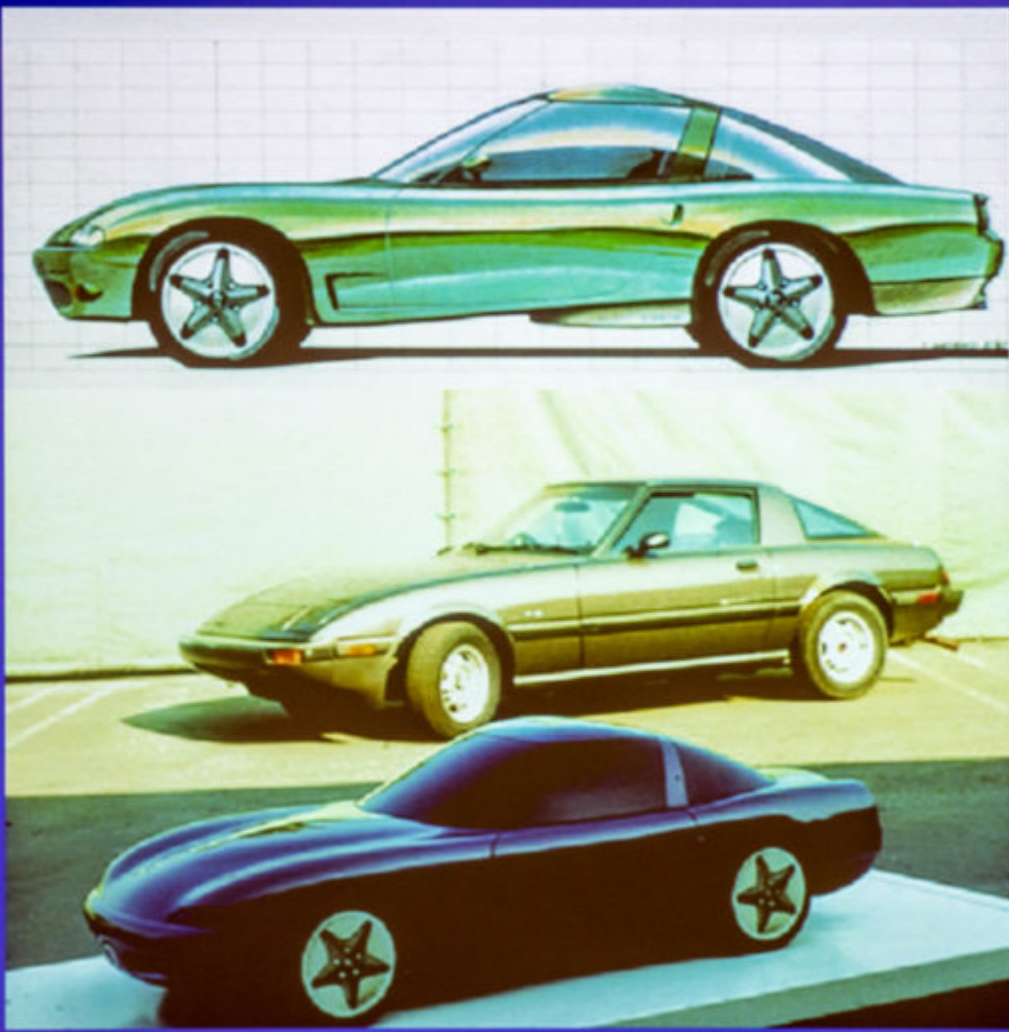
We can all think of cars that pretend to be something they're not.

Such notions have a wonderful genealogy. They take us back to a Platonic principle of elemental **essential forms** receiving expression according to different degrees of truth to concept. And to **rhetoric** and sophistry, with artifacts making statements and arguments. We are invited to judge such witnessing – is this authentic, fake, genuine? [Link]

And how does the artifact, the car, communicate such truth? Through line, balance (weight distribution), visuality, says Tom. And Tom also talked about what I would call gesture – the way an artifact asserts and makes its case – push, urgency, graceful elegance, understated restraint.

We went to look at Jon Feiber's Bugatti Type 50 – certainly a commanding presence.





1987

Timeless / Lasting Design Quality

Usefulness

Truthfulness

- Correct use of materials, technologies
- Communicates what's important

Good Proportions

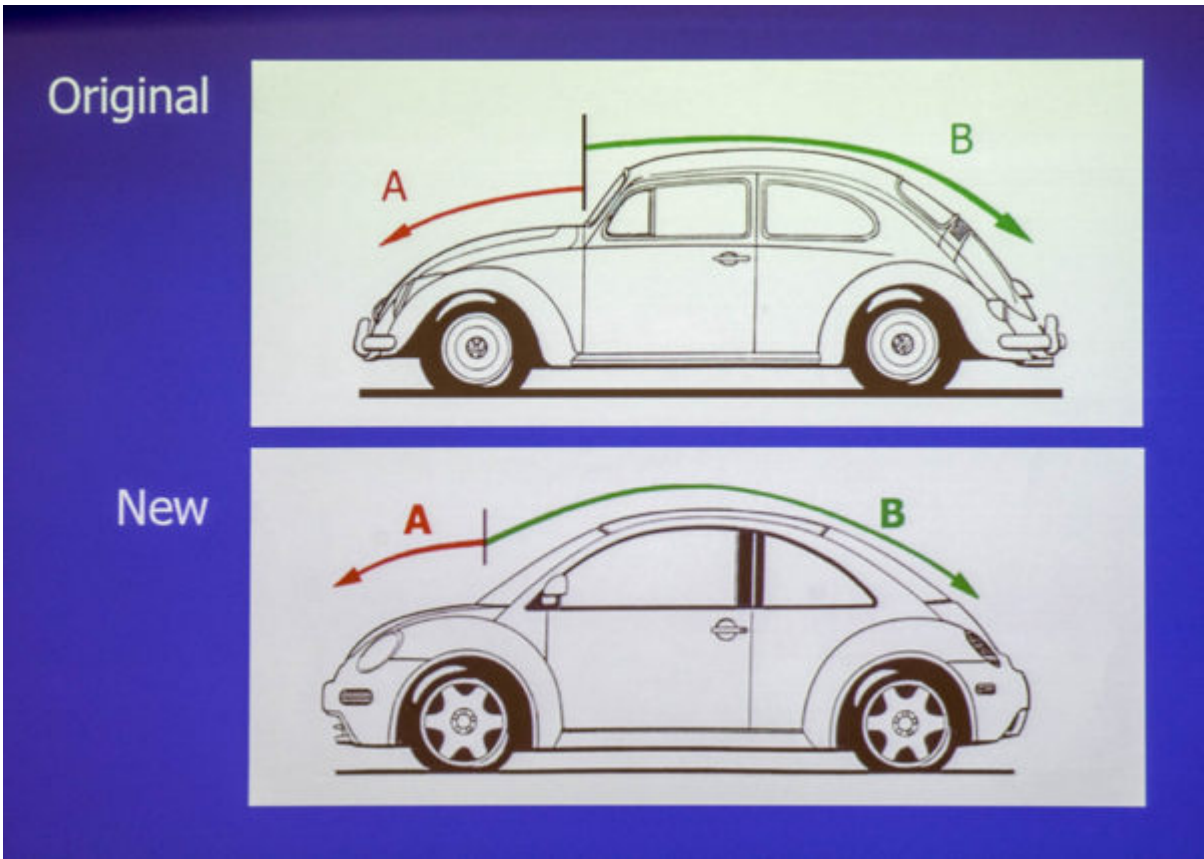
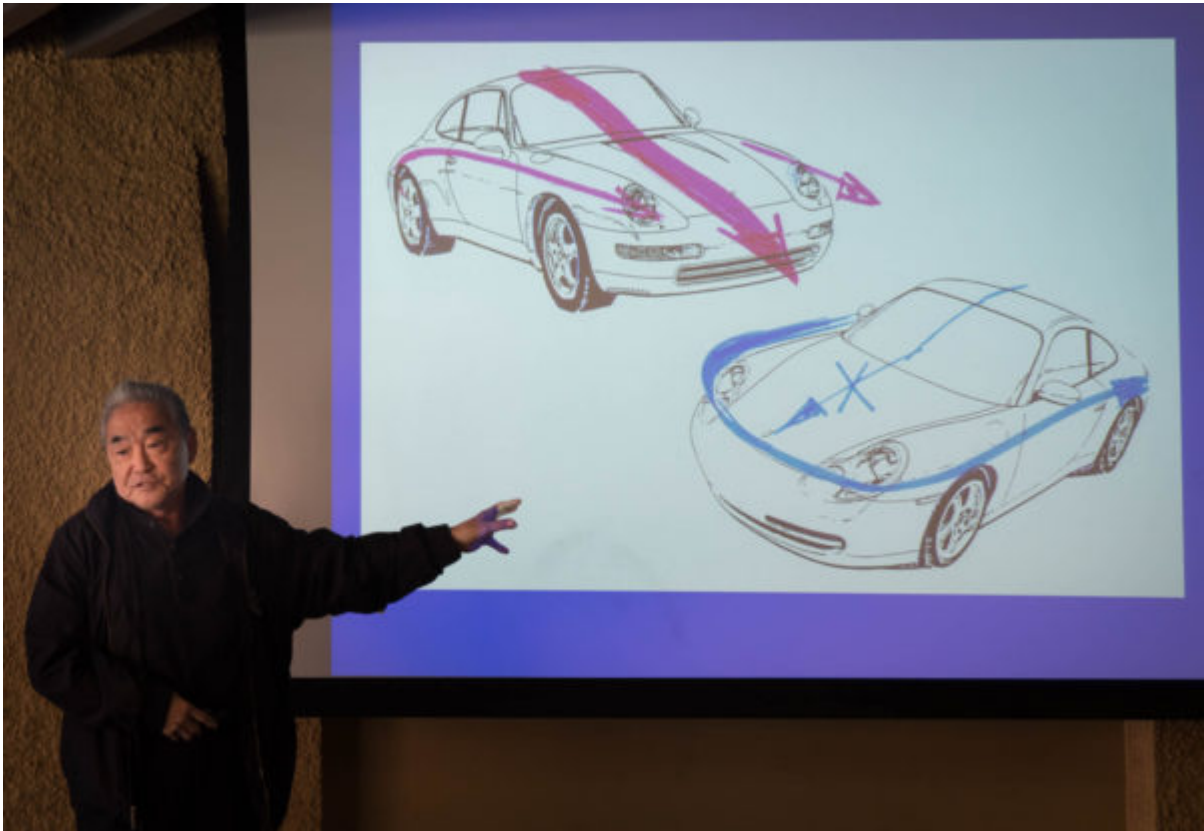
Technological Advancement











Balance displayed and lost