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Human-Machine Reconfigurations: Plans and Situated Actions Learning in Doing: Social, Cognitive and Computational Perspectives: Authors: Lucy Suchman, Lucy A. Suchman: Edition: illustrated, revised: Publisher: Cambridge University Press, 2007: ISBN: 052167588X, 9780521675888: Length: 314 pages: Subjects

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From human factors to human actors: The role of psychology and human – computer interaction studies in system design. In J. Greenbaum and M. Kyng (eds.), *Design at work: Cooperative design of computer systems* (pp. 25 – 44).

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22: Human-Machine Reconfigurations - Lucy Suchman ...

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These approaches shift the frame of reference from the autonomous human individual to arrangements that produce effective forms of agency within ramifying networks of social and material relations. Just how those networks are drawn and “cut” (Strathern 1996), and with what agential effects, is a practical, political, and aesthetic question, as well as a materially consequential one.

Demystifications and Reenchantments of the Humanlike ...

In this episode, we are joined by Dr. Barton Friedland to discuss Suchman ’ s book “ Human-Machine Reconfigurations: Plans and Situated Action ” (2007). This is a new edition of her seminal book “ Plans and Situated Actions: The Problem of Human-Machine Communication ” (1987) which is based

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Publisher description

This book considers how agencies are
currently figured at the human-machine

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interface and how they might be imaginatively and materially reconfigured. Contrary to the apparent enlivening of objects promised by the sciences of the artificial, the author proposes that the rhetorics and practices of those sciences work to obscure the performative nature of both persons and things. The question then shifts from debates over the status of humanlike machines to that of how humans and machines are enacted as similar or different in practice and with what theoretical, practical, and political consequences. Drawing on recent scholarship across the social sciences, humanities, and computing, the author argues for research aimed at tracing the differences within specific sociomaterial arrangements without resorting to essentialist divides. This requires expanding our unit of analysis, while recognizing the inevitable cuts or

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boundaries through which technological systems are constituted.

A compelling case for the re-examination of interface design models is presented by this text's assertion that human behavior is not taken into account in the planning model generally favored by artificial intelligence.

By paying close attention to the metaphors of artificial intelligence and their consequences for the field's patterns of success and failure, this text argues for a reorientation of the field away from thought and toward activity. It offers a critical reconstruction of AI research.

This is a story of how work gets done. It is also a study of how field service technicians talk about their work and how that talk is instrumental in their success. In

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his innovative ethnography, Julian E. Orr studies the people who repair photocopiers and shares vignettes from their daily lives. He characterizes their work as a continuous highly skilled improvisation within a triangular relationship of technician, customer, and machine. The work technicians do encompasses elements not contained in the official definition of the job yet vital to its success. Orr's analysis of the way repair people talk about their work reveals that talk is, in fact, a crucial dimension of their practice. Diagnosis happens through a narrative process, the creation of a coherent description of the troubled machine. The descriptions become the basis for technicians' discourse about their experience, and the circulation of stories among the technicians is the principal means by which they stay informed of the developing subtleties of machine behavior.

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Orr demonstrates that technical knowledge is a socially distributed resource stored and diffused primarily through an oral culture. Based on participant observation with copier repair technicians in the field and strengthened by Orr's own years as a technician, this book explodes numerous myths about technicians and suggests how technical work differs from other kinds of employment.

In providing a theoretical framework for understanding human- computer interaction as well as design of user interfaces, this book combines elements of anthropology, psychology, cognitive science, software engineering, and computer science. The framework examines the everyday work practices of users when analyzing and designing computer applications. The text advocates the unique theory that computer

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application design is fundamentally a collective activity in which the various practices of the participants meet in a process of mutual learning.

Tracing the connections between human-like robots and AI at the site of dehumanization and exploited labor The word robot—introduced in Karel apek ' s 1920 play R.U.R.—derives from rabota, the Czech word for servitude or forced labor. A century later, the play ' s dystopian themes of dehumanization and exploited labor are being played out in factories, workplaces, and battlefields. In The Robotic Imaginary, Jennifer Rhee traces the provocative and productive connections of contemporary robots in technology, film, art, and literature. Centered around the twinned processes of anthropomorphization and

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dehumanization, she analyzes the coevolution of cultural and technological robots and artificial intelligence, arguing that it is through the conceptualization of the human and, more important, the dehumanized that these multiple spheres affect and transform each other. Drawing on the writings of Alan Turing, Sara Ahmed, and Arlie Russell Hochschild; such films and novels as *Her* and *The Stepford Wives*; technologies like *Kismet* (the pioneering “emotional robot”); and contemporary drone art, this book explores anthropomorphic paradigms in robot design and imagery in ways that often challenge the very grounds on which those paradigms operate in robotics labs and industry. From disembodied, conversational AI and its entanglement with care labor; embodied mobile robots as they intersect with domestic labor; emotional robots impacting affective labor;

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and armed military drones and artistic responses to drone warfare, The Robotic Imaginary ultimately reveals how the human is made knowable through the design of and discourse on humanoid robots that are, paradoxically, dehumanized.

This volume brings together academics from evolutionary biology, literary theory, robotics, digital culture, anthropology, sociology, and environmental studies to consider the impact of robotics and AI on society. By bringing these perspectives together in one book, readers gain a sense of the complex scientific, social, and ideological contexts within which AI and robotics research is unfolding, as well as the illusory suppositions and distorted claims being mobilized by the industry in the name of bettering humanity ' s future. Discussions about AI and robotics have

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been shaped by computer science and engineering, steered by corporate and military interests, forged by transhumanist philosophy and libertarian politics, animated by fiction, and hyped by the media. From fiction passing as science to the illusion of AI autonomy to the business of ethics to the automation of war, this collection recognizes the inevitable entanglement of humanity and technology, while exposing the problematic assumptions and myths driving the field in order to better assess its risks and potential.

Many of the things we now live with do not take a purely physical form. Objects such as smart phones, laptops and wearable fitness trackers are different from our things of the past. These new digital forms are networked, dynamic and contextually configured. They can be

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changeable and unpredictable, even inscrutable when it comes to understanding what they actually do and whom they really serve. In *Changing Things*, Johan Redstrom and Heather Wiltse address critical questions that have assumed a fresh urgency in the context of these rapidly-developing forms. Drawing on critical traditions from a range of disciplines that have been used to understand the nature of things, they develop a new vocabulary and a theoretical approach that allows us to account for and address the multi-faceted, dynamic, constantly evolving forms and functions of contemporary things. In doing so, the book prototypes a new design discourse around everyday things, and describes them as 'fluid assemblages'. Redstrom and Wiltse explore how a new theoretical framework could enable a richer understanding of things as fluid and

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networked, with a case study of the evolution of music players culminating in an in-depth discussion of Spotify. Other contemporary 'things' touched on in their analysis include smart phones and watches, as well as digital platforms and applications such as Google, Facebook and Twitter.

Recognizing the different needs & desires of women & acknowledging the multiplicity of feminist approaches, this work offers a debate on existing & emergent technologies that share the goal of improving women's lives.

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