

PARTICIPATION
IN
SPECULATIVE
DESIGN



APPENDIX

APPENDIX A: APPROVED GRADUATION BRIEF

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APPENDIX C- INTERVIEW GUIDE

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APPENDIX A: APPROVED GRADUATION BRIEF

3703

DESIGN FOR our future

TU Delft

IDE Master Graduation

Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

1 USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT

Download again and reopen in case you tried other software, such as Preview (Mac) or a web browser.

STUDENT DATA & MASTER PROGRAMME

Save this form according to the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1!

SUPERVISORY TEAM **

Fill in the required data for the supervisory team members. Please check the instructions on the right!

** chair Roy Bendor dept. / section: ID/DCC

** mentor Bregje van Eekelen dept. / section: ID/DA

2nd mentor Vitor Freire

organisation: Imagination of Things

city: Amsterdam country: the Netherlands

comments (optional):
I completed with Roy a research project that preceded this graduation project and he is familiar with the concepts of speculative design. Bregje can give me a support in working with and studying the concepts of 'participation', 'criticality' and 'futures' in relation to design.

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v.

Second mentor only applies in case the assignment is hosted by an external organisation.

Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

TU Delft

Procedural Checks - IDE Master Graduation

APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair Roy Bendor date 24-10-2019 signature

CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: 26 EC YES all 1st year master courses passed

Of which, taking the conditional requirements into account, can be part of the exam programme 30 EC NO missing 1st year master courses are:

List of electives obtained before the third semester without approval of the BoE

name _____ date 5-11-2019 signature UB

FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

Content: APPROVED NOT APPROVED

Procedure: APPROVED NOT APPROVED

Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
 Is the level of the project challenging enough for a MSc IDE graduating student?
 Is the project expected to be doable within 100 working days/20 weeks?
 Does the composition of the supervisory team comply with the regulations and fit the assignment?

comments

name Mr Morgen date 12-11-2019 signature

IDE TU Delft - E&SA Department /// Graduation project brief & study overview /// 2018-01 v30 Page 2 of 7

Initials & Name PG Vaz Filipe Farias Student number 4742974

Title of Project Participation in Speculative Design: Engaging in Critical Reflections

Participation in Speculative Design: Engaging in Critical Reflections _____ project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 17 - 10 - 2019 _____ 09 - 03 - 2020 _____ end date

INTRODUCTION **

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Recently, alternative approaches to design that explore design's role as problem-setting have gained increased attention (Tharp & Tharp, 2019). Between them, lies what is described as speculative design. While there isn't a clear definition of what exactly it entails, this emerging practice proposes an alternative to the utilitarian problem-solving approach to design and takes a critical stance to question contemporary practices and probe into alternative futures. Through speculation into the possible, designers create tangible 'artifacts' and scenarios that challenge the status quo, expose dominant structures and assumptions, explore the implications of cutting-edge technology and frame debate. (Auger, 2013; Dunne & Raby, 2013).

While it is acknowledge that an important aspect of this practice is to engage the public in critical reflections and debate, the practice has been target of several critiques. One of the major critiques is that the practice is limited by its 'top-down' process (figure 1). Where the designer, as an expert/author, is the one imagining and creating visions for the future. This can lead to a limited and patronizing view of what a 'better' future means and for whom (Prado O. Martins, 2014; Ward, 2019). In addition, as a majority of the work is disseminated through exhibitions and galleries, its function to form publics and spark debate is also put into question. (Koskinen et al., 2013)

In reaction to these critiques and limitations, several new projects are starting to expand their discourse to other contexts and explore the role of the designer as a catalyst/facilitator for future visions instead of a source. By engaging broader publics in participatory settings (workshops, forums, public interventions, etc.), the aim is in "democratizing the future" and making the process more participatory. Additionally, apart from the academic and research context from which these projects are normally produced, the practice is also expanding to new contexts, as more work is being done that employs speculative design in governmental and business domains.

Imagination of Things is a design fiction studio based in Amsterdam working on this intersection between design, futures and participation. Through co-creation workshops, the designers jointly engage in 'futuring' activities to imagine alternative scenarios and future visions with the participants (policy makers, public, technologists, scientists, etc.). The studio is currently working on a research project to create a toolkit/tool/method that encourages and enables diverse groups of people, organisations and communities to imagine and prototype alternatives to our reality. Thus, taking 'ownership' of our imagination.

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introduction (continued): space for images

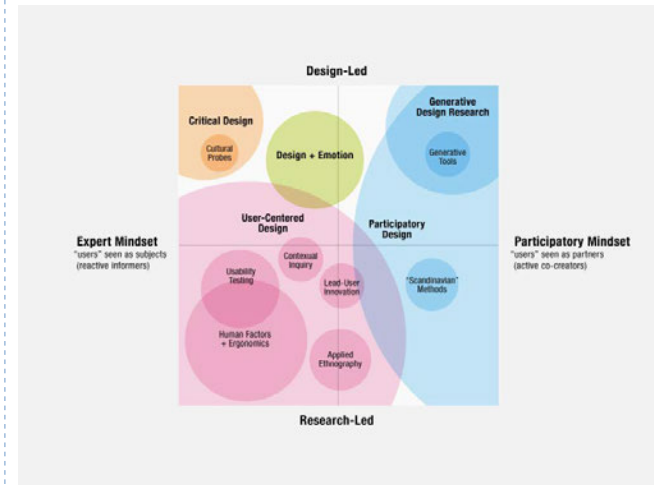


image / figure 1: Map of Design Research (Sanders, 2008)

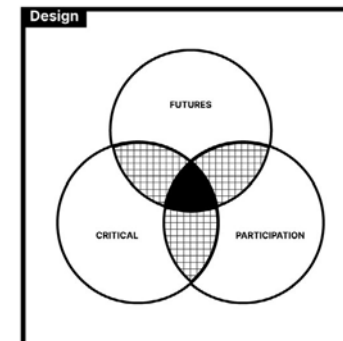


image / figure 2: Focus of Graduation Project

PROBLEM DEFINITION **

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

As more organisations and businesses become interested in speculative design – as a way to expand the imagination and therefore the design space – and as speculative design opens up its processes and becomes more participatory, it becomes imperative to understand the implications of these changes.

Engaging in participatory activities can make the process of imagining the future more accessible to groups that otherwise might be underrepresented in these futures and increase the breadth and depth of the speculative design process and outcomes. However, Participation can also be seen as 'tokenism' when people are involved without any agency to influence the process (Stirling, 2006; Cornwall, 2008).

The question that emerges is how can we integrate more people in the speculative design process, without losing the critical dimension underlying the practice and the ability to challenge the status quo. Thus, this project proposes the following research question:

- In the speculative design process, when more people are included in participatory activities, how is critical discourse fostered and maintained?

ASSIGNMENT **

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

The output of the graduation will be twofold.

Firstly, the main output of this project is to propose a strategic toolkit for designers that want to employ speculative design techniques in participatory sessions with communities and/or organizations. The main aim of this toolkit is to help designers and organizations foster critical thinking, understand if critical discourse is happening and how to maintain it during these participatory sessions.

Secondly, as this project approaches three different topics in relation to (strategic) design: 'Criticality', Participation and Futures. I aim to generate several insights into the 'how' of introducing participation in the speculative design process and the challenges/dynamics of fostering and maintaining critical discourse when more people are engaged in the process.

PLANNING AND APPROACH **

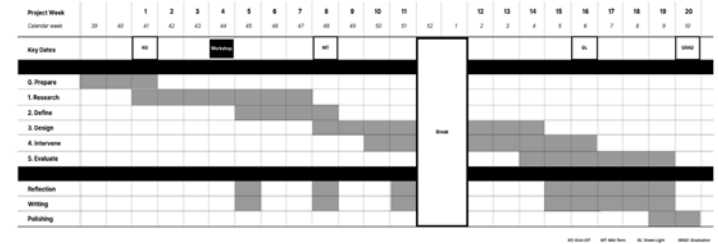
Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 17 - 10 - 2019 end date 9 - 3 - 2020

APPROACH



PLANNING



My approach to this project will be divided in five stages, with an additional preparation stage that starts before the kick-off meeting.

As explained beforehand the project will start with a research phase that explores the topics of criticality, participation and futures in relation to design (Figure 2). The focus of this phase will be on the practical applications of these three elements. Thus, I will start by collecting existing tools/method/approaches that enable people to collectively imagine and create scenarios for the future. This collection activity will be complemented with expert interviews with speculative design practitioners that employ participatory techniques in their process.

In addition, by 'shadowing' and being involved in the Imagination of Things design process, it will be possible to gather several observations and first-hand experiences of the challenges and dynamics of conducting these participatory sessions. This can be also complemented with direct feedback from the participants after the participatory sessions are complete.

Finally, the insights generated in the first stage will be synthesized in the second stage (Define). This stage ends with a clearer definition of the direction the strategic toolkit should have and what issues it should address.

The last two stages build up on the former two and are iterative in nature. They consist of cycles of designing and prototyping different interventions, that are then tested in future sessions and/or workshop with Imagination of Things.

APPENDIX B: INTERVIEWEES LIST

MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, ... Stick to no more than five ambitions.

During my stay at TU Delft, I've become increasingly interested in taking a critical look into design and through design. On the one hand, I've engaged more with design theory and design methodology in trying to understand the 'why' behind design activity. On the other hand, I've engaged in designing for the 'bigger picture', and explored the role of design as problem-setting rather than problem-solving. Over the last year I've been focusing my master in that direction by exploring the relation between design and futures and design for the civic/social domain.

In addition, this project comes as a natural consequence of a research project I conducted in my last semester. In this project I looked at the landscape of speculative design projects that aimed at making the process more participatory. While the project indicated positive results in relation with the objective of making the practise more participatory, one issue that was not explored was the issue of 'criticality' that I aim to explore in this project.

Furthermore, I wanted to take a more practise-based approach to the topic guided by the following learning ambitions:

- Explore the role of designing with people through facilitating workshop sessions;
- Engage in the study and design of a methodology to enable non-experts to participate the design process;
- Gain more in-depth knowledge in specific critical approaches to design that explored the role of the design as problem-setting/ problem-framing.
- Working/collaborating with a smaller and independent design studio

References list:

- Auger, J. (2013). Speculative design: Crafting the speculation. *Digital Creativity*, 24(1), 11–35
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- Dunne, A., & Raby, F. (2013). *Speculative everything: design, fiction, and social dreaming*. Cambridge, Mass.: MIT Press.
- Koskinen, I., Zimmerman, J., Binder, T., Redstrom, J., & Wensveen, S. (2011). *Design research through practice: From the lab, field, and showroom*. Elsevier.
- Prado de O. Martins, L. (2014). *Privilege and Oppression: Towards a Feminist Speculative Design*. Paper presented at the Proceedings of DRS 2014: Design's Big Debates, Umeå, Sweden.
- Stirling, A. (2006). *Analysis, participation and power: Justification and closure in participatory multi-criteria analysis*.
- Tharp, B. M., & Tharp, S. M. (2018). *Discursive design: Critical, speculative, and alternative things*. Cambridge, MA: The MIT Press.
- Ward, M. (2019). *Critical about Critical and Speculative Design*. Retrieved from: <http://speculativeedu.eu/critical-about-critical-and-speculative-design>

FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

Explanation for Supervisory Team: Roy, belonging to the DCC section, is familiar with the concepts of speculative design and the initial conceptual stages of design that this project deals with. Additionally, Roy has been following my work and I completed with him a research project that preceded this graduation project. As the project has a strong focus on concepts such as 'participation', 'criticality' and 'futures', Bregje can give me a strong support in working with and studying these concepts in relation to design.

Tobias Revell

Tobias Revell is a London based designer and artist. With an MA in Design Interactions from the Royal College of Art (RCA), his work aims use design as a device for critical engagement with material reality. Additionally, Tobias Revell is a founding member of Strange Telemetry, a research consultancy that aims to inform policy decisions by engaging clients and publics in discussion and debate through the use of speculative design artefacts.

Lorenzo Romagnoli

Lorenzo Romagnoli is an interaction designer and creative technologist. He is part of the design collective automate.farm, a design and research studio based in Shanghai, creating several material experiments that sit between the real and fictional as a way to explore future implications of new technologies.

J. Paul Neeley

J. Paul Neeley is a London based designer and researcher with a background in speculative design and services design. He holds an MA in Design Interactions from the RCA and as a founder of design studio Neeley Worldwide, J. Paul works in applying speculative design techniques with clients in commercial and public organisations as a way to explores the social, cultural, economic, and ethical implications of emerging technologies. His work presents a clear intention to move speculative design from the gallery context and to the field.

Ricardo Meija Sarmiento

Ricardo Meija Sarmiento is a Colombian designer working at strategic design consultancy Rrebrand. As a PhD candidate at TU Delft, Ricardo Meija developed DIVE, a design led futures technique. This technique is heavily inspired by Speculative Design approaches, with the goal of bringing it to the context of SME's.

APPENDIX C- INTERVIEW GUIDE

James Auger

James Auger is a designer, researcher and a leading protagonist in the development of speculative design. Between 2005 and 2015, James was part of the critically acclaimed Design Interactions department at the RCA, teaching for the MA programme, and continuing his development of critical and speculative approaches to design and technology, completing his PhD on the subject. Additionally, he is part of the speculative design duo Auger Loizeau and led the MITI reconstrained design group in Madeira.

Vitor Freire

Vitor Freire is the creative director of Imagination of Things, a design fiction studio using creative technology and narrative design to explore the potential of imagination and fiction. The studio has worked with several organisations and organised multiple workshops where fiction was used as a device to exercise ownership of our imagination and develop long term visions and explore alternative realities

Bastien Kerspern

Bastien Kerspern is an interaction designer focusing on public innovation and participatory design. He is the co founder of design studio Design Friction. Through speculative scenarios, the studio explores jointly with clients and in self initiated practise the current social and emerging issues related to social, cultural and technological changes faced by society. A particularity of their practise is the way speculative design is approached in participatory settings and brought into the everyday context of people they work with.

Francisco Laranjo

Francisco Laranjo is a graphic designer and researcher based in Oporto, Portugal. He is the editor of design criticism journal modes of criticism that explores design as critical activity. has a PhD in graphic design methods and criticism from the University of the Arts London and an MA in Visual Communication from the RCA and he has written extensively about critical design and speculative design.

Research Topic:

Participation in Speculative Design

Research Question:

How are (speculative) designers currently integrating participation in the speculative design process and what are the current challenges?

Interviewees:

Design practitioners that have first hand experience in using speculative design techniques in participatory settings

0. Introduction

- Introduce myself and the project;
- Get consent on recording the interview and using it for the research (consent form)

1. Practical Experience

- How would you describe your practise in relation to speculative design/futures/design fiction?
- As an important aspect of speculative design practise is to engage the public in critical reflection, how do you see this happening in your own practise?
- Could you describe a recent project where more people were involved as participants in the speculative design process?
- What activities exactly did participants go through?
- What were the motivations for doing this as a more engaging process?
- Alternatively, could you imagine how different would if ... were leading the design process for that project?

2. Key moments & Challenges

- Could you point a few key moments of the process? • Why is that?
- What would you say are the main challenges of making the speculative design process more participatory?
- Why do you think that is a challenge?
- Have you had any experience with this challenge(s) recently?

APPENDIX D- ISSUES AND SUPPORTING QUOTES

3. Participants' and Designers' role

- In the project you described, how would you describe the participants role?
- Do participants take different roles in different stages of the process?
- What do you think are the main challenges of it?
- How would describe the designers role in facilitating these debates about the future?
- What are the main challenges of this role?

4. Why participation?

- What do you think is the value of participation in the speculative design process?
- When, or in what situations, do you think participation is a key element?
- Could you give an example from your projects or other project you know? • When is it a drawback? or a limitation?
- Do you have any example?

Conclusion

Do you have any questions for me?

Is there something that I might have forgot to ask or you think is interesting to share? Any recommendation for someone else I could interview?

The following appendix presents a complete list of the issues alongside the supporting quotes from the interviewees that lead to them.

C1: CONTROVERSIAL ISSUE

“Especia y because when you p ay with provocations, depending of the sensibi ity of the context you can create side-effects that can sometimes create more prob ems than it was supposed to so ve”. Participant A

C2: OVER-FRAMING

“Just by choosing with the team and prioritising what those issues shou d be, you’ve a ready just created a space for attention around a certain set of issues” Participant F

“What wi you bring as a materia to to start the exp oration? Is it framing enough the exp oration? Is it framing enough the exp oration?” Participant A

C3: NATURE OF THE QUESTION

“It [the critica ity] depends on the nature of the project and being c ear about the purpose of a particu ar project.” Participant C

“what I think can be rea y a source of of issues is that if it’s not c ear, who is paying for whatever is the thing that is happening, if it’s not c ear, ike if I p ay or if I engage, if I give you my interview, if it’s not c ear why or where it’s going after this, then it’s rea y hard” Participant E

C4: OPENNESS OF BRIEF

“the way we’re using it is in research, so there is this thing we’re trying to find out. So ike, in any research project, you don’t want to end up with someone spira ing in a different direction.” Participant G

C5: OPENNESS TO CRITIQUE

“We , when we’re doing, when we’re doing se f-commissioned projects is rea y easy to set the course of critica ity because we are, kind of, our own c ients” Participant A

“Whi st if you go to the corporate wor d where Specu ative Design is dep oyed by corporations that wi try to se products, and it isn’t critica because they don’t want you to question their methods or their understanding.” Participant G

C6: PREDEFINED GOALS

“So you know, I wi often go into a company, and the starting point is actua y work that the strategy team has a ready done.” Participant F

C7: SHORT TERM GOALS

“However, when they [managers] are planning, they tend to be short term oriented. And then is the way that I’m saying that you need to push boundaries. And a speculation for the next month is not a speculation. And speculation of the next year is not an speculation.” Participant B

C7: SHORT TERM GOALS

“However, when they [managers] are planning, they tend to be short term oriented. And then is the way that I’m saying that you need to push boundaries. And a speculation for the next month is not a speculation. And speculation of the next year is not an speculation.” Participant B

C8: URGENCY OF THE ISSUE

“Because then it would just be about ‘how much people hate the price of parking on the high street, and the sky is the wrong colour and the building are too tall. Would have just been like, useless, it wouldn’t have given us anything. Because it doesn’t have a clear need to attach to people’s concerns at the time.” Participant G

C8: URGENCY OF THE ISSUE

“Because then it would just be about ‘how much people hate the price of parking on the high street, and the sky is the wrong colour and the building are too tall. Would have just been like, useless, it wouldn’t have given us anything. Because it doesn’t have a clear need to attach to people’s concerns at the time.” Participant G

P1: DIFFERENT PERSPECTIVES

“We are designing an experience that in order for that experience to be really impactful in a strategic you require some type of commitment, and a so a little bit of like, we diversity as well, if it’s just like he interns or even if it’s just the boss, just the management team, that wouldn’t work as well.” Participant E

P2: CONFLICTING INTERESTS

“They don’t want you to question their methods or their understanding. They want to compete you that the vision is real.” Participant G

“And corporations, they’re kind of interested in speculative design but for me they complicate what speculative design is because their typically interested in positive imaginaries or application. Less interested in constructive or critical use. Participant C

P3: CONFLICTING VOICES

“It can be a so a problem to bring people around the same table when they, when you know that they can’t really discuss together.” Participant A

P4: BACKGROUND KNOWLEDGE

“So if you, we’re suddenly in front of a company that hasn’t thought about artificial intelligence at all and we are presenting them with possible ways that this technology might impact their business. You know, it almost doesn’t matter what scenarios come up. We’ve now, we now created the urgency in them to understand the potential impact of this technology so it’s been successful.” Participant F

“to assess the criticality and ‘radicality’ of the propositions, it depends if the public are already familiar with the controversies or stakes linked to the topic. Otherwise you might risk to be too radical and not accessible enough.” Participant A

P5: IMPOSING VIEWS

“You will find the same issue than if you were organising public debates, meaning how you make sure that you have a plurality of profiles, how do you make sure that someone is not taking, leading the discussion and imposing ideas and a so rhythm?” Participant A

P6: INTERESTS AND AGENDAS

“But if I start to become much clearer about who I want to engage with this and why, what’s in it for them, and I can articulate that, then the process is more managed, is more guided because you have a clear goal.” Participant C

P7: PLURALITY OF VOICES

“You will find the same issue than if you were organising public debates, meaning how you make sure that you have a plurality of profiles” Participant A

P8: REFLECTING DIFFERENT VIEWS

“I think the trickiest the topic, or the notion that is explored for this speculative design fiction, the more participatory the process should be. Meaning that, if it’s a highly systemic issues, branching from economics or political aspects that you need to involve a plurality of profiles and experiences.” Participant A

P9: REFLEXIVE CRITICALITY

“Let’s say you’re working with people in an audience who are working in that space, or like I work with a lot of companies, and so it can be very hard for those individuals to either critique their own work or their organisation work, or there’s a culture that doesn’t support critique.” Participant F

P10: UNDERREPRESENTED

“We I think broadly, broadly speaking, any situation where it’s going to have an effect on people’s lives is vital for participation. So most of this work with Strange Technology is policy making, or it’s policy recommending, so it does affect people’s lives” Participant G

E1: GENERATIVE ARTEFACT

“When you see a prototype from an exercise of Dunne and Raby or other designers or artists who are making these kind of exercises, you see that the prototype is not finished. It’s open for a conversation.” Participant B

E2: REFINED ARTEFACT

“the more we designed the design fiction is, the more developed the project and the reactions will be like. If we do just very rough prototypes with participants like very low-fi things, they can start to be useful to start to engage the conversation but we know that it’s not designed well enough to be as effective in creating discussion, projection or inspiration than if it was a very well designed, refined, subtle, ambiguous objects.” Participant A

E3: ATTENTION SPACE

“Selection of signals, you know? what should we be even choosing to put this on the first page is a big part of that” Participant F

“We had a series of distinct questions that the client wanted to know about.” Participant G

E4: COMING IN AS AN OUTSIDER

“That is one of the values of me coming in as an outsider, and I can say really mean things. I can be very challenging and provocative to the, the teams there, because I’m free of some of the [cross-cultural] culture, the limitations yeah, that they experience.” Participant F

E5: MODERATING THE DEBATE

“I think, when we used it [speculative design] for engaging people in a participatory way, that process has to be, and has been quite uh...curated.” Participant A

“So it’s not that much linked to the design fiction in itself but the way you craft you design the debate format, which is I think 50% of the job is to find the context of confrontation to the fictions.” Participant A

E6: DESIGNER AS MEDIATOR

“I think ‘mediation’ is a better term because what we do is bringing something from A to B, making sure the way B will receive this thing is adapted for B to understand this thing.” Participant A

E7: DIFFERENT STAGES

“then there was a second, there was a second participatory phase which was actually involving the parliamentarians, the MPs from the parliament, the parliament members. Because they were another type of participants and this time it was not about building the design fictions with them but organising this confrontation with the possible futures and then react and decide according to the visions. So, basically it was both combining production and reaction but with different groups.” Participant A

E8: DIFFICULT QUESTIONS

“And those are the kind of questions of this part. These kind of ethical dilemmas.” Participant B

“But it isn’t critical, it isn’t engaging the audience in difficult questions, you know it is not engaging the audience in making tough decisions. It is just saying in this speculative future, everything will have a touchscreen surface and you’ll be able to control your data in it.” Participant G

E9: DIVERGENT PERSPECTIVES

“So, also accepting the fact that there can be divergent versions of the same story and how we create the confrontation of this divergence, not as a, like is not only as a way to create some opposition but also to create some, uh let’s say co-habitation between both of the visions.” Participant A

E10: LEVEL OF CONTROL

“It’s actually just question how much about that control. Why? what really is about this experience that really requires that level of control, planning or whatever.” Participant E

E11: BACKGROUND KNOWLEDGE

“I don’t think that really works, because it is quite, you know is quite elitist, since in a gallery it requires a certain literacy to understand and time to then debate with” Participant G

E12: SETTING THE STAGE

“We spend a lot of time explaining what will happen. That this is propositions, speculations, that are provocation done to uh, help projection and reaction but they are not actually soutions to be validated or to be implemented so we spend a lot of time before of debate.” Participant A

“Then you kind of brief them on what they are about to see, and you sort of go ‘these are provocations, they are meant to inspire a discussion’” Participant G

E13: PROBLEMATISE THE PROCESS

“It’s not just a facilitator, facilitating exercise where all the people are happy, no. You need to make them angry in certain specific moments.” Participant B

“We actually advocate for our work as itching powder, you know we bring discomforts in the organisation but we’ve have them face existing or incoming controversies to help them to work on their resilience, to work on their ethics.” Participant A

O1: CONSIDERED A PREDICTION

“I was saying that at the end, the main problem of concept products and concept cars the fact that the level of resolutions of the prototypes is quite high. And that’s a problem in the sense that you are closing a possible scenarios of discussion of people. Because people see these concept cars as, as a finished finish product.” Participant B

O2: PLURAL OUTCOMES

“When we produce like multiple of different visions all next to each other, they are meant to critically interrogate these things and invite the audience to do the same” Participant G

“And then I think that also having multiple possibilities changes the nature of the discussion. So if you only have one future, that you’re showing, it’s just hard to critique.” Participant F

O3: PROJECT’S AFTERLIFE

“ those leaders were actually engaging in, you know seeing those representations of the future and then experiencing them and then engaging with them. And then it’s when I think, that’s when I think it has that, chance of impact.” Participant F

O4: REACHING CONSENSUS

“The second step is to think about how preferable is or not this scenario. (...I invite them to make a statement, to write down a statement the vision statement and that vision statement is a preferable future.” Participant F

O5: PART OF A LARGER PROCESS

“And we truly believe that if we can (ure) participants to draft some visions and prototype is should be included in a larger process, and this process include the work of actual designers that might refine, enrich and build on the work of all the participants but it’s really hard to have the participants doing all the job.” Participant A

O6: DISSEMINATION

“We I think you can still have a participatory approach of design fictions because if- even if you are in museums or galleries. Just that the public that you will reach are the public kind of a ready inhabiting these spaces in a way. Participant A