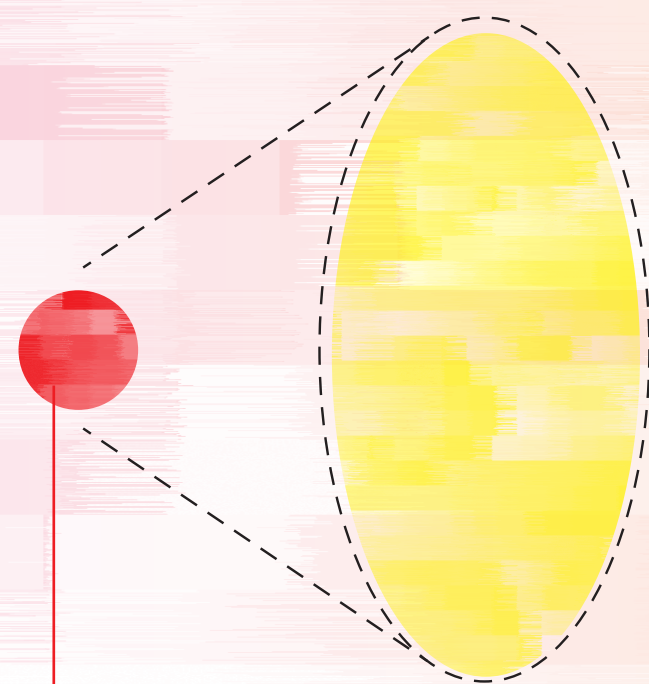


BUILDING THE SPECULATION



We begin the process of developing futurescaping workshops by building the speculation. This is a foundation of all of the phases of the workshop preparation and requires both creative research and writing in order to articulate an inspiring and meaningful speculative situation. We recommend trying a few of the following approaches:

- Extend emerging tendencies, technologies or social practices into their possible, extreme future consequences.
- Address utopian or dystopian axes of development.
- Ask 'what if' questions.
- Turn current values upside down (in the future we might value something very differently).
- Develop possible contexts and situations with a focus on both ethical and practical issues.
- Think about possible dilemmas that might emerge from future possibilities.

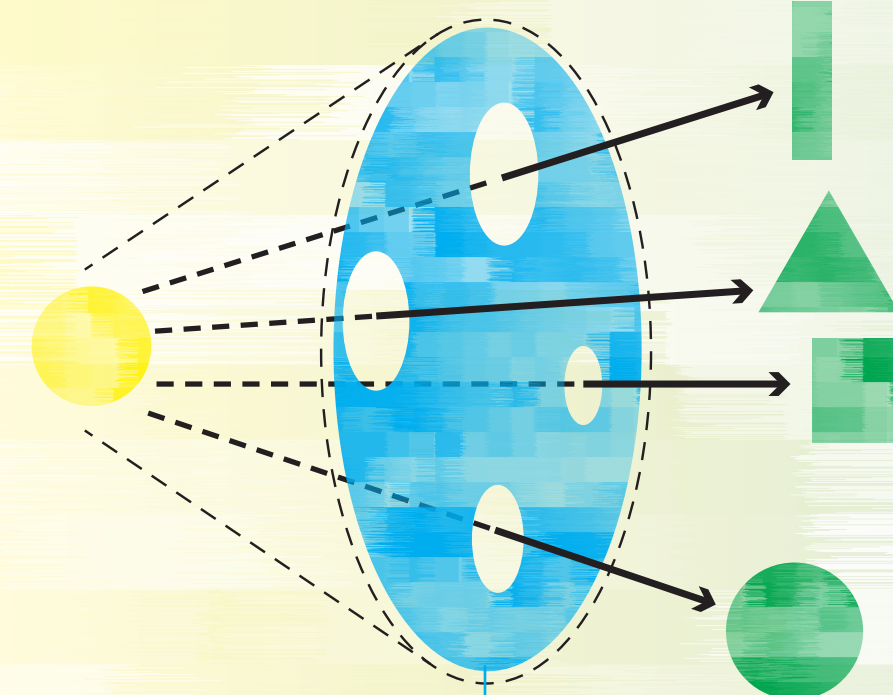
THE IMMERSION



In order for the participants in a futurescaping workshop to truly commit to the experience, we must support them by providing tangible elements with which they can interact and consider the world of the speculation. The possibilities below can help compose a more immersive experience and we recommend combining at least two, if not all:

- Engage participants in role-play (through badges, briefs, titles, tasks, performances).
- Contextualise future practices, events, artefacts or regulations and principles through videos.
- Deliver the speculation through 'future' media such as newspaper articles, posts, posters, manifestos, fictional documentaries.
- Propose an instance of the future such as props and 'objects from the future'.

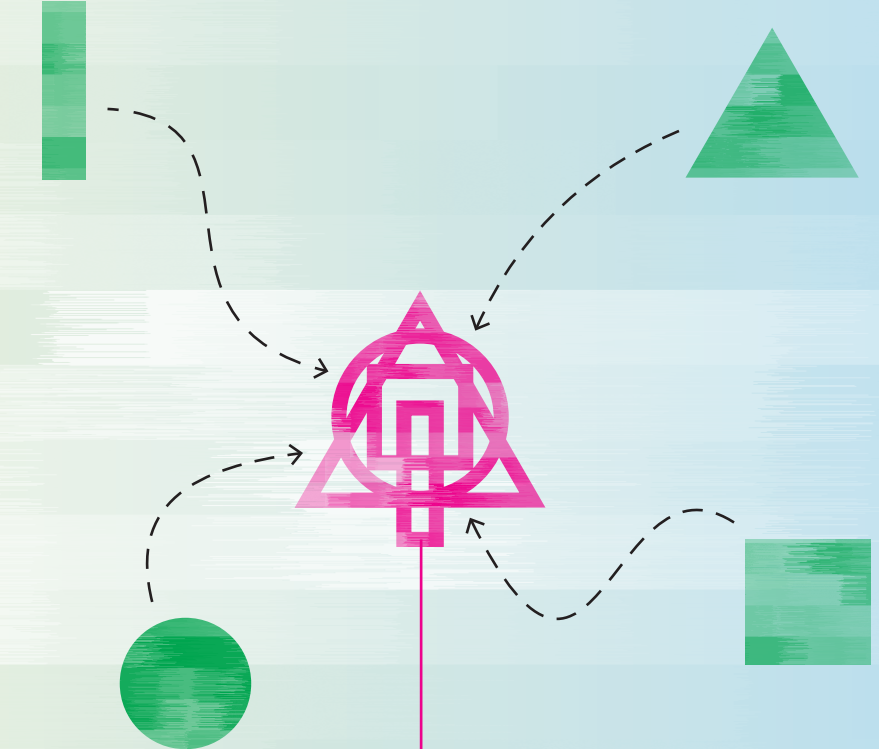
RESPONDING and VISIONING



At this point, having become immersed in the speculation, participants are ready to respond and vision from their new perspective. Here, we have used a variety of techniques depending on the participants, time and overall topic:

- Expand the speculation by addressing the impact on different stakeholders.
- Identify new problems emerging from the speculation.
- Add factors, symbols, stories, examples to the speculation.
- Invent, design and co-create devices, services, practices, institutions, displays.
- Contextualise and propose a vision that contrasts or complements the speculation.
- Use collage, videos, storytelling, storyboards, prototyping to communicate the response to the speculation.

THE RETURN



After entering the world of the speculation and becoming involved in it, even re-designing an element of that world and envisioning the situations that could occur there, we try to ease participants back down to their own reality. We suggest a sequential process for this last phase:

1. Participants unpack the elements of their response (whether prototype, collage, or storyboard) and identify any elements that stand for an overarching value. For example "Satellite stands for universal access".
2. Map out values* and desirability of the visions and outputs.
3. List what needs to be done to move towards or move away from the futures addressed in the workshop.

This series of reflections can be summarised and shared by writing a manifesto for their organisation's future, preparing key points for a theoretical grant proposal, or a simple presentation back to the other group members.

*N.B. We advise that participants do a pre-workshop homework of identifying and bringing their current values so that this step is ready in advance.

FUTURE-SCAPING METHODS FOR MUSEUM AND HERITAGE PROFESSIONALS

January 25th 2019
The Boiler Room - Newcastle University

Futurescaping is a design-inspired approach that includes a variety of participatory activities addressing possible future developments of tendencies and tensions emerging in the present. In Futurescaping workshops participants engage with scenarios, speculative thinking and prototyping in a group context. The framework presented in this booklet emerged through a series of futurescaping workshops that took place with heritage and museum professionals in 2016-19 as part of the EU-funded CoHERE project (Critical Heritages – Performing and representing identities in Europe).

Our workshops may address specific heritage sites or heritage problems, and use the future-dimension to enhance critical thinking and creative collaboration.

Futurescaping methods can be used by museum and heritage practitioners to:

- To inhabit new imaginaries through creative activities
- Gain insight on public's perspectives, concerns and behaviours
- Identify design possibilities that could enhance heritage practice
- Engage different stakeholders and communities in decision-making



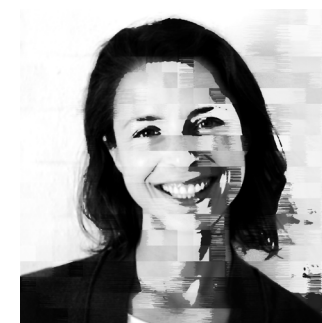
WHO WE ARE



Dr Gabi Arrigoni is a Research Associate at Newcastle University focusing on the digital transformation of the cultural sector, digital cultures and design-based, future-oriented methods. She has a PhD in Digital Media researched at Culture Lab, investigating the notion of artistic prototypes and the practice of artists working in technology-oriented labs. She has a background as curator, writer and editor in the field of contemporary art. Her research has been published in peer-reviewed journals as well as presented at international conferences both in the field of heritage studies and in new media art of digital cultures contexts. She teaches digital cultural communication and creative digital practice.



Dr Areti Galani is a Senior Lecturer in Media, Culture, Heritage, at Newcastle University (UK) specialising in digital heritage. Areti explores the potential of research through design (RtD) approaches in heritage contexts and she has led the design, development and evaluation of digital interactive applications and installations for museums and heritage sites. In her recent research, she has looked at how empathy and memory are negotiated by visitors in museum exhibitions about migration. She is currently a Co-I in the Horizon2020 project CoHERE (2016–2019), in which she investigates how digital practices and platforms provide opportunities for dialogue about and through heritage in the context of European identity/s. She is the chief editor of the forthcoming volume European Heritage, Dialogue and Digital Practices (Routledge, 2019).



Annelie Berner is an interaction designer and researcher at the Copenhagen Institute of Interaction Design. She and Monika Seyfried lead CIID's research projects including the participation in CoHERE, as well as topics such as ethics and future energy (respectively). Her work has won honors in the Core77 Design Awards for Strategy & Research, Design Education, Built Environments and Food Design, as well as having been exhibited at the World Health Organisation, Red Bull Studios NYC, the Georgia Museum of Art and the California College of Arts. Annelie received her Master's in Interaction Design from New York University's Interactive Telecommunications Program (ITP).



Monika Seyfried is a Researcher at the Copenhagen Institute of Interaction Design with a background in art, photography and filmmaking. In her work, she engages at the intersection of emerging technologies, audiovisual media and the natural environment, creating sensory rich, interactive spaces. Monika's passion is to build immersive experiences, mixed reality worlds that blend the digital and physical, working with a speculative mindset and experimenting with design approaches. Her current research topics are The Future of Nuclear Fusion Energy, Ethics in Creating IoT, Critical Heritages in Europe and Plant-based Data Storage. Her work has been exhibited in several cities across the globe, including Beijing, Paris, Copenhagen, Linz and Zagreb. She teaches Interactive Spaces and Design Thinking. Monika is a graduate of the Copenhagen Institute of Interaction Design and the Academy of Fine Arts in Warsaw. She holds a Master's Degree in Audiovisual Media and Interaction Design.

GLOSSARY

Futurescaping

A participatory method for speculation based on developing and exploring future possible scenarios.

Critical Design

A design research approach in which design proposals are used to provoke critical reflection and challenge assumptions around consumer culture.

Design Fiction

A tool for innovation and foresighting based on embedding designed artefacts in plausible fictional futures.

Scenario

A story or fictional situation set in an alternative present, future or past that works as context for the exploration of innovation ideas, attitudes and perspectives.

Prototype

A provisional, open-ended artefact that helps us to materialise, share and discuss ideas.

Speculation

A hypothetical future, usually grounded in emerging tendencies in the present.



Critical Heritages – Performing and representing identities in Europe is a research project, funded by the EU, that seeks to identify, understand and valorise European heritages, engaging with their socio-political and cultural significance and their potential for developing communitarian identities. One of the strands of this multi-partner project engages with design-oriented and creative methods to identify the (digital) futures and values of heritage in Europe. The Critical Archive hosts writings and media produced by CoHERE researchers.

CoHERE (2016-19) has received funding from the European Union Horizon 2020 programme under grant agreement NO 693289.

USEFUL READINGS



Bleecker, J., 2009. Design Fiction: A short essay on design, science, fact and fiction. Near Future Laboratory, 29



Cascio, J. 2009. Futures Thinking: the Basics. Fast Company



Kolehmainen, I. 2016. Speculative design: A design niche or a new tool for government innovation?



Merritt, E. Center for the Future of Museums Blog



Situation Lab



Anab, J., Ardern, J. and Pickard, J. 2011. Design Futurescaping. V2. Institute for the Unstable Media



Blyth, M., Encinas, E. 2018. Research Fiction and Thought Experiments in Design, Foundations and Trends in Human-Computer Interaction, Volume 12, Issue 1, 2018



Institute for the Future



Memoria est futuro: 'Futurescaping the Museum' DSR, 2016



New Media Consortium Horizon Reports

Dunne, A. and Raby, F., 2013. Speculative everything: Design, fiction, and social dreaming MIT Press.