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FUTURE

I lie beyond the horizon, yet somehow, I am part of your life. I am an object of knowledge yet, cannot be known. Some pretend to see me; I love to prove them wrong. When you imagine what I might look like, you think of change, hope, destiny, and sometimes, you even fear me or for me. I am all ends, all paths; I am about stories and actions, massive mobilizations and radical uncertainty, proactive design and adaptive resilience; I am about challenges and solutions, or maybe, only better questions.

I am this word, future.

Future
What does this word mean to you?

This call is not about describing how the future should be, but about what (if anything) the word "future" means to you. You might think about it, or not. You might prepare or expect it, or not. Do you have a relationship to it? How do other cultures and communities use it? Who has a voice about what it should be, and how could it be extended? Is this word plural or singular?
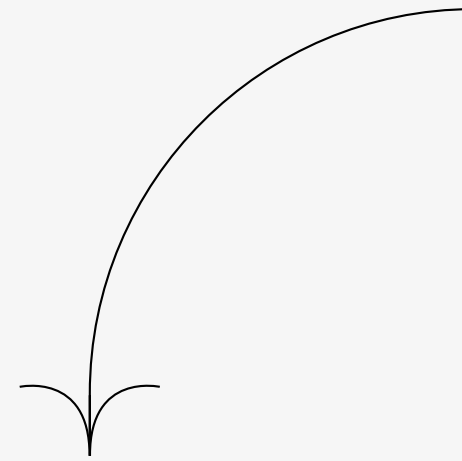
U+ZINE

is a cycle of short thematic explorations for alternative futures and change, through the lens of arts and fiction. Each month, onetheme, one call for contributions, one meeting and one publication.
Open to all!

How does it work? Every month, we will send out a call around a theme and gather a small curatorial committee to exchange around it. The theme interests you?
Get in touch, send us exemples of your work and join the conversation!
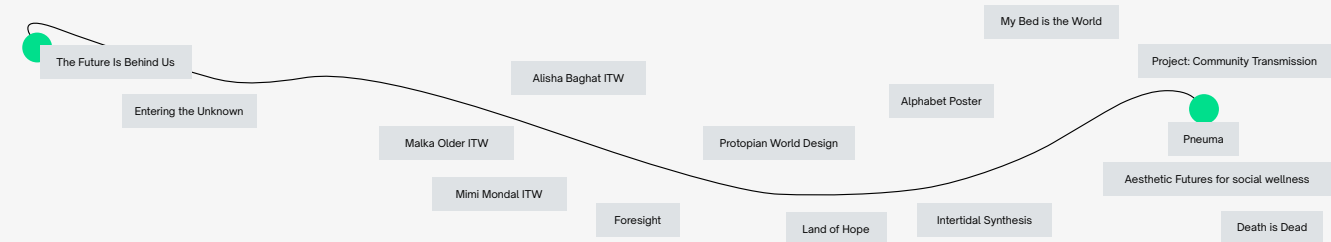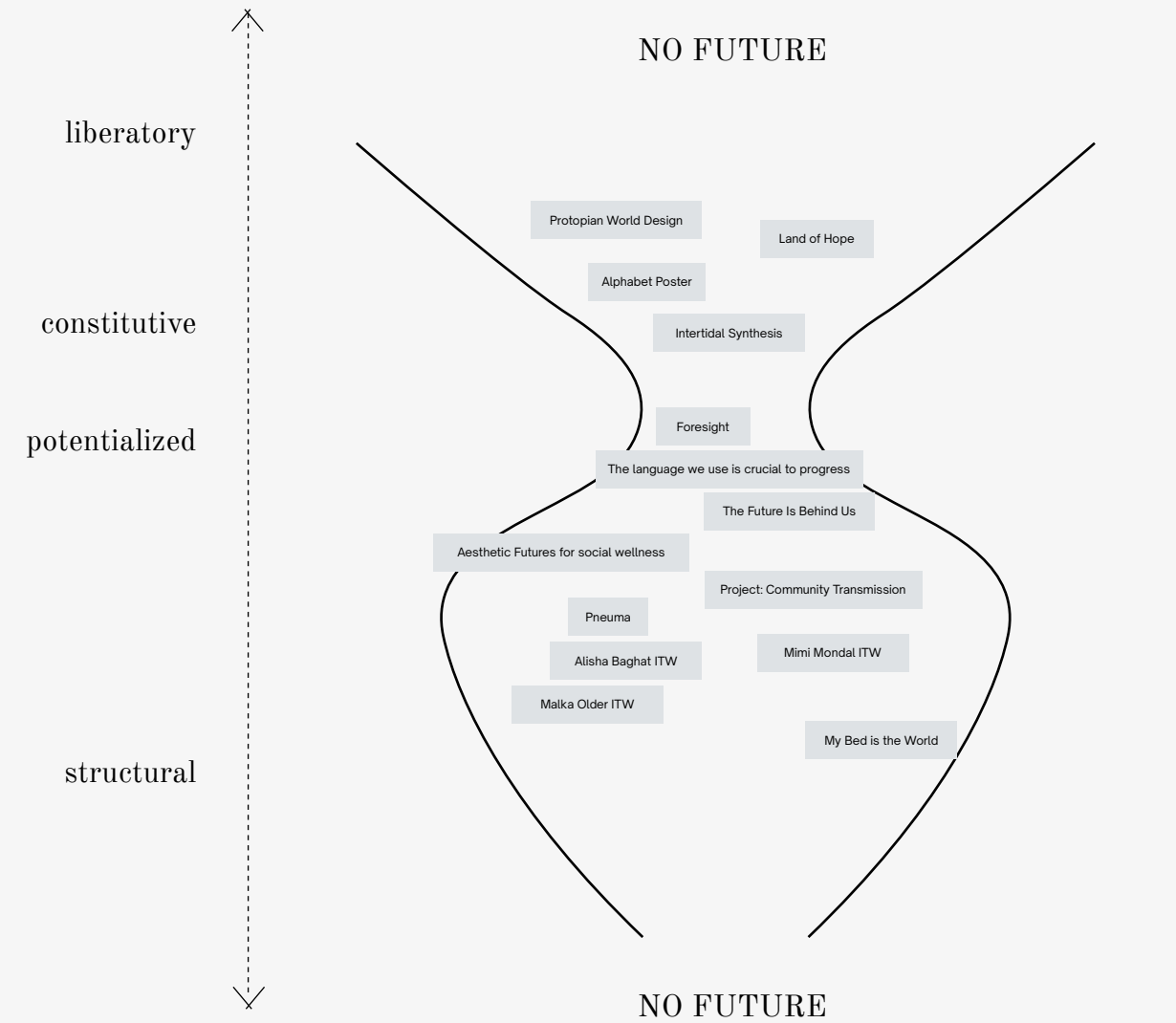
CURATORIAL COMMITTEE

This edition of U+Zine introduces a new collaborative curation process. U+'s interested members and publics participated with us in exchanges on how to read and spatialize the diversity of contributions received. It is understood that our perceptions of what comes next are as multiple as our ways of getting there (wherever "there" is). On the next page, you will find a few maps offering different paths to navigate through the contribution we have received around "Futures- what does this word mean to you". At the end of this edition, you will find a list of questions to help you reflect on your personal relation to this word.

Thank you to the Future Curatorial Committee: Brigitte van der Sande, Maya Van, Tom Bieling, Brendan Mapes, Lauren Klein and Nicole Loeser for trying this out with us!
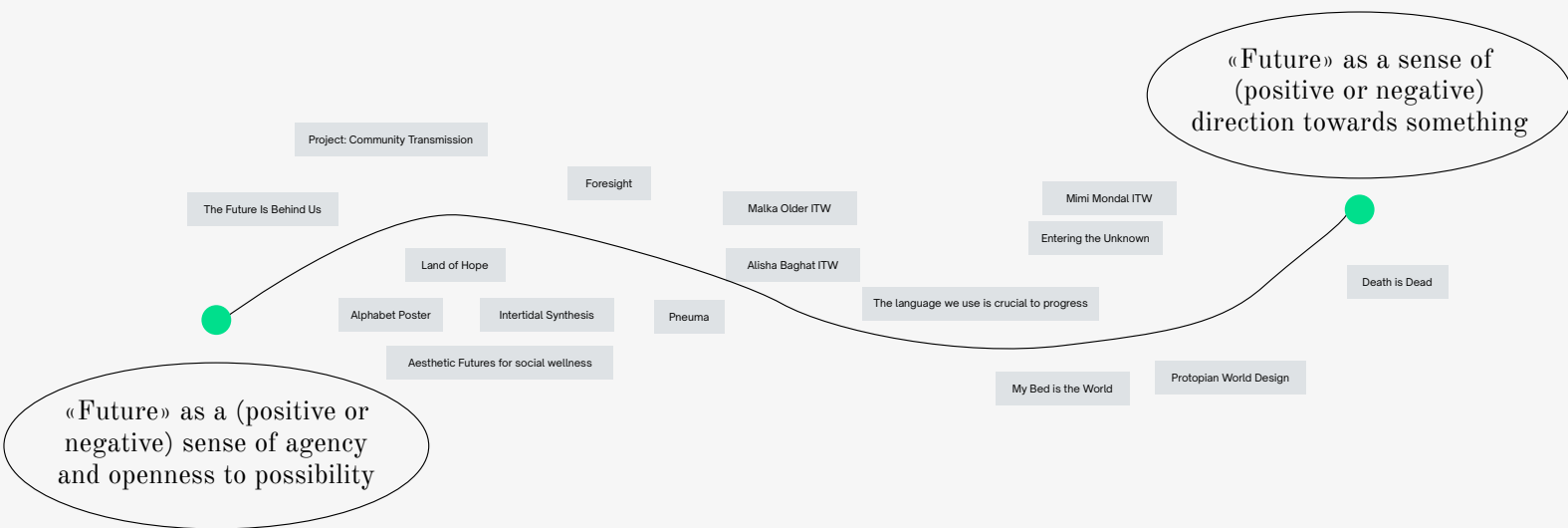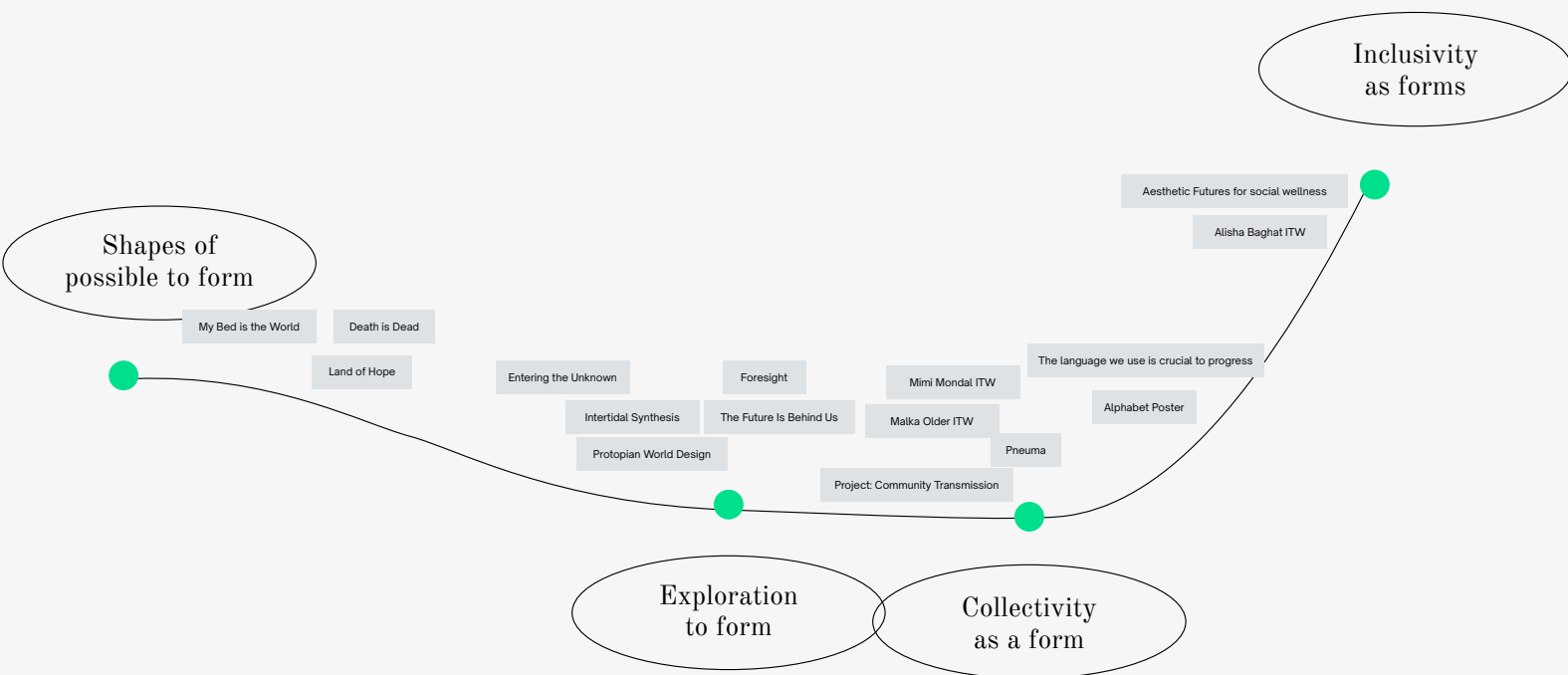
Alphabetical order

Mappings
Here are the maps drawn by the curatorial committee, offering different ways to navigate through the contribution. You can choose to follow them, or not…

NO FUTURE

liberatory

constitutive

potentialized

structural

NO FUTURE

Protopian World Design

Land of Hope

Alphabet Poster

Intertidal Synthesis

Foresight

The language we use is crucial to progress

The Future Is Behind Us

Aesthetic Futures for social wellness

Project: Community Transmission

Pneuma

Mimi Mondal ITW

Alisha Baghat ITW

Malka Older ITW

My Bed is the World

The Future Is Behind Us

Entering the Unknown

Alisha Baghat ITW

My Bed is the World

Project: Community Transmission

Alphabet Poster

Malka Older ITW

Protopian World Design

Pneuma

Mimi Mondal ITW

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Land of Hope

Intertidal Synthesis

Aesthetic Futures for social wellness

Death is Dead

Mappings
Here are the maps drawn by the curatorial committee, offering different ways to navigate
through the contribution. You can choose to follow them, or not...

Inclusivity
as forms

Shapes of
possible to form

Aesthetic Futures for social wellness

Alisha Baghat ITW

My Bed is the World

Death is Dead

Land of Hope

Entering the Unknown

Foresight

Mimi Mondal ITW

The language we use is crucial to progress

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Protopian World Design

Pneuma

Project: Community Transmission

Exploration
to form

Collectivity
as a form

1. Futures in the Now: Real Spaces to Activate Change
   A. Land of Hope
   B. The Language We Use
   C. Aesthetic Futures for Social Wellness
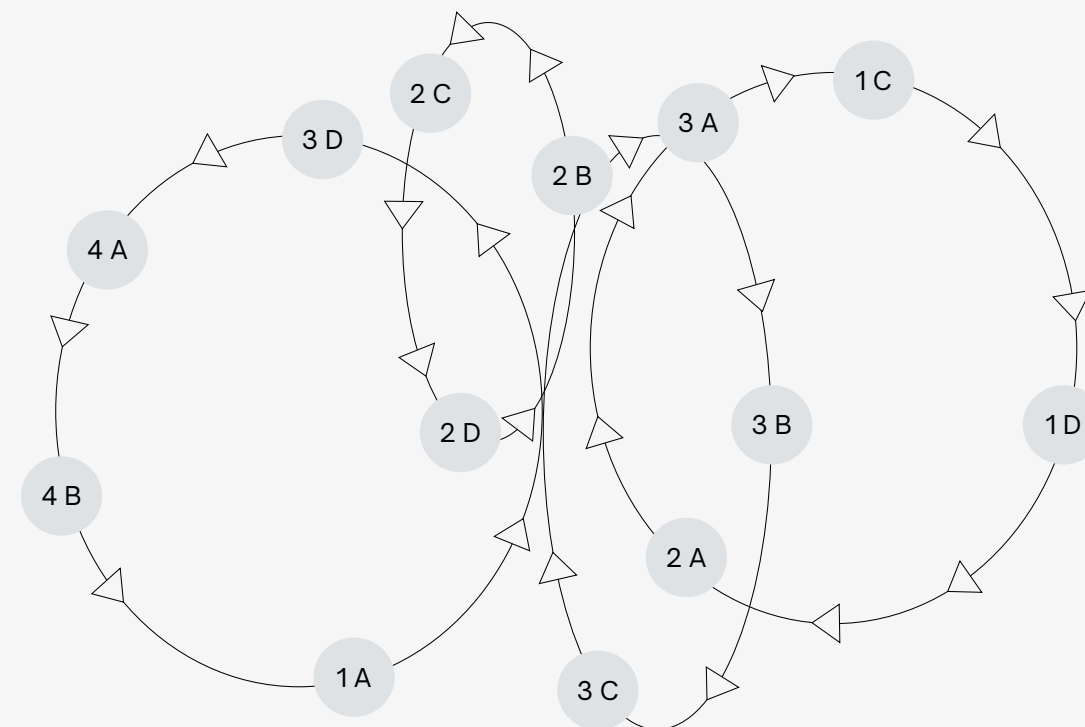   D. Pneuma
2. VISIONING to lead the way
   A. TheFuture is Behind Us
   B. Protopian World Design
   C. Mimi Mandal, SF, India
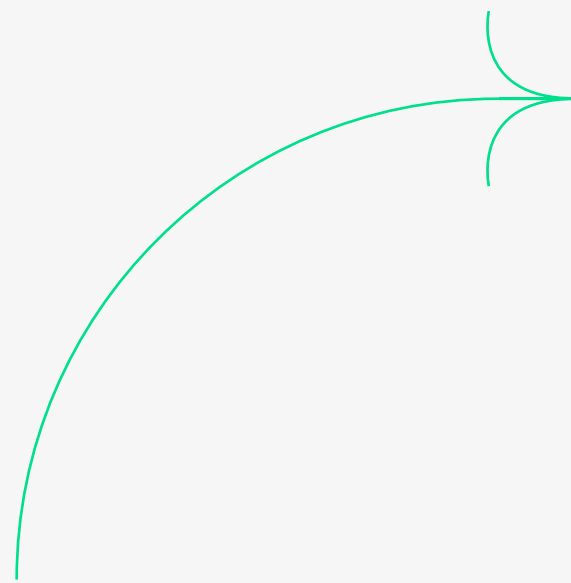   D. Intertidal Synthesis
3. Theory and Futures Literacy
   A. Interview Project
   B. Alphabet Design
   C. Foresight
   D. Enter the Unknown - Community Tansmissions
4. Examining the Present:
   A. The Continuum of History
   B. My Bed is the World

«Future» as a sense of
(positive or negative)
direction towards something

Project: Community Transmission

The Future Is Behind Us

Foresight

Malka Older ITW

Mimi Mondal ITW

Entering the Unknown

Land of Hope

Alisha Baghat ITW

Alphabet Poster

Intertidal Synthesis

Pneuma

The language we use is crucial to progress

Death is Dead

Aesthetic Futures for social wellness

My Bed is the World

Protopian World Design

«Future» as a (positive or
negative) sense of agency
and openness to possibility

2 C
3 D
3 A
1 C
2 B
4 A
2 D
3 B
1 D
4 B
2 A
3 C
1 A

TDM

There are many ways of navigating through the content, you choose to follow the path of your choice

Futures Thinking

Prospective contributions and methods

FORESIGHT,
Jorge Camacho,
Mexico

The space in front of you is dark, pitch black. You can't see where you're going. Only the ground you're stepping on.

You're walking on a road. But at times it's not even that, just a path or an open field. At least you're not alone. You walk along a group of people — perhaps your family and friends, or a troop of some kind, even a crowd.

Some of those walking along with you believe that the field you're walking into is already there — it's just that you can't see it. They brag about their capacity to see what's in front of you, to predict the road ahead. They offer to guide you. But you don't believe in them. They seem to be just as lost as you are.

The space in front of you is dark because, in fact, it doesn't exist... yet. It will appear as you and the rest walk into it. Every step actually creates the ground beneath your feet just before you step on it. You can see the ground. Turn around and you can see the field that you've already traveled: the steps and tracks that you've left behind.

As you continue to walk, you become more confident. You can see patterns in the ground. These help you anticipate what the terrain will be like for the next few steps. The terrain doesn't change abruptly. Sometimes it does. But it mostly changes gradually. So you can feel your way even if the ground appears only as you walk on it. You're more confident now so you start to imagine not only the next few steps but how the field ahead could be like. The keyword here is 'imagine'. You can't see the space in front of you because it doesn't exist. But you may as well imagine it. That's a special kind of sight. A foresight. Of course, you don't see anything in detail: you only see contours and outlines. A road ahead, a hill. A few mountains in the background almost forming a landscape.

You can imagine the next few steps somewhat clearly. But as you see further ahead everything is blurry. You can't even imagine just one but multiple different landscapes overlaid on top of each other.

That's quite a skill anyway. You can, for example, describe what you foresee to the rest of your walking peers. If they trust you, they will follow you walking more confidently: changing speed or direction based on the imagined field ahead.

That's when you realize that the ground on which you're walking does not simply appear but it's being built. It's a road that you and your fellow walkers are building as you walk over it. You are walkers and road builders at the same time.

Some of your fellow walker-builders are looking backwards. They're just repeating the same patterns they see behind them without any direction. Others are looking forward but they're just improvising as they walk.

This is when your foresight becomes even more valuable. The possible landscapes you can imagine are not mere contours but actual plans or blueprints. You could share those blueprints with the rest of the group. You could imagine new blueprints all together. You could then walk-build towards the one you all agree upon.

As you do it, the road ahead starts to improve. The imagined blueprints become clearer. You are walk-building together now. That's cool, right? You thought you were simply walking into darkness. Now you're building a road you have foreseen.

Photo by Kelly Sikkema on Unsplash

THE PROJECT,
Community Transmissions, Australia

Guest speakers joined CT each week from a range of organisations and practices. Curators, researchers, futures practitioners and artists joined the residents to scratch possible and preposterous maps into the uneven surfaces of the pandemic imaginary. Whose Utopia is this? What Heterotopic, Atopic or Dystopic future are we shaping with the work we make and the questions we ask? Who is included in the future of art making, how will we rectify the silences? How should we account for the erasures and absences? What must art become, and who must we become as artists dedicated to inclusive, plural, hope filled futures?

CT asks: what agency do we have to imagine and create post-pandemic futures? What digital dreams/nightmares/visions has COVID sparked or disrupted? How might we move from states of emergency into states of emergence?

10:58:58 From Luna Mrozik Gawler : What does art become in the future?
10:59:11 From Luna Mrozik Gawler : Life as art - Joseph Beuys 'At documents' 1972
"In the future all truly political intentions will have to be artistic ones. This means that they will have to stem from human creativity and individual liberty. This is why I concern myself mainly with the problem of schools. with pedagogy. But mine is a model of freebee free from all state intervention. I am trying to develop a revolutionary model that formulates the basic democratic order in accordance with the people's wishes ... it wants an area of freedom ... that breeds revolution. that changes the basic democratic order and then restructures the economic sector in a way that will serve the people's needs and not the needs of a minority that wants to make its profits."
10:59:19 From luna mrozik gawler : "That is the connection, and this I define as art. Freedom that must be understood as revolutionary ... that issues from human thinking and the education of man (sic) ... here would be a free press. free TV, and so on. They Must be free from all state intervention. I am trying to develop a revolutionary model that formulates the basic democratic order in accordance with the people's wishes ... it wants an area of freedom ... that breeds revolution. that changes the basic democratic order and then restructures the economic sector in a way that will serve the people's needs and not the needs of a minority that wants to make its profits. That is the connection, and this I define as art."[2]
11:00:08 From Ana Tiquia : Art must...
11:21:11 From Matt Cornell : art must be a priority !
11:21:31 From Merinda Davis : Art must be a verb !
11:27:43 From Angela Powell: art must retain its own agency of "use"
11:27:50 From Whil Bride : Art must be unresolved, unstandardized, in constant opposition to the state....
11:27:56 From HMur : Art must be valued for its intangible significance
11:28:04 From Georgia Banks : Art must eat the rich
11:28:26 From Laurent Labourmene : Art must directly contribute to the growth of collective understanding
11:29:34 From Sam McGilp : art must be freed from the requirements of a bureaucratic system/ art must free the artist from busy work
CT continues on in the food, policy, sound, death, spectatorship, ceremonial and Black Futurity works of the twelve artists and will re-emerge for future iterations and manifestations as the time stretching before and around us unfolds.

(Find more about the project)

[1] Roy, Arundhati 2020. "The Pandemic is a Portal," Financial Times, April 4, 2020.
[2] Miles, Malcolm 2012. "Society as a work of Art," in 'Utopia & Contemporary Art'. Arken Museum of Contemporary Art

ENTER THE UNKNOWN –
EXPLORING AND EXTRAPOLATING FUTURE(S),
Tom Bieling, Germany

The confrontation with the unknown is generally expressed in what underlies all research, speculation and design: exploration. One explores, investigates, fathoms, questions, examines, enquires and discovers.

In the context of speculative (design) research another principle seems to be of importance: that of extrapolation. The determination of a behaviour beyond the established evidence. In other words, the extension of a theory or hypothesis beyond the sector of direct experience.
The – perhaps (dis)estimating, presuming – approximation may well be based on the starting point of known values or facts, but inevitably also passes through territories beyond the known, proven, reliable range. In this sense, extrapolation means to deduce something that is not explicitly apparent from the available information.

In the speculative space of (design) research – for example with regard to design fiction etc. – extrapolation could thus be understood as a kind of continuation of (e.g. scientific) factual knowledge, manifested in the object, in a material, visual or similarly artificial way, which is aimed at constructing, examining or making debatable cultural, technical, social structures, phenomena and development processes that are somehow predictable or even completely unimaginable.[1]

As is so often the case, design moves here between disciplines, and can thus also waft around with different focal points. At the interfaces, for instance, to technical, scientific, sociological, philosophical or economic extrapolation (whatever that may be exactly).

It might be possible to reformulate some of the well-established epistemological models. Particularly since design is usually on the move in several parallel worlds: the imaginary, the symbolic, the real, and sometimes also the counterfactual.

[1] Cf. Bieling, Tom (2020): Fact and Fiction – Design as a Search for Reality on the Circuit of Lies. In: Flusser Studies 29 (Centennial Vilém Flusser Birthday Edition), May 2020, Lugano.

[2] Cf. Kugler, Sascha / Jander-Eble, Hendrik v. (2018): Brand management with system. Springer-Gabler, Wiesbaden, S. 2

[3] Cf. Duden, 2020

[4] Ibid.

[5] Gabler, Wirtschaftslexikon, 2018.

[6] Cf. trend exploration in: Springer Fachmedien Wiesbaden (Ed.) (2013): Compact Dictionary of Economic Theory. Springer-Gabler, Wiesbaden, S. 104.

[7] Ibid.

[8] In parts of the science fiction community, the reference to "hard data", i.e. data that can be objectively verified through measurability (quantitative data), is considered an essential tool and stylistic device to distinguish science fiction from fantasy.

And indeed: at least one difference between the design extrapolation – for example, compared to that based on natural science – could be identified: In many fields of knowledge extrapolation is based on the assumption of regularities. This is reflected, for example, in the tendency to derive rules and regularities oriented to the past[2] and to extrapolate these into the future, so to say to extrapolate from the known under the condition of a constant course[3]. In mathematics, for instance, extrapolation refers to the approximate determination of function values outside an interval on the basis of the function values known within this interval[4]. An extrapolation, for example, is also called statistical extrapolation. In economic sociology, on the other hand, extrapolation refers to the «estimation (...) of an unknown variable from two or more known variables or the extrapolation of the values contained in a data series into the future based on the past»[5]. This procedure is based on the assumption that the «regularity established in the past, e.g. a trend[6], will also continue in the future».[7]

Undoubtedly, some of these operational patterns can be validly transferred to the practices of various sub-disciplinary areas of design. However, it is also important to remember that both in the conception and genesis of possible futures we are dealing with complex issues, wicked problems and plenty of unknowns.

At the latest here, the question of the scope of possibilities in dealing with counterfactuality arises, because especially in the design context it is important to understand it in all its sometimes more, sometimes less serious forms. This includes both the deliberately manipulative handling of pretended facts, as in the case of fake news, and speculative procedures that perhaps seem more comparable to the approach of «counterfactual history». In the science of history, this sometimes serves as an effective means for the conceivable continuation of alternative history as a thought experiment with reference to historical sources (cf. also Alternate History, Parahistory, Imaginary History, Virtual History, Potential History, Contingent History, Uneventful History, Uchrony). In contrast to fake news or belletristic fiction[8], this can be epistemologically driven. A kind of analytical procedure, then, whose statements are based on limited knowledge and are made on the basis of presumptive derivations, and in which it is not concealed that the speculative procedures carried out cannot really be verified, so that their value is rather heuristic.

Admittedly, as is so often the case, the line between what makes sense and nonsense remains thin. Nevertheless, the chance and duty of speculative (design) research probably consists precisely in this: to expose supposed regularities and to dare to look into the untrodden, veiled and nebulous, the frightening and promising, the horrible and fantastic.

Tom Bieling

Futures Feeling

Sensitive relationship to the idea of the future, to the word future

FORESIGHT "BRINGING TOGETHER FUTURES THINKING AS A TOOL TO SOCIAL CHANGE",
Alisha Baghat

"I think that there's sort of two levels. I think it's really hard for any futures practitioner to know everything and empathize with everything. An example, a common macro trend that people talk about is water stress. I live in New York. Water stress is not a problem. There's clean, free drinking water. It comes out of the faucet. Every time I read these statistics about water stress, it's hard for me to get into that space and understand it, it's just statistics for me; but I think that the challenge then, as the futurist, is to try to empathize and connect with what is happening even if it's not happening to you. So, just like an ethnographer or an anthropologist or a psychologist, would try to understand and put yourself in the shoes of someone who is facing that, that is something that I think about and try to challenge myself to do. One of the ways I do that is by talking to people who it might have more of an impact on them and just trying ... not that I will feel exactly what they're feeling, but at least try to understand a little bit, so that it's not just data on a page. That's one thing.

The second thing is, my own personal experience bringing it, coming back into things. I do tend to, I think based on my experience, have a different worldview than a lot of people practicing futures and this idea we have of a typical futures practitioner being an older white man from a Western country. So, I think it's almost impossible for me to not bring my whole self into the practice that I do and think about my identity as a Muslim woman, as a mom, as someone who's lived in an intergenerational household and deals with people of various different generations on a daily basis, a person of color living in the US, as someone in an interracial, inter-religious marriage. There's a lot of things that weigh on me that then, I want to bring through in my futures work, because I don't feel that my voice or whatever is necessarily depicted in the typical persona or the typical person that the futures scenarios and so on, are designed for.

Actually, people like us are going to be the dominant paradigm in the future. It's so silly that if you are actually a futurist, you know that especially in the US, that people of color will become the majority pretty soon, so it should be decided that way."

MY BED IS THE WORLD - THE CONTEMPORARY RECLUSE,
Dana Barale Burdman, Spain

The degree of intimacy in the traditional space and the online realm has been reversed. The highest degree of exposure usually occurs in the most isolated physical spaces, where privacy is public and published. Private spaces are accessible online, and the bed becomes performative.


Above it, are the multiple overlapped virtual spaces from which we access information, and therefore the world. The bed is the physical-virtual link, the link between the private realm and the public sphere. The bed is not so much a place to rest, but the place from where we act and interact. In this media house, the bedroom becomes the contemporary territory of digital exploration, a laboratory of production, a virtual stage. Traditionally private spaces are now new media scenarios; a new imagining of the spatial model that derives from this dual reality thus arises, begging the question: How is intimacy to be understood in the virtual environment? The bed defies the limits of the public and private, achieving its maximum extension through media. The new bed is no longer an apolitical piece of furniture, but a mediating element between physical and virtual reality. The bed is an agent for action, a new refuge for the contemporary recluse, a hermetic and public physical-virtual portal; the minimum module for the virtual nomad.
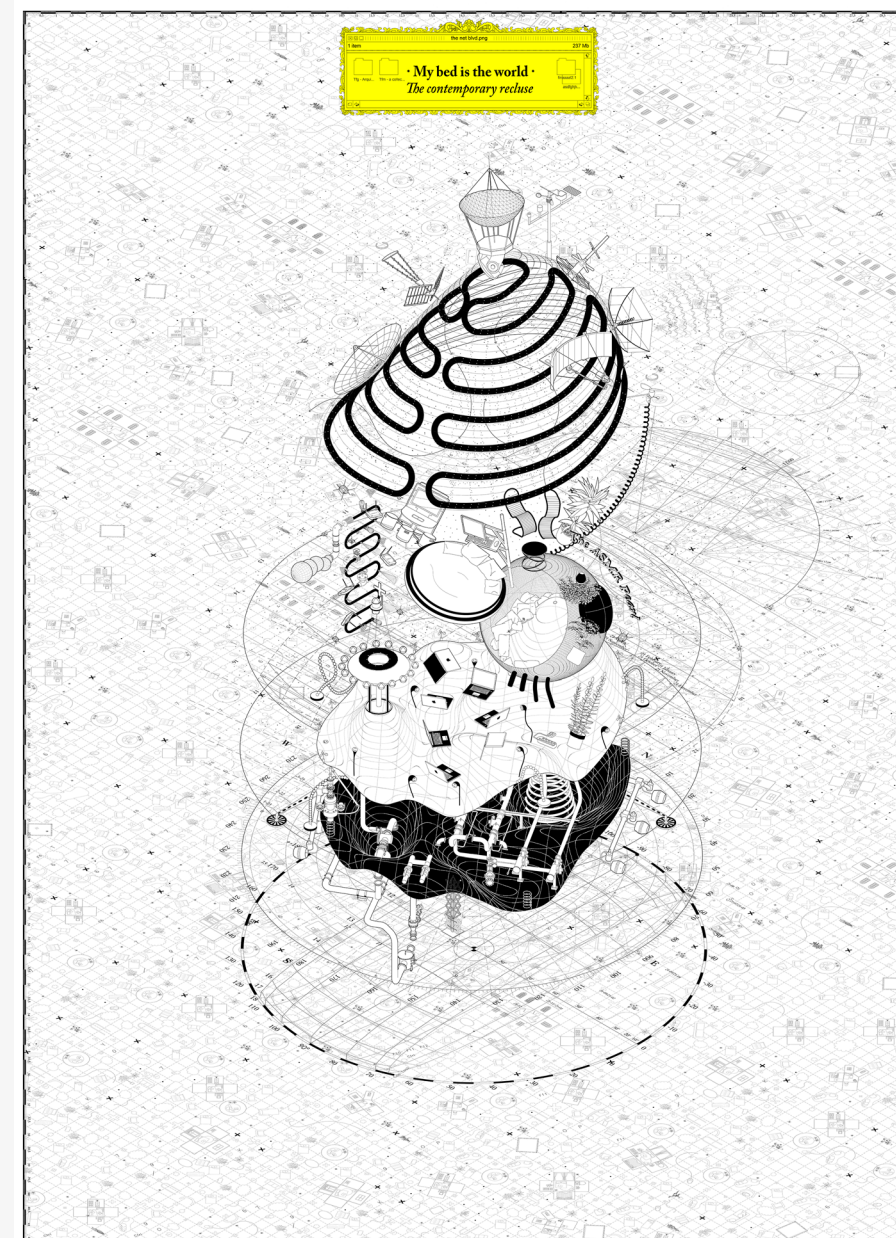
FROM TAXIDERMY TO MY STORIES - THE REAL IN REAL TIME

The culture of the archive is produced by memory and destined to remain eternal, but currently, culture is based on the mutable and unstable process: the virtual consists of artificial representations and simulations of the real, in real time. The event is broadcasted in streaming. Due to the immense flow of information and images in which we are immersed, we prevent the generation of permanent memories. The virtual discards history, because it is destroyed by its instantaneity. The digital medium extinguishes the evolution of time. Time disappears in front of an infinite and accelerated present saturated with information. The real is no longer what can be reproduced, but the reproduced. Everything is replicable, editable, traceable and expandable. The digital medium has relegated the values of materiality and historical awareness to diffusion, immediacy and connection. The self lacks the experience of temporal continuity, fragmenting time into a series of perpetual presents like stories. An Instant succession of events are reproduced, as a continuous and transitory present, that expires every 24 hours. A temporary temporality. Adding stories without historical significance. A history that does not remain in memory. There is no experience of duration or memory. Culture does not contain historical accounts, it is not linear or chronological, as in the past. They are isolated entities that are linked by relationships.
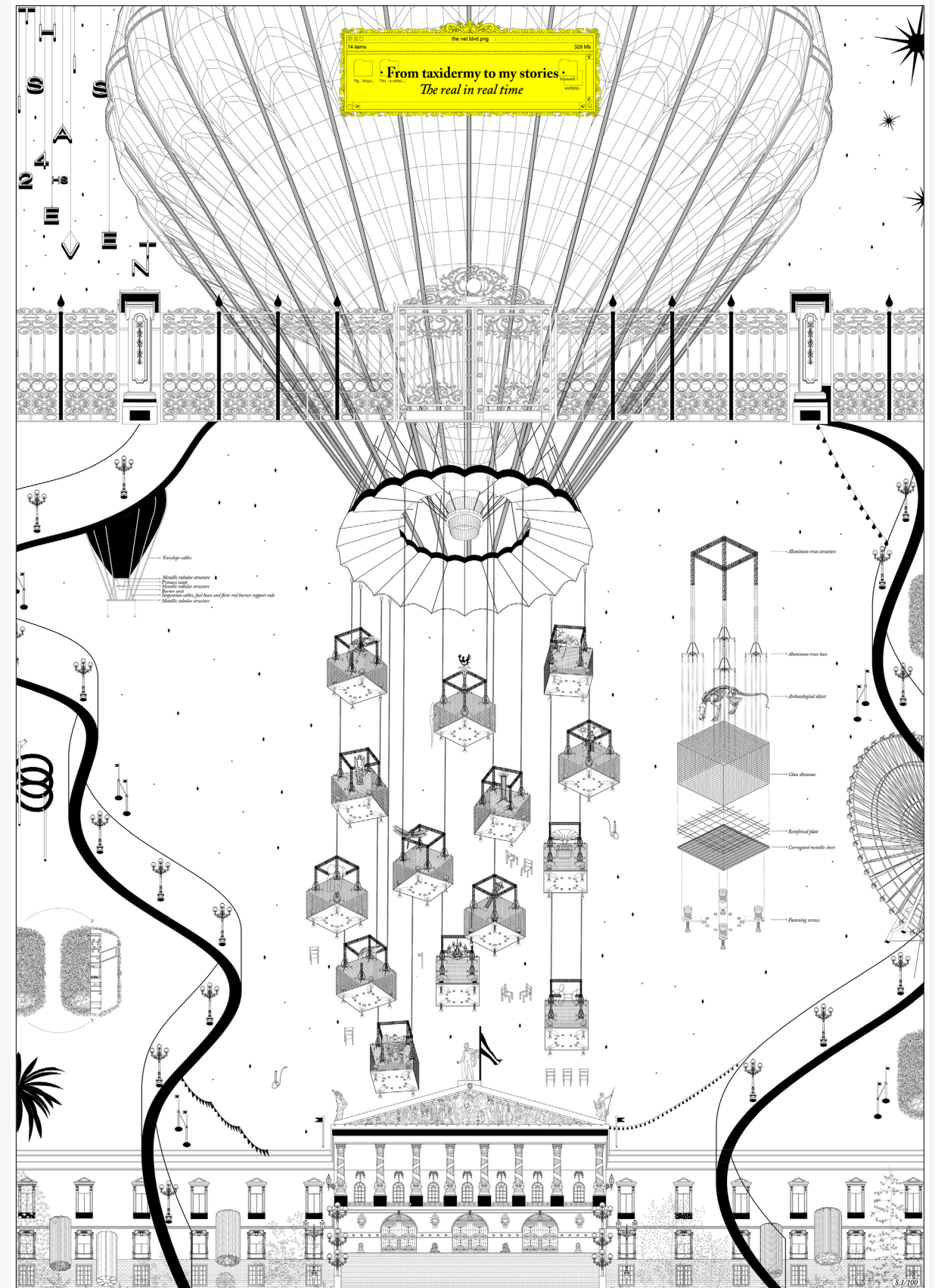
THE FUTURE IS BEHIND US,
Brigitte Van Der Sande,
Netherlands

There are a number of thinkers who feed my understanding of what the future may be, and whose thoughts I would like to share with you.

In her short statement Science Fiction and the Future (1985), Ursula K. Le Guin writes that for the Quechua peoples of the Andes the past lies in front of us, and the future behind us, only to be glimpsed over our shoulder. Le Guin wasn't the first to discover this reversal of time; Walter Benjamin writes a few months before his suicide in 1940 about Paul Klee's drawing Angelus Novus(1920), that he calls The Angel of History, blown into the future by a storm called progress. With his back to the future, the angel faces the past, a catastrophe.

Both Le Guin and Benjamin turn against the Western concept of a historical progress of mankind; Le Guin by agitating against the dominant trope of the future as a space that is to be invaded and colo-

nised; Benjamin by introducing the concept of Jetztzeit (Now-Time) to blast open 'the continuum of history'. In Le Guin's perception: "The future is the part of the space-time continuum from which - in the body and in ordinary states of consciousness - we are excluded." For her, science fiction is not about the future, it's about what is in front of us.

Both Benjamin and Le Guin are brilliant storytellers and thinkers, but they arrive at opposite conclusions. Benjamin is deeply pessimistic about the possibility of shared experience and the appreciation of the past, he predicts the decline of storytelling. Le Guin joyously proposes to rewrite the 'killer story' full of heroic acts and to tell a humbler story, the one of the 'carrier bag', without which food could not be carried back to the community.

Put the Hero in a bag and he looks like a potato, says Le Guin, clearly enjoying the act of kicking the poor boy (always a male)

from his pedestal. Édouard Glissant has a similar thought when he looks at signs in the past that have been forgotten or crushed and that may foretell unforeseen futures.

Glissant refuses any reduction of literature and thought to ideology, and instead demands a radical freedom to blend poetry and philosophy, past, present and future, nature and culture in a network of ever shifting cultural interconnections and relations. In his 1993 novel Whole-World Glissant practices his own prediction that literary and artistic genres will intermingle and multiply and

become hybrid. As he writes: "The writer of today is always a future writer."

Which leads me to a person who never stops inspiring me: Donna Haraway. During the writing workshop Narration Spéculative that was part of Isabelle Stengers's colloquium on gestes spéculatifs in 2013, the self-proclaimed speculative feminist Haraway started The Camille Stories, a series of speculations on a multispecies world, written collectively and individually, in her words "an active casting of threads from and for ongoing, shared stories."

"Make Kin, not Babies," is one of the most radical proposals in the Camille stories, breaking the bond between kin and reproduction. Kinship surpasses the old boundaries of human relations and includes all species on this earth from all times. Haraway and the other Camille storytellers take on what Glissant proposes: instead of root-identity which is about exclusion, there is a relation-identity which is about exchange. But the Camille stories take Glissant's concept one step further into the future: species merge to become new hybrid critters.
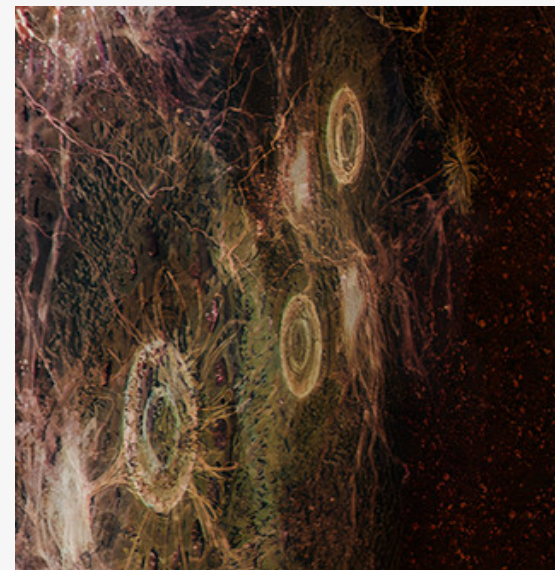
Futures Willing

Want this or that future

PROTOPIAN WORLD DESIGN,
Mario Mimoso,
Spain

''WRITING GLOBALLY TO SHOW
THE FUTURE GLOBALLY'',
Malka Older, US

"I do a lot of writing and some speaking about the issues that are in the book, which is primarily concerned with the future of democracy in a world that's full of a surplus of information that doesn't always translate into the kinds of knowledge and citizen engagement that are necessary for a functioning democracy…I actually try very consciously to be as global as possible the book (Infomocracy). Partly because if I'm thinking about a generalized system of the future, something like democracy, it functions very different ways in different places, in different cultural contexts and different economic contexts and different environmental contexts. And so, when thinking about a new system, for me, one of the both necessary and interesting things to do was to think about how the system plays out in different places.

And yet at the end of the day, what I was writing about within my books was really the present. I was writing about things in the present that frustrate me, that I think are irrational and illogical and that we could do differently, and I chose to write about those things through the lens of a future in which we're doing things differently."

«During COVID19 complete lockdown in Spain, I started collaborating with Monika Bielskyte on a couple of protopian science fiction scenes and here is the result. Our aim was to depict a more inclusive future world, far from the worn-out western scenario and eschewing the oppressive patriarchal western culture lens, where BIPOC people representative of diverse cultural backgrounds and gender expressions have a central role. One of our main goals was to challenge ageism, ableism, homophobia, transphobia and the resulting erasure's in Sci Fi concept design. Hence, our characters are strong, powerful women and non-binary people, and our depictions focus on care, radical tenderness and celebration of life rather than violence, conflict and isolation like traditional Sci Fi. A key thing was to show that bleeding edge technology can also be used for purposes other than warfare and surveillance, but rather as a form of self-expression, art or to help both humans and the planet we inhabit. Instead, we wanted to encourage people to connect technology with tattoos, fashion, music, parades and dances. Prosthetics that are not militarised but rather enhance our human and artistic abilities, and drones that are not meant to surveil citizens but to interact both with humans and genetically modified and improved bioluminescent plant life in the city. The bodies of our characters are adorned with animated tattoos and wearable devices that do not encode workings of a police state but are the extensions of their selfhood, cultural and gender expressions.»

DEATH IS DEAD,
Noatė Atkočiūnas,
Lituania

«Death is dead" is a speculative design project that explores existentialism and creates a visual solution for the idea of immortality. In the near future, "Death is dead" will be announced to the world as a victorious win for all of humanity - death does no longer exist. We will become crowned with diadems of immortality and introduced to a new way of life that bring purpose during our infinite time. This project raises inquiries of eternity, never-ending routine and the problem of immortality. The question is - did we really want this?

The project consists of:
• a new dynamic symbol for eternal life;
• 8 immortality crowns, that are available for testing now as face filters;
• a new hierarchy system, by which humans will be ranked, based on Maslow's hierarchy of needs;
• 8 dynamic posters that announce the new ways of immortality;
• a video analyzing the outcome of immortality, and asking if this is what we really wanted? and should this be our aspiration?

This speculative design project "Death is dead" gives us the opportunity to reflect on what may happen, if we finally achieve our long pursued dream and goal of living forever.
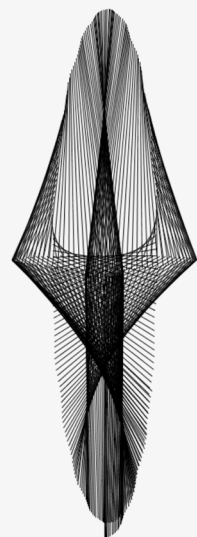
MIRTIS MIRČIAI

A LIFE WHERE DEATH IS NO LONGER

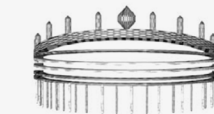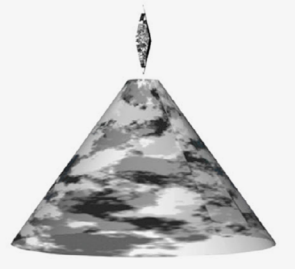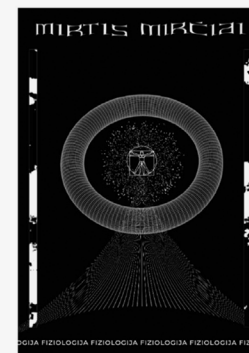KARŪNA 1.0

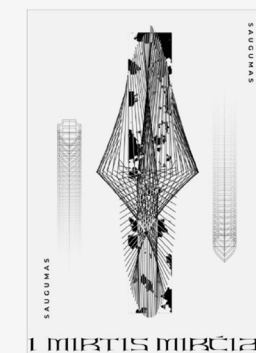KARŪNA 2.0

KARŪNA 3.0
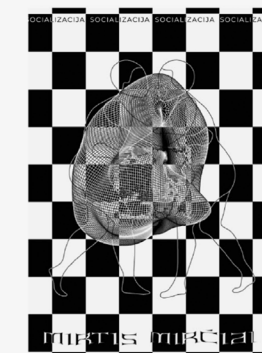
KARŪNA 4.0

MIRTIS MIRČIAI

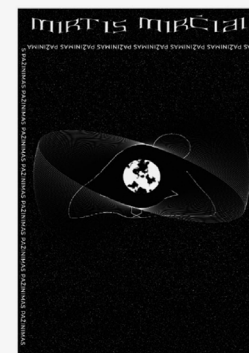KARŪNA 5.0

KARŪNA 6.0

KARŪNA 7.0

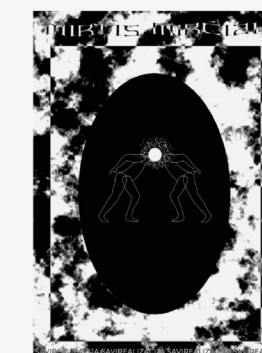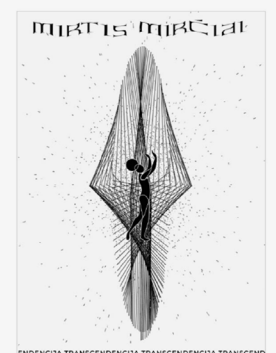KARŪNA 8.0

PHYSIOLOGY

SAFETY

SOCIAL

SELF ESTEEM

MIRTIS MIRČIAI

COGNITIVE

AESTHETIC

SELF REALISATION

TRANSCENDENCE

Futures Making

# Create favorable conditions for a better future

PNEUMA,
Anatole Abitbol, Ikram Benchrif, Paul Girard,
France

In a hospital where the relocation has been announced for the last 10 years, for the next 10 years, the Paris Public Hospital Organization called on three artists to understand the expectations of the caretakers. For one year, a geographer, a dancer and a documentary filmmaker conducted a sensitive investigation in the hallways of a workspace. Thanks to the complicity of caregivers, they were able to listen to the words and vibrations of dozens of people, machines and places.

It's a survey on time. It started with the caregivers' strikes (France, 2020) and ended with the Covid 19 crisis. We searched for a possible connection between the anticipated time of transition, desired by our commanditaires (1), and the time needed for repair, experienced by the caregivers. They did not come across. Nevertheless, this absence revealed a present reality that stretches into existing time, unknown to us: the weak future. It is the time for a consultation, a funeral cleaning ritual, sorting trash from a yellow can, repairing a hospital bed, the journey of a file sent from the archives to the 15th floor or a cartridge failure in the elbows of a pneumatic. This future, however weak, is real. It is the time for care. Its rhythm differs from one service to another, one machine to the next, one hand to the other. From a question about the future of a hospital, we had to answer the question of the future in a hospital.

1. The commanditaire is more than the maecenas. It is the person who is at the initiative of the commission and who also takes the lead towards the realisation of the commission within a collective effort
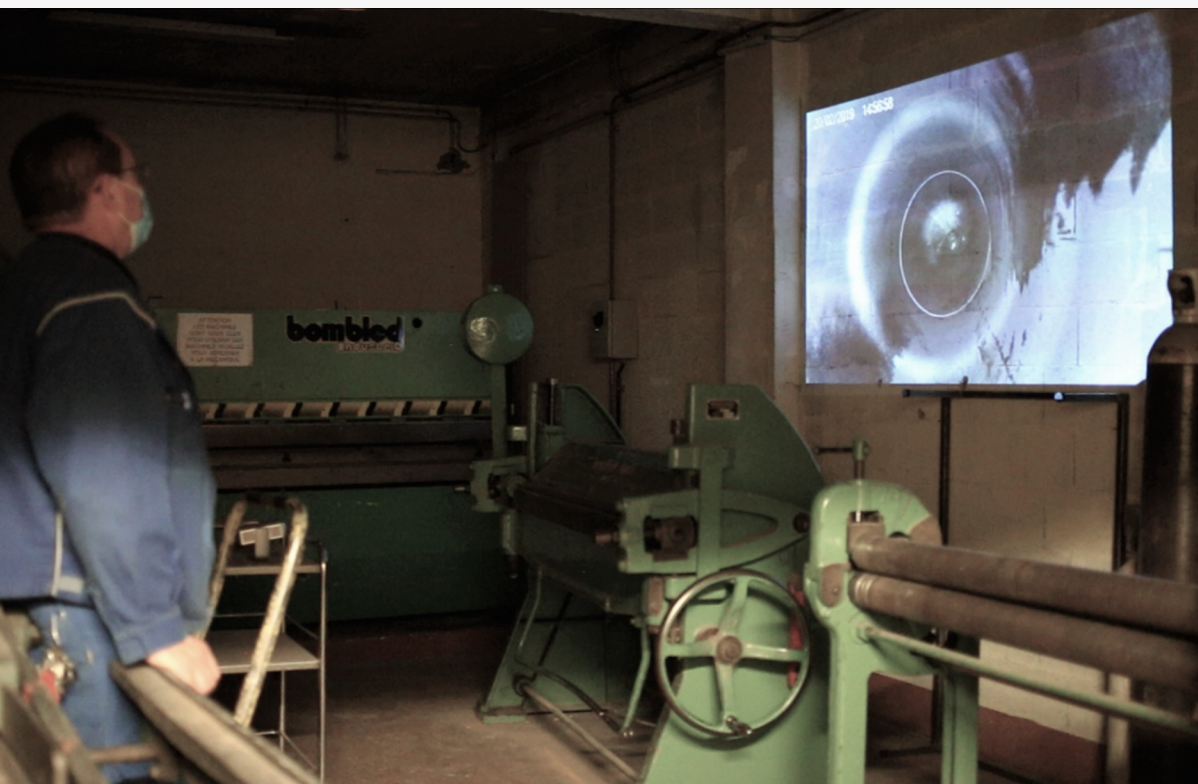
LAND OF HOPE,
Studio Hartzema,
Netherlands

In the light of climate change and debasement of local economies for the sake of globalization and free trade, capitalism has almost exhausted its own source of subsistence: Nature.

Going beyond the widespread myth that humans act as destructive agents of the pure and delicate nature, instrumentalizing the landscape to support production models has always been the way to build human economies and societies. The moment of crisis started when fragmented versions of smart cities, wind parks and solar farms were offered generously by design agencies, municipalities and governance institutions without realizing the gap between high-level planning and processes of self-organization. Our lands and soils now suffer from salinization, ground subsidence and contamination and are perceived as calculated forms of utility, fitting our current production model.

Taking the case of the Randstad in the Netherlands -one of the first countries to disappear when sea level rises rapidly-, its landscape is not perceived anymore as something outside of the city, but as an entity that lies within the metropolis, mainly occupied by agricultural land and grasslands. Predominantly used for milk and meat production, these lands have recently started to lose their economic base due to their heavy environmental impact and additional urbanization pressures and with that, the only substantial reason for safeguarding their empty expanse. Is it reversible? In an era of Google domi-

nance, abundance of data and unlimited access to facts and "fake news", there is a lack of space for critical reflection, projective approaches and unbiased thinking. Inhabiting the sphere of the imaginary can be a way to reflect on the aftermath of our current socio-spatial actions and what will be the future if we do act and design the transition soon.

By addressing unbuilt space as a promiscuous Land of Hope, Randstad's unbuilt land is seen both as a shared object between collaborating cities as well as a collective resource for projective scenarios [reforestation, energy production, new land uses]. The grid becomes a tool to neutralize space, eradicate any pre-existing conditions and stress the need to explore the intersection between global abstraction and local specificity.

Through the psychological rethinking of the Dutch territory as a field of experimentation and not as a settled field of rules and spatial configurations we might be able to see the bigger picture and embrace radical changes. By leveraging imagination as a tool for data-driven experimentation and scaled-up thinking, our future becomes tangible and familiar.

The future lies in our imagination and awaits to emerge into reality.

Note: This research project is co-funded and supported by the Creative Industries Fund NL
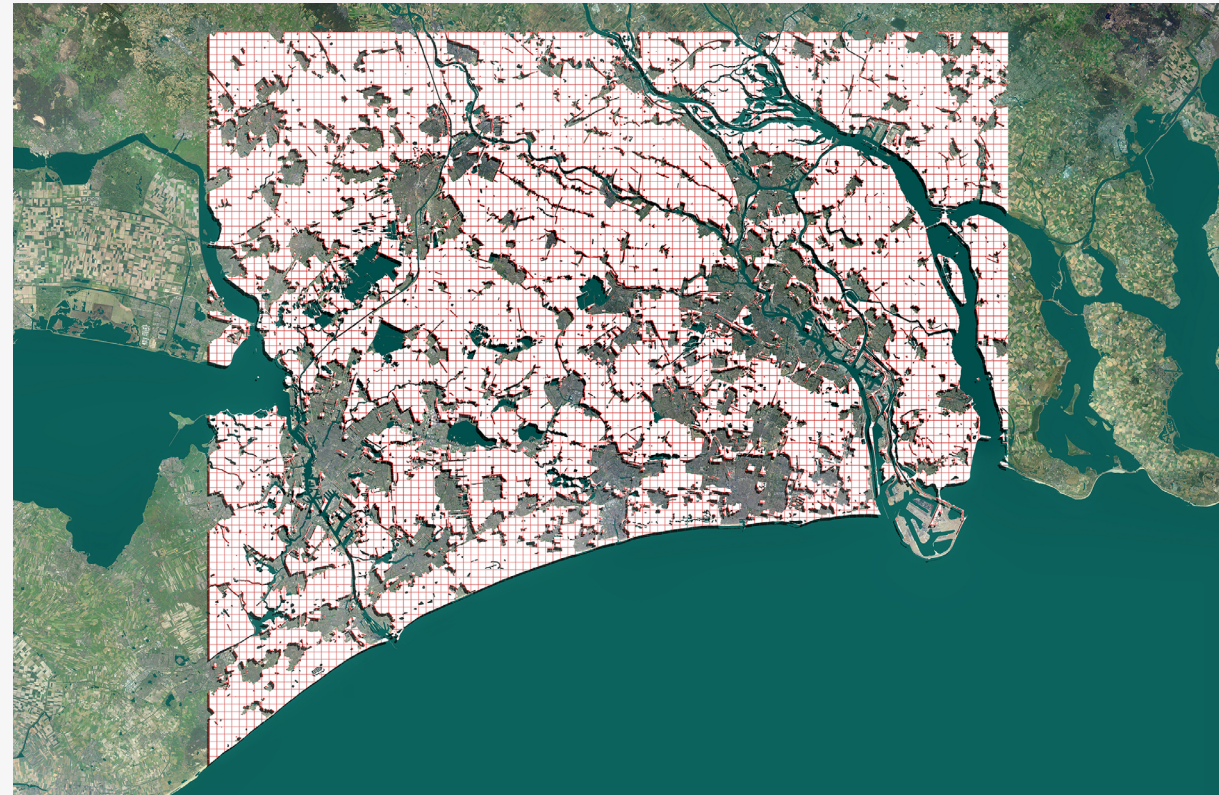
IMPACT OF MIXED PROJECTS: JOINING FICTION WRITING, Mimi Mondal, India / US

"The impact of mixed projects with writers, scientists, activists and so on is, I mean, the most immediate impact is probably that you put across these ideas to other people who are actively working in realizing them and I don't even know if I am one of the best minds for that. I'm trying to be, I'm learning to be; But there have been instances of science fiction writers because writers make like these large leaps in faith, right? Which a scientist or a researcher makes progress by small steps.

So sometimes, when a fiction writer imagines a future many steps away and possibly impossible, of the many futures that you've imagined, one of them may be actually possible to achieve. And when you're putting those ideas in the minds of people who are actually working with them and you're discussing those ideas with them, it's possible to some extent to find people who would be working towards those ideas and this is a huge movement that's happening in science fiction right now where a lot of people are seeing that we're done imagining dystopian futures. Like us to imagine a more positive future because we know what goes bad when it all goes bad. We already know, but do we know how it looks when it doesn't go bad?"

INTERTIDAL SYNTHESIS, Studio Thinkinghand, Germany

We find ourselves in a time where previously dominant certainties, mythologies and reductive dogmas are collapsing. This opportunity for a change of perspectives, opens for new narratives, imaginations, speculative futures and modes of navigation. Intertidal Synthesis explores an application and embodiment of the contemporary critical theories of Posthumanism, New Materialism and Ecocriticism, which calls for broader re-conceptualizations of what constitutes 'Life' and 'Agency'. These theories consider a bio-techno-zoe sense of vitalist subjectivity, breaking down the border zones that demarcate between structural differences or ontological categorisations such as organic and inorganic, the born and the manufactured, metal and flesh, electronic circuits and organic nervous systems, nutrient and digital metabolism. Rather, these theories point towards a co-evolution of strange natures in hybrid con gurations of multispecies relating in quantum entanglements.

"Our world is pervious and fluid, and so must be the notions that help us to read and to describe its ecologies of ideas and bodies"
- Serenella Iovino -

Intertidal Synthesis is a sculptural video installation that explores relations in the borderlands and in-between-zones of machines and organisms, the technological and the biological. Soft robotic agents are filmed inhabiting and relating to different ecosystems such as Intertidal zones of the mud flats of South Korea and Denmark, a natural habitat in which evolution and adaptability are essential to large and constant ever changing flows of immersion and emersion, temperature, moisture and interactions with other life forms, Faxe Kalkbrud, an ecosystem of coexistence between human, nature and industry and Australian coastlines. Blurring the lines between organic and synthetic agency, this work explores a breakdown in the divisions between Nature, Culture, Human/Inhuman and Life/death continuums towards multidimensional relating.

Intertidal Synthesis, Studio Thinkinghang. Photos of the exhibition: by David Stjernholm

Intertidal Synthesis, Studio Thinkinghang. Photos of the exhibition: by David Stjernholm

Redistributing Futures

Involving new voices, new participants in futuring

AESTHETIC FUTURES FOR SOCIAL WELLNESS,
Lauren Klein,
Mexico

The future of hair, body, and personal aesthetic can be designed to uphold Social Wellness, antiracism, plurality, equity

To move into preferred futures old habits and ways of seeing and thinking must be changed.

Hair is a means of cultural expression communicating social class, economic status, and heritage.

Beliefs around beauty and aesthetics are subject to racial hegemony, market economy, gender dynamics

The freedom to do whatever one likes with one's hair is implicit in the struggle for emancipation from social bondage

Haircutting is an opportunity to alter self perception in a short period of time

Salons are a place of learning: they uphold what is and is not considered desirable based on culturally "standards" Cultural standards need room to change in order to change course towards preferred futures*.

Hair/image ownership provides a physical and emotional connection to the future- future self and to community

Creating new habits through new ways of interacting with hair can create new connections between body and mind (neuroplasticity)

Sound/ frequencies can trigged neurogenerative adaptations

Radicalism alienates/ community supports - mainstreaming small acts that are perceived as radical broadens communities / creates overlap or potentialize understanding and appreciation.

Social media can propagate different beliefs/ create false appearances / social pressures

Young/all people need social honesty to better understand who they are

Human beings need modes of transformation and transition which are centered in the physical to stay connected to their self and nature, We need multiple ways to know ourselves better than technology knows us.

Making a case for the redistribution of Futures
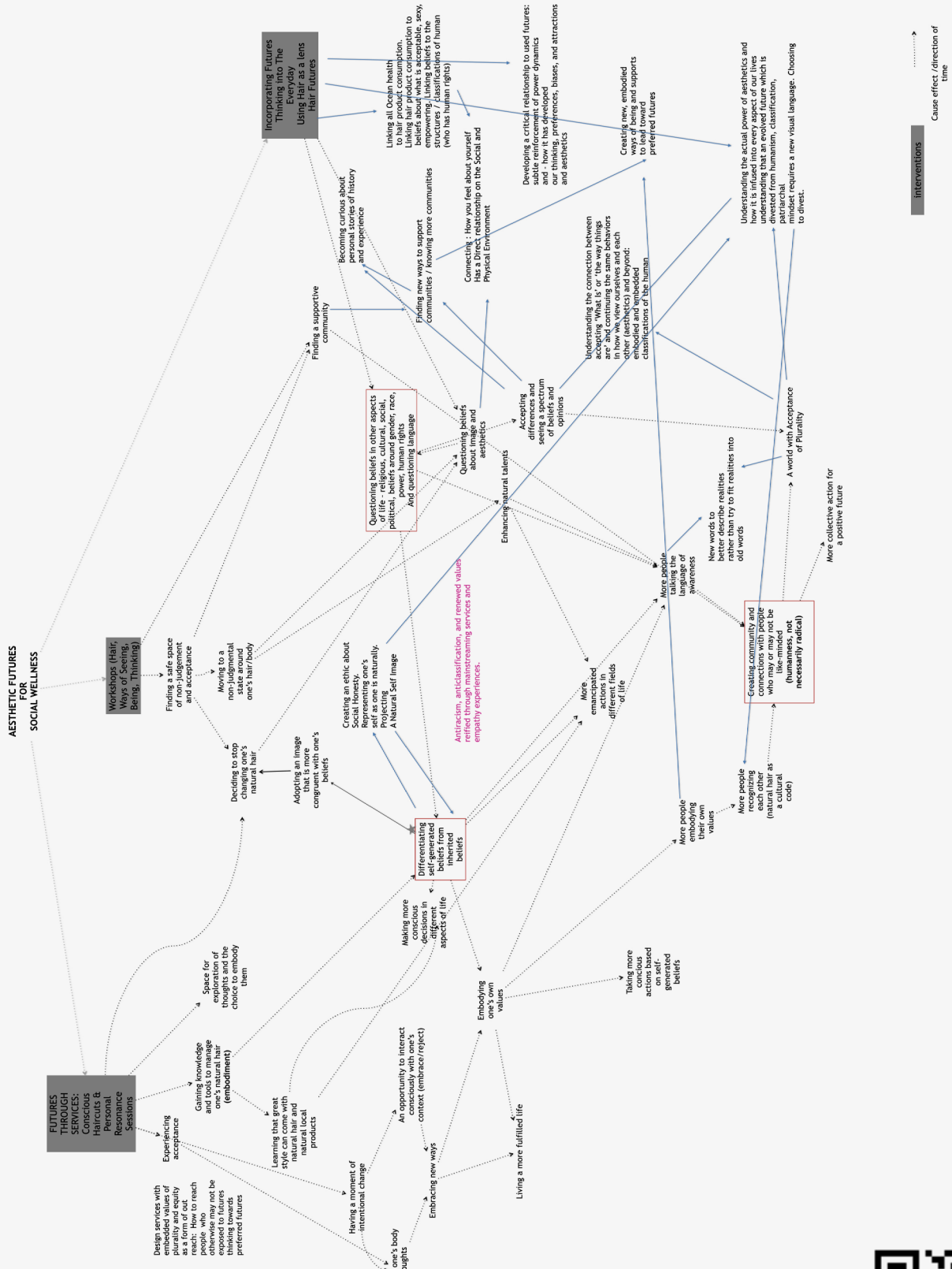
THE LANGUAGE WE USE IS CRUCIAL TO PROGRESS,
Adwaita Das, India

The language we use is crucial to progress. We use the word "dark" to define evil, "darkness" to mean depression, while "light" is holy and «fair» is beautiful. What about the dark night which protects the earth from burning to a crisp? And how about the bright bomb blasts which decimate life?
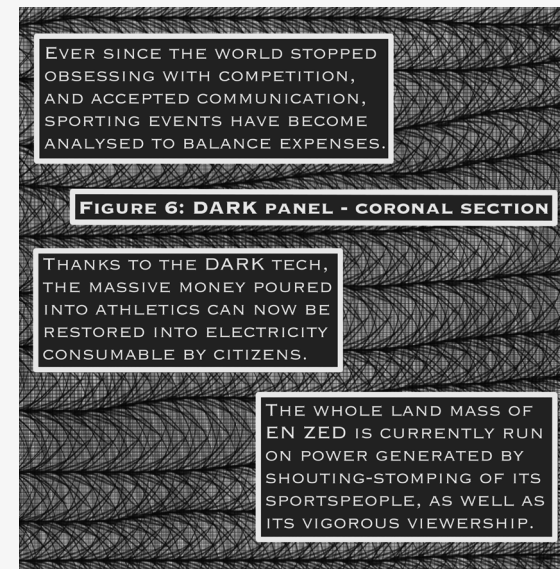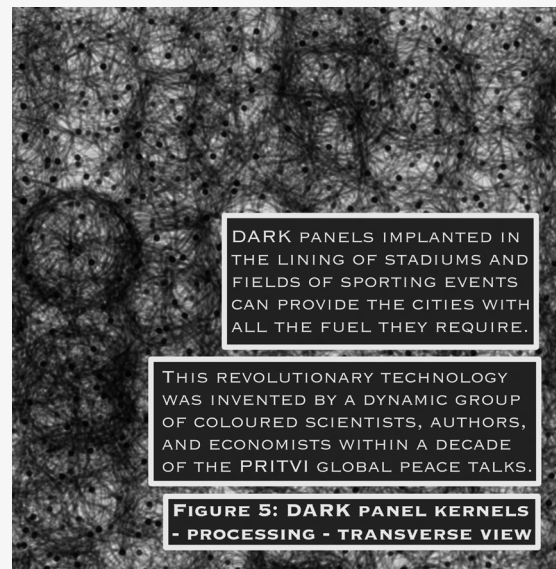
We can't keep vilifying darkness and not expect it to affect our perception of coloured people. If being "black-hearted" is considered such a vile thing, then is it surprising that black lives are brutalised? Just as we are including more pronouns and learning ways to speak without demeaning other communities, we can do the same for words synonymous with people of colour. We can stop using "dark" and "darkness" to express horror. Just like the future, the dark can be scary; it can also be the most miraculous thing.

The six pieces of the series titled "DARK Future" are presented as informational sections of DARK tech—which has, in the future, revolutionised energy consumption—with a hint of humour. A declaration of the word "dark" in the context of scientific (i.e., here science-fictional) progress. Sci-Fi is powerful, often an usher to the next big change.

The future is communication. The future is compassion. The future is inclusive and safe. It is balanced in a manner where cosmic spirituality is transformed into technological advancement, which ensures not only our survival, but genuine global peace and prosperity. The future is soon going to be the present!

DARK panels implanted in the lining of stadiums and fields of sporting events can provide the cities with all the fuel they require.

This revolutionary technology was invented by a dynamic group of coloured scientists, authors, and economists within a decade of the PRITVI global peace talks.

Figure 5: DARK panel kernels - processing - transverse view

Ever since the world stopped obsessing with competition, and accepted communication, sporting events have become analysed to balance expenses.

Figure 6: DARK panel - coronal section

Thanks to the DARK tech, the massive money poured into athletics can now be restored into electricity consumable by citizens.

The whole land mass of EN ZED is currently run on power generated by shouting-stomping of its sportspeople, as well as its vigorous viewership.

ALPHABET POSTER,
Izabella Dobielewska, Germany

Thinking about the future often includes speculating what changes it will bring, how will the world look like. We, humans, often plan and design the future, trying to have a grip on the events to come. At least since the Enlightenment and the Industrial Revolution the predominant narrative is one with the human as the driving force of changes. Rational thinking, and the industrial success gave us the idea that we are superior creatures in charge, having the world so fully: weltbildend, as Heidegger defined humans in contrast to weltarm (world-poor), as he described animals and weltlos (deprived of any world), stones. Whether we have agency over all the events to come, is doubtful.

Anthropocene is a good moment to look for other ways of being in the world and with the world, to consider other possible narratives, the ones where the human is neither in the center nor on one side, but where the human is one of the participants and where we are dependent on nonhuman agency too.

The project Intimacy with Nonhuman Others grows on the notions of nonhuman agency and nonhuman sentience. These concepts imply that beyond our ontological structures lies a world of different knowledge: the knowledge of animals, of insects, of rocks, of dust and many kinds of nonhumans that co-create the world.

It is a big challenge to open up to these new narratives and worlds. To be able to register them would be a huge step for humans. Is this perceptual shift possible? How can, we, humans reshape our understanding of the self and the roles the nonhuman others play in our lives? Can design practices enable entering deeper relationships with nonhumans? Assuming that human perception is largely a linguistic and cultural process, can we then in turn use language to change the way we relate with the world?

EXERCISES FOR INTIMATE RELATIONSHIPS WITH NONHUMANS

Primes of Intimacy is a set physio-linguistic exercises. It proposes deriving knowledge from embodied, close relating and assumes the participation of a nonhuman in the meaning-making process.

The exercises seek to enrich one's interconnectedness with nonhumans in order to help us review our preconceptions.

The core of these exercises is a performance of a place-based, repetitive, intensive physical activity in the company of a nonhuman being. In this particular case, the route runs around Werdersee, a lake in Bremen, which serves as an example of a nonhuman other. Each exercise is made up of a term and a glyph representing a route.
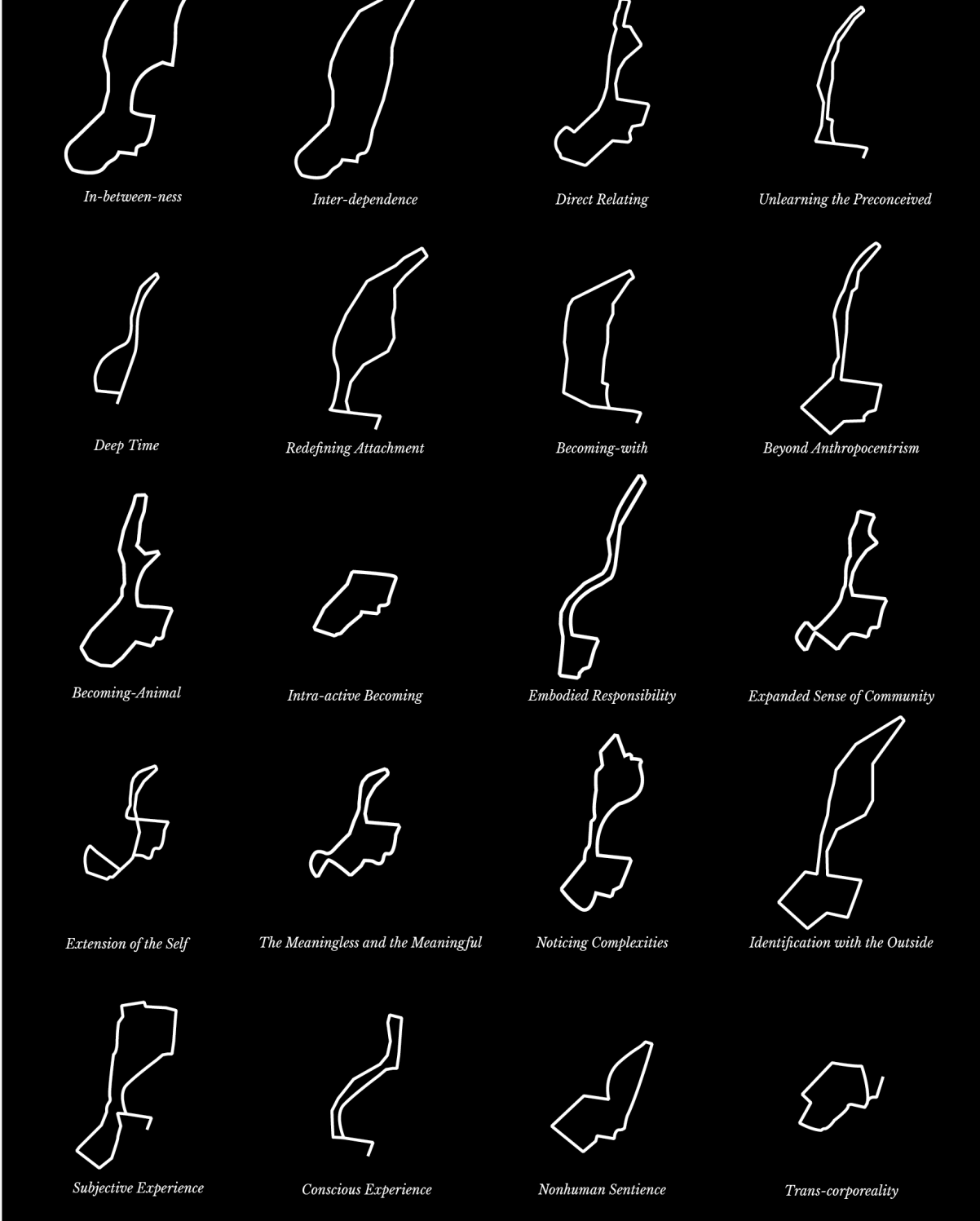
The incorporation of physical activity plays an important role in this process. First, it is a mode of communication that stands in opposition to thinking – it engages the body and through its involvement activates corporeal ways of knowing. Second, physical training, even by itself, affects one's perception enabling one to learn new truths about the self.

The exercises offer a method of expanding our sensorial boundary by creating conditions under which intimacy can develop. Primes of Intimacy proposes a multi- sensorial way of communicating, a language, that derives knowledge from bodies in contact, from the subjective and situated experience.

This project proposes Intimacy-oriented Design as a compass leading to the futures of a posthuman collaboration.

Alphabet of Intimacy with Nonhuman Others

In-between-ness   Inter-dependence   Direct Relating   Unlearning the Preconceived

Deep Time   Redefining Attachment   Becoming-with   Beyond Anthropocentrism

Becoming-Animal   Intra-active Becoming   Embodied Responsibility   Expanded Sense of Community

Extension of the Self   The Meaningless and the Meaningful   Noticing Complexities   Identification with the Outside

Subjective Experience   Conscious Experience   Nonhuman Sentience   Trans-corporeality

We Have a Few Questions For You

The purpose of the following set of questions is to help you reflect on your personal relation to "the future", whatever that word means for you. You can also try to read the above contributions, asking yourself "How do they help me answer these questions, and perhaps move ahead in my relationship with the future?"

1_ How often do you use the word "future" (or an equivalent word) on a typical day?

2_ In your mind, is the future more like: a thing? An adjective? A being? A space? A story? An abstraction? An illusion? Or else, what?

3_ Is the future the same as your future?

4_ Is the future singular or plural?

5_ Do you feel you have the capacity to influence the future, at a scale beyond your own?

6_ Do you feel you have opportunities in your daily life to make decisions that contribute to your preferred future?

7_ Do you feel a sense of willingness to change the way you think, speak, teach, and feel comfort in order to contribute to futures for all?

8_ When you think about the future, is it with: Hope? Dread? Amusement? Desire? Intent? Detachment? Or else, what?

9_ Do you see yourself as a contributor to collective futures?

10_ In what situations has using the future been useful to you? Are there situations where it has actually been detrimental?

11_ Do you think we expect too much of the future?

12_ When you think about the future, how much are you calling on the past?

13_ Are you open to un-learning and re-learning histories from varied points of view?

The contributors

of this edition in order of appearance:
find out more about their work
by visiting their website !

1. "Foresight", Jorge Camacho is a Strategic designer: diagonal.studio

2. "Project, Community Transmission", Artists Luna Mrozik Gawler and Ana Tiquia: communitytransmissions.org

3. "Enter the Unknown – Exploring and Extrapolating Future(s)" by Dr. Tom Bieling, Postdoc senior researcher and lecturer: www.tombieling.com

4. "Bringing together Futures Thinking as a tool to Social Change" Alisha Baghat, Futurist and Senior Strategist, find full interview here: interviewproject.plurality-university.org

5. "My bed is the world - The contemporary recluse" Dana Barale Burdman, Contemporary artist, Ig.: @danarch

5. "The future is behind us"Brigitte Van Der Sande, Independent curator and founder of Other Futures:otherfutures.nl/en/

6. Malka Older, Writer: "Writing Globally to Show the Future Globally" www.malkaolder.wordpress.com/publications/about/
find full interview here: interviewproject.plurality-university.org

7. "Protopian world design" Mario Mimosa,Artist:www.sharpandsour.com

8. "Death is dead" Noatė Atkočiūnas, artist: www.noateatko.com/Info

9. "SF" Mimi Mondal, Writer, www.mimimondal.com.
Find full interview here: interviewproject.plurality-university.org

10. "Pneuma", Artists: Anatole Abitbol, Ikram Benchrif, Paul Girard www.pneuma.space

11. "Land of hope" Henk Hartzema, Studio Hartzema. www.studiohartzema.com

12. "Intertidal Synthesis", Studio Thinkinghand. www.studiothinkinghand.com

13. "Aesthetic Futures for social wellness" Lauren Klein, Artist www.laurenklein.co

14. "The language we use is crucial to progress", Adwaita Das, Artist IG: @adwaita.das

15. « Alphabet poster », Izabella Dobielewska, Designer ja.hfk-bremen.de/intimate-relationships-with-nonhuman-others/
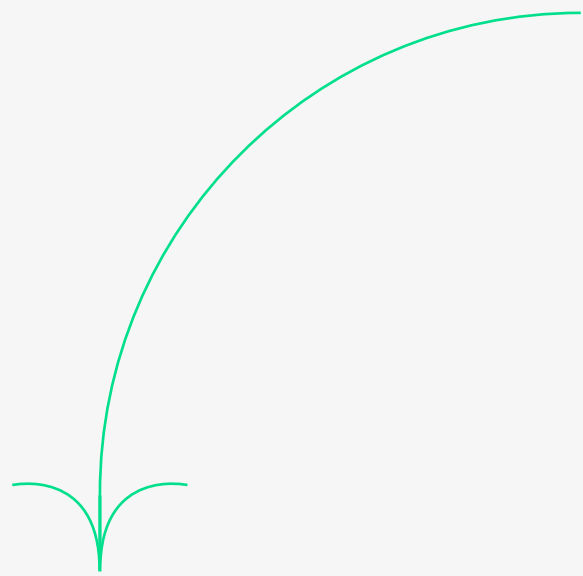
TO PUSH FURTHER

Look through and add your fragments
to our collective open-source platform :

https://corpora.latelier-des-chercheurs.
fr/uzine-futures-futurs

⟨u+⟩