

THE DESIGN AFTER

Cumulus Conference Proceedings Bogota 2019

Cumulus Conference
Proceedings Series
06/2019 Bogota



Cumulus Conference Proceedings

The Design After

Bogota, Colombia

Oct 30 – Nov 1/2019

<https://www.cumulusbogota2019.org/>

Chair

Hernando Barragán

Conference Manager / Dean, School of Architecture and Design

Claudia Mejía

Head, Architecture Department

Ricardo Sarmiento

Head, Design Department

Scientific Committee

Isabel Arteaga

Andrés Burbano

Daniel H. Nadal

Cesar Peña

Editorial Assistant

Melissa Ferro

Graphic Conceptualization

Cumulus Bogota 2019

Andrea Amin

Constanza Diaz del Castillo

Layout Designer

Adriana Páramo

Layout design in reflection of the cumulus

conference proceedings series graphical concept

by Jani Pulkka 2018

© Universidad de los Andes
School of Architecture and Design
Bogota, Colombia
<https://arqdis.uniandes.edu.co/>

© Cumulus International Association of
Universities and Colleges of Art, Design and
Media. Aalto University, School of Arts, Design
and Architecture
PO BOX 31000, FI-00076 Aalto
www.cumulusassociation.org

All content remains the property of authors,
editors and institutes

ISBN 978-958-774-912-0
ISSN 2490-046X

Publications in Cumulus Conference Proceedings Series

01/17	Kolding, REDO
02/17	Bengaluru, Letters to the Future
03/18	Paris, To get there: designing together
04/18	Wuxi, Diffused Transition & Design Opportunities
05/19	Rovaniemi, Around the Campfire- Resilience and Intelligence
06/19	Bogota, The Design After

Universidad de los Andes | Vigilada Mineducación.

Reconocimiento como universidad: Decreto 1297 del 30 de mayo de 1964.

Reconocimiento de personería jurídica: Resolución 28 del 23 de febrero de 1949, Minjusticia.

Acreditación institucional de alta calidad, 10 años: Resolución 582 del 9 de enero del 2015, Mineducación

Universidad de
los Andes
Colombia

ARQDIS C

THE DESIGN AFTER

Cumulus Conference Proceedings Bogota 2019

Cumulus Conference
Proceedings Series

Cumulus Association of
Universities and Colleges
of Art, Design and Media

Bogota 2019

SENSING THE CITY, SENSING THE RURAL

The track seeks to examine the role of technology in the urban-rural balance.

MESSAGE FROM THE DEAN	10
MESSAGE FROM THE PRESIDENT OF CUMULUS	12
KEYNOTES	14
CONFERENCE THEMES	17
REVIEWERS	18

CONTENTS

BUILDING NEW IDENTITIES WITH BATIK Martin John Bonney	21
SENSING IGOLI: APPLYING TYPOLOGICAL ACTIVITY SYSTEM MODELS IN THE DESIGN OF INNOVATIVE AND APPROPRIATE URBAN TECHNOLOGIES Terrence Fenn, Angus Donald Campbell	34
RESEARCH VIDEO: AUDIOVISUAL ETHNOGRAPHY AND BEYOND Léa Klaue	48
AQUA_MATICES: INTERACTIVE AQUAPONICS FOR EXPERIENCE-BASED LEARNING IN STEAM Yeferzon Alexander Ardila, Veronica Akle Alvarez, María de los Ángeles González, Freddy Zapata Vanegas, Johann Faccelo Osma, Martha J. Vives Florez	50

AN EDUCATIONAL INTERACTIVE DASHBOARD FOR AGROLAB 'S AQUAPONIC SYSTEM Pablo Figueroa, Leonardo Parra, Freddy Zapata	64
SHANGHAI (1912 -1949): VALUE OF CONSUMER GOODS IN THE URBAN-RURAL INTERACTION RELATIONSHIP Yanghuan Long, Qiang Wang, Chen Fan	76
INSPIRATIONS FROM JIANGNAN CLASSIC GARDEN TO CITY LANDSCAPE DESIGN REQUIREMENTS Shu Xu, Weimin Guo	89
SENSE-MAKING STRATEGIES IN ICT ADOPTION FOR RURAL POPULATION IN THE DOMINICAN REPUBLIC Azalya Latorre	103
RURAL COMMUNITY PARTICIPATION DIGITAL PLATFORM Carlos Cobreros, María Elena Melón, Eduardo Rosado, Nohemi Lugo, Mariana Maya	115
INSIGHTS FROM A DESIGN-LED INQUIRY ABOUT RURAL COMMUNITIES IN BRAZIL Caio Werneck, Javier Guillot, Bruno Paschoal	125

HYBRID LANDSCAPES: EXCHANGES BETWEEN ART, DESIGN AND TECHNOLOGY IN THE URBAN INTERFACE Facundo Colantonio	127
FINDING A NEW COMMONS: ARCHITECTURE'S ROLE IN CULTURAL SUSTAINABILITY FOR JAPAN'S SHRINKING REGIONS Julia Nakanishi, Lola Sheppard (Thesis Supervisor), Jane Hutton (Thesis Committee)	140
AGROLAB: A LIVING LAB IN COLOMBIA FOR RESEARCH AND EDUCATION IN URBAN AGRICULTURE Freddy Zapata Vanegas, Giacomo Barbieri, Yeferzon Alexander Ardila, Veronica Akle Alvarez, Johann Faccelo Osma	142
DESIGNING RURAL EXPERIENCES THROUGH SERVICE DESIGN METHODS AND STRATEGIC SCENARIOS: TWO CASE STUDIES IN JALISCO, MEXICO Ruth Maribel León Morán, David Sánchez Ruano, Roberto Iñiguez Fores	156
PLANT-DRIVEN DESIGN AND PHYTOTECHNOLOGY TO IMPROVE THE BUILT ENVIRONMENT Laura Dominici, Elena Comino, Pier Paolo Peruccio	169
SOCIAL DESIGN FOR TECHNOLOGY TRANSFER: AN EXPERIENCE IN RURAL COLOMBIA Juan Manuel España, Fabio Andrés Téllez	182

SOMEWHERE, NOWHERE, ANYONE, EVERYONE

Is it possible for designers to learn and design along with small communities?

CITIZENSHIP IN DESIGN EDUCATION AS A TRANSFORMATIVE LEARNING PROCESS. ID 11 Massimo Santanicchia	194
CONTROVERSIAL-ORIENTED STORYTELLING AS A METHOD FOR DEALING WITH WICKED PROBLEMS Nicole Simonato, Guilherme Meyer	207
MOVEMENT AND PLACE-MAKING IN A MONSOON TERRAIN Deepta Sateesh	221
PARTICIPATORY DESIGN THROUGH JEWELLERY PROTOTYPES: SCANDINAVIAN DESIGNERS AND ZIMBABWEAN VILLAGE ARTISANS Margaret Rynning	223
PEDAGOGICAL STRATEGIES FOR SOCIAL IMPACT DESIGN, DESIGNING WITH THE POPRUA Susan Melsop, Juliana Bertolini	236
A RESEARCH AND TEACHING PROJECT FOR THE MARTESANA DISTRICT Laura Galluzzo, Claudia Mastrantoni, Ambra Bori, Margherita Rasio, Jixiang Jiang	248
CARPAS SOCIALES: A STRATEGY FOR SOCIAL INNOVATION IN FENICIA THROUGH AQUAPONICS Laura Amaya, Freddy Zapata, Catalina Ramirez	260
INDIGENOUS ANCESTRAL IMAGINARIES AND MATERIAL TRANSFORMATION FROM AN ANTHROPOLOGIC DESIGN APPROACH Ricardo Labra Mocarquer, Christian Basáez Villagrán	274
ARTISANS AND DESIGNERS: SEEKING FAIRNESS WITHIN CAPITALISM AND THE GIG ECONOMY Raphaële Chappe, Cynthia Lawson Jaramillo	286
SABER DEL MONTE: DESIGN AS A CATALYST FOR SOCIO-ECOLOGICAL RECIPROCITY Lina Lopez-Lopez, Miguel Navarro-Sanint, Natalia Cardenas-Cardenas	288
PERCEIVED DESIGN VALUE THROUGH THE LENS OF GENERATION Z Aija Freimane	302

FICTION AND DE-INNOVATION

The focus of the track is the articulation between world-making exercises and design methods that reformulate the identity of design.

DRESS ACTION: AN ALTERNATIVE FOR POSTFASHION Corneliu Dinu Tudor Bodiciu	315
EVERYONE DESIGNS IDENTITY AND DETERMINISM IN THE DIGITAL AGE Miguel Lopez Melendez	326
'PATADDESIGN: A PEDAGOGICAL EXPERIMENT ON DESIGN OF EXCEPTION, ABSURD ARTIFACTS AND IMAGINARY INTERFACES Isabella Brandalise, Henrique Eira	339
DESIGNING FASHION FICTIONS: SPECULATIVE SCENARIOS FOR SUSTAINABLE FASHION WORLDS Amy Twigger Holroyd	341
BLACK PANTHER'S UTOPIAN PROJECT: THE INNOVATIVE POTENTIAL OF FICTION AND SPECULATION BY NON-ARCHITECTS Fiona Kenney, Vaissnavi Shukl	352
RETHINKING THE PLACE OF NARRATIVES IN DESIGN FICTION: A GAP BETWEEN POLICIES AND THE REAL APPROACH TO VICTIMS Mónica Paola Peña Zambrano	354
DESIGN FICTION: LATERAL THINKING FOR SOCIAL DESIGN David Hernández Falagán	363
DESIGNING GOVERNANCE IN THE FOURTH INDUSTRIAL REVOLUTION Paula Riveros Tovar	372
RE-CONTEXTUALISING THE DESIGN PROCESS IN FASHION EDUCATION Shalini Gupta, Varun Goel	381
NATIONAL MEMORY AND DESIGN OPPORTUNITIES: PATTERN DESIGN OF TRADITIONAL CHINESE FESTIVAL COSTUMES Kunyuan Li, Hui'e Liang	393
TECHNOLOGIES FOR INTROSPECTION: SPECULATIONS ABOUT THE RELATIONSHIP BETWEEN SUBJECT, PERCEPTION AND TECHNOLOGY Laura Catalina Junco Gómez	406
PROVOCATIVE PLAYGROUND: CO-DESIGN OF URBAN SPACES IN CONTEXTS OF HIGH DEGREE OF MARGINALIZATION Mariana Maya, Carlos Cobreros, Gustavo Peñaloza	417
POSTHUMANWEAR EXPLORING POSTHUMAN IDENTITIES AND AESTHETICS THROUGH DESIGN FICTION Juan Carlos Guevara Verjel	428
RE-THINKING THE DESIGN ROLE: EXPERIMENTING NEW NARRATIVE & RHETORIC DESIGN METHODS Valeria Maria Iannilli, Antonella Valeria Penati, Alessandra Spagnoli	438
THE EXTENDED PRAXIS OF DESIGN: TOWARDS A CHARACTERIZATION OF THE ADVANCED DESIGN CULTURES Roberto Iñiguez Flores, Ruth M. León Morán, Flaviano Celaschi, Elena María Formia	449

BIODIVERSITY-DRIVEN DESIGN

Is it possible for science and design to question how their knowledge can be better integrated to solve real world problems?

HISTORY MAY LEAD TO FUTURE: HOW CHINESE FIVE ELEMENTS THEORY HELP TO IMPROVE PRODUCTS' EMOTIONAL DURABILITY	
Ruimin Hao, Jiawei Zou	500
BATRACHARIUM – AN IN SITU PARTICIPATORY CONSERVATION AND EDUCATION PROGRAMME FOR AMPHIBIANS	
Gururaja Kotambylu Vasudeva	511
EXPLORING THE BENEFITS OF NATURALLY COLORED COTTON FOR FUTURE DESIGN SOLUTIONS	
Sharda Nautiyal, Sakshi Babbar Paul	520
BUILDING A BIODESIGN CURRICULUM	
Jenifer L. Wightman, Jane Pirone	532
SYMBIOGENESIS-BASED DESIGN: A NOVEL METHODOLOGICAL APPROACH TO DESIGN BASED ON COOPERATION AND INTEGRATION	
Alejandro Durán Vargas, Lorena O'Ryan Cuevas	554
TRANSFORMING AGRICULTURE THROUGH URBAN PRODUCTION METHODOLOGIES WITH THE SUPER POTATO	
Elizabeth Jamie Dellheim, Stephen Enrique Bruque Coral, Laura Andrea Cabrera Villamizar, Pablo Llinás Tono	568
BIOMINING: AN APPROACH FROM BIODESIGN IN SEARCH FOR AN ECOLOGICAL EQUILIBRIUM	
Lina Gisell Aranzalez Rodríguez, Brillyt Carolina Quimbayo Gutiérrez, Carolina Páez Vélez	579
SENSING NATURE: EXPERIENCE DESIGN FOR LEARNING THE INTERPLAY BETWEEN MATERIALS AND EMOTIONS	
Sara Lucía Rueda Mejía	589
PROTOTYPE OF A SELF-SUFFICIENT BIOFABRICATION PROTOCOL FOR REMOTE TERRITORIES	
Aníbal Fuentes Palacios, Carolina Pacheco Glen, Adriana Cabrera Galindez, Alejandro Weiss Munchmeyer, María José Besoain Narvaez	601

WALKING IN THE AGE OF ANTHROPOCENE: AN INTERDISCIPLINARY LEARNING EXPERIMENT FOR A SUSTAINABLE FUTURE	
Fan Feng	461
TRANSDISCIPLINARY COLLABORATION MEDIATED BY DESIGN: AN INITIATIVE FOR RURAL ADAPTATION TO CLIMATE CHANGE	
Luis Beltran-Forero, Fabio Andrés Telléz	472
TECHNO-AESTHETIC SPACES OF FICTION	
Karen Aune	486
BIOFORM – LEARNING AT THE INTERSECTION OF SCIENCE AND DESIGN	
Damian Palin, Sam Russell, Ferdinand F. E. Kohle, Enda O'Dowd, S. Yeşim Tunali Flynn	498

DESIGN AND COUNTERCULTURE

What is the role design could play in creating new production models or economic systems?

WALKING BACKWARDS INTO THE FUTURE: USING INDIGENOUS WISDOM WITHIN DESIGN	
Nan O'Sullivan	606
A CONTEMPORARY URBAN HUMANISM: THE URBAN SPACE AS CULTURAL FRAMEWORK FOR PARTICIPATIVE ARCHITECTURE, GRAFFITI IMAGE AND URBAN GENRES	
Omar Campos Rivera	615
THE CREATION OF A DIGITAL PUBLICATION ABOUT GENDER AND DIVERSITY FOR EARLY CHILDHOOD	
Débora Falleiros Gonzalez	627
COLLABORATION AS A FORM OF COUNTERCULTURE	
Dickson Adu-Agyei, Finzi Edward Saidi, Jabu Absalom Makhubu	639
SUSTAINABLE DESIGN AS ANTI-FASHION	
Daniela Monasterios-Tan	651
DESIGN AGAINST WAR. HOW CAN DESIGN SUPPORT THE EFFORT TO PREVENT CONFLICT, MITIGATE WAR DAMAGES AND PROMOTE A CULTURE OF CARE?	
Massimo Bruto Randone, Irina Maria Suteu	664

HAND-MAKING AS THE INTERPLAY OF THE PERSONAL AND COLLECTIVE IN DESIGNING TRANSITIONS	
Marysol Ortega Pallanez	675
BOGOTA DUST AND PAPER CITY: A CRITICAL DESIGN EXERCISE THAT EXPLORES CORRUPTION IN TOWN	
Viviana Alejandra Moya Arenas	686
BIO-CURRENCIES: AN ALTERNATIVE TO PAYMENTS FOR ENVIRONMENTAL SERVICES (PES)	
Santiago De Francisco Vela, Miguel Navarro-Sanint, María Belén Castellanos Ramírez, Leidy Lorena Rodríguez Pinto, Catalina Ramírez Díaz	698
SOCIALLY ENGAGED DESIGN AND ART EDUCATION PRACTICES FOR REINVENTING TERRITORIES	
Andréia Menezes De Bernardi, Edson José Carpintero Rezende, Juliana Rocha Franco	700
THE TRANSFORMED SOCIAL FUNCTION OF RELIGIOUS ARCHITECTURE – TAKE “ZHUANGFANG” AS AN EXAMPLE	
Jiaye Chen, Qiang Wang, Lu Ding, Stephen R. Drown, Anran Feng	711
APPLYING HUMAN-CENTERED DESIGN AND BEHAVIORAL ECONOMICS TO DRIVE UPTAKE OF PREP AMONG SEX WORKERS	
Juanita Rodríguez Barón, Dean Johnson	722
CLASSROOM AS RESISTANCE: MICRO-STRATEGIES FOR DESIGN EDUCATION	
Gaia Scagnetti, Nida Abdullah	735
FROM SELF-CARE TO WE-CARE: PRACTICAL TOOLS FOR FIGHTING ORGANIZATIONAL BURNOUT	
Jenny Liu, Hannah Roodman	746
ABRACEMOS LO NUESTRO: ENCOURAGING NEW IDEATION WITH TRADITIONAL PARAGUAYAN TEXTILES	
Andrea Gonzalez Esteche, Melissa Dawson	760
PHOTO-ETHNOGRAPHY AND POLITICAL ENGAGEMENT: STUDYING PERFORMATIVE SUBVERSIONS OF PUBLIC SPACE	
Pablo Hermansen, Roberto Fernández	771

DESIGNING FASHION FICTIONS: SPECULATIVE SCENARIOS FOR SUSTAINABLE FASHION WORLDS

The globalised fashion and textile industry is deeply implicated in the devastation of Earth's life-supporting systems. Industry-led sustainability initiatives have been incremental and inadequate; fundamental change is required to develop an approach to fashion that works within the means of the planet. Potential for transformation is limited by a collective inability to contemplate alternatives to the status quo. A newly established research project, Fashion Fictions, responds to this challenge. It will imagine, prototype and analyse enticing alternative fashion worlds through a playful and collaborative design process in order to research people's attitudes to the future.

A literature review demonstrates that this project is a work of design fiction: an emerging field which takes design from its commercial context to explore political, social and cultural issues via speculative 'what-if' scenarios. Yet much design fiction divides the 'expert' designer from a passive, voiceless audience. The related fields of interventional anthropology and experiential futures offer critical and methodological guidance for a much more participatory approach, in which designer and participants become co-researchers, learning together about visions of the future. Drawing on these influences, a three-stage process for the research is outlined.

A reflective analysis offers an insider view of the first stages of the design fiction project. It discusses the complexities of developing a detailed design brief, which involves the construction of parallel presents, rather than future scenarios; specifies three key parameters that shape the fictions being devised (possible; sustainable and satisfying; based on diverse economies); and identifies various potential sources of inspiration.

Keywords: fashion, design fiction, speculative design, participation, futures

INTRODUCTION

The globalised fashion and textile industry is deeply implicated in the devastation of Earth's life-supporting systems, with negative environmental and social impacts generated at every stage of a garment's lifecycle (Fletcher, 2014). These challenges have been exacerbated by a dramatic growth in production: the number of items sold worldwide doubled between 2000 and 2015 (Ellen MacArthur Foundation, 2017). To date, initiatives in the fashion field have been driven almost exclusively by reformist strategies: approaches which modify, rather than fundamentally rethink, the status quo. These incremental changes do little to shift clothing consumption practices within affluent countries and fail to develop an approach to fashion that works within the means of the planet.

As Fletcher (2010, p. 263) argues, 'prevailing ways of thinking lock us into particular ideas about the shape and practices of the fashion sector.' Thus, the potential for future systemic change in fashion is limited by the dominant practices within today's globalised industry. Perhaps most fundamentally, we are locked in to the growth-based structures of capitalism: unable to imagine alternative economic systems, whether in fashion or other spheres (Fisher, 2009). In essence, the future feels foreclosed; change seems impossible. This is of crucial importance if we are to tackle global challenges, for 'the actual limits of what is achievable depend in part on the beliefs people hold about what sorts of alternatives are viable' (Wright, 2010, p. 23). Or, as Lockton and Candy (2018, p. 3) state, 'imaginaries of futures can affect people's actions in the present'.

How might this attitude be transformed? Transition activist Rob Hopkins (2018) highlights 'the need to fire the imagination about the future it is still possible to create.' Taking inspiration from Hopkins' call, my newly established research project, Fashion Fictions, will imagine, prototype and analyse enticing alternative fashion worlds through a playful and collaborative design process. The project aims to investigate whether people living within consumption-intensive fashion systems can be supported to contemplate the possibility of fundamental change. This work builds on my fashion design practice and prior design-based research into slow fashion, homemade clothes and the domestic reworking of knitted garments (Twinner Holroyd, 2013).

The project is guided by three research questions:

- How can alternative fashion systems be designed and prototyped?
- How are alternative fashion systems experienced?
- How does engagement with alternative fashion systems change people's ability to imagine change in this context?

This paper will focus on the first research question, considering the design and prototyping process via a literature review and reflective analysis of the first stages of the project. The literature review commenced with an initial 'quick search' (Hart, 2001) to establish key texts, using the Design and Applied Arts Index, university library catalogue and general web search; search terms included 'critical design' and 'design anthropology'. References within these key texts identified further sources and specialised search terms, such as 'experiential futures'.

CONTEXTUALISING THE RESEARCH

In order to situate the speculative and collaborative approach being developed for this project within critical and methodological debates, I will examine relevant approaches to practice and research in various design and design-related disciplines.

Design fiction, speculative design and critical design

The Fashion Fictions project will construct imaginary fashion worlds; as such, it can be framed as a work of design fiction. While the literature offers a range of definitions for this term, design fiction essentially encompasses any work that integrates fiction and design (Hales, 2013). Design is taken from its usual commercial context and instead used to explore political, social and cultural issues. Galloway and Caudwell (2018, p. 86) describe 'works of design that imagine, speculate on, and represent alternate visions of design and the world it inhabits.' As Auger (2013) explains with reference to the influential work of Dunne and Raby, such projects are also referred to as speculative design or critical design, with the choice of terms largely down to context. Without space to articulate the nuanced differences, in this paper I use 'design fiction' to refer to all such work. Knutz, Markussen and Christensen (2014, p. 8.2) explain that design fictions 'can usually be described according to a basic rule of fiction, an imaginary, sometimes even impossible "what if"-scenario.' While much existing practice is based on dystopian visions of technological change (Dunne and Raby, 2013; Revell, Pickard and Voss, 2018), fictions can equally be utopian and focus on cultural, social or economic dimensions. The scenarios are materialised, typically through models, prototypes, films and/or documents. There has been a surge of interest in recent years, including in design fiction as a form of research through design.

Design fiction projects aim to interrogate the contemporary status quo and open a discourse about the future. As Haylock (2019, p. 16) explains, they '[expose] something about the contingency of present situations or about the mutability of

possible futures.' This capacity has much in common with science fiction and other utopian writing. Ursula K. Le Guin, for example, described her work as 'offering an imagined but persuasive alternative reality, to dislodge my mind, and so the reader's mind, from the lazy, timorous habit of thinking that the way we live now is the only way people can live' (2004, p. 218). Through design, these fictions are made tangible: 'real enough to be addressable' (Lockton and Candy, 2018, p. 17). As the field matures, commentators are highlighting problematic aspects of many design fiction projects. De Oliveira and Prado (2018), for example, discuss the privileged understandings often exposed by dystopian scenarios and criticise the power dynamics embedded in the gallery presentation that is frequently used: 'the designer, as the enlightened subject, speaks and exhibits; the silent spectators in the audience merely listen and observe' (De Oliveira and Prado, 2018, p. 109). While some design fiction researchers adopt a somewhat more participatory approach (Bardzell, Bardzell, Forlizzi, Zimmerman and Antanitis, 2012), we must turn to related disciplines to find speculative work that more fully embraces participatory methods.

Interventional anthropology and experiential futures

The first design-related discipline I will consider is design anthropology, also known as interventional anthropology. Informed by participatory design techniques and methods, this hybrid approach enables anthropologists to engage more fully with social change and visions of the future (Otto and Smith, 2013). In contrast to the long-established mode of ethnography, in which the anthropologist develops an in-depth knowledge of an existing cultural system, interventional anthropology seeks to develop 'ethnographies of the possible' (Halse, 2013) through temporary interventions. Like design fiction, interventional anthropology uses material prototypes; however, social aspects are given much more importance and the two are integrated in what Pink, Akama and Fergusson (2017, p. 145) describe as 'social and material assemblages'. Halse (2013, p. 182) explains that 'this kind of design experiment works through a playful mode of trying out how everyday life might play out differently'. This 'trying out' might involve games, performances and enactments in various forms. Essentially, interventional anthropology seeks to sensitively examine the embodied experiences of the participants as they encounter fictional situations made real, working in a highly collaborative mode: 'we learn about and with other people's expertise, accredit this expertise to them as collaborators in shared endeavours.' (Pink and Salazar, 2017, p. 16).

A further area of activity which has relevance to the Fashion Fictions project is that of experiential futures. Experiential futures

sits within the context of futures studies – an interdisciplinary field which explores possible, probable and preferable futures – but draws on design processes and has recently been connected with the sustainability-focused field of transition design (Lockton and Candy, 2018). Essentially, a future vision is made accessible in the here and now, using artefacts and immersive installations. As Lockton and Candy (2018, p. 12) explain, 'An experiential scenario is a future brought to life. It's a tangible "what if", more textural than textual, and a way of thinking out loud, materially or performatively, or both.' As with interventional anthropology, a focus is placed on the participant's experience.

Developing a methodology

I propose that Fashion Fictions should be framed as a design fiction project, though with an ethos of participation that draws on both interventional anthropology and experiential futures. A three-stage process will guide the project, which loosely follows the structure for design fiction research proposed by Bardzell et al. (2012). First, working solo, I will develop a range of fictional alternative fashion worlds, presented via short written summaries; second, a group of collaborators will 'build' the worlds, adding complexity via prototypes – fashion media, illustrations, social media posts and wardrobe mockups, for example; third, diverse groups of wearers will be invited to become co-researchers by inhabiting and 'dressing in' these worlds, "'liv[ing]" the experience of the changes being discussed' (Revell et al., 2018, p. 287). The participants will record and reflect on their experiences by 'stepping in and out of [the] imagined story worlds, shifting between immersion and commentary' (Halse, 2013, p. 192). This activity will take place over a period of weeks or months, allowing for meaningful relationships to develop (Bardzell et al., 2012). As proposed by De Oliveira and Prado (2018, p. 110), the collaborators (stage 2) and wearers (stage 3) will be encouraged to adapt the material they are given: 'to untangle and weave them into any direction they see fit.'

DESIGNING FICTIONAL FASHION WORLDS

Having outlined the premise of the methodology, I will now discuss the first stage of the research, in which I am developing a collection of fictional fashion worlds. As Bardzell et al. (2012) argue, there is very little guidance on how to undertake a design fiction project, or how to evaluate work generated during the design process. This reflective analysis of the project to date is an effort to capture insider insights that shed light on this activity.

Alternative presents

Although this research focuses on the future of the fashion system, from the outset of the project I instinctively felt that the fictions I constructed should be those of alternative worlds – that is, alternative presents – rather than future scenarios. Dunne and Raby (2013, p. 82) discuss this approach to speculation, which is influenced by both alternate histories in literature and counterfactual histories in historiography: 'A historical fact is changed to see what might have happened, if ...'. As Auger (2013) explains, such fictions re-imagine the present day, questioning cultural, political and technological norms. The construction of *contemporary* parallel worlds allows me to sidestep the challenges that arise when discussing the future in the context of fashion. In many ways, fashion is obsessed with the future: the industry thrives on anticipating emergent trends through a network of expert 'cool-hunters'. Yet, somewhat paradoxically, that future looks incessantly familiar: the cyclical nature of trends means that styles from past decades reappear, minimally remixed and restyled for a new generation.

A focus on parallel presents is appropriate also because my aim is not to explore how fashion products might be transformed through future technological innovation; rather, I wish to explore how today's consumption-intensive fashion system, and the practices embedded within it, might work differently. In essence, the fictions will be all about social and cultural factors, and not at all about technological change. This distinction is best served by reconceiving the present day, rather than speculating about the future. It should be noted that I am seeking to explore alternatives to a consumption-intensive fashion system, as dominates in the global North, and thus it is the history of this system from which I will construct the counterfactual fictions.

I commenced the project with a small pilot workshop, working with three colleagues from my university department of fashion, textile and knitwear design. Through discussion, we sought to identify a range of 'junctures': points in history that were decisive in generating the consumerist fashion system of today. It was remarkably challenging to identify pivotal moments to convincingly encapsulate gradual cultural shifts, and even harder to imagine how history might have unfolded differently. Somewhat ironically, we experienced intense 'lock in', finding it almost impossible to imagine otherwise. After a period of reflection, I realised that I needed to turn the process upside down by first imagining an alternative world, and then constructing an engaging, perhaps even fanciful, backstory to explain its development.

Parameters

The epiphany regarding my approach to creating parallel presents brought a further challenge into focus: just what sort of worlds should I be inventing? I realised that I needed to develop a set of parameters – and that this activity would be a crucial part of the design process. The first parameter instructs me that the worlds should be possible – 'what may be', to borrow from a categorisation used in futures studies (Haylock, 2019, p. 15, original emphasis). This rules out fantastical notions such as magic spells, time travel and alien inhabitants. Second, the worlds should offer an enticing vision of a sustainable and satisfying fashion experience. This relates to what Haylock (2019, p. 16) describes as utopian speculative design, which 'renders thinkable a range of preferable futures that might reside on or beyond the limits of the probable or even the plausible'. I hesitate, however, to designate the visions I construct as utopian; this implies an all-encompassing, top-down vision of a perfect world. The idea of the micro-utopia – 'more tentative, temporary, pluralised or truncated' (Wood, 2007, p. 3) – feels more appropriate. Rissanen (2017) highlights the value of design for micro-utopias, as conceptualised by Wood, to bring about fundamental change in the fashion system.

This second parameter needs more detail: if the worlds are to be sustainable and satisfying, what does this mean? I am using the concept of 'prosperity without growth' (Jackson, 2009), also described as New Economics, as a guiding principle. Seyfang (2011, p. 23) explains that this approach 'requires a realigning of development priorities away from the primary goal of economic growth' – the central logic of capitalism – 'towards wellbeing instead'. Essentially, the imperative is to create a system in which economic activity takes place within environmental limits (Fletcher, 2016). While there are many ways of defining wellbeing, I choose to use the approach proposed by Max-Neef (1992). He identifies nine basic human needs which constitute wellbeing; I have argued elsewhere (Twigger Holroyd, 2017) that fashion can meet our needs for identity, participation and creation. The fictional worlds should portray people satisfying these human needs by participating in fashion in ways which are resourceful, rather than resource-intensive, as described by Fletcher's (2016) compelling vision of 'post-growth fashion'. In practice, this will mean worlds in which the flow of new clothes into the wardrobe is slow; the number of unworn items in the wardrobe is minimal; useful lifetimes of clothes are long; and/or the resources used in laundering are limited.

A third parameter builds on the New Economics orientation, specifying that the fictions will explore 'diverse economies' as proposed by Gibson-Graham (2006). These diverse economies

involve practices of non-consumption and non-market consumption such as gifting, loaning, sharing and bartering. This parameter places a strategic focus on how clothes are worn, owned and exchanged, rather than how they are designed and made. While manufacturing conditions are of importance, in both social and environmental terms, I choose to place this issue in the background to avoid the project becoming dominated by discussions of business models and ethical consumerism, which do not challenge the consumerist paradigm.

Looking forward

My plan is to use the parameters described above – which operate as a design brief – to develop a collection of twelve fashion fictions. The fictions will vary in aspects such as aesthetic, participant behaviour and social organisation, in order to demonstrate that there is no single ‘perfect’ sustainable fashion system, but rather many potential sustainable approaches. Their backstories will vary too, with diverse types of events (from major technological inventions and cultural developments to seemingly frivolous pop-cultural moments) causing the juncture and processes of societal change including collapse and imposed discipline (Dator, 2009) unfolding alongside more idealistic sustainable transitions.

As with any design process, I need inspiration to support the generation of ideas for the alternative worlds. The first port of call is what Davies (2018) describes as ‘enclaves of anti-capitalism within capitalism’, such as the ‘Craft of Use’ stories of individual resourceful fashion practice collected by Fletcher (2016), and collective fashion initiatives such as clothes swaps and the contemporary mending movement. I will amplify these stories, transforming individual practices into coherent subcultures and marginal movements into core societal beliefs. I will also transpose principles of noncapitalist practice from other sectors into the fashion field; take inspiration from past ways of living and working (Tonkinwise, 2019); and seek to learn from contemporary fashion cultures from the majority world that are not dependent on high levels of consumption (Chang, 2018). These historical and cross-cultural stories will influence the construction of the fictions at stage 1, through desk research; at stage 2, through the expertise of the research collaborators; and at stage 3, through the lived experiences of the participant co-researchers.

CONCLUSION

This paper has discussed the development of a new research through design initiative, which seeks to construct and enact

fictional alternative fashion worlds in order to challenge the seeming inevitability of consumer culture and change perceptions of the future. By reflecting on the early stages of the research, I have gained a nuanced understanding of the multiple factors which must be considered when commencing a project such as this, including the role of participation, the nature of the speculation, the creation of parameters to shape the fictions and potential sources of inspiration. Further reflection as the research develops will undoubtedly generate further transferable insights.

With little design fiction exploring the fertile ground of fashion, this research contributes to the development of a new context for fashion design, which reshapes ‘the sociomaterial systems in which garments are produced, used, and discarded’ (Rissanen, 2017, p. 535). The project also makes a contribution to the emergent category of ‘economic design fiction’ (Revell et al., 2018; DiSalvo, 2019), which explores ways in which design can fully engage with, question and reimagine the economic forces to which it has long been supplicant.

BIBLIOGRAPHY / REFERENCES

- Auger, J. (2013). Speculative Design: Crafting the speculation. *Digital Creativity*, 24(1), 11-35.
- Bardzell, S., Bardzell, J., Forlizzi, J., Zimmerman, J., Antanitis, J. (2012). Critical Design and Critical Theory: The challenge of designing for provocation. In *Proceedings of Designing Interactive Systems Conference* (pp. 288-297). Newcastle: Newcastle University.
- Chang, H. (2018). Economics, Science Fiction, History and Comparative Studies. In W. Davies (Ed.), *Economic Science Fictions* (pp. 31-40). London: Goldsmiths Press.
- Dator, J. (2009). Alternative Futures at the Manoa School. *Journal of Futures Studies*, 14(2), 1-18.
- Davies, W. (2018). Introduction to Economic Science Fictions. In W. Davies (Ed.), *Economic Science Fictions* (pp. 1-30). London: Goldsmiths Press.
- De Oliveira, P.J.S., Prado de O. Martins, L. (2018). Designer/Shapeshifter: A decolonizing redirection for speculative and critical design. In T. Fisher, L. Gamman (Eds), *Tricky Design: The ethics of things* (pp. 103-114). London: Bloomsbury.
- DiSalvo, C. (2019). A Statement for Attending to Diverse Economies through Design Research. In G. Coombs, A. McNamara, G. Sade (Eds), *Undesign: Critical practices at the intersection of art and design* (pp. 69-73). Abingdon: Routledge.
- Dunne, A., Raby, F. (2013). *Speculative Everything: Design, fiction, and social dreaming*. Cambridge, MA: The MIT Press.
- Ellen MacArthur Foundation (2017). *A New Textiles Economy: Redesigning fashion's future*. Retrieved from <http://www.ellenmacarthurfoundation.org/publications>
- Fisher, M. (2009). *Capitalist Realism: Is there no alternative?* Ropley: O Books.
- Fletcher, K. (2010). Slow Fashion: An invitation for systems change. *Fashion Practice* 2(2), 259-266.
- Fletcher, K. (2014). *Sustainable Fashion and Textiles: Design Journeys* (2nd ed.). Abingdon: Routledge.
- Fletcher, K. (2016). *Craft of Use: Post-growth fashion*. Abingdon: Routledge.
- Galloway, A., Caudwell, C. (2018). Speculative Design as Research Method: From answers to questions and "staying with the trouble". In G. Coombs, A. McNamara, G. Sade (Eds), *Undesign: Critical practices at the intersection of art and design* (pp. 85-96). Abingdon: Routledge.
- Gibson-Graham, J.K. (2006). *A Postcapitalist Politics*. Minneapolis: University of Minnesota Press.
- Hales, D. (2013). Design Fictions An Introduction and Provisional Taxonomy. *Digital Creativity*, 24(1), 1-10.
- Halse, J. (2013). Ethnographies of the Possible. In W. Gunn, T. Otto, R.C. Smith (Eds), *Design Anthropology: Theory and practice* (pp. 180-198). London: Berg.
- Hart, C. (2001). *Doing a Literature Search: A comprehensive guide for the social sciences*. London: SAGE.
- Haylock, B. (2019). What is critical design? In G. Coombs, A. McNamara, G. Sade (Eds), *Undesign: Critical practices at the intersection of art and design* (pp. 9-23). Abingdon: Routledge.
- Hopkins, R. (2018). Intergovernmental Panel on Climate Change (IPCC) take-away: Imagine. Take Action. Repeat. Retrieved from <https://transitionnetwork.org/news-and-blog/my-ipcc-take-away-imagine-take-action-repeat/>
- Jackson, T. (2009). *Prosperity without Growth: Economics for a finite planet*. London: Earthscan.
- Knutz, E., Markussen, T., Christensen, P.R. (2014). The Role of Fiction in Experiments within Design, Art & Architecture – Towards a new typology of design fiction. *Artifact* III(2), 8.1-8.13.
- Le Guin, U.K. (2004). *The Wave in the Mind: Talks and Essays on the Writer, the Reader, and the Imagination*. Boulder: Shambhala.
- Lockton, D., Candy, S. (2018). A Vocabulary for Visions in Designing for Transitions. In *Proceedings of Design Research Society Conference* (pp. 908-926). Limerick: University of Limerick.
- Max-Neef, M. (1992). Development and Human Needs. In P. Elkins, M. Max-Neef (Eds) *Real-life Economics: Understanding wealth creation* (pp. 197-213). London: Routledge.
- Otto, T., Smith, R.C. (2013). Design Anthropology: A distinct style of knowing. In W. Gunn, T. Otto, R.C. Smith (Eds), *Design Anthropology: Theory and practice* (pp. 1-29). London: Berg.
- Pink, S., Salazar, J.F. (2017). Anthropologies and Futures: Setting the agenda. In J.F. Salazar, S. Pink, A. Irving, J. Sjöberg (Eds), *Anthropologies and Futures: Researching Emerging and Uncertain Worlds* (pp. 3-22). London: Bloomsbury.
- Pink, S., Akama, Y., Fergusson, A. (2017). Researching Future as an Alterity of the Present. In J.F. Salazar, S. Pink, A. Irving, J. Sjöberg (Eds), *Anthropologies and Futures: Researching Emerging and Uncertain Worlds* (pp. 133-150). London: Bloomsbury.
- Revell, T., Pickard, J., Voss, G. (2018). Valuing Utopia in Speculative and Critical Design. In W. Davies (Ed.), *Economic Science Fictions* (pp. 281-293). London: Goldsmiths Press.
- Rissanen, T. (2017). Possibility in Fashion Design Education – A Manifesto. *Utopian Studies*, 28(3), 528-546.
- Seyfang, G. (2011). *The New Economics of Sustainable Consumption: Seeds of Change*. Basingstoke: Palgrave Macmillan.
- Tonkinwise, C. (2019). 'I Prefer Not To': Anti-progressive designing. In G. Coombs, A. McNamara, G. Sade (Eds), *Undesign: Critical practices at the intersection of art and design* (pp. 74-84). Abingdon: Routledge.
- Twigger Holroyd, A. (2013). *Folk Fashion: Amateur Re-knitting as a Strategy for Sustainability* (PhD thesis, Birmingham City University). Retrieved from <https://ethos.bl.uk/OrderDetails.do?did=1&uin=uk.bl.ethos.631676>
- Twigger Holroyd, A. (2017). *Folk Fashion: Understanding Homemade Clothes*. London: I.B.Tauris.
- Wood, J. (2007). *Design for Micro-Utopias: Making the unthinkable possible*. Aldershot: Gower.
- Wright, E.O. (2010). *Envisioning Real Utopias*. London: Verso.