Cultural Probes
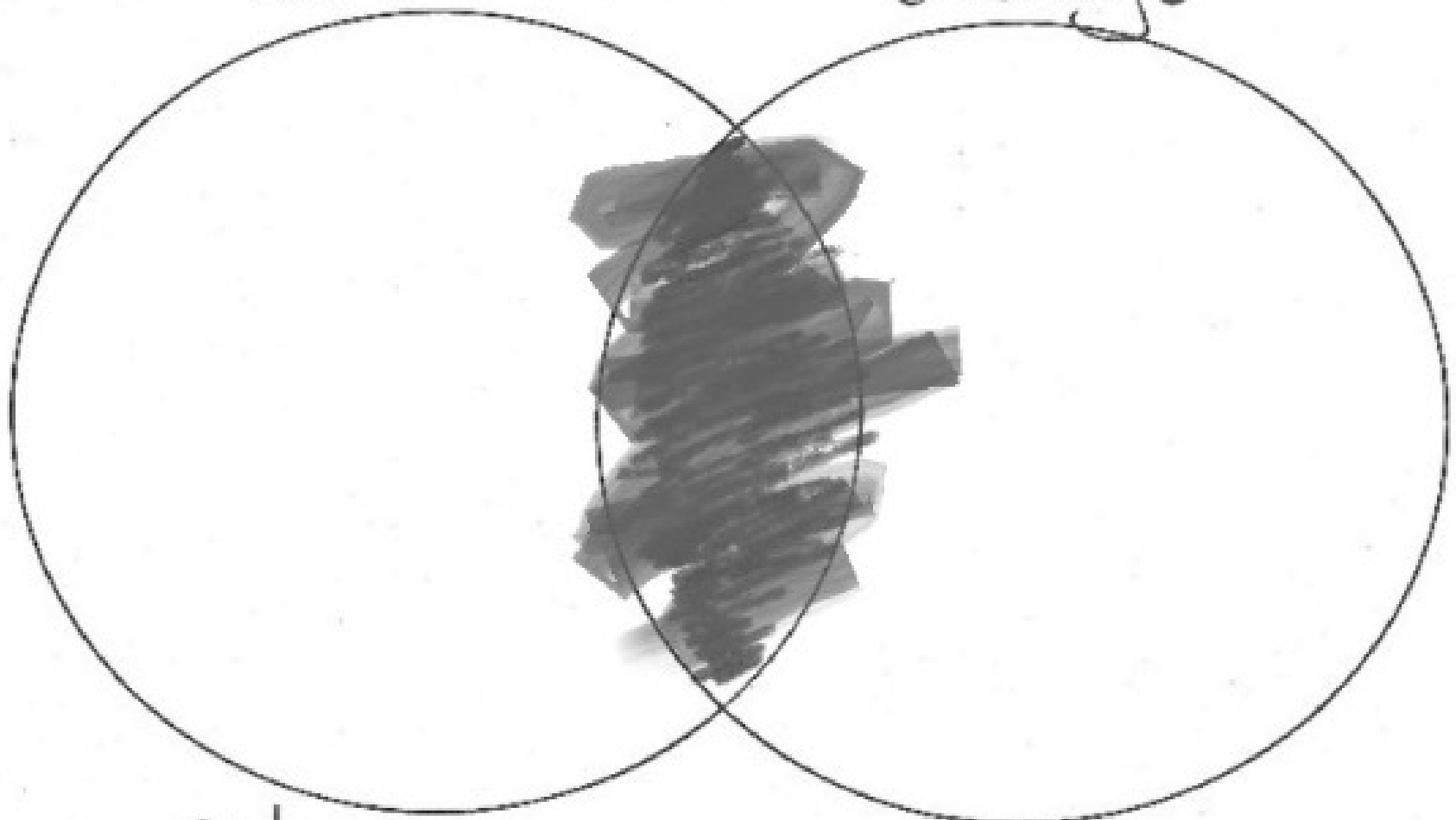
@guyjulier
www.designculture.info

research change

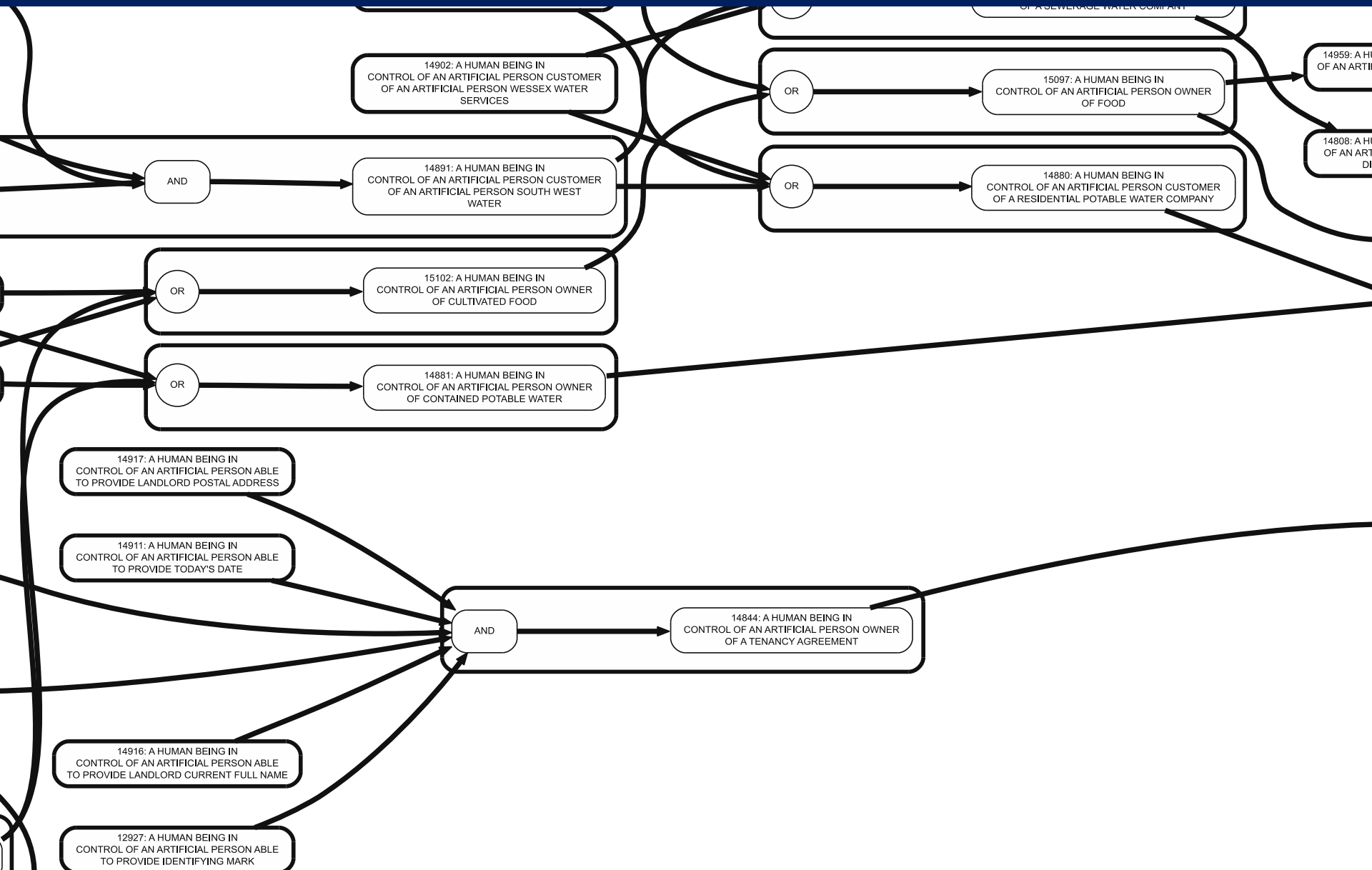actuality potentiality

counterfactual

counterfactual heuristic

A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON DOMICILED

A1141

A MAP OF INFLUENCE
status-rational.org
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Last updated 27/03/2014

14902: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON CUSTOMER OF AN ARTIFICIAL PERSON WESSEX WATER SERVICES

OF A SEWERAGE WATER COMPANY

14959: A HU
OF AN ARTI

OR 15097: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON OWNER OF FOOD

14808: A HU
OF AN ART
DI

AND 14891: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON CUSTOMER OF AN ARTIFICIAL PERSON SOUTH WEST WATER

OR 14880: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON CUSTOMER OF A RESIDENTIAL POTABLE WATER COMPANY

OR 15102: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON OWNER OF CULTIVATED FOOD

OR 14881: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON OWNER OF CONTAINED POTABLE WATER

14917: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON ABLE TO PROVIDE LANDLORD POSTAL ADDRESS

14911: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON ABLE TO PROVIDE TODAY'S DATE

AND 14844: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON OWNER OF A TENANCY AGREEMENT

14916: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON ABLE TO PROVIDE LANDLORD CURRENT FULL NAME

12927: A HUMAN BEING IN CONTROL OF AN ARTIFICIAL PERSON ABLE TO PROVIDE IDENTIFYING MARK

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Speculative Design Brief Response #2

Posted on April 11, 2014 by Lucy Kimbell

A1141 a human being in control of an artificial person domiciled flow chart of integrated logic.

Screenshot from flowchart by Heath Bunting
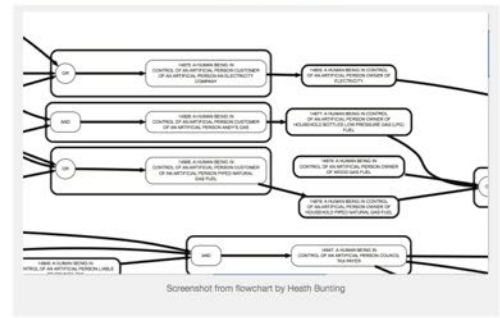
By Heath Bunting, irational.org

Recommended print size: A0
Click on image to launch external webpage

DESCRIPTION: A flow chart of how to build an domestic artificial person (corporation) without a invoking a natural person (anonymous).

KEYWORDS: Account, address, agreement, bottled, carbon, card, company, council, cultivated, customer, date, debit, dioxide, dispose, domiciled, ecotricity, edf, electricity, email, energy, faeces, fire, food, fuel, gas, green, household, issuer, landlord, language, located, mastercard, meter, money, name, nationality, number, owner, oxygen, payer, person, piped, postal, potable, power, pre-paid, provide, resident, residential, sainsbury's, services, sewerage, solid, speak, staples, tax, telephone, tenancy, tesco, urine, user, vanilla, visa, waste, water, website, wessex, wild, wood, write.

A natural-person-free artificial person (corporation) domiciled consists of only non-natural person members: ex: human being, artificial person

By definition, a natural person can never be a member of an anonymous

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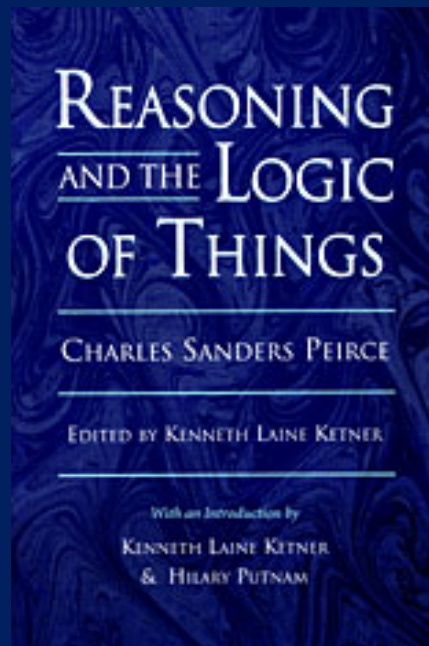- research
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REASONING AND THE LOGIC OF THINGS

CHARLES SANDERS PEIRCE

EDITED BY KENNETH LAINE KETNER

With an Introduction by
KENNETH LAINE KETNER
& HILARY PUTNAM

- **deduction**: finding data to support an argument.
- **induction**: finding an argument to explain some data;
- **abduction**: speculating in a way that enables us to move from data to argument.

Blaikie, N. (2002). Designing Social Research. Cambridge: Polity.

abductive research...explores through everyday language and activities the knowledge that social actors use in the production, reproduction and interpretation of the phenomenon under investigation

privileges the meanings and interpretations of people in their everyday lives, which influence their behaviour

reality is constructed by social actors and does not exist independently outside their collective activities

Kimbell, L. (2015). Applying design approaches to policy making: discovering policy lab. Brighton: University of Brighton

As a kind of reasoning, abduction produces plausible provisional results - insights, guesses and concepts that link things together in new ways. Abduction shows something may be, but does not prove it, whereas deduction shows something is true in a particular case. For Peirce, only abduction generates novelty.

prototype

INTRODUCTION

The prototype: more than many and less than one

Alberto Corsín Jiménez

The essay offers an introduction to the special issue and further attempts to situate the concept of the prototype within the larger field of an anthropology of prefiguration. I make a particular claim for the rise of 'prototyping' as a cultural discourse today, in design, engineering and artistic circles but also among analogous experimental moments in social studies of science and critical theory. I focus in particular on the affordances of the prototype as material culture and sociological theory: prototyping as something that happens to social relationships when one approaches the craft and agency of objects in particular ways. Last, the essay examines the work that prototypes do as figures of suspension and expectation, where they can be seen to function as 'traps' for the emergence of compossibility. They offer in this guise a design for contemporary complexity that is at once 'more than many and less than one'.

KEYWORDS: prototypes; experimental cultures; anthropology; traps; recursivity
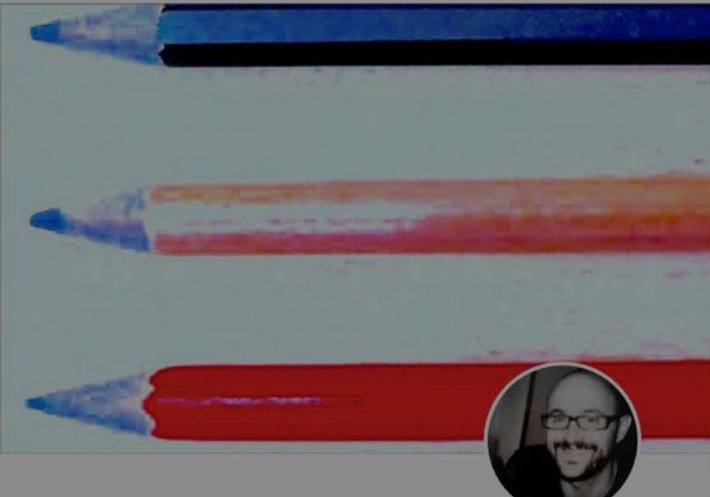
Our mistake is to look for an explanation where we ought to look at what happens as a "proto-phenomenon."'(Wittgenstein 2009, pp. 654–656)

'a goat is not a very good pig; the best pig is a cow.[1]

Prototypes have acquired much prominence and visibility in recent times. Software development is perhaps the case par excellence, where the release of non-stable versions of programmes has become commonplace, as is famously in free and open source software (Kelty 2008). Developers are here known for releasing beta or work-in-progress versions of their programmes, as an invitation or call for others to contribute their own developments and closures. An important feature of prototyping in this case is the incorporation of failure as a legitimate and very often empirical realisation.

Prototyping has also become an important currency of explanation and description in art-technology contexts, where the emphasis is on the productive and processual aspects of experimentation. Medialabs, hacklabs, community and social art collectives, dorkbots, open collaborative websites or design thinking workshops are spaces and sites where prototyping and experimentation have taken hold as both modes of knowledge-production and cultural and sociological styles of exchange and interaction. Common to many such endeavours are user-centred innovation, where users are incorporated into artefacts' design processes; information and communication technologies (ICT) mediated forms of collaboration (email distribution lists, wikispaces, peer-to-peer digital channels), or; decentralised and so-called 'horizontal' organisational structures. Some economists

things-that-are-not-quite-objects-yet

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Alberto Corsín Jiménez
@acorsin

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1/n. It's 5 years since "The Prototype" was published. It's now one of @JCultEcon most read articles & hence available for free (tandfonline.com/doi/full/10.10...). I re-read it this week & thought I could perhaps produce a decent Twitter-summary. So am giving it a try 😀 Long thread 👇

Introduction
(2014). Introduction. Journal of Cultural Economy: Vol. 7, Prototyping Cultures, pp. 381-398.
tandfonline.com

2:51 AM · 18 Oct 2018

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2. INTRODUCTION. The essay opens with one of my favourite Roy Wagner lines of all time: "a goat is not a very good pig; the best pig is a cow" (Lethal Speech, p. 78)

1   2   3

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3. Prototypes have acquired considerable prominence and visibility in recent times.

1   1

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4. Medialabs, hacklabs, dorkbots, open collaborative digital platforms or design thinking workshops are spaces & sites where prototyping and experimentation have taken hold as both "modes of knowledge-production" & "socio-cultural styles of exchange and interaction".

Alberto Corsín Jiménez
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Joined May 2008

einar sneve martinussen

One of the consequences of the broad international attention that
Immaterials: Light Painting WiFi got was that it gave us access to national
media and the possibility to engage with the public debate about networked
cities in Norway. Following a television appearance on NRK, the Norwegian
public broadcaster, and a feature interview in the newspaper *Aftenposten*, I
was contacted by another national newspaper, *Dagbladet*, to write an opinion
article on urban planning and technology. I used this opportunity to write

Figure 3.25. Opinion article in *Dagbladet* in 2011 titled 'Et digitalt byliv' (meaning 'a digital
urban life'). This opinion article was initiated by the visualisations, and in turn, the article
initiated the collaboration with Statsbygg that became the *Digitalt Byliv* conference.

Figure 3.26. The *Digitalt Byliv* conference in Oslo in 2013.

a critical article about digital technologies and challenges in Norwegian urban planning discourses. This opinion article led to an invitation to a series of meetings with Statsbygg, the state agency responsible for all major public construction, planning, and property management in Norway. With Statsbygg, I discussed how networked cities could be addressed in national planning policies, and how these issues should be lifted across political and public debates about urban development. After nearly three years of seminars and planning meetings, these discussions finally ended up with the international conference *Digitalt Byliv* (meaning 'digital urban life') in Oslo in 2013 (Figure 3.26).

We at the YOUrban project organised *Digitalt Byliv* in collaboration with Statsbygg, the Ministry of the Environment, the Foundation for Design

4.1 Design research practice as cultural engagement

The central methodological move made in this thesis is to use interaction design to *make the technically invisible culturally visible*. This means that interaction design is approached not as a discipline for shaping the use of technologies, but for addressing and engaging with how these technologies are understood and articulated culturally. I suggest that this methodological turn is made up of three connected, overarching aspects: first, the interpretation of technoculture, both as cultural expressions, products, and practices, and as a technological phenomenon, interpreting not only existing artefacts and conditions, but also, through 'prospective hermeneutics' (Morrison et al., 2013), addressing what these could be in the near future. Second, the generative, creative processes of producing new cultural artefacts in response to these technocultural interpretations. The use of online film to disseminate towards popular, online culture is here central in communicating

across boundaries and discursive fields. Third, through the production and communication of these online, discursive artefacts there is a potential for opening up for re-interpretations of technology. Through making technologies apparent in a cultural frame, we also make the technology accessible to others, making possible multiple interpretations and re-articulations. The design outcomes of the research are therefore not endpoints in themselves, but online media artefacts that, as described in Chapter 3.5, are designed to travel across disciplinary and cultural boundaries. Across the design research, aspects of interpretation, production and communication, and cultural circulation overlap and inform each other.
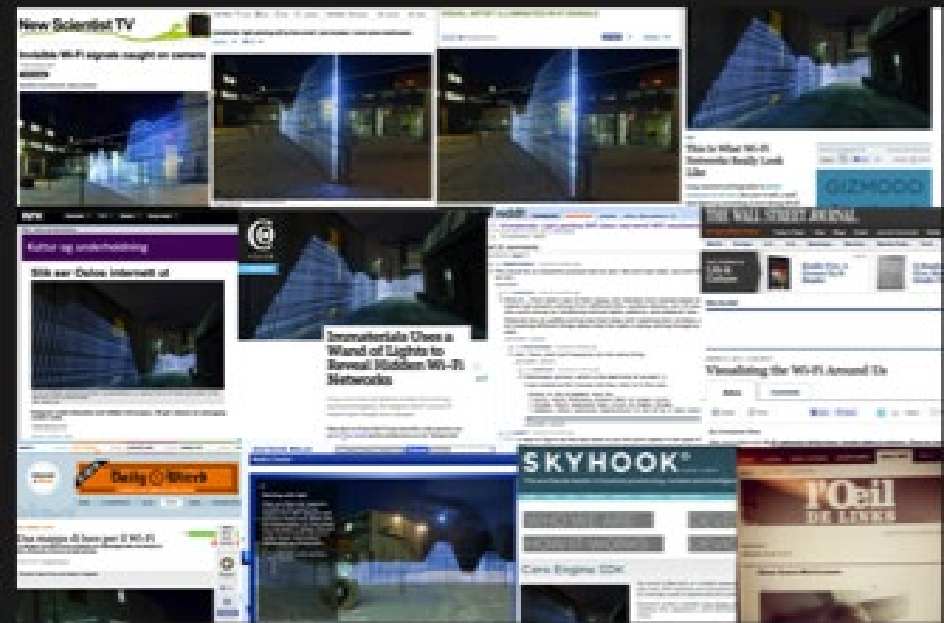
Figure 3.19. *Immaterials: Light Painting WiFi* spread far across the web, finding its way into multiple online contexts. Screenshots collected by the author.

Using online media to publish and spread discursive design artefacts allows us as researchers to obtain empirical data on how and where the work is viewed. This also gives us a glimpse into how the work circulates and is taken up, discussed and reappropriated on the websites that embed the films. Online media therefore not only gives us the possibility of reaching broad audiences, but also gives us the opportunity to observe and engage with those audiences.

Figure 3.22. This image shows 'LightScythe', an open-source wand-based light painting tool inspired by *Immaterials: Light Painting WiFi*. The tool, and the instructions for how to make one, were created by a man who calls himself 'The Mechatronics Guy': https://sites.google.com/site/mechatronicsguy/lightscythe . Credit: 'The Mechatronics Guy'.

researching stuff that doesn't exist yet

for example:

things
relations between things
relations between people
relations between things and people
imaginations
politics

Design notes on a lonely drone

Andrew Morrison, Ragnhild Tronstad and Einar Sneve Martinussen

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Abstract

Design fictions present us with spaces for construction and reflection, potentially mixing various modes of the emergent and the speculative with the shaping and communication of near future imaginaries. In this article we adopt a blend of rhetorical devices to present and discuss design fictions. We do this by referring to current discourses around drone technologies. We resituate these in the context of the networked city and the projection of a hybrid rogue drone. She is dissatisfied with her given functions and begins to question her deployment in urban policing. The article is based in the conceptual end of designing such a future city space. It refers to practical, popular and academic materials and citations to argue for the need for openness and clarity at the ideational end of developing design fictions. The text is part of a wider developmental and reflexive design–research process that takes up the speculative in design fictions and related hermeneutic design research.

Keywords: design fiction, drones, speculative, networked city, hermeneutic design research

1 Context

NOTE 38742 / Peeper Drone # 229: 23h06

They write me now to sky
Code to my rotors
Drawing design
For spliced urban eye.

Adrona I'm named
Designed to watch
I'm sentient too
And dictionary tamed.

Day's sunny noise
My hovering absorbs
Human body tracker tools
Readied now in lofty nimble poise.

1.1 Irruptive inquiry

Last week this short text flitted fictionally across an iPad screen three teenage girls were using in downtown Oslo. Searching for updates on the latest games apps, they'd stumbled across links for commercially available drones or unmanned aerial vehicles (UAVs). They noticed the operators of these mostly military aircraft—sitting in shrouded rooms far from their targets or surveillance zones—were almost always men. They looked at each other in amazement. The voice of

prospective hermeneutics

Cultural Probes