

Faculty of Design

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Staging systems to feel round the corners of transition design

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Staging Systems to Feel Round the Corners of Transition Design

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A person with long blonde hair is seen from the side, working at a desk. They are wearing a light blue long-sleeved shirt. The desk is cluttered with various items: a white glue bottle, a ruler, a pencil, and some papers. The background is slightly blurred, showing a wooden desk and some electrical outlets. The overall scene suggests a creative or design workspace.

Designing is taking
decisions based on
too little information

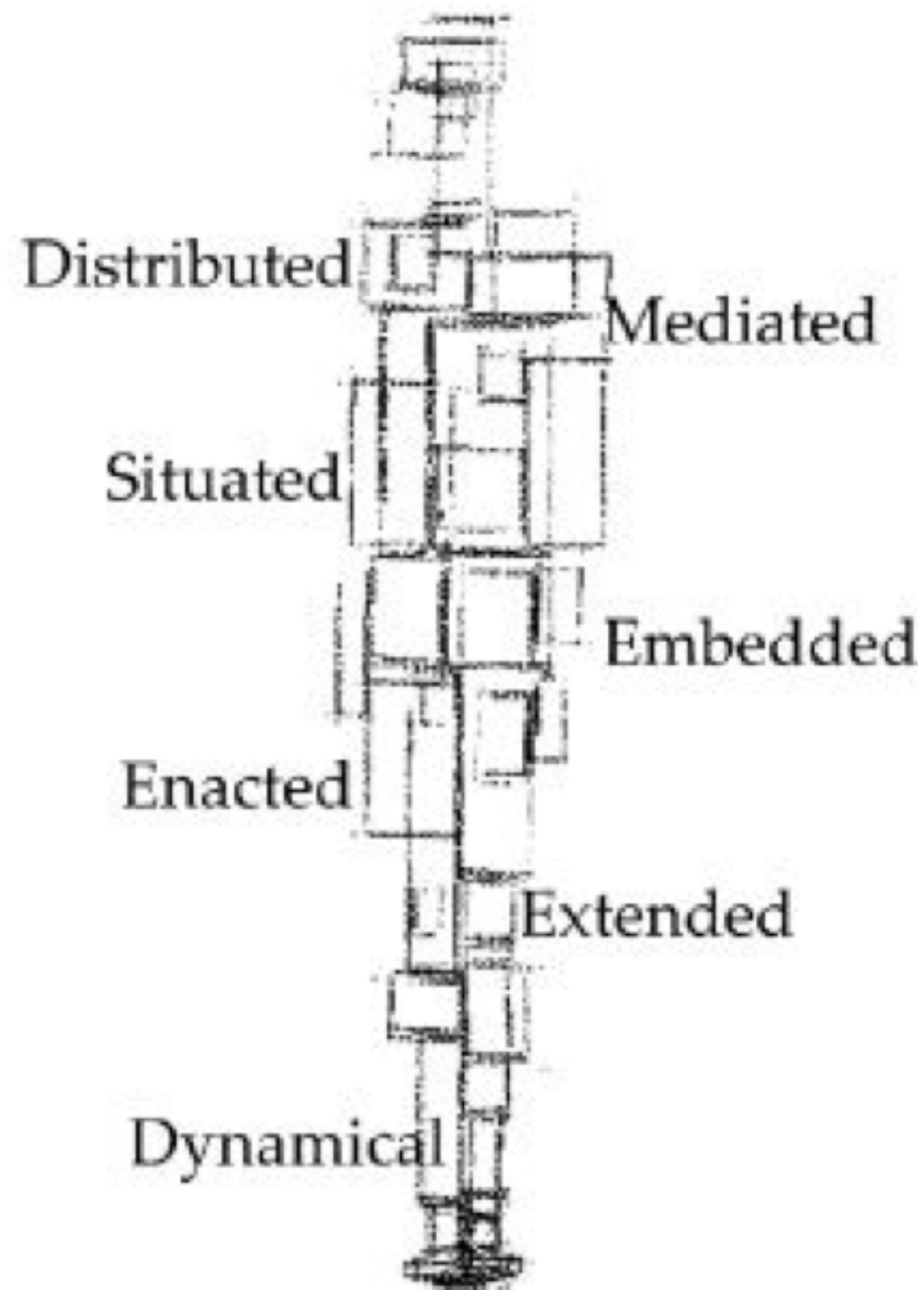
-Joep Frens




Design is making sense of things (to others)

- Krippendorff

***Design is making sense of
systems (in futures)***

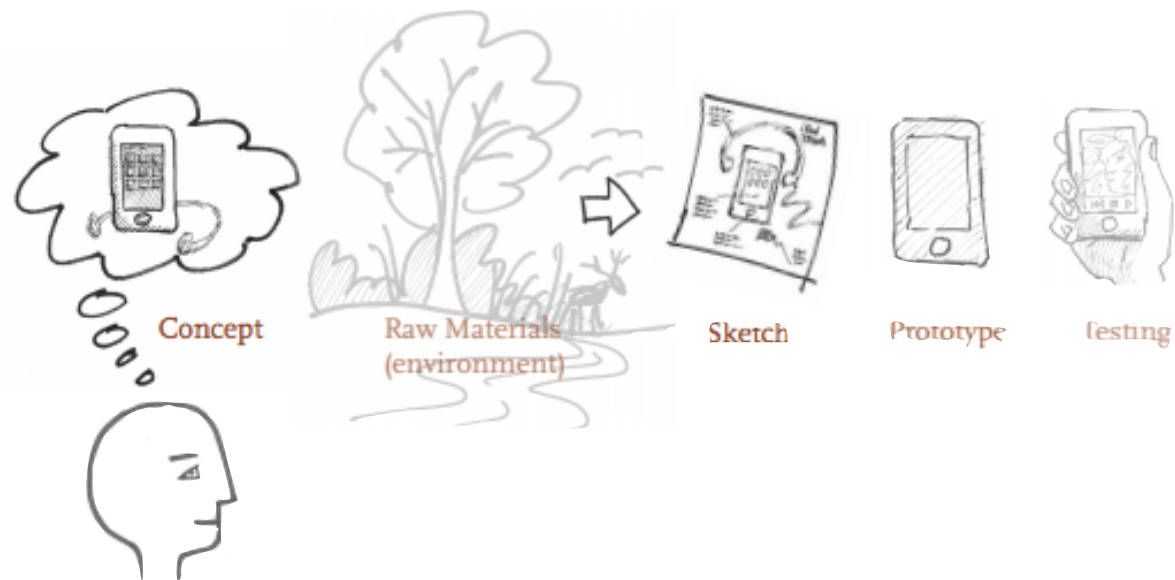


A woman with short blonde hair and glasses, wearing a green long-sleeved shirt and dark pants, stands next to a large, complex, colorful geometric sculpture. The sculpture is made of many thin wooden beams of various colors (yellow, red, blue, green) arranged in a complex, overlapping, and somewhat chaotic manner, creating a series of geometric shapes and voids. The background is dark, and the lighting is focused on the woman and the sculpture.

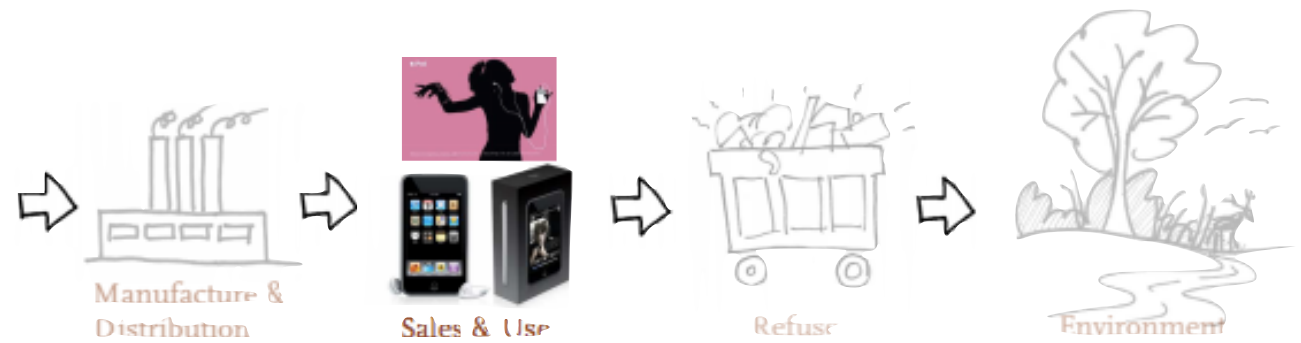
If designers think
in terms of 'form' at
all it is in relation to
static object(ives).

-Terry Irwin

A



B

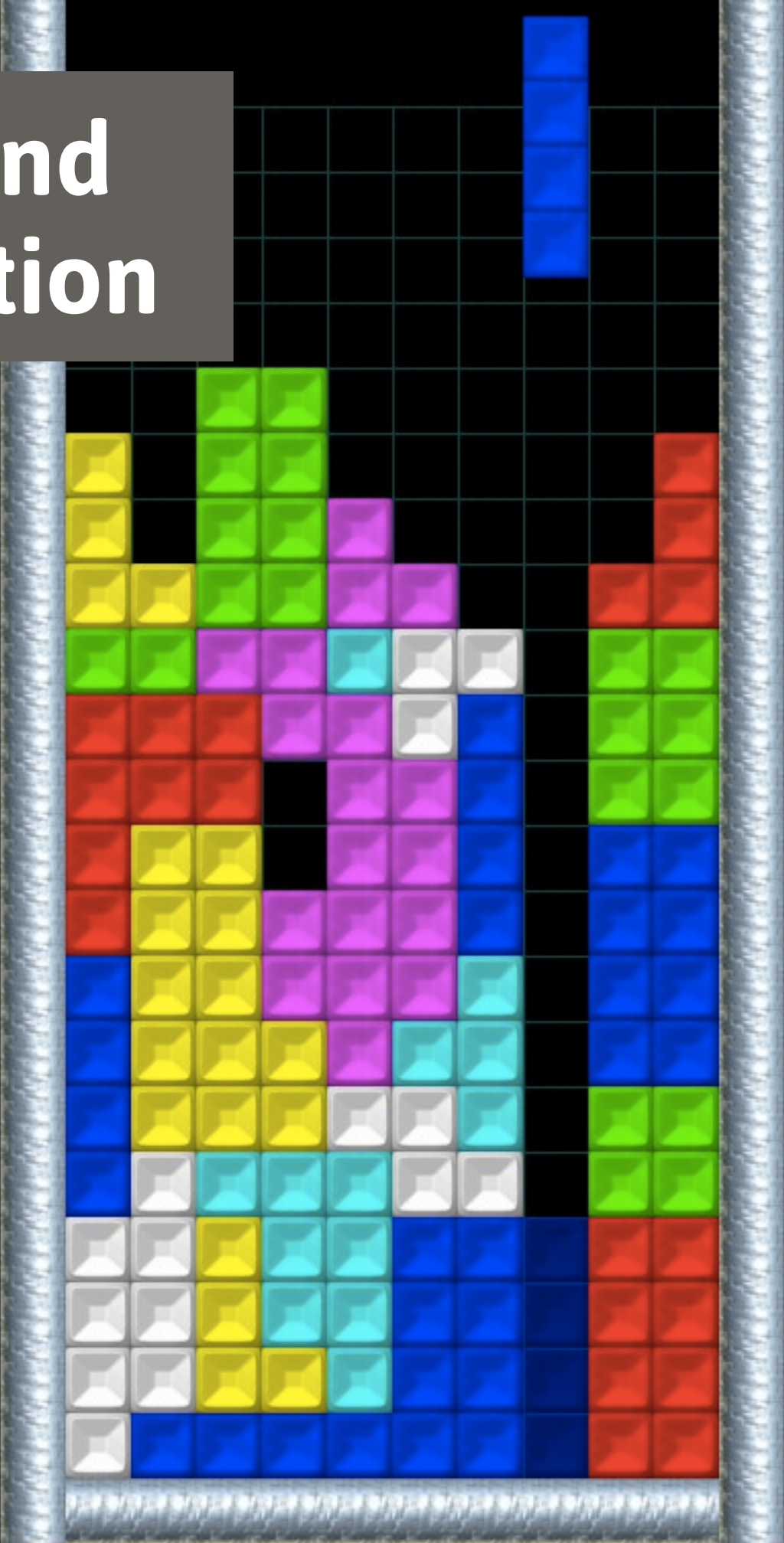


-Terry Irwin

Pragmatic and Epistemic Action

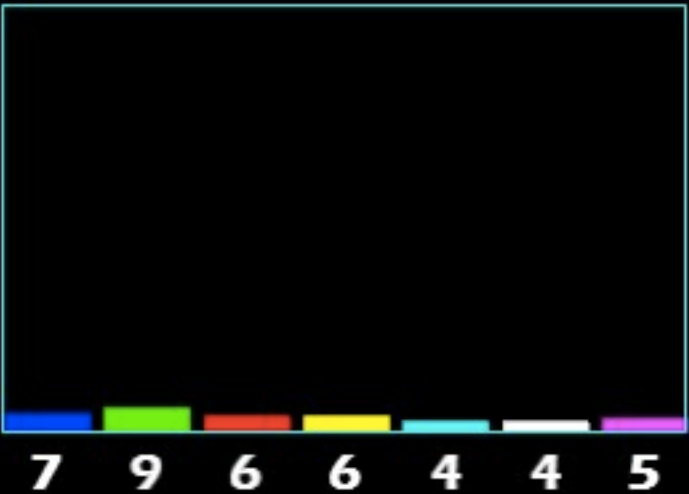
Lines:
3

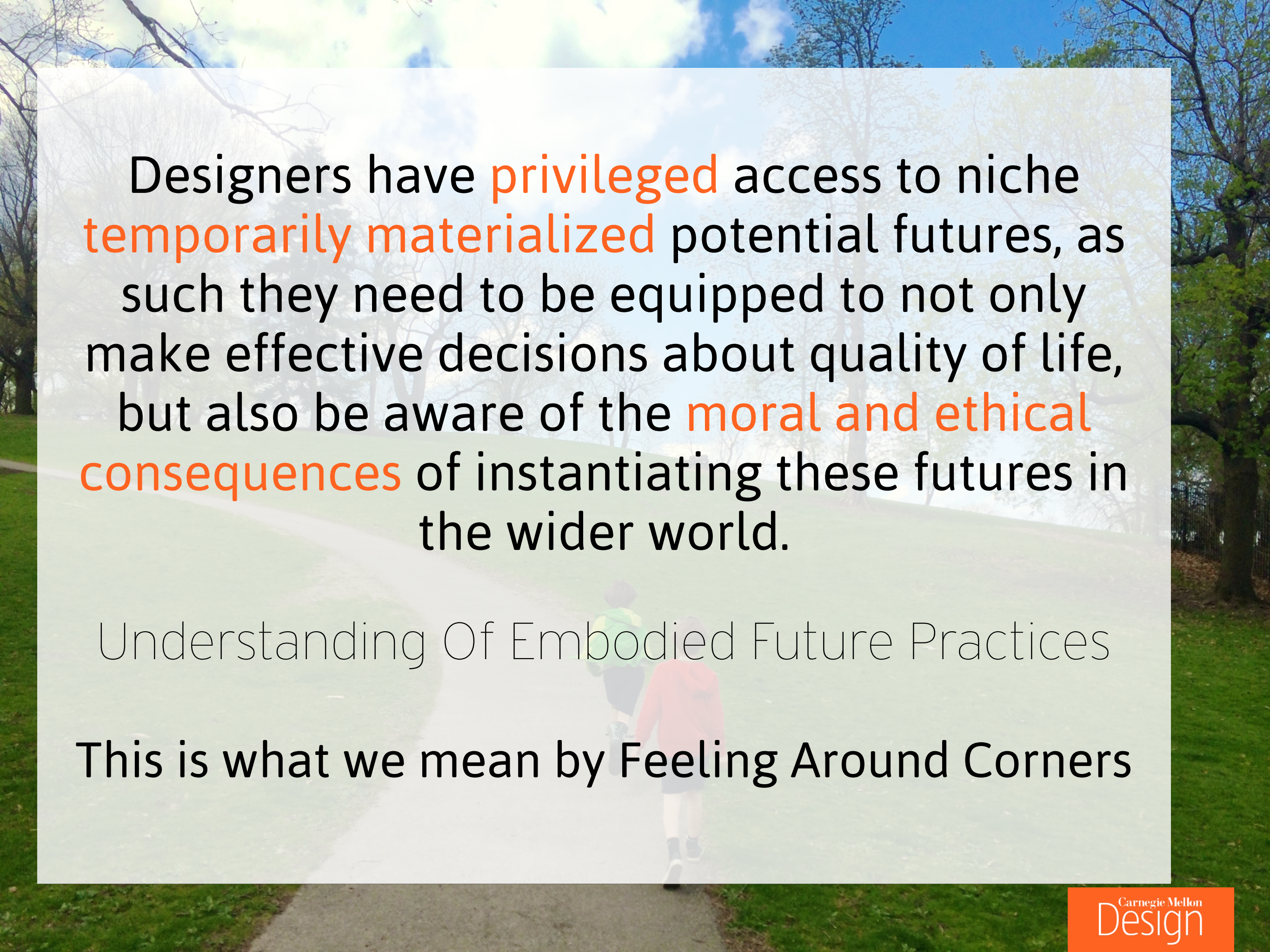
Score:
690



Goals

Level:
1



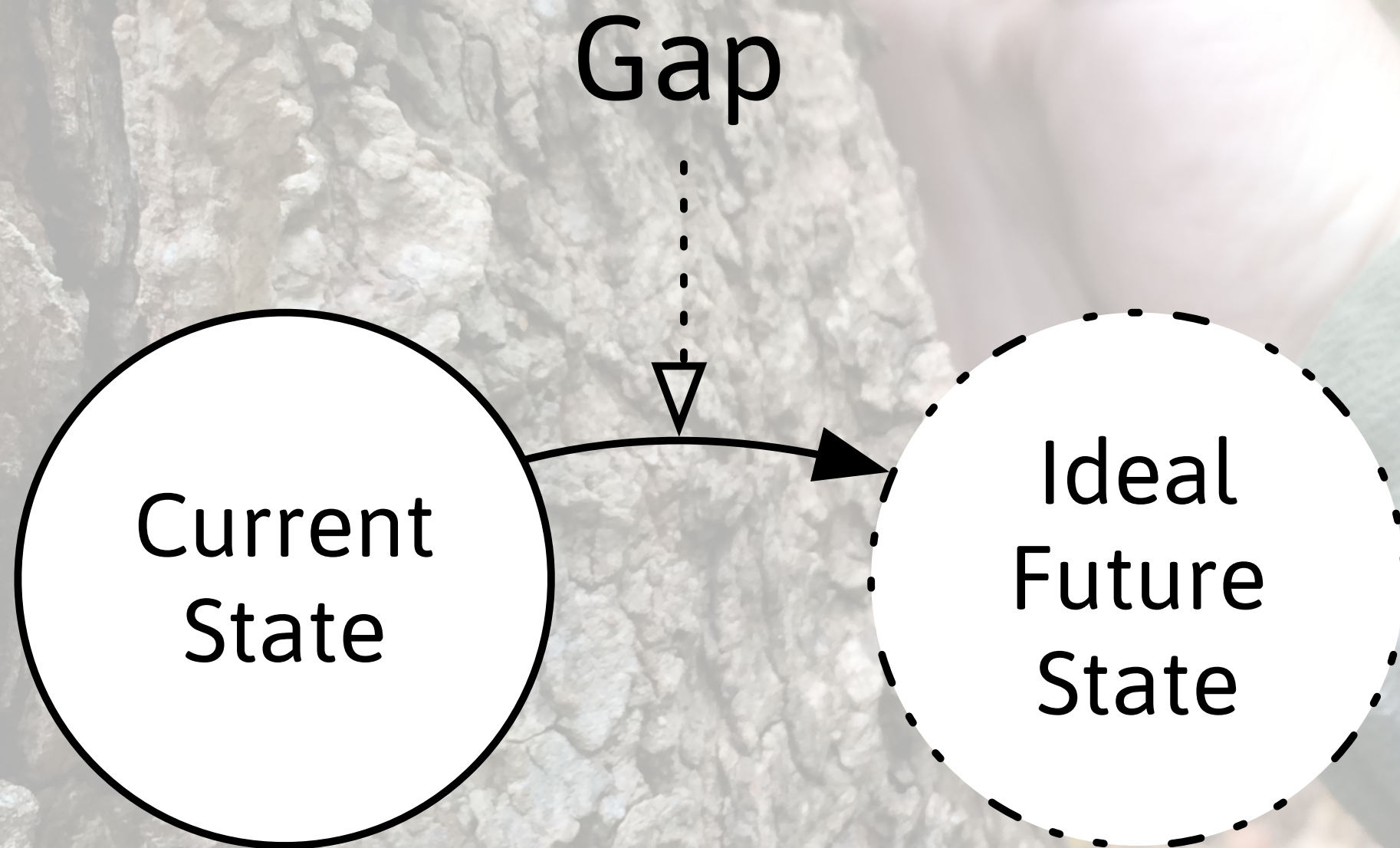
The background of the slide is a photograph of a park. A paved path leads from the bottom center towards the background, flanked by green grass and trees. In the distance, a person wearing a red jacket and dark shorts is walking away from the camera. The sky is blue with some white clouds. A semi-transparent white rectangle is overlaid on the image, containing the text.

Designers have **privileged** access to niche **temporarily materialized** potential futures, as such they need to be equipped to not only make effective decisions about quality of life, but also be aware of the **moral and ethical consequences** of instantiating these futures in the wider world.

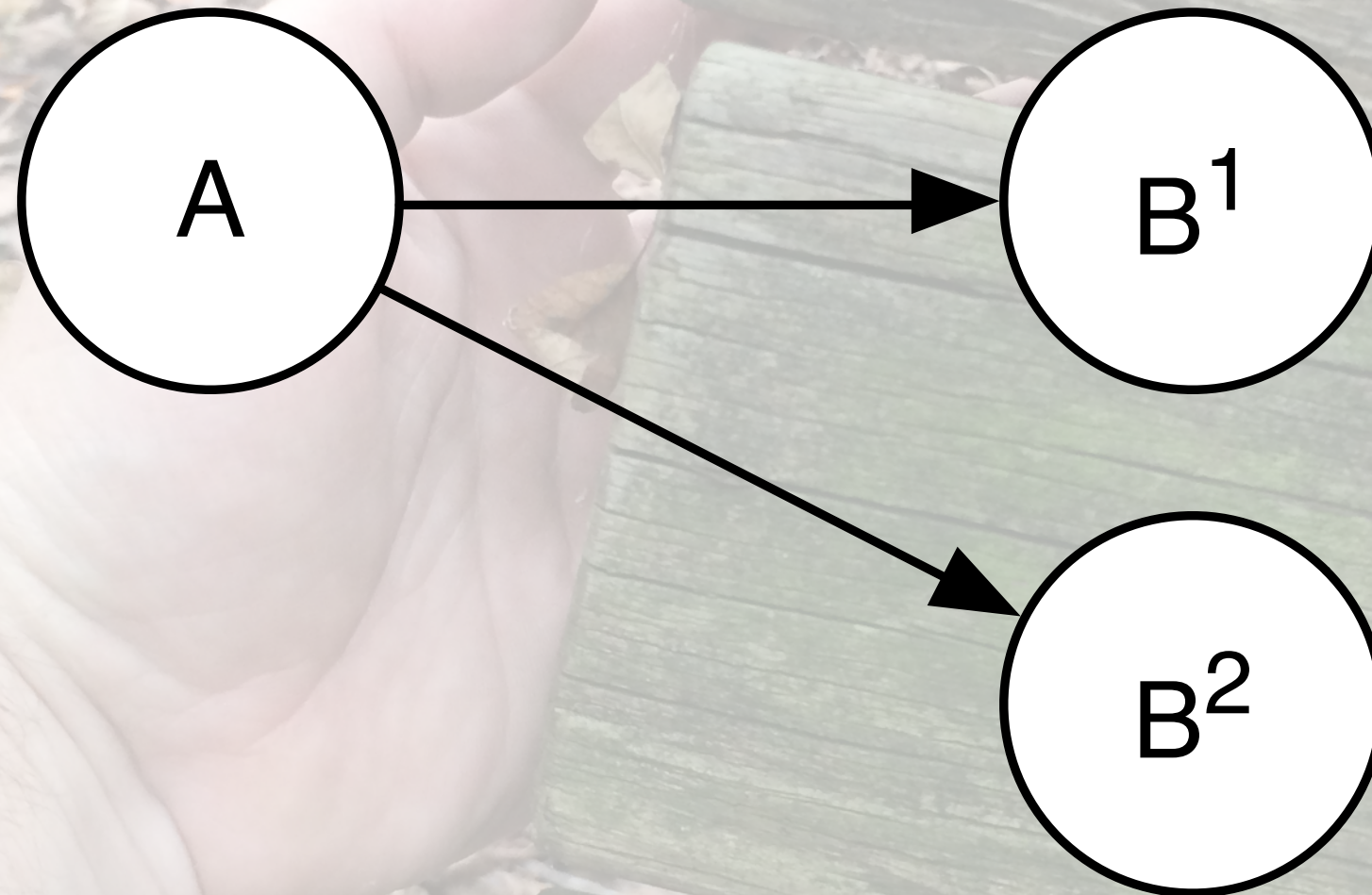
Understanding Of Embodied Future Practices

This is what we mean by Feeling Around Corners

Ideal Future *Forecasting*



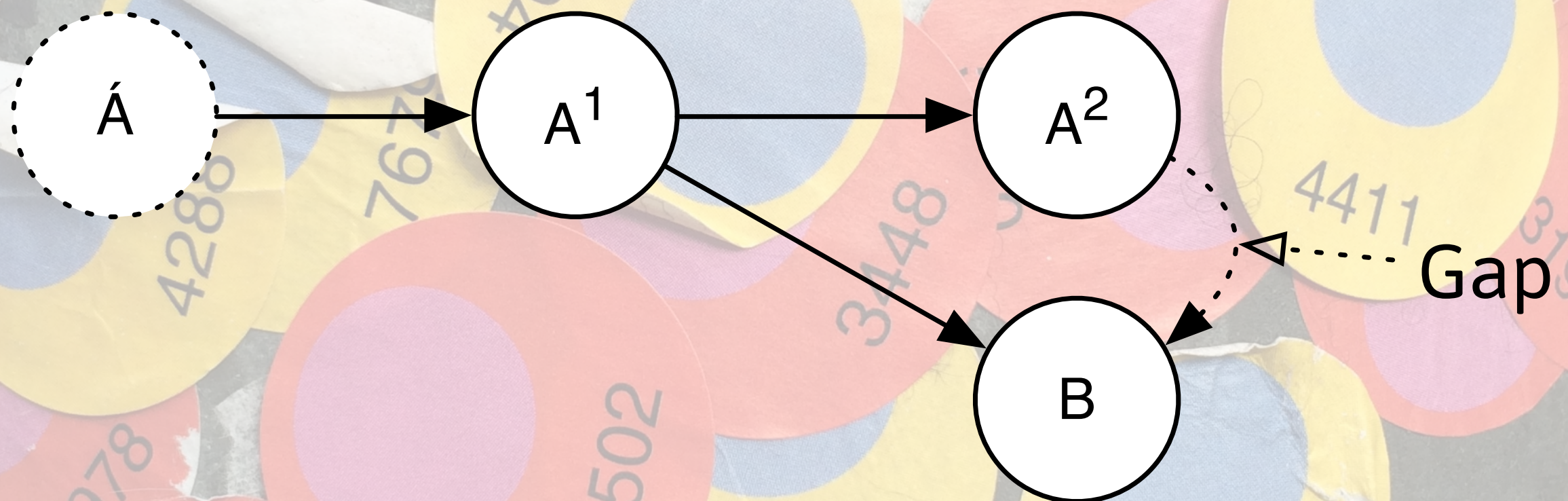
Choice/Options



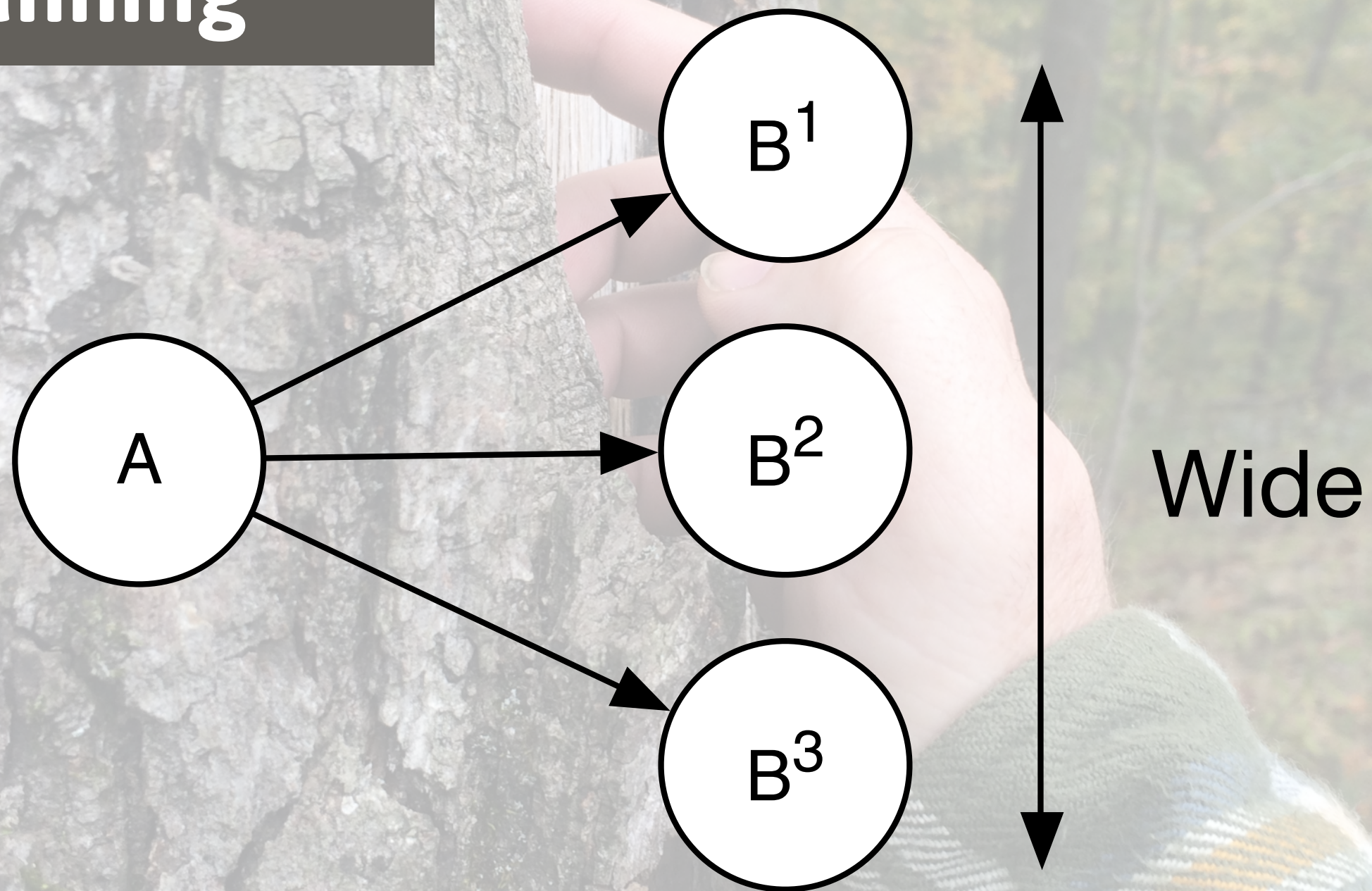
Backcasting



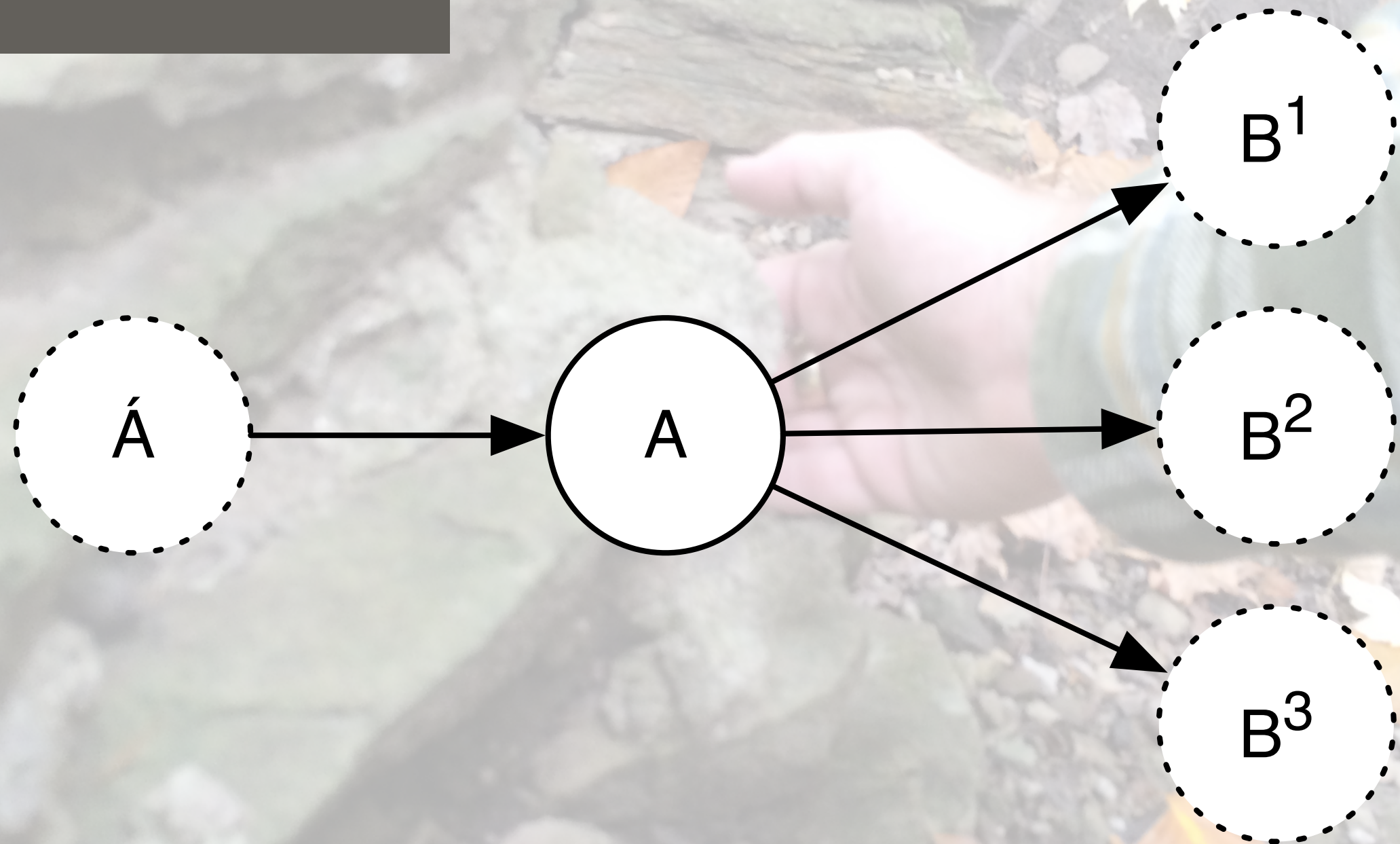
Inertia (forces)

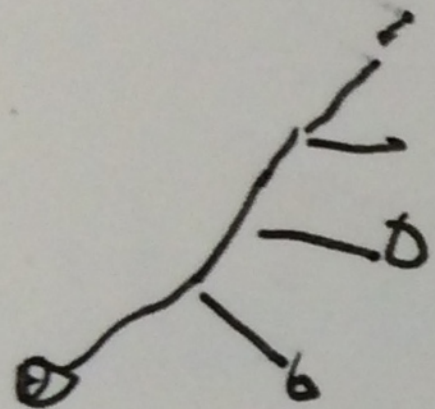


Scenario Planning



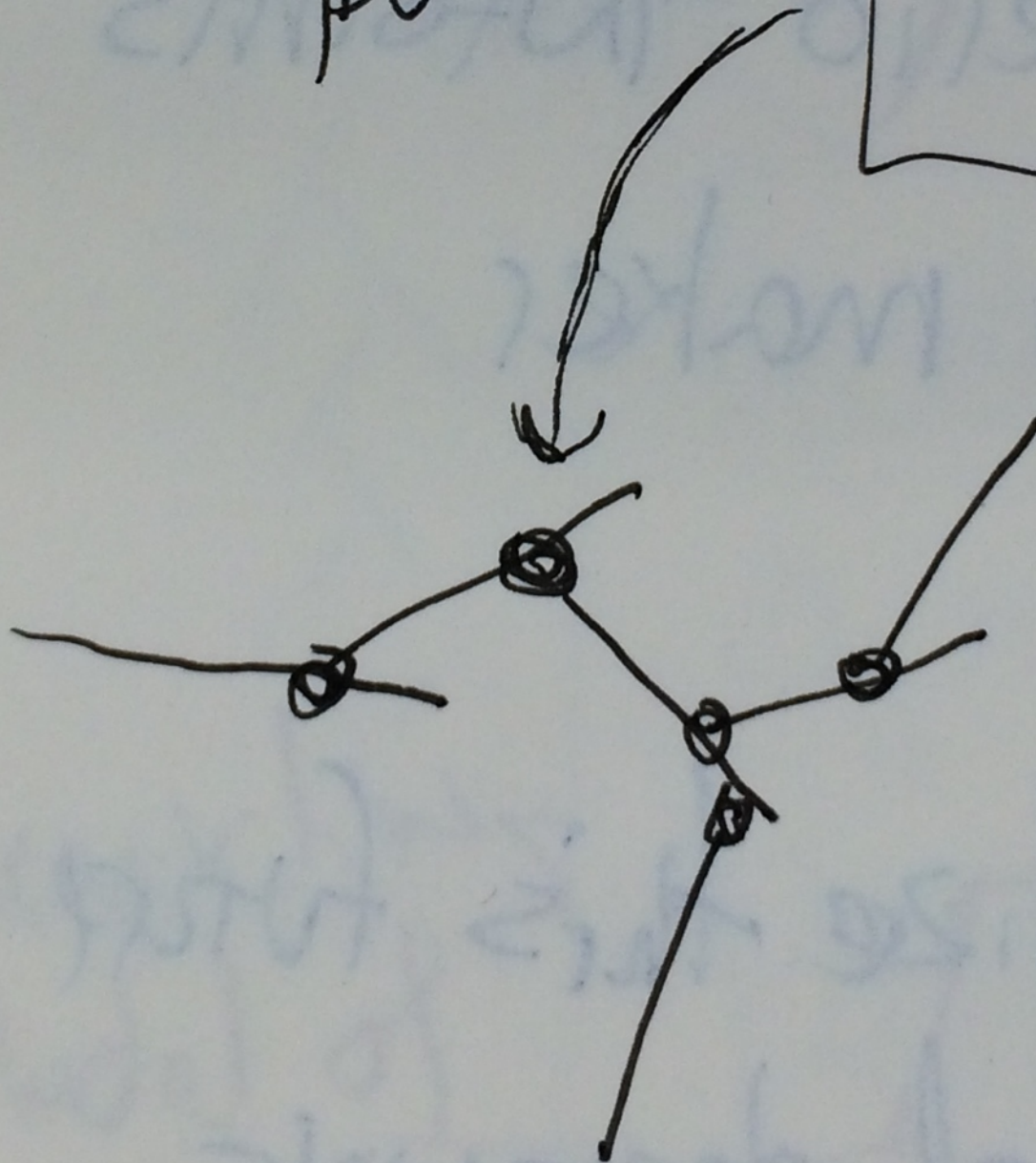
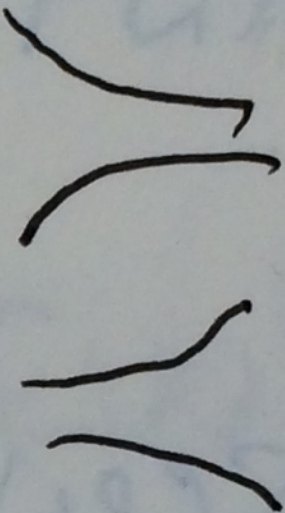
Scanning





How
Are these
Points

Fluid

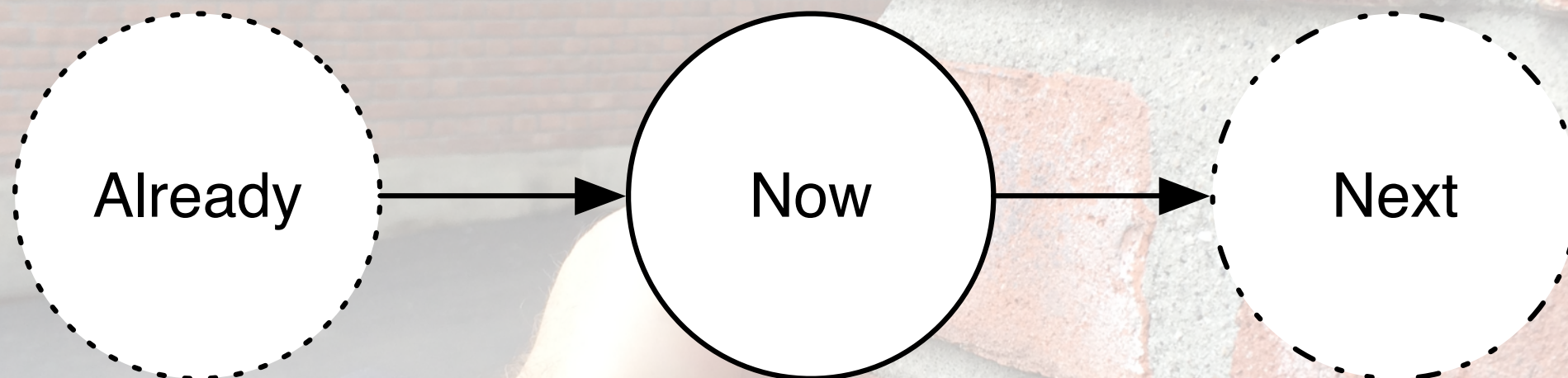


A hand in a dark jacket points from a solid white circle labeled 'Now' to a dashed white circle labeled 'Next'. The background is a cemetery with tombstones and trees, partially obscured by a semi-transparent grey overlay.

Now

Next

Dispositional (constructive)

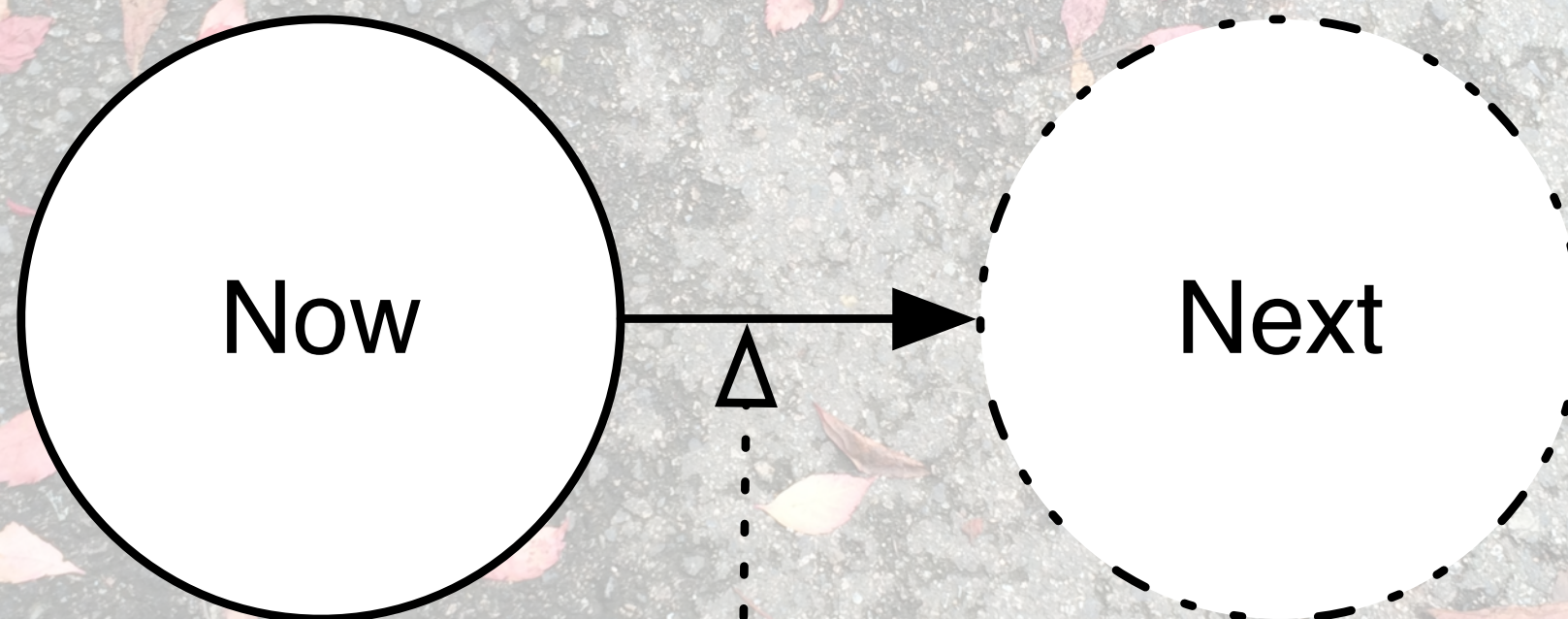


Dispositional

(*physics*)

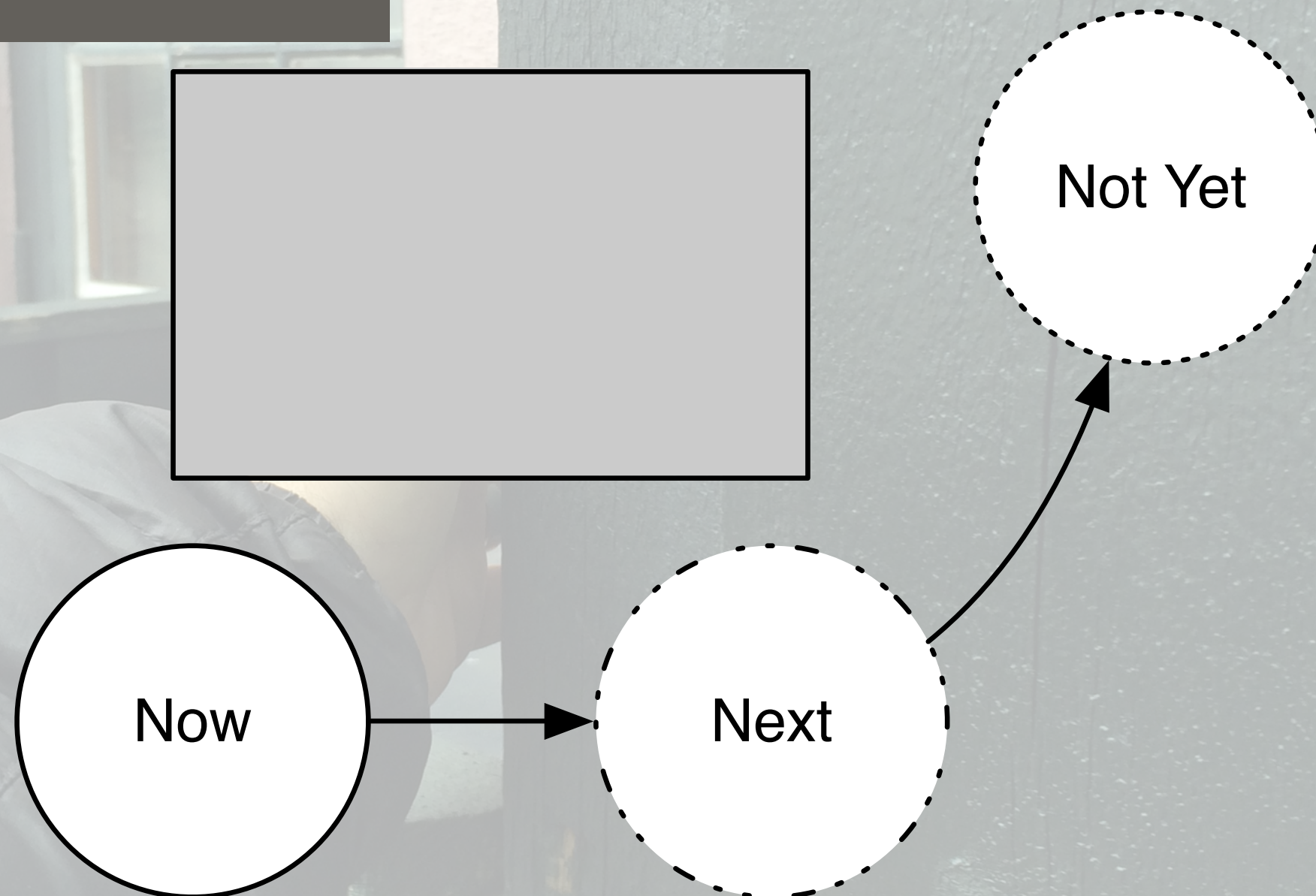


Undesigned **Transition**

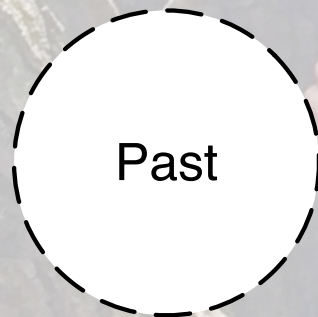


Transition

Transitional



Retrospective Coherence



Posthoc Rationalization

*How do I make sense of the
actions I have taken in the
world?*

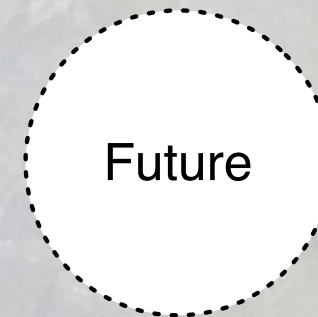
Sense Making



Mindfulness/Dispositionality

*How do I make sense of
the world so that I can act
in it?*

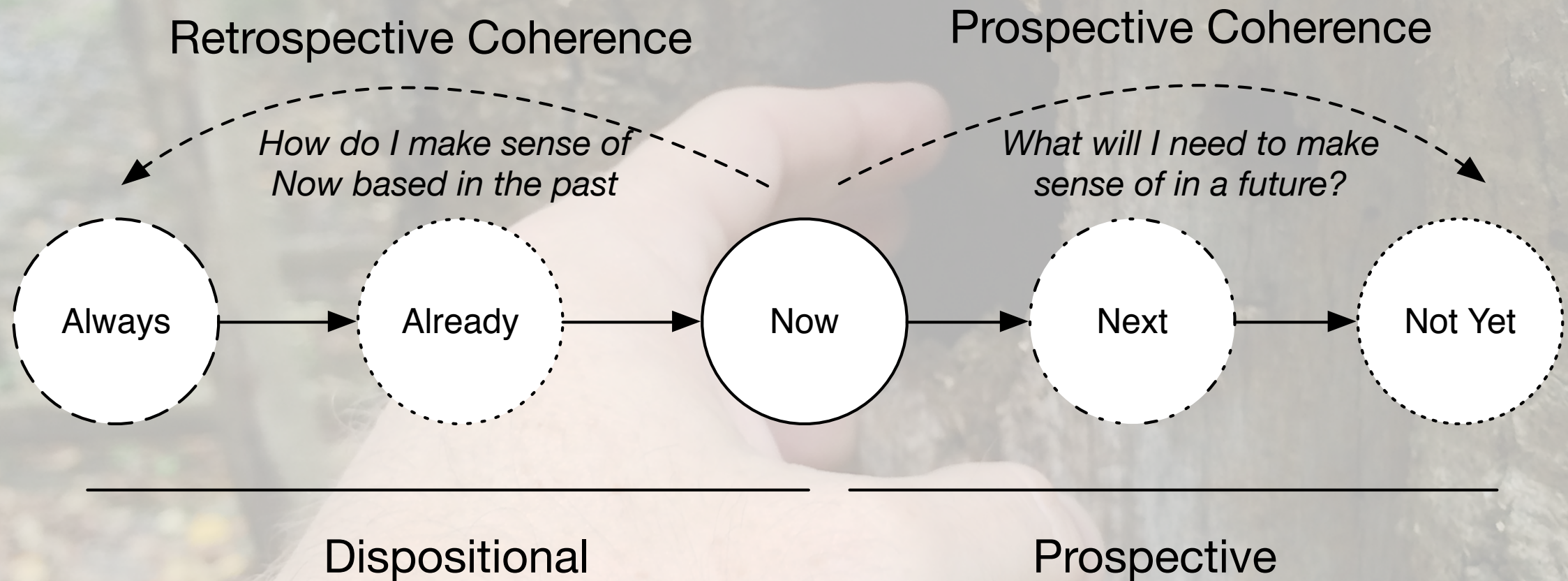
Prospective Coherence



Feeling Around Corners

*What would make sense in
the world created by my
actions?*

Coherence



Catastrophic

Precautionary
Make it Safe
then See

Black Swans

Risk/Outcomes

Around
Corners

Proactionary
Make it
and See

Waste

Safe

Observable

Unseen

Unknowable

A background image showing a person's hand in a grey jacket sleeve touching a light-colored, textured wall. The scene is outdoors, with a brick path and a building visible in the background.

What would it look like, feel like if
this intervention was going well?

(how would we amplify that?)

A photograph of a person's hand touching a vertical concrete pillar. The hand is on the right side of the frame, with fingers slightly curled against the pillar. The pillar is light gray and has some small dark spots. The background is out of focus, showing a paved area and some yellow leaves.

What would it look like, feel like if
this intervention was going bad?

(how would we dampen that?)

A photograph of a cemetery with various tombstones. In the foreground, a person's hand is visible, touching a large, dark, textured stone monument. The background shows other tombstones and trees with autumn foliage. The image has a semi-transparent grey overlay where the text is placed.

What would it look like, feel like
if this intervention was failing?

(how would we recover from that?)

Thank You

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