



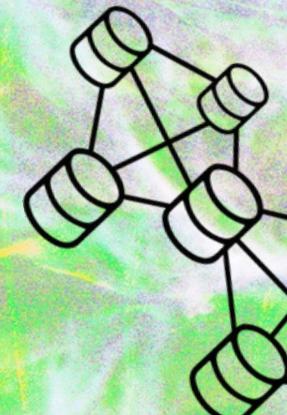
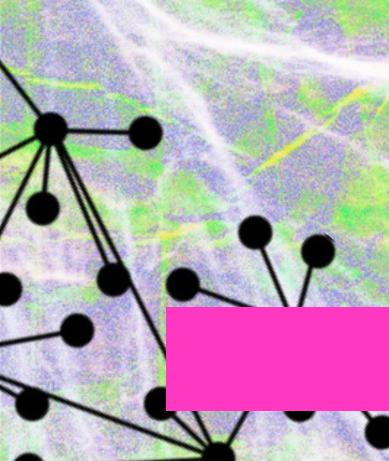
# DWEB WORLDBUILDING + SPECULATIVE DESIGN

Soft. Where? Worldbuilding with Ancestry, Algorithms and Afrofuturism

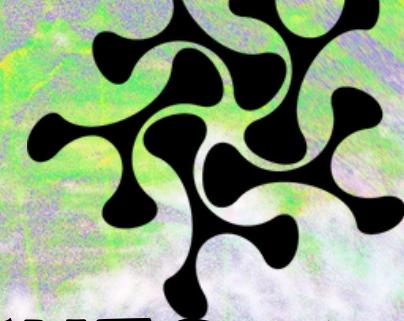
by Ayana Zaire Cotton

Cykofa is a speculative world Ayana has built inspired by the biotechnology research of Grow Your Own Cloud, abolitionist imaginaries and decolonial aesthetics. In this workshop we will leverage the power of worldbuilding to imagine, speculate and design a parallel universe suspended between the past and the future where decentralization is an ancient reality. We will explore expansive modes of decentralization that might have nothing to do with hardware or computer interfaces as we know them. Now that we know the critiques and the possibilities of Dweb, what world do we want to build in response? This praxis session will help us remember another one is possible...

# WORKSHOP FLOW

- 
- 
- 
- 01 Introductions & Community Agreements
  - 02 Why Worldbuilding?
  - 03 Workshop Outcomes
  - 04 Worldbuilding Ingredients
  - 05 Worldbuilding Praxis Case Studies
  - 06 Break
  - 07 Sankofa Session
  - 08 Generate Worldbuilding Prompts
  - 09 Write a World for the Wide Web

How Does this Sound? Let me know in the chat!



# COMMUNITY AGREEMENTS (1/2)

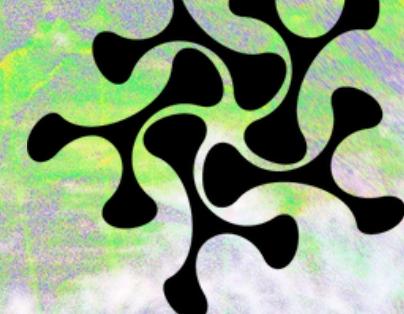
WE PRIORITIZE THE SAFETY\*

Of queer, trans, black, indigenous, people of color (QTBIPOC), disabled, gender-nonconforming, low-income, survivors, and all other oppressed people over the comfort of those in privileged positions.

WE ALWAYS KEEP MUTUAL RESPECT\*

In mind when sharing space with others, including virtual space. Ask people how they want to be addressed instead of assuming their identity or pronouns based on their outward appearance.

\*From the Relational Guidelines borrowed from the cloth of the School of Poetic Computation.



# COMMUNITY AGREEMENTS (2/2)

**WE TAKE UP SPACE MINDFULLY\***

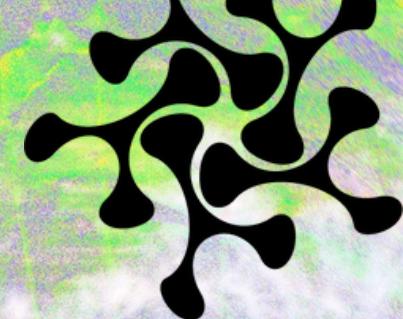
As there is a limited amount of space to speak in any given meeting, class or gathering. Be aware of how much space you and others are taking. Embrace awkward silences! An awkward silence is an opportunity for people who may take longer to respond to prompts or like to be sure they are not taking anyone else's chance to speak.

**WE SHARE MINDFULLY**

As these conversations are recorded we share only when we feel called and share only what we feel comfortable sharing. Sharing mindfully also means refraining from sharing personal stories, reflections and names outside the workshop without the expressed consent of the classmate you're citing.

\*From the Relational Guidelines borrowed from the cloth of the School of Poetic Computation.

# WE KEEP EACH OTHER SAFE...



A Reminder: Safety is a *relation* ...

---

 tamara k. nopper  
@tamaranopper

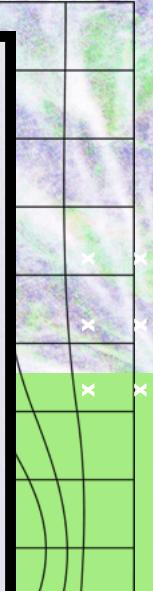
Mariame Kaba said on being safe, “I don’t believe I can possess safety. Because I don’t think safety is a thing. I think safety is a relation.”

12:03 PM · Feb 27, 2022 · Twitter for iPad

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707 Retweets 32 Quote Tweets 3,353 Likes

Screenshot of slide from [Teaching and Learning as "PRIMITIVE HYPERTEXT"](#) led by [Kameelah Janan Rasheed](#) with support from [Elizabeth Pérez](#) through the [School for Poetic Computation](#).



# AYANA ZAIRE COTTON



## ARTIST, WRITER, FACILITATOR FOR THE WORLDBUILDERS

During my biotechnology residency at Ginkgo I wrote the non-linear speculative fiction novella [Cykofa: The Seeda Origin Story](#) in collaboration with creative writing software I engineered at the Recurse Center. I'm the founder and steward of [Seeda School](#), named after the future ancestor and protagonist from the prison-free parallel universe of Cykofa. Seeda School is a skill development platform for learning how to worldbuild through a black feminist lens. Through Seeda School I host a podcast [For the Worlbuilders](#). Inside the ecosystem of my practice I braid storytelling, engineering, and interspecies collaboration to engage our collective imagination around the worlds we need in the future we desire.

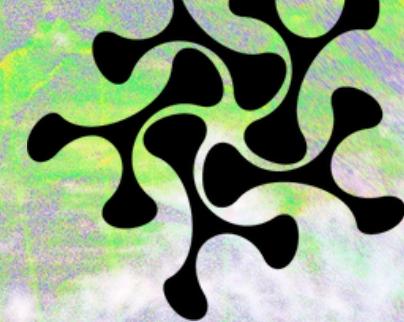


# **WHAT COMES TO MIND?**



**When you hear the word  
"worldbuilding"? What are some of your  
favorite worldbuilding projects?**

**Drop your responses in the chat. There are no wrong answers!**

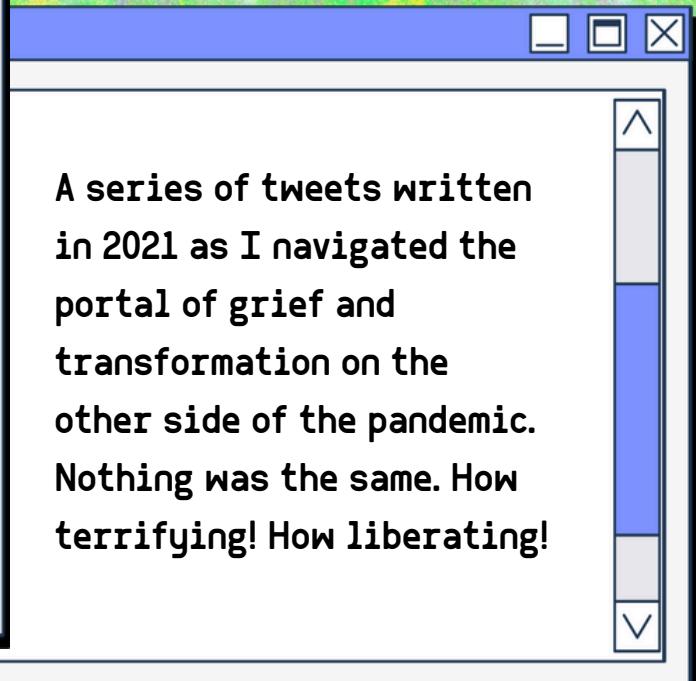
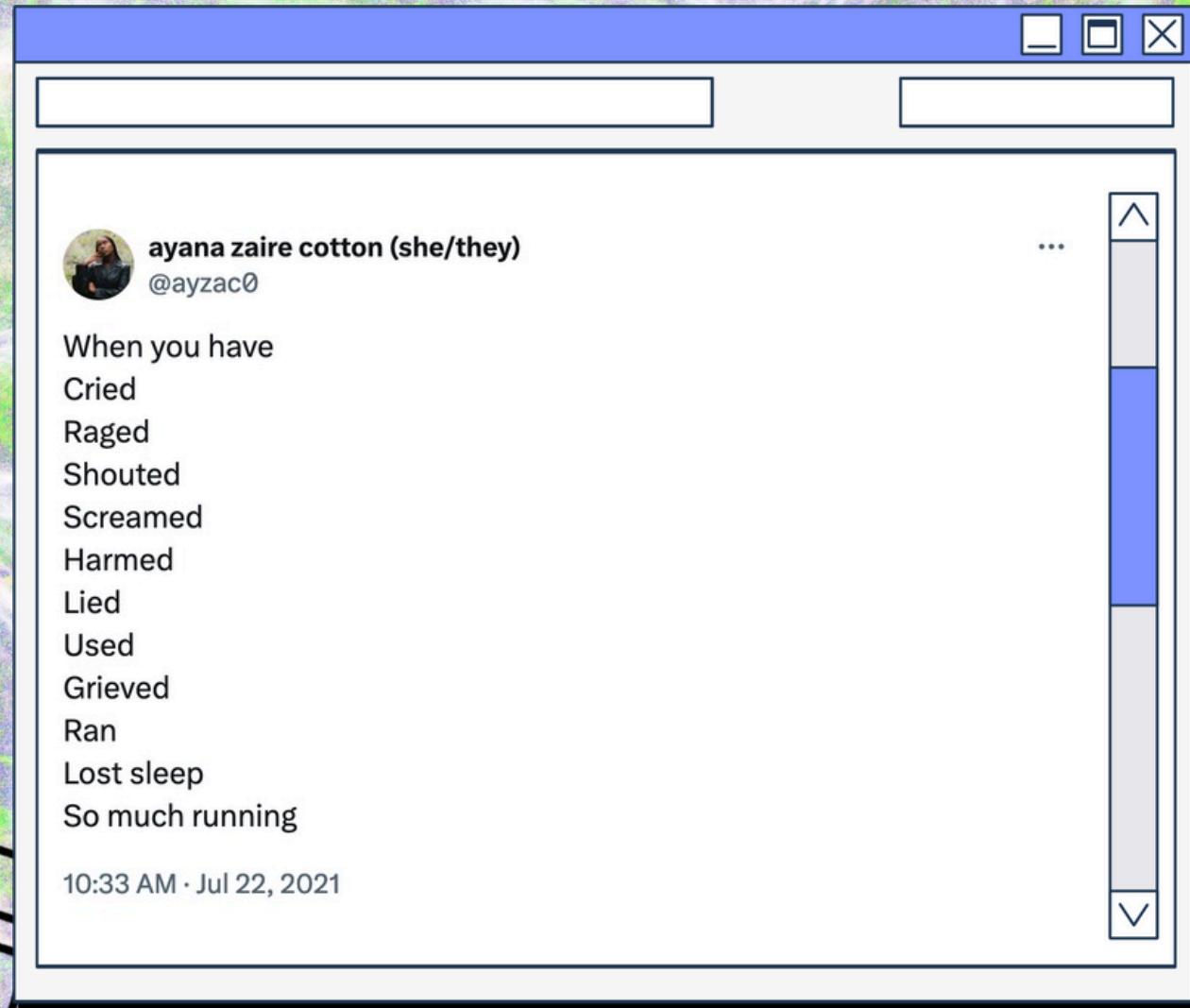
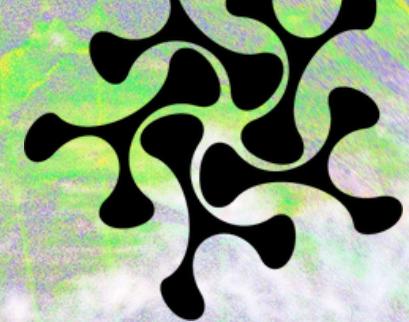


# WHY WORLDBUILDING?

Imagination as a technology for building new  
social systems and infrastructures.

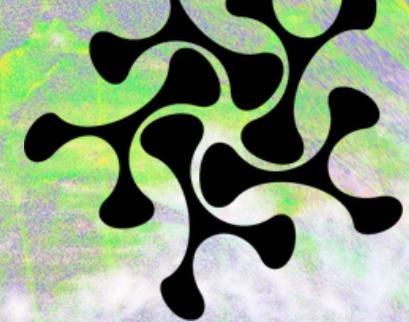


# WORLDBUILDING AS A HEALING PRACTICE





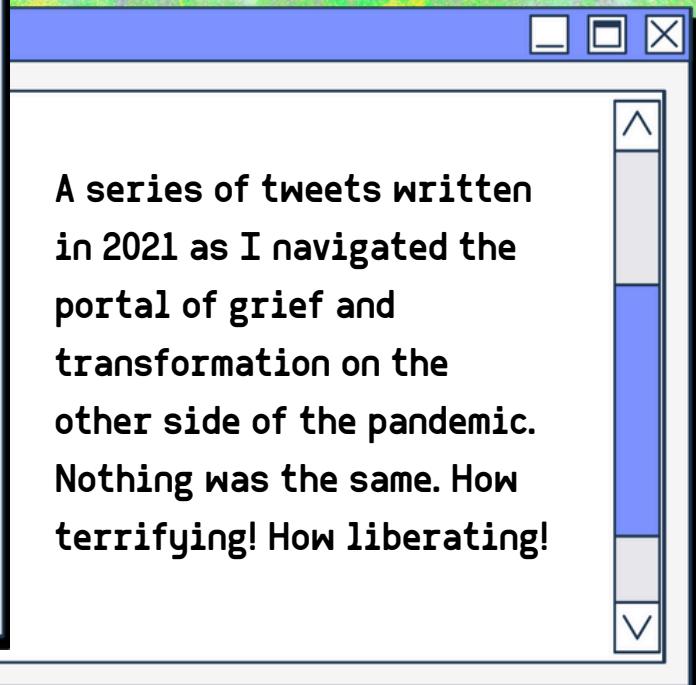
# WORLDBUILDING AS A HEALING PRACTICE



ayana zaire cotton (she/they)  
@ayzac0

When you have mourned all the selves you knew and all the ways this iteration of reality you've landed in has broken your heart, has tortured you, has tried to kill you and has no intention of stopping.

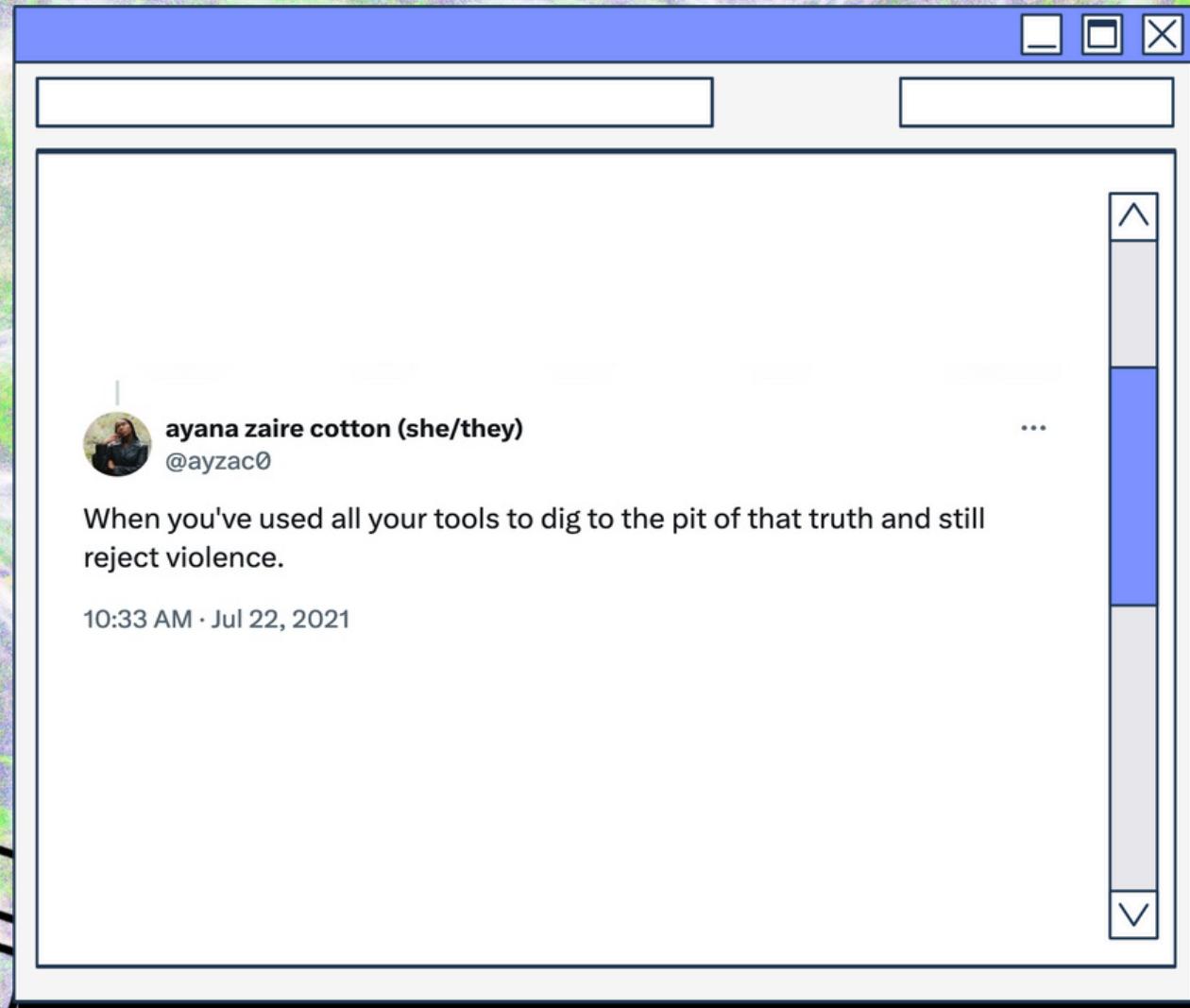
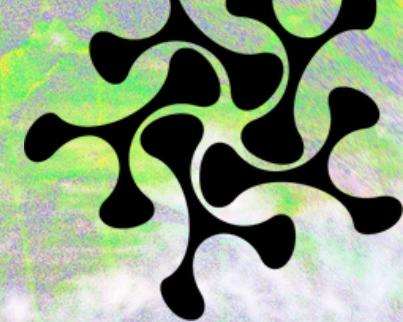
10:33 AM · Jul 22, 2021



A series of tweets written in 2021 as I navigated the portal of grief and transformation on the other side of the pandemic. Nothing was the same. How terrifying! How liberating!



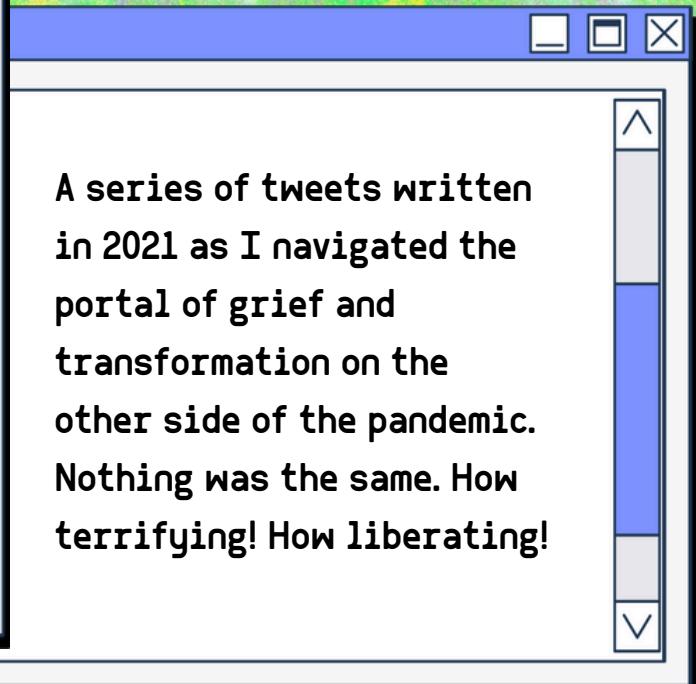
# WORLDBUILDING AS A HEALING PRACTICE



ayana zaire cotton (she/they)  
@ayzac0

When you've used all your tools to dig to the pit of that truth and still reject violence.

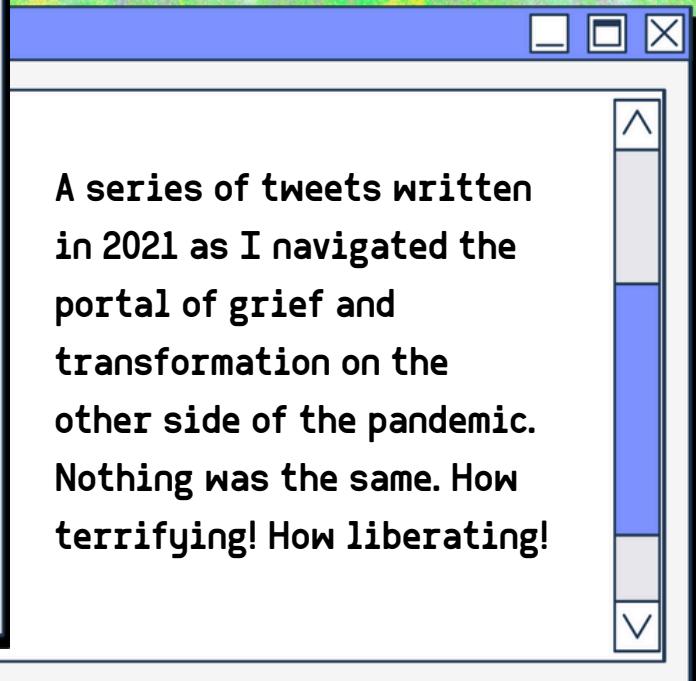
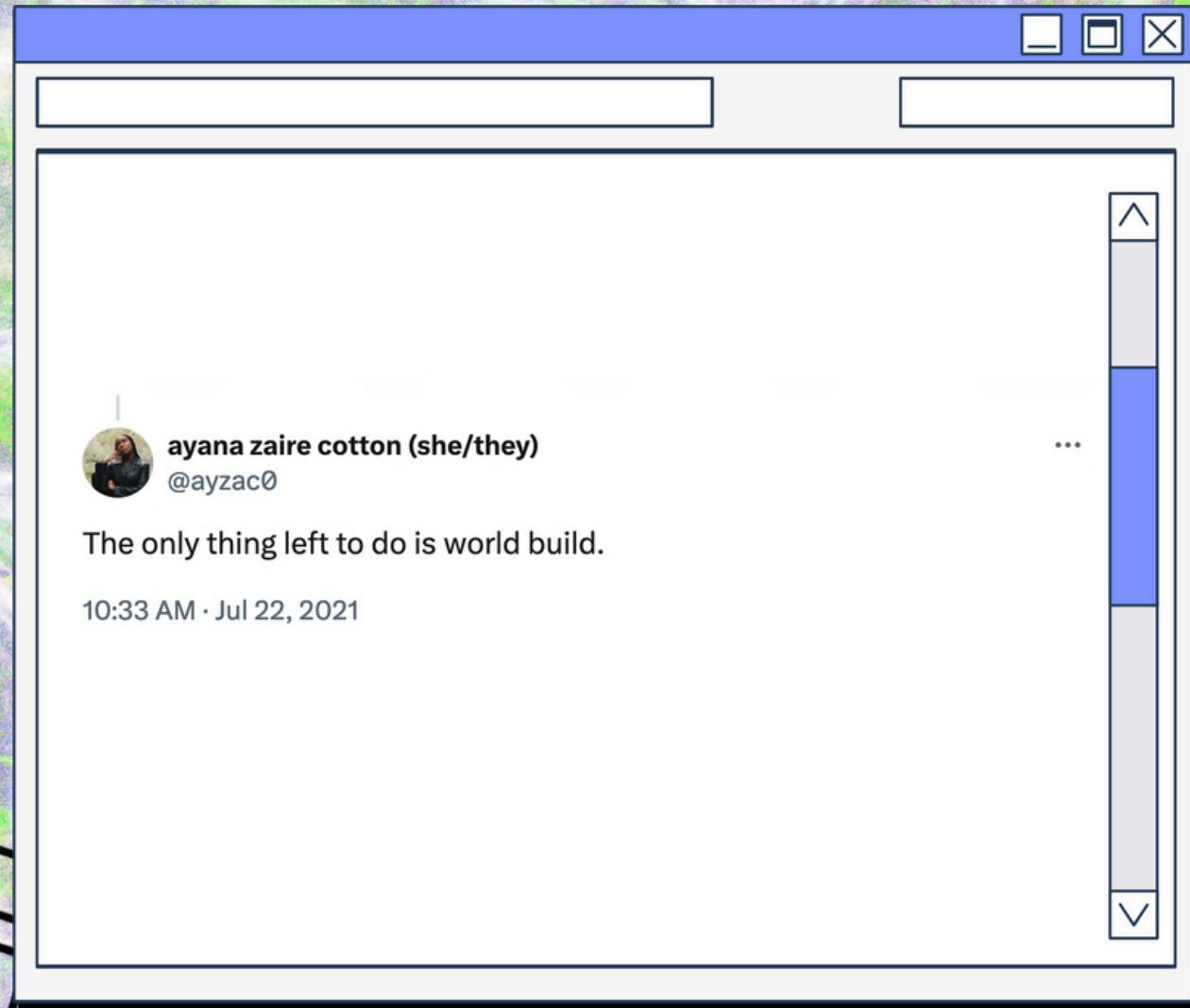
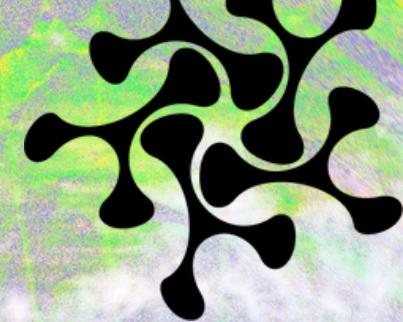
10:33 AM · Jul 22, 2021



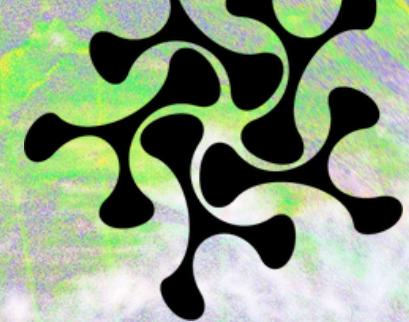
A series of tweets written in 2021 as I navigated the portal of grief and transformation on the other side of the pandemic. Nothing was the same. How terrifying! How liberating!



# WORLDBUILDING AS A HEALING PRACTICE

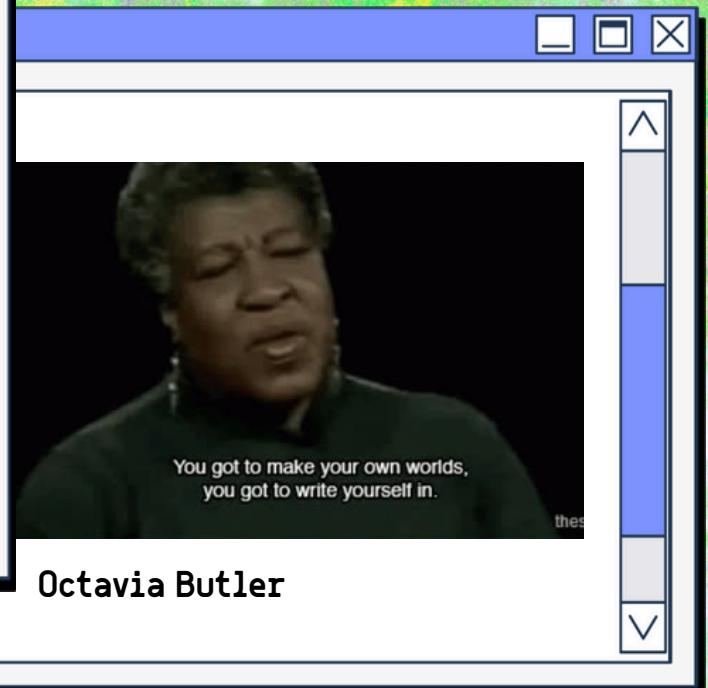


# WHY WORLDBUILDING?

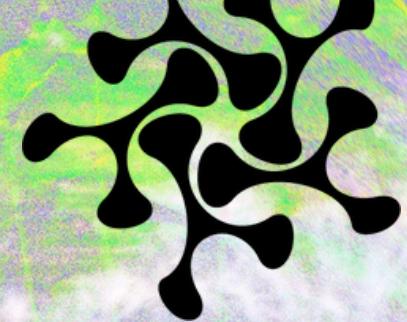


Worldbuilding gives us  
permission to ask...

How might we begin to  
practice the futures  
we're longing for now?

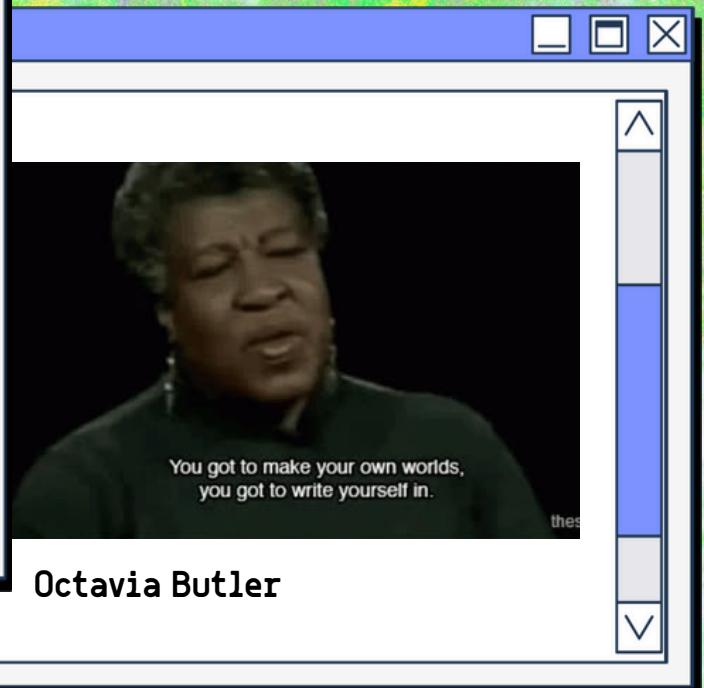


# WHY WORLDBUILDING?

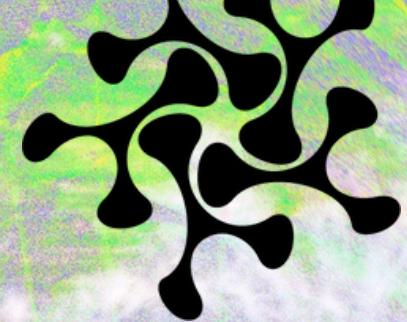


Worldbuilding gives us permission to ask...

What are our **community agreements** and how do we tend to them like a garden, planting new seeds and pruning when necessary?

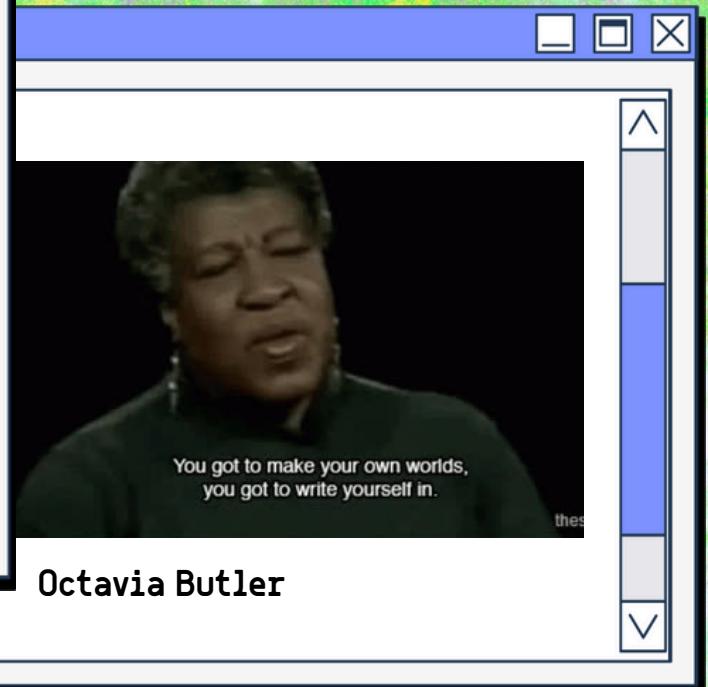


# WHY WORLDBUILDING?

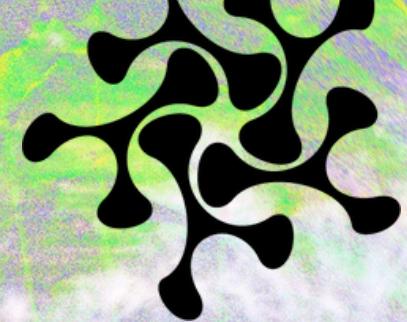


Worldbuilding gives us  
permission to ask...

What belief **systems**  
and **stories** do we need  
to compost?

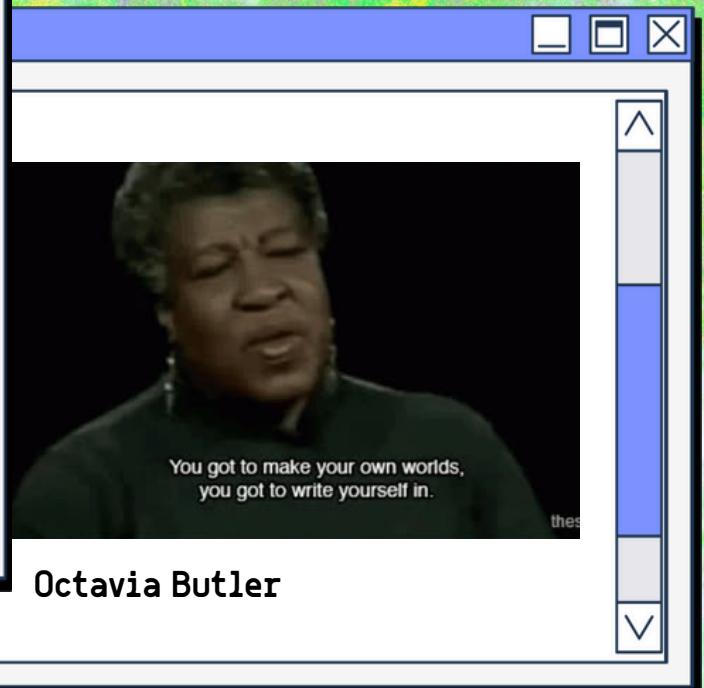


# WHY WORLDBUILDING?

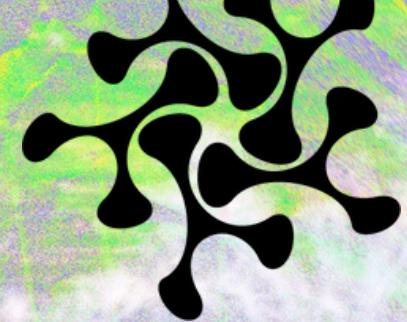


Worldbuilding gives us permission to be...

**Audacious** and speculate, organize and innovate at the scale of **networked social, value and belief systems** using a variety of languages — **code** and otherwise.



# WHY WORLDBUILDING?

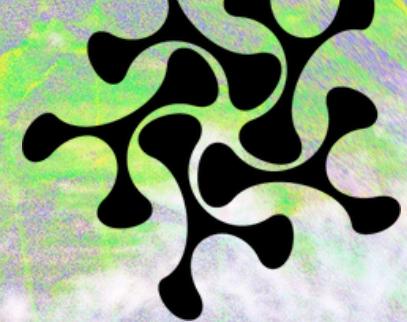


When you have cried, raged,  
shouted, screamed, harmed,  
lied, used, grieved, ran, lost  
sleep, so much running...  
there's nothing left to do  
but **worldbuild**.

You got to make your own worlds,  
you got to write yourself in.

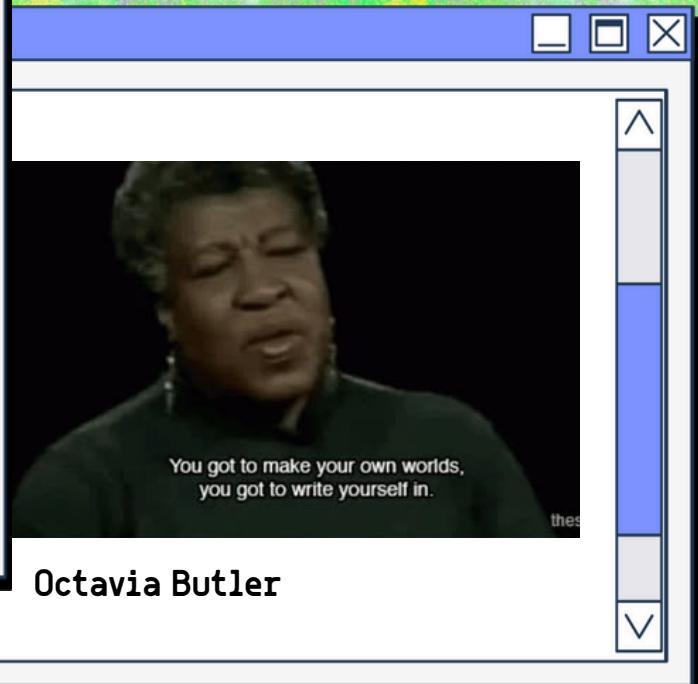
Octavia Butler

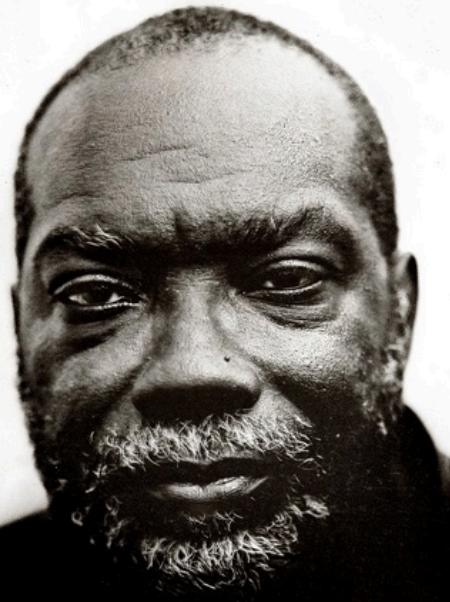
# WHY WORLDBUILDING?



But **what** do we build, how  
do we build and with **who**?

In this workshop, we'll be speculating  
from inside this animating question.  
Now we know the why. Getting clear on  
the **what** and **who** of worldbuilding is  
the spellcasting that reels in the how.



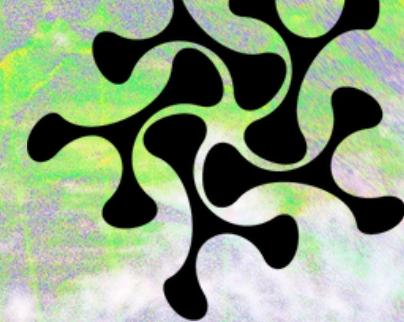


# THE SOCIAL SCIENCE OF SPECULATION



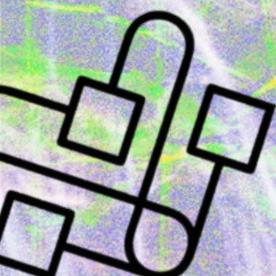
"Is there a way of being intellectual that isn't *social*? When I think about the way we use the term 'study,' I think we are committed to the idea that study is what you do with other people. It's talking and walking around with other people, working, dancing, suffering, some irreducible convergence of all three, held under the name of *speculative practice*. The notion of a *rehearsal* – being in a kind of workshop, playing in a band, in a jam session, or old men sitting on a porch, or people working together in a factory – there are these various modes of activity. The point of calling it 'study' is to mark that the incessant and irreversible intellectuality of these activities is already present."

**FRED MOTEN, THE UNDERCOMMONS: FUGITIVE PLANNING & BLACK STUDY (2013) BY FRED MOTEN AND STEFANO HARNEY, PG. 110**

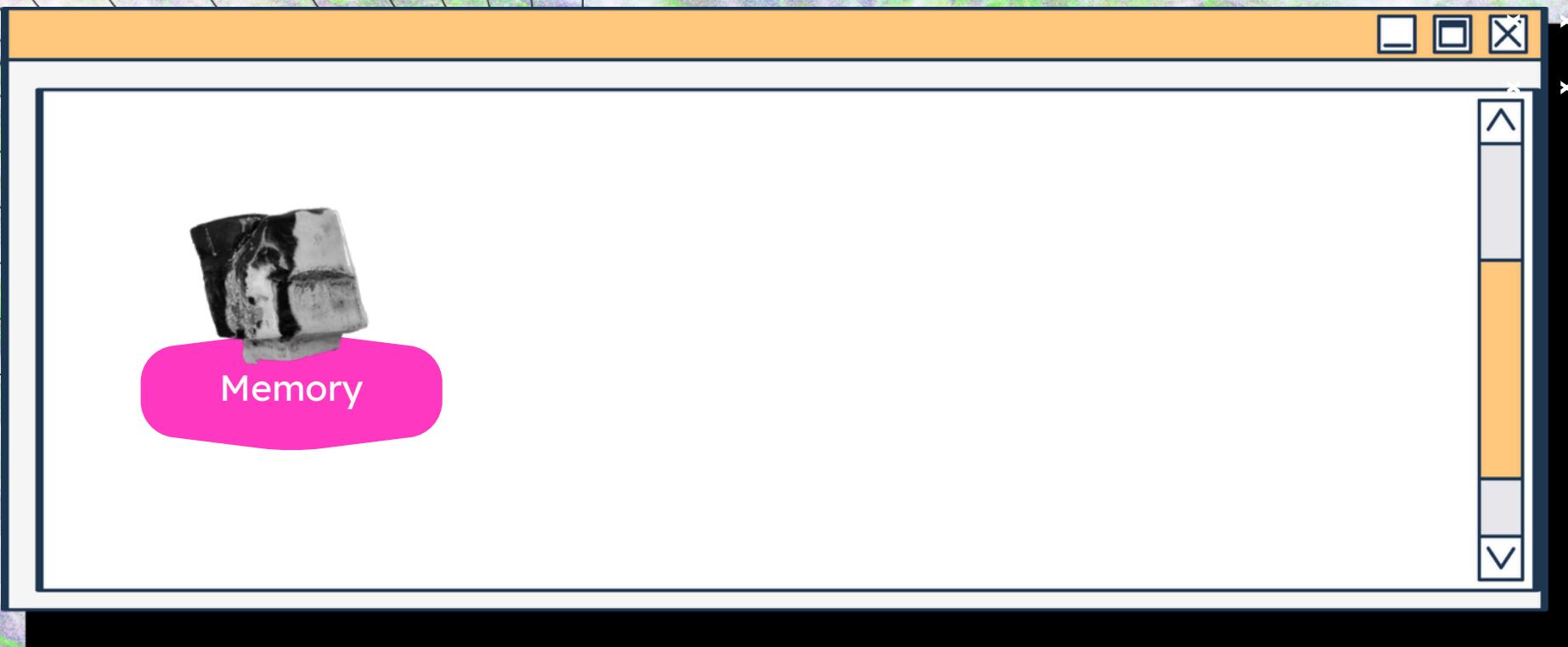


# WORLDBUILDING WORKSHOP GOALS

Build a world in 3 steps...

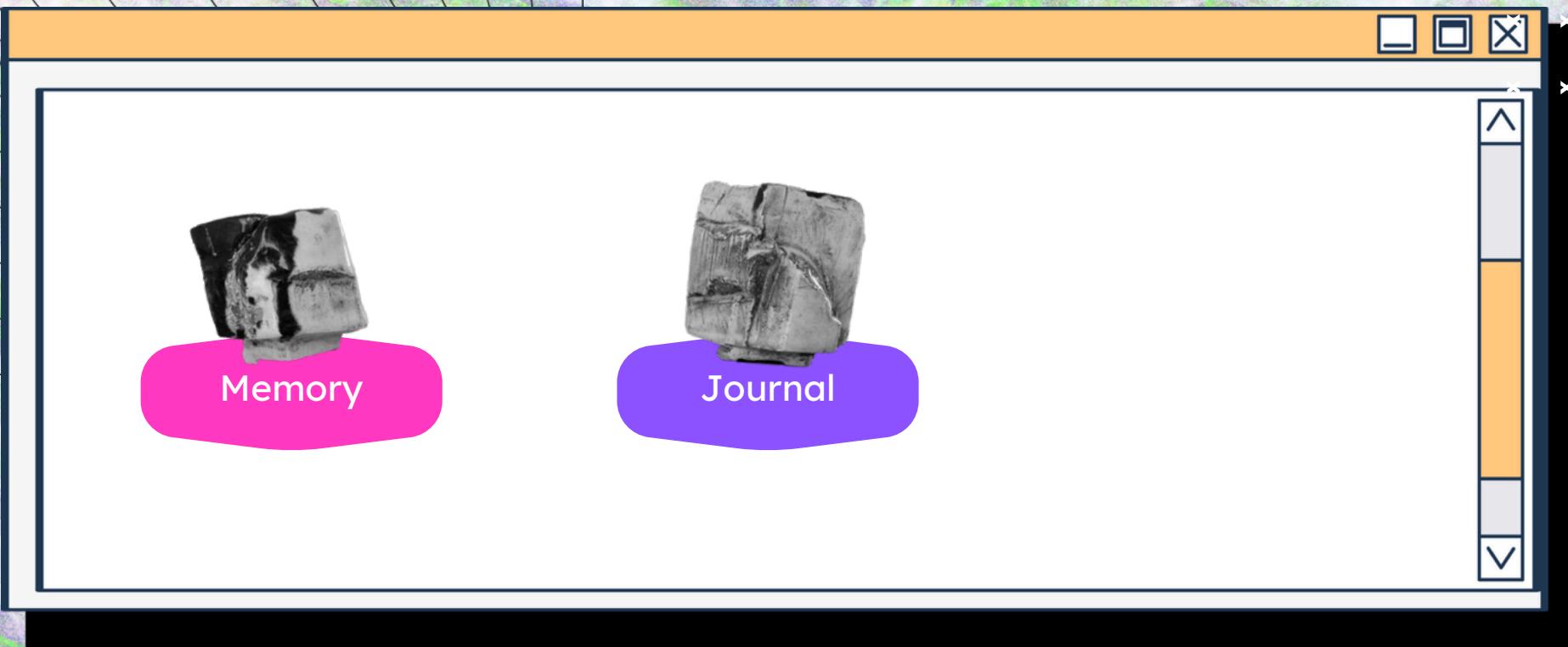


# WHAT YOU'LL NEED



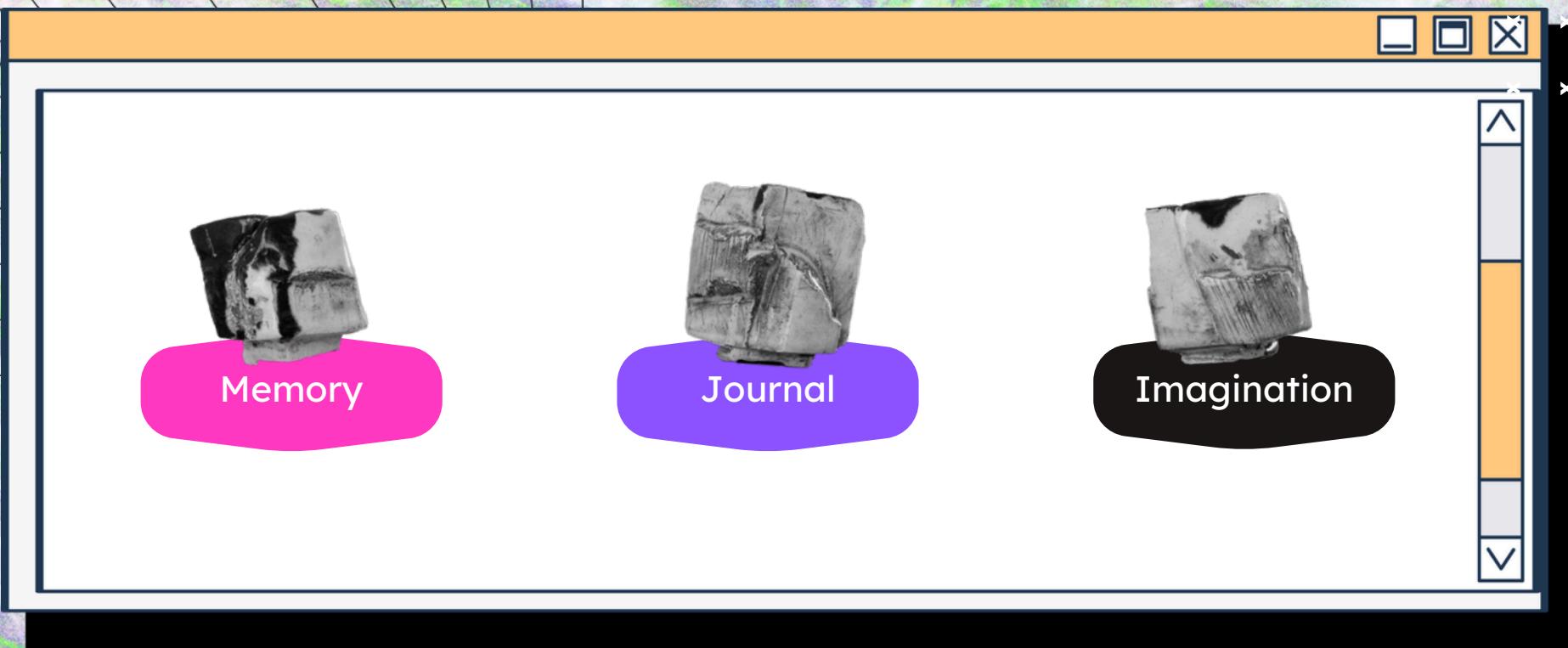
Pictured: Cykofa Artifacts

# WHAT YOU'LL NEED

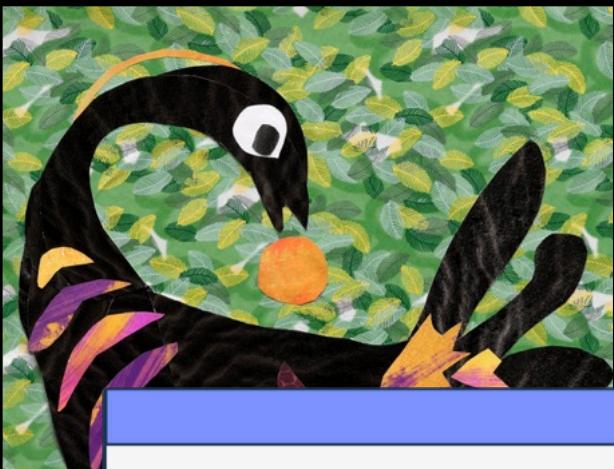


Pictured: Cykofa Artifacts

# WHAT YOU'LL NEED



Pictured: Cykofa Artifacts



# BUILD A WORLD IN 3 STEPS



## STEP 1: RECALLING BELONGING

Applying a “sankofa sensibility” to our worldbuilding practice we will reflect on someone, something or some community that modeled an ethos of belonging you want to replicate or pour into the future. Recall a site, a place, a person, a moment or a group of people that made you feel how you WISHED the internet felt.

[Sankofa Bird](#) by Judy Bowman



# BUILD A WORLD IN 3 STEPS

## STEP 2: GENERATE PROMPTS

Holding on to that recollection of belonging we're going to collectively generate prompts for the worlds we're building on the web using a framework that asks us to consider the verbs/creative actions, site specificity and desires giving form to these worlds. We will silently work alongside each other inside the landscape of a spreadsheet!

DWeb for Worldbuilders: Collective Prompts for Web-Site Sp			
File Edit View Insert Format Data Tools Extensions Help			
E52			
	A	B	C
1		VERB	
2	We will	write	toward
3	We are	dreaming	in the direction of
4	We imagine	being	a network where
5	We will		toward
6	We are		in the direction of
7	We imag		
8	We will		
9	We are		
10	We imag		
11	We will		
12	We are		
13	We imag		
14	We will		
15	We are		
16	We imag		
17	We will		
18	We are		
19	We imag		
20	We will		
21	We are		
22	We imag		

http://dweb.worldbuilders.org/



## OTHER INTERNETS



"What if the internet, itself a floating 'homeland' to many, is also amongst the colonized territories destined to be liberated through the domino effect catalyzed by Palestine? What if we revive other internets along the way?"

NEEMA GITHERE SIPHONE IN "THERE IS A PLACE IN MY HEART WHERE GRATITUDE IS A NEIGHBOR TO EVERYONE" VIA "E IS FOR ELECTRONIC COLONIALISM" BY RAVON RUFFIN

# BUILD A WORLD IN 3 STEPS

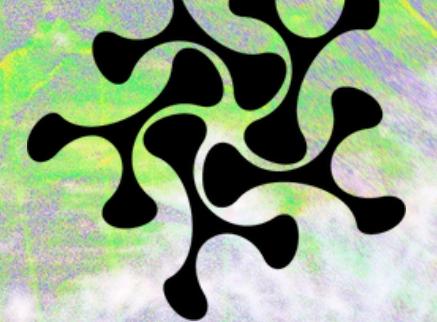
## STEP 3: BUILD WEB-SITE SPECIFIC WORLDS

DWeb for Worldbuilders! Using the collectively generated prompts for web-site specific speculation we will write the worlds our communities are longing for into being. Imaging the internet as a site for decolonial intervention we design worlds where resources and labor held in common is an ancient reality.

Artwork by Tayoon Choi for [The Distributed Web of Care](#)

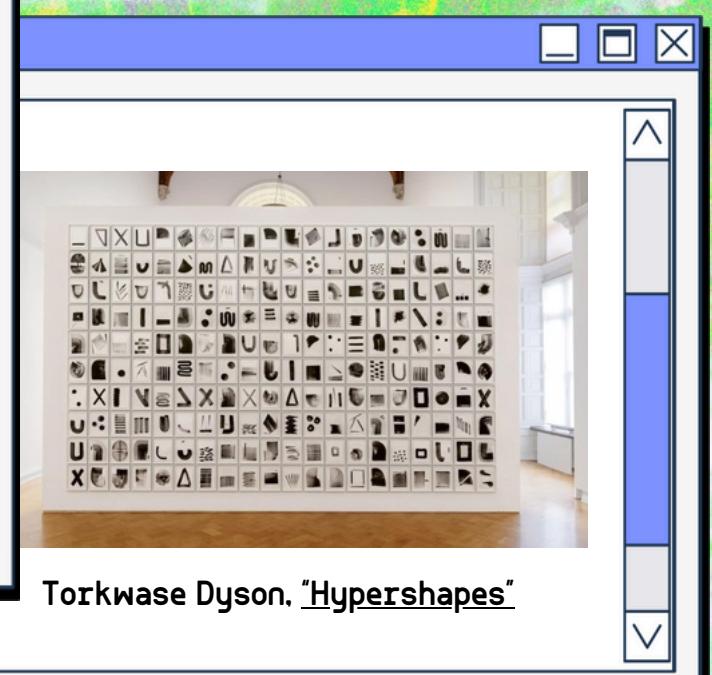


# WORLDBUILDING IS A TECHNOLOGY GIVING FORM TO OUR IMAGINATION



Worldbuilding as a framework is neutral but we must pay close attention to the "living algorithms" that animate it.

Nation building is a worldbuilding project, often animated by the colonial and patriarchal imaginary. How might we build worlds animated by collective and indigenous imaginaries instead? Not toward nation building, but toward community building.



Torkwase Dyson, "[Hypershapes](#)"



# WORLDBUILDING PRAXIS: DREAMING AT NEW SCALES

"I needed a new set of geometric scale strategies to develop my ideas around nomadicity, liberation, movement, and perception. The collective spatial intelligence of Black refusal provided a foundation for transformation. Hyper shapes are both compact and expansive, porous and opaque. It is a system to maintain a discursive practice. It's a **living algorithm**."

TORKWASE DYSON REFLECTS ON HYPER SHAPES, METROPOLIS MAG, AUGUST 26, 2021



# THE 3 WORLDBUILDING INGREDIENTS

The image shows a digital interface window with a light blue header bar containing three icons: a square, a smaller square, and a close button. The main area has a white background with a black border. On the left side of the white area, there is a small, dark gray, textured cube icon. To its right, the word "Ancestry" is written in a white, sans-serif font. Below this, a block of text is presented in a white, serif font. The text reads: "Nothing comes from nowhere or no one. We responsibly practice worldbuilding by honoring the collective wisdom embedded in the past in order to chart a way forward." A vertical scroll bar is located on the right side of the white area, featuring a blue track and a white slider with a small arrow at the bottom.

Ancestry

Nothing comes from nowhere or no one. We responsibly practice worldbuilding by honoring the collective wisdom embedded in the past in order to chart a way forward.

Pictured: Cykofa Artifacts

# THE 3 WORLDBUILDING INGREDIENTS



## Ancestry

Nothing comes from nowhere or no one. We responsibly practice worldbuilding by honoring the collective wisdom embedded in the past in order to chart a way forward.



## Algorithm

The political framework informing our world ie. Abolition, Black Feminism, Disability Justice, etc. The social, belief, value system informing the agreements of the world.



Pictured: Cykofa Artifacts

# THE 3 WORLDBUILDING INGREDIENTS

The window has a yellow header bar with close and minimize buttons. The main area contains three rounded rectangular boxes:

- Ancestry** (Black box): Nothing comes from nowhere or no one. We responsibly practice worldbuilding by honoring the collective wisdom embedded in the past in order to chart a way forward.
- Algorithm** (Pink box): The political framework informing our world ie. Abolition, Black Feminism, Disability Justice, etc. The social, belief, value system informing the agreements of the world.
- Aesthetic** (Purple box): What form does creative expression and “ways of being” take? Afrofuturism, decentralization, etc. How does cultural and architectural expression reveal itself?

On the right side of the window is a vertical scroll bar with up and down arrows. The window is set against a background of a colorful, abstract landscape with a grid overlay.

Pictured: Cykofa Artifacts

# THE 3 WORLDBUILDING INGREDIENTS

Archive,  
Research,  
etc.

## Ancestry

Nothing comes from nowhere or no one. We responsibly practice worldbuilding by honoring the collective wisdom embedded in the past in order to chart a way forward.



## Algorithm

The political framework informing our world ie. Abolition, Black Feminism, Disability Justice, etc. The social, belief, value system informing the agreements of the world.

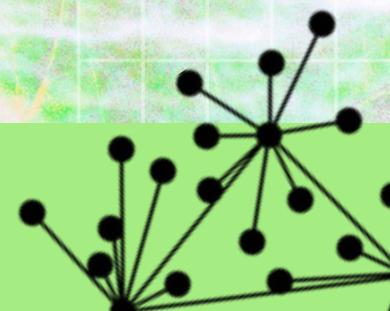


## Aesthetic

What form does creative expression and “ways of being” take? Afrofuturism, decentralization, etc. How does cultural and architectural expression reveal itself?



Which one of these ingredients do you enjoy mixing inside your practice the most?



# THE 3 WORLDBUILDING INGREDIENTS

The slide features a decorative background with a grid pattern and organic shapes. It includes a sidebar with icons for minimize, maximize, and close, as well as scroll and search functions.

- Ancestry**  
Archive, Research, etc.  
Nothing comes from nowhere or no one. We responsibly practice worldbuilding by honoring the collective wisdom embedded in the past in order to chart a way forward.
- Algorithm**  
Strategy, Systems, etc.  
The political framework informing our world ie. Abolition, Black Feminism, Disability Justice, etc. The social, belief, value system informing the agreements of the world.
- Aesthetic**  
What form does creative expression and “ways of being” take? Afrofuturism, decentralization, etc. How does cultural and architectural expression reveal itself?

Which one of these ingredients do you enjoy mixing inside your practice the most?

# THE 3 WORLDBUILDING INGREDIENTS

The slide features a central orange header bar with window control icons (minimize, maximize, close) and a vertical sidebar on the right with scroll and resize controls. The main content area is divided into three sections, each with a rounded orange circle icon and a title, followed by a detailed description.

- Ancestry** (Orange circle icon: Archive, Research, etc.)

Nothing comes from nowhere or no one. We responsibly practice worldbuilding by honoring the collective wisdom embedded in the past in order to chart a way forward.
- Algorithm** (Orange circle icon: Strategy, Systems, etc.)

The political framework informing our world ie. Abolition, Black Feminism, Disability Justice, etc. The social, belief, value system informing the agreements of the world.
- Aesthetic** (Orange circle icon: Design, Art Direction)

What form does creative expression and “ways of being” take? Afrofuturism, decentralization, etc. How does cultural and architectural expression reveal itself?

Which one of these ingredients do you enjoy mixing inside your practice the most?

# THE 3 WORLDBUILDING INGREDIENTS

Archive,  
Research,  
etc.

Ancestry

Nothing comes from nowhere or no one. We responsibly practice

Strategy,  
Systems,  
etc.

Algorithm

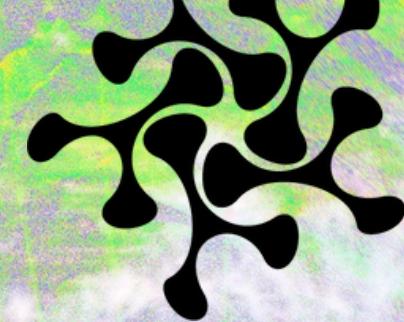
The political framework informing our world ie. Abolition Black

Design,  
Art  
Direction

Aesthetic

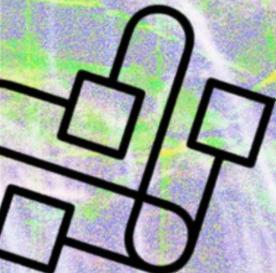
What form does creative expression and "ways of being" take?

In this Worldbuilding Praxis Session we're going to work with all 3 ingredients, but first and always, let's return to the archive! We're going to explore a variety of cultural workers and technologists using worldbuilding as a method (both online and off) animating their practice and expanding the imaginations of the communities their work touches.

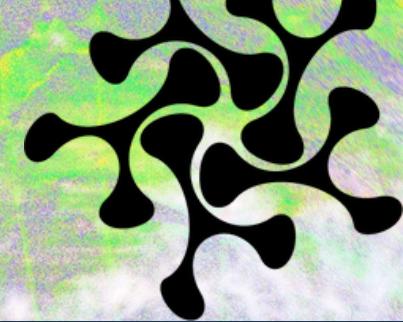


# WORLDBUILDING PRAXIS CASE STUDIES

Let's get the gears of our imagination turning!

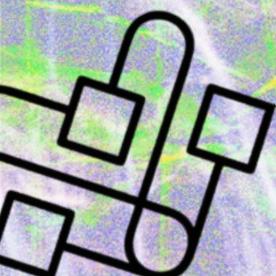


# THE GOALS

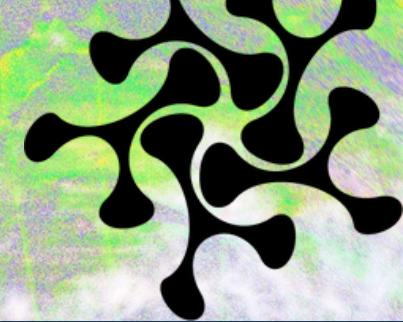


## The Goal of the Workshop

Leave with a **world** of your own design **as a framework** for collective study, play, collaboration and speculation inside of your future projects and practices.



# THE GOALS



## The Goal of the Workshop

Leave with a **world** of your own design **as a framework** for collective study, play, collaboration and speculation inside of your future projects and practices.

## The Goal of the Case Studies

To illustrate the limitless **value of introducing worldbuilding as a method inside your creative practice.**

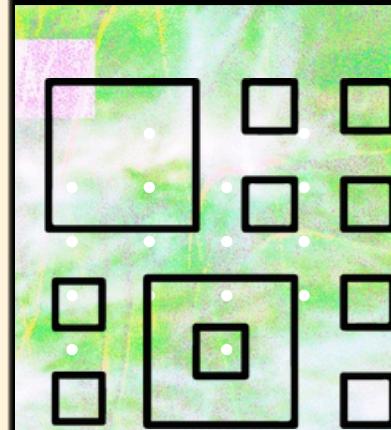
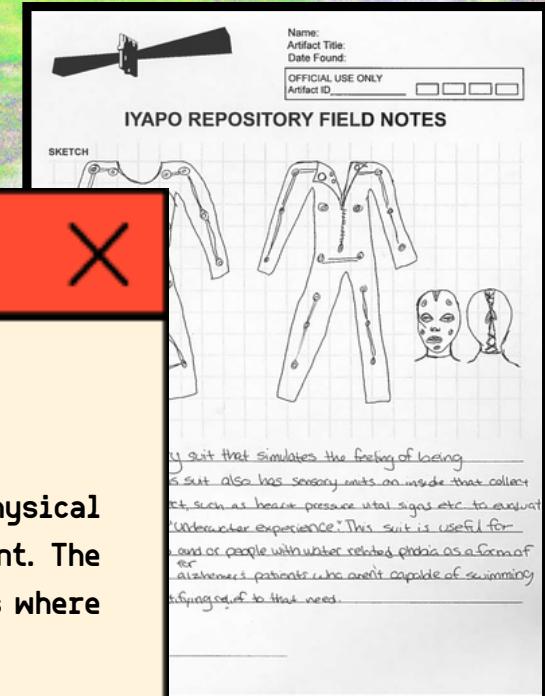
There are countless authors working inside the genre of speculative fiction but what does it look like to apply speculative fiction and worldbuilding to art, design or community based practices? I'm about to sprinkle a ton of seed data on the soil of your imagination, take what you need and compost the rest!

# IYAPO REPOSITORY

## FROM WORKSHOP

Iyapo Repository is a resource library which houses a collection of digital and physical artifacts created to affirm and project the future of people of African descent. The collection is managed and developed through a series of participatory workshops where participants become archivists of a future history they envision.

Participants sketch and rapid prototype future artifacts in domains of food, music, politics, fashion, etc.



Source: [Iyapo Repository](#) by Ayodamola Okunseinde & Salome Asega

# IYAPO REPOSITORY

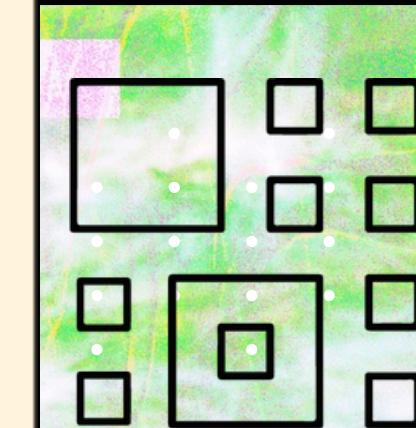
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Participants sketch and rapid prototype future artifacts in domains of food, music, politics, fashion, etc.

## TO ARTIFACT

The repository then works to bring a select few of these artifacts to life so that they are completely technologically functioning objects that stay true to the participants' original blueprints. Alongside the art and artifacts collection, Iyapo Repository also hosts manuscripts, films, and rare books, and more.



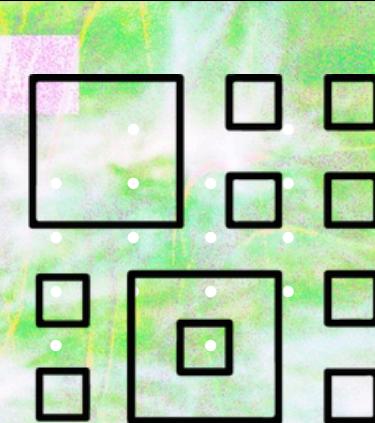
Source: [Iyapo Repository](#) by [Ayodamola Okunseinde & Salome Asegá](#)

# BLACK QUANTUM FUTURISM



## ABOUT BQF

Black Quantum Futurism Collective is a multidisciplinary collaboration between Camae Ayewa ([Rockers!: Moor Mother](#)) and Rasheedah Phillips ([The AfroFuturist Affair: Metropolarity](#)) exploring the intersections of futurism, creative media, DIY-aesthetics, and activism in marginalized communities through an alternative temporal lens. BQF Collective has created a number of community-based events, experimental music projects, performances, exhibitions, zines, and anthologies of experimental essays on space-time consciousness.



Source: [Black Quantum Futurism](#)

# BLACK QUANTUM FUTURISM



X

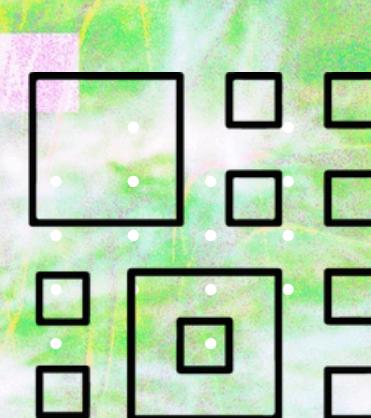
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## BQF AT CERN

"The residency reinforced for me that the boundary line between art and science is somewhat arbitrary." — Rasheedah Phillips

Phillips spent three weeks at CERN and one week in Barcelona researching for their Collide-winning project CPT Symmetry and Violations.



Source: [Black Quantum Futurism](#)

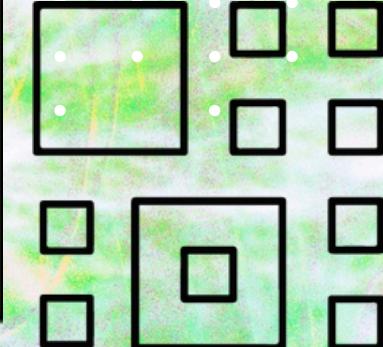
# BLACK BEYOND

## ABOUT BLACK BEYOND

black beyond is an experimental art project, where multidisciplinary artists imagine alternate realities for blackness. black beyond is not your typical art collective: we're a boundless collaborative art movement. fusing art and technology, we embrace the weird and unknown to expand cultural norms. our community is a canvas for artists to envision alternative realities, both in the physical and digital worlds. from experimental art to groundbreaking music, we're shaping new narratives of blackness.



Kiara Kalinda and Amirah, dis  
place (2021). Courtesy of the  
artist and black beyond  
\_origins



Source: black beyond. Alchemizing Black Femme Futures: jazsalyn & Shameekia Shantel Johnson of Black Beyond

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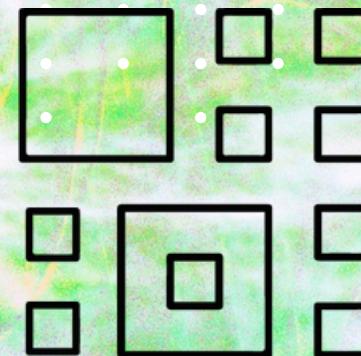
## BLACK BEYOND X NEW ART CITY

"What does it feel like to be submerged into affirmations of your existence? And what does it feel like to share that with others and have it echoed and amplified?" pondered jazsalyn, creative director of Black Beyond, a radical space for artists to speculate alternate realities of blackness. In the past, jazsalyn and her co-curator Shameekia relaunched origins, an immersive XR experience & new media art exhibition hosted on New Art City.

Source: [black beyond. Alchemizing Black Femme Futures: jazsalyn & Shameekia Shantel Johnson of Black Beyond](#)



\_origins Installation view  
featuring Vitoria Cribbs  
"prompt de comando" [2021].  
Courtesy of the artist and  
black beyond \_origins



# MOBILE HOMECOMING

M Archive

## M ARCHIVE

M Archive, by Alexis Pauline Gumbs, is told from the perspective of a future researcher who uncovers evidence of the conditions of late capitalism, antiblackness, and environmental crisis while examining possibilities of being that exceed the human. By exploring how Black feminist theory is already after the end of the world, Gumbs reinscribes the possibilities and potentials of scholarship while demonstrating the impossibility of demarcating the lines between art, science, spirit, scholarship, and politics.

AFTER  
THE  
END  
OF THE  
WORLD

KIS PAULINE GUMBS

Alexis and Sangodare

Source: M Archive, Mobile Homecoming

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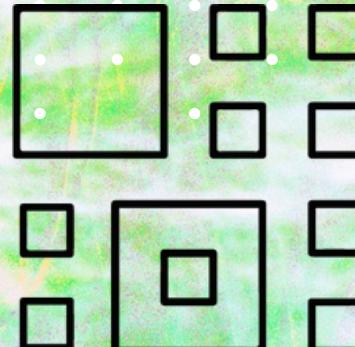
## MOBILE HOMECOMING

"Mobile Homecoming exists as an intergenerational experiential archive project to amplify generations of Black LGBTQ brilliance. When we launched our first big project we created the world anew by traveling in a retro RV to find queer/lgbt black elders and create an intergenerational community of love and support across the U.S. We use replay events, retreats, honoring ceremonies, documentation, archiving, music & dance, all the arts and every means to do and share this passionate work."

Source: [M Archive](#), [Mobile Homecoming](#)



Alexis and Sangodare



# WAKANDA DREAM LAB

## ABOUT WDL

We catalyze and co-create vision-led, future-facing world-building resources like toolkits, curriculum, podcasts, webinars, Twitter town halls, and events rooted in the Black Panther universe and Wakanda.

## BLACK PANTHER VIEWING GUIDE

A viewing guide intended to support users in utilizing the concepts, imagery and principles of Black Panther to imagine and engage their communities in creating a blueprint for liberated cities and communities in which communities of color, queer and trans kin, immigrants and Muslims are free and thriving.

Source: [Wakanda Dream Lab](#)

# WAKANDA DREAM LAB

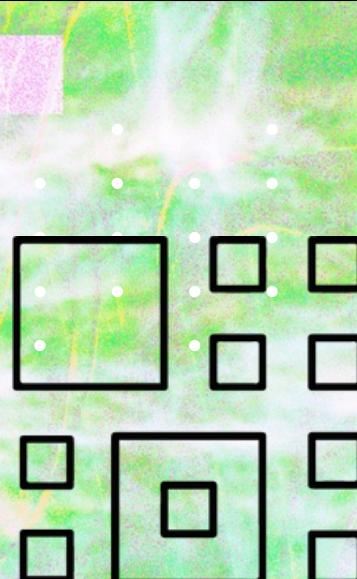
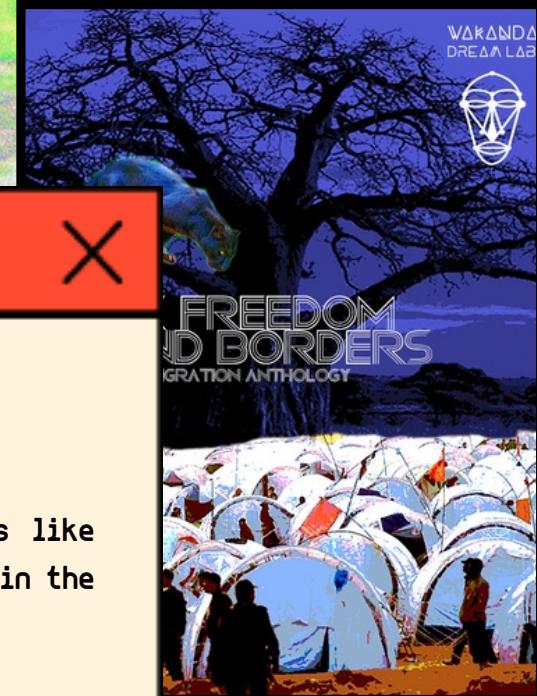
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## WAKANDA DREAM LAB ANTHOLOGY

The Wakanda Dream Lab Anthology centers storytelling as a vehicle for us to imagine a whole, thriving world. Storytelling is one way in which we assert who we are, where we are, where we've been, and where we're going. We can interrogate, transform, and mold whole worlds by transporting ourselves to the story realm.

Source: [Wakanda Dream Lab](#)



# WAKANDA DREAM LAB

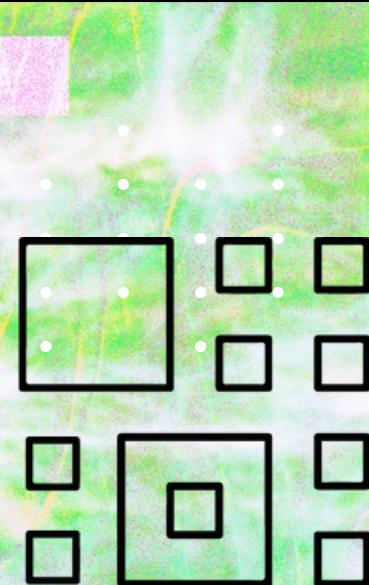
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## LABS & WORKSHOPS

We host design labs, hackathons and workshops that invite participants to immerse themselves in worldbuilding and visionary solution making through the lens of Wakanda.

Source: [Wakanda Dream Lab](#)



# INTELLIGENT MISCHIEF

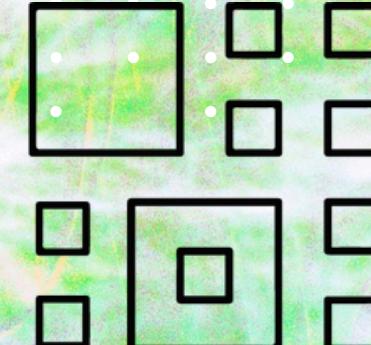


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## ABOUT IM

INTELLIGENT MISCHIEF IS A multi-disciplinary CREATIVE STUDIO creating ART, CONTENT, AND transformative EXPERIENCES, that unleash the power of black imagination to shape the future. We boost invention and imagination, realign action logic and experiment with new forms of culture and civil society to create atmospheres change.

Aisha Shillingford &  
Terry Marshall



Source: [Intelligent Mischief](#)

# INTELLIGENT MISCHIEF



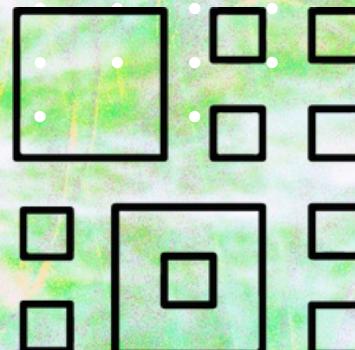
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## THE SECRET SOCIETY OF BLACK UTOPIANS

The Secret Society of Black Utopians is a global community of speculative world builders, freedom dreamers, fugitive designers, futurist maroons and prefigurative makers collectively imagining, shaping and co-creating a beautiful future where all Black people are thriving, sovereign and free. Access to our private WhatsApp Announcement Channel. Member-only live online and in-person events. New Monthly articles about Black Imagination and the future, and more!

What if we knew that what we dream of is already present in the world? [\[Source\]](#)

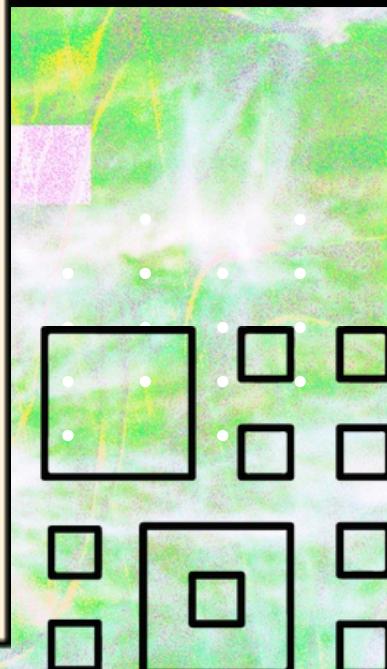


Source: [Intelligent Mischief](#)

# BY US, FOR US

## ABOUT BUFU

"BUFU is a unique collective of artists, designers, storytellers and organizers. BUFU is building cultural solidarity among QTPOC and the wider public, combining art, fashion and music, and recently through technology. BUFU's events feel different from any other arts and technology events. There's an electric sense of excitement and radical inclusivity." — Taeyoon Choi



Source: Distributed Web of Care, @bufu\_byusforus Instagram Archive

# BY US, FOR US

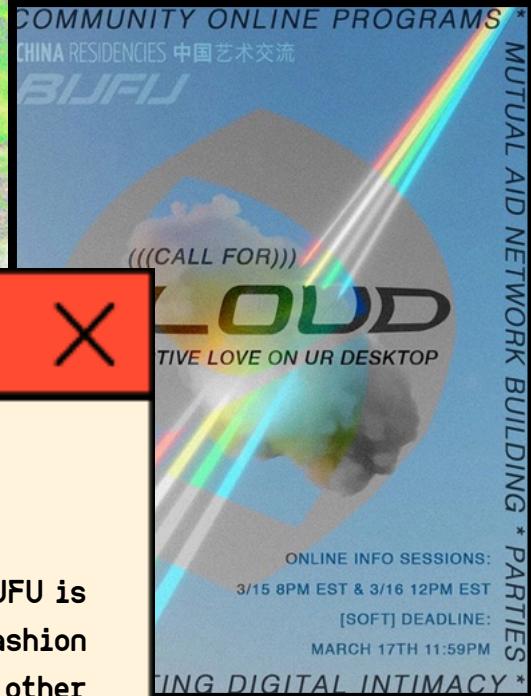
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## CLOUD 9

Caption from Instagram Post on March 19, 2020: "☁️CLOUD 9☁️ Collective Love On Ur Desktop  
☁️ To all the hearts & souls in the world ☁️ physically distanced but otherwise entwined. A CALL TO WAGE LOVE, A CALL TO EMBODY THE CARE WE NEED, A CALL TO JOY, A CALL TO SHARE, A CALL TO CONNECT, A CALL TO DANCE, A CALL TO SCREAM, A CALL TO STRETCH, A CALL TO TRANSFORM, A CALL TO ADAPT, A CALL TO DREAM. Join Us & lets share stories, strategies, wisdom, sweetness, & online space. Now is a time fortify our networks of care <3

Source: @bufu\_byusforus Instagram Archive



# NEPTUNE FROST

## ABOUT SAUL WILLIAMS

Saul Williams has been breaking ground since his debut album, *Amethyst Rock Star*, was released in 2001 and executive produced by Rick Rubin. After gaining global fame for his poetry and writings at the turn of the century, Williams has performed in over 30 countries and read in over 300 universities, with invitations that have spanned from the White House, the Sydney Opera House, Lincoln Center, The Louvre, The Getty Center, Queen Elizabeth Hall, to countless, villages, townships, community centers, and prisons across the world.



Source: [Saul Williams](#)

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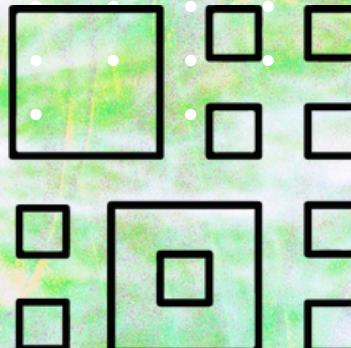
## ABOUT NEPTUNE FROST

Neptune Frost, the sci-fi musical from filmmaker Anisia Uzeyman and artist-musician-poet Saul Williams. Set in the hilltops of Burundi, Neptune Frost follows the parallel journeys of an intersex runaway (Elvis Ngabo, Cheryl Isheja) and an escaped coltan miner (Bertrand Ninteretse) who meet and fall in love with one another through a quirk of cosmic providence. Joining together, the lovers spark a revolution as they unite a disparate community of miners to form an anti-colonialist hacker collective resisting an oppressive regime hellbent on despoiling the region's resources for their own nefarious purposes.

Source: [Saul Williams](#)



[Saul Williams and Anisia Uzeyman on Crafting the Dazzling, Hypnotic World of 'Neptune Frost'](#)





# ART AS TECHNOLOGY

"When we look at modern devices, as long as they're dependent on those unnamed workforces in the Congo, as long as they're dependent on all of these resources, I'm not impressed with that as technology. Because technology is supposed to move us forward, not continue some sort of analog exploitation. And so the technology that we represent through poetry, through coding, through language...[that] art is to remind you of the purpose of playing [your] role."

**SAUL WILLIAMS**

# TOGETHER NET

## ABOUT TOGETHER NET

TogetherNet is an open-source software that invites groups of 10 or fewer participants to build community archives through practices of consent. Designed around the ethos of data transparency and consent, TogetherNet's goal is to transform digital rights policies such as the right to be forgotten into an embodied practice through re-imagining software architecture and user experience

Source: [Together Net](#)

X togetherNet

Isentful tech for micro-communities

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## CODE OF CONSENT

The TogetherNet Code of Consent (CoC) is a specification that outlines the level of consent and protection that participants have while using the software. Structurally informed by the F.R.I.E.S. model created by Planned Parenthood, we believe that a consentful software should be designed and built through the lens of being Freely given, Reversible, Informed, Enthusiastic and Specific.

"I served as Lead Writer for this project, developing a Code of Consent which serves as both a technical and a moral document that seeks to uncover systems of power and uncertainties embedded in network technologies." — Neema Githere

Source: [Together Net](#)



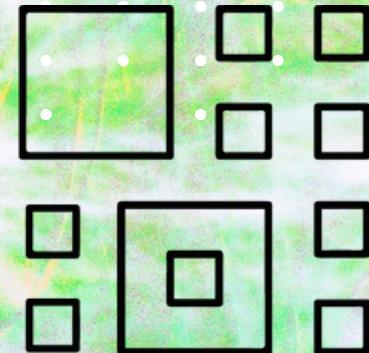
### TogetherNet Code of Consent v0.1



The TogetherNet Code of Consent (CoC) is a specification that outlines the level of consent and protection that participants have while using the software.

Consent is defined as the act of giving permission for something to occur, and we use that term in this CoC to refer to the permissions that are present in TogetherNet's users' data.

If you would like to learn more about the concepts behind this CoC, please refer to the F.R.I.E.S. model.



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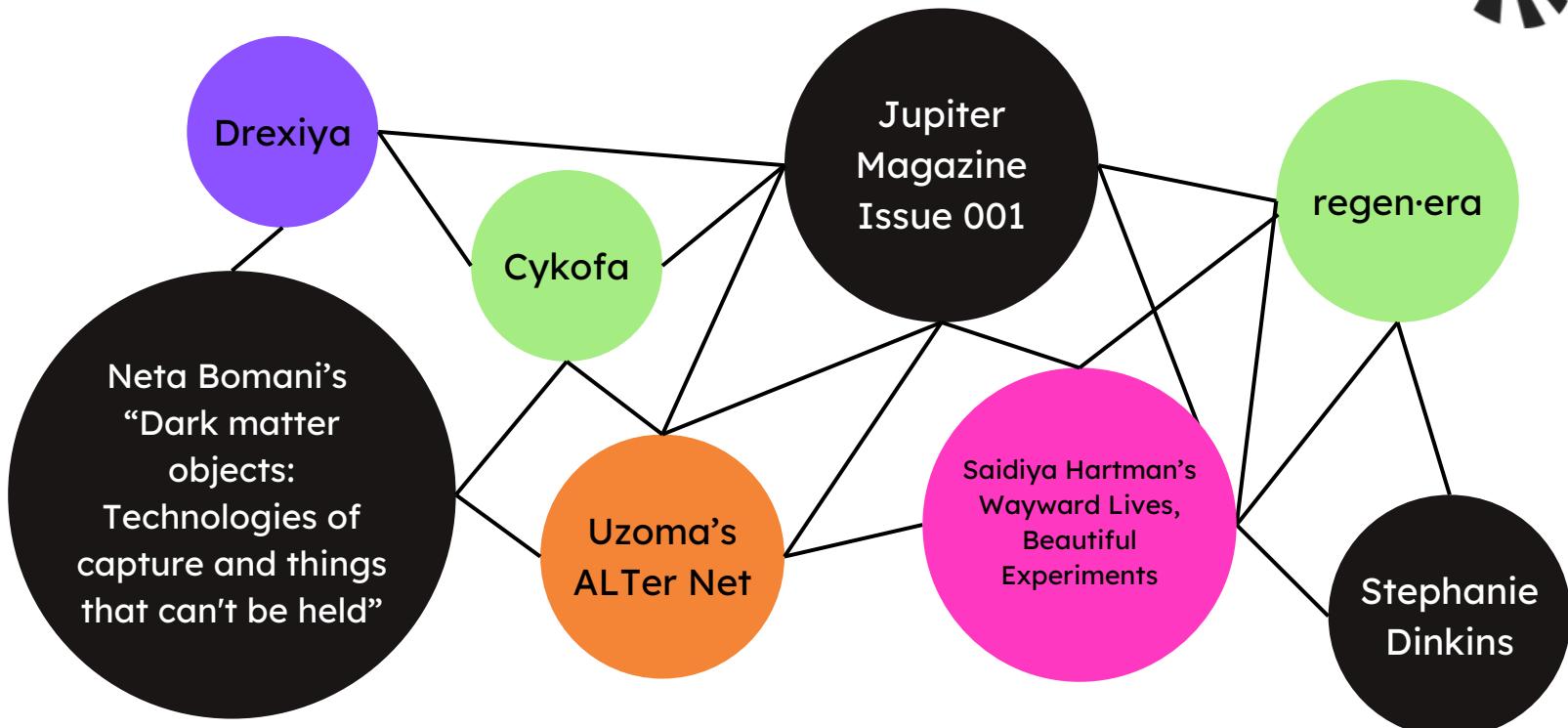
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Source: [Together Net](#)

"Codes of Consent/Conduct" are worldbuilding technologies. Keep the Together Net Case Study in mind when we build our own web-site specific world!

# AND SO MANY MORE...



# AS YOU CAN SEE...

There are a myriad of practitioners using the **technology of worldbuilding** to organize community and engage our imaginations. Worldbuilding is a flexible, anti-disciplinary method that can be applied to the mediums of XR, design, governance, science, time, the internet and more.

# WORLDBUILDING PROMPT

## prompt: imagine more

"do you understand  
how many people  
live in constant terror  
pain, grief, hunger  
instability how many people never get to dream  
to live into their purpose  
to live in their health  
to live at all  
because you can't imagine more"



Adrienne  
Maree  
Brown

# WORLDBUILDING PROMPT

**prompt: imagine more**

"do you understand  
how free we could be  
how abundant our safety  
ease, release and satisfaction  
our foundation  
how many people would dream  
themselves on purpose  
into their thriving  
into their sacred lives  
if you would only imagine more"



**Adrienne  
Maree  
Brown**

# WORLDBUILDING PROMPT

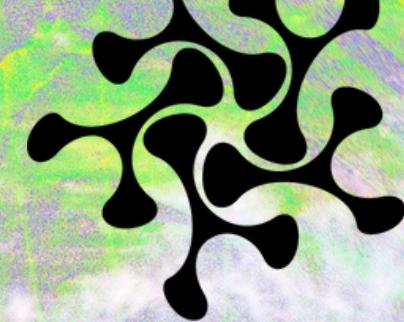
## prompt: imagine more

"you tell me this is all  
this is the way it goes  
these are the only options  
this is who gets to live  
this is who gets to love  
this is who gets to parent  
this is all the safety we can muster  
this is where we will settle  
and this is what a life costs  
and this is how humans are

but my love  
this is only as far as they could go  
i promise  
as i practice  
we can imagine more"



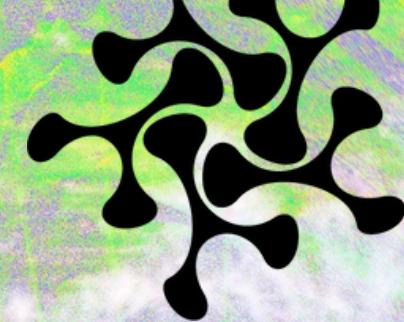
Adrienne  
Maree  
Brown



# BREAK!

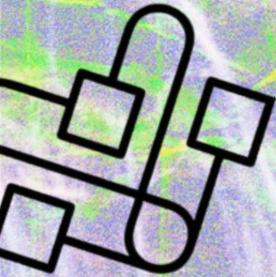
Let's take a 15min break then come back and join us  
as we build a world to imagine more both online  
and off in 3 steps!

SEE YOU SOON!



# TIME TO WORLD BUILD!

In 3 Steps...



# THERE ARE NO UTOPIAS

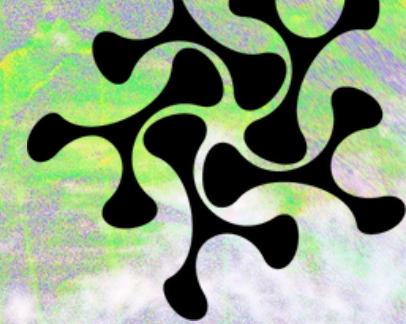
"There Are No Utopias", podcast by Throughline

"We have to keep remaking our vision over and over again and remind us what we're doing is only struggle, this - only struggle. No promise of liberation, you know, only the promise of struggle."

"I avoid optimistic and I avoid pessimistic (laughter). I don't even use hope: I always use struggle. And why do I do that? Because I think that you cannot be an intellectual in a think tank, sitting around thinking about these things on your own or on a blog and decide what needs to be done. You can only do it in struggle with other people because that's the source of ideas."



Robin D.G.  
Kelley



STEP 1

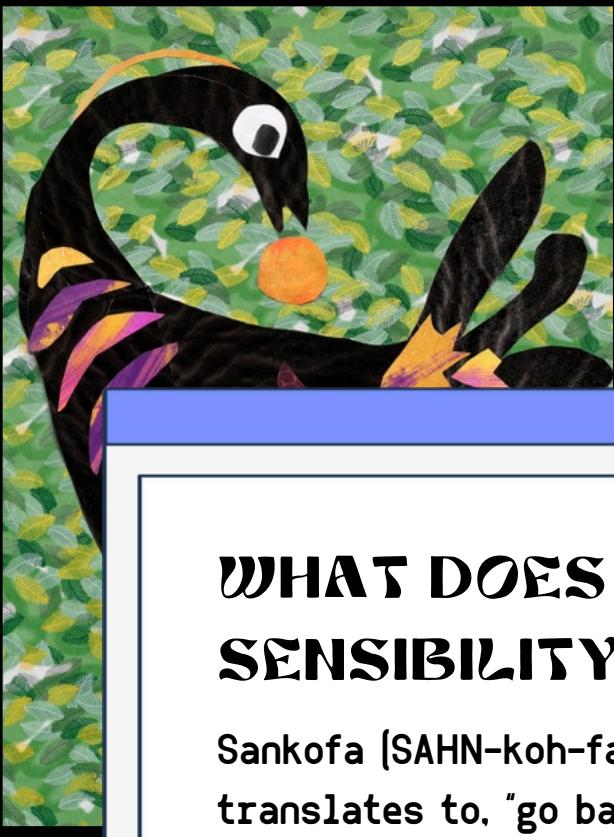
# RECALLING BELONGING

# QUICK QUESTION!

Did anyone get a chance to interview a family member about ancestry and/or lineage?

If not, all good! We're going to reflect on someone or an organization that modeled an ethos of belonging you want to replicate or pour into the future.

But remember before looking to the future, we have to remember the past.



# WHAT IS SANKOFA?



## WHAT DOES IT MEAN TO APPLY A “SANKOFA SENSIBILITY” TO OUR PRACTICE?

Sankofa (SAHN-koh-fah) – A Twi word from the Akan Tribe of Ghana that loosely translates to, “go back and get it.” Its literal translation comes from the Akan proverb, “Se wo were fi na wosan kofa a yenkyiri,” meaning, “It is not taboo to go back for what you forgot (or left behind).” [\[Source\]](#)

[Sankofa Bird](#) by Judy Bowman



# LET'S GO BACK AND GET...

Spend 10mins.

Journaling about an ancestor, chosen family member, political home/organization, friend, lover who made you feel like you belonged.

Applying a "sankofa sensibility" to our worldbuilding practice we will reflect on someone, something or some community that modeled an ethos of belonging you want to replicate or pour into the future. Recall a site, a place, a person, a moment or a group of people that made you feel how you WISHED the internet felt.

## JOURNALING PROMPTS

- Engage your sensorium. How did belonging smell, sound, taste, feel? Were you in a kitchen or on a dancefloor? Freewrite about the feeling!
- What or "who" about the setting inspired belonging?
- Whose memory is still alive in you?



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Journaling about an ancestor, chosen family member, political home/organization, friend, lover who made you feel like you belonged.

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Let's Share Out! Can we hear from 2-3 folks who care to share? You can read what you wrote or simply reflect.

## JOURNALING

- Engage your senses. How did belonging look, smell, sound, taste, feel? Were you in a kitchen or on a dancefloor? Freewrite about the feeling!
- What or "who" about the setting inspired belonging?
- Whose memory is still alive in you?

# LET'S GO BACK AND GET..

Spend 10mins.

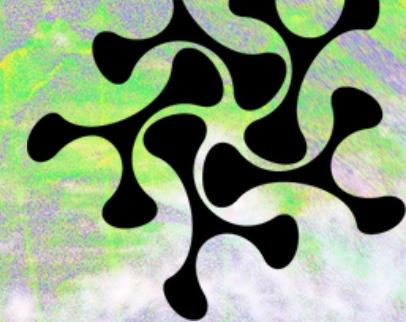
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We come from a long list of people and places who have made us possible! We'll return to this in the next steps.

## JOURNALING

- Engage your senses. How did belonging smell, sound, taste, feel? Were you in a kitchen or on a dancefloor? Freewrite about the feeling!
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STEP 2

# GENERATE PROMPTS

# A COLLECTIVE PROJECT

## 2024 Transformative Justice Wall Calendar

"There are no experts in transformative justice. We are all called to labor. We are all called to do our part. It's a collective project so we're all responsible. That's actually a comfort because it means that no one person is responsible for coming up with the answers. After all, no one person is responsible for the mess we're in. We're all complicit. It's just a matter of degree. So we all have a part to play in transforming our conditions and ourselves."



## Mariame Kaba



# BUILD A WORLD IN 3 STEPS

## STEP 2: GENERATE PROMPTS

It's a collective problem we have - our dissatisfaction with the internet. How do we collectively generate new prompts?

Holding on to that recollection of belonging we're going to collectively generate prompts for the worlds we're building on the web using sentence frameworks that asks us to consider the verbs/actions, site specificity and desires inside the world we're building. We will silently work alongside each other inside the landscape of a spreadsheet!

# BUILD A WORLD IN 3 STEPS

Check the  
chat for the  
spreadsheet!

## STEP 2: GENERATE PROMPTS

It's a collective problem we have - our dissatisfaction with the internet. How do we collectively generate new prompts?

Holding on to that recollection of belonging we're going to collectively generate prompts for the worlds we're building on the web using sentence frameworks that asks us to consider the verbs/actions, site specificity and desires inside the world we're building. We will silently work alongside each other inside the landscape of a spreadsheet!

# LET'S GENERATE WORLDBUILDING PROMPTS...

	A	B	C	D	E	F
1		VERB	SPECULATIVE PLACE		DESIRED OUTCOME	
2	We will	toward		built on an internet where		
3	We are	in the direction of		using software that		
4	We imagine	a network where		is connected to		
5	We will	toward		built on an internet where		
6	We are	in the direction of		using software that		
7	We imagine	a network where		is connected to		
8	We will	toward		built on an internet where		
9	We are	in the direction of		using software that		
10	We imagine	a network where		is connected to		
11	We will	toward		built on an internet where		
12	We are	in the direction of		using software that		
13	We imagine	a network where		is connected to		
14	We will	toward		built on an internet where		
15	We are	in the direction of		using software that		
16	We imagine	a network where		is connected to		
17	We will	toward		built on an internet where		
18	We are	in the direction of		using software that		
19	We imagine	a network where		is connected to		
20	We will	toward		built on an internet where		
21	We are	in the direction of		using software that		
22	We imagine	a network where		is connected to		
23	We will	toward		built on an internet where		
24	We are	in the direction of		using software that		

0. To start the spreadsheet is blank

We will collectively add our own verbs, speculative places and desired outcomes. You can choose to work vertically or horizontally but we want to try to complete as many rows as we can by the end of 5mins so feel free to fill in the blanks where your co-creators left empty cells!

# LET'S GENERATE WORLDBUILDING PROMPTS...

DWeb for Worldbuilders: Collective Prompts for Web-Site Specific Speculation

	A	B	C	D	E	F
1		VERB		SPECULATIVE PLACE		DESIRED OUTCOME
2	We will	write	toward		built on an internet where	
3	We are	dreaming	in the direction of		using software that	
4	We imagine	being	a network where		is connected to	
5	We will		toward		built on an internet where	
6	We are		in the direction of		using software that	
7	We imagine		a network where		is connected to	
8	We will		toward		built on an internet where	
9	We are		in the direction of		using software that	
10	We imagine		a network where		is connected to	
11	We will		toward		built on an internet where	
12	We are		in the direction of		using software that	
13	We imagine		a network where		is connected to	
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16	We imagine		a network where		is connected to	
17	We will		toward		built on an internet where	
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22	We imagine		a network where		is connected to	
23	We will		toward		built on an internet where	
24	We are		in the direction of		using software that	

## 1. The Verbs

Feel free to return to the freewriting we just completed in STEP 1! What were you **doing** in your memories of belonging? Return to the ancestors you admire, what were their verbs? What did they **do** to cultivate belonging? What activities can we **do** online and off to cultivate belonging? Fill this column in with creative actions that strengthen and inspire our networks.

# LET'S GENERATE WORLDBUILDING PROMPTS...

	A	B	C	D	E	F
1		VERB		SPECULATIVE PLACE		DESIRED OUTCOME
2	We will	write	toward	Chocolate City	built on an internet where using software that	
3	We are	dreaming	in the direction of	Cykofta	is connected to	
4	We imagine	being	a network where	a liberated body	built on an internet where using software that	
5	We will		toward		is connected to	
6	We are		in the direction of		built on an internet where using software that	
7	We imagine		a network where		is connected to	
8	We will		toward		built on an internet where using software that	
9	We are		in the direction of		is connected to	
10	We imagine		a network where		built on an internet where using software that	
11	We will		toward		is connected to	
12	We are		in the direction of		built on an internet where using software that	
13	We imagine		a network where		is connected to	
14	We will		toward		built on an internet where using software that	
15	We are		in the direction of		is connected to	
16	We imagine		a network where		built on an internet where using software that	
17	We will		toward		is connected to	
18	We are		in the direction of		built on an internet where using software that	
19	We imagine		a network where		is connected to	
20	We will		toward		built on an internet where using software that	
21	We are		in the direction of		is connected to	
22	We imagine		a network where		built on an internet where using software that	
23	We will		toward		is connected to	
24	We are		in the direction of		built on an internet where using software that	

## 2. The Place

Invoke other internets! Here we will use the liberating potential of our imagination. We will use the power of worldbuilding to name a place, any place, some other where that doesn't exist or existed a millennia ago. A speculative location you dreamed about or a [web]site an ancestor whispered about through the internet to remind you to return.

# LET'S GENERATE WORLDBUILDING PROMPTS...

DWeb for Worldbuilders: Collective Prompts for Web-Site Specific Speculation

	A	B	C	D	E	F
1		VERB		SPECULATIVE PLACE		DESIRED OUTCOME
2	We will	write	toward	Chocolate City	built on an internet where	black feminist values inform behaviors.
3	We are	dreaming	in the direction of	Cykofa	using software that	allows us to collaborate on post-prison possibilities.
4	We imagine	being	a network where	a liberated body	is connected to	ancestral memory.
5	We will		toward			
6	We are		in the direction of			
7	We imagine		a network where			
8	We will		toward			
9	We are		in the direction of			
10	We imagine		a network where			
11	We will		toward			
12	We are		in the direction of			
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18	We are		in the direction of			
19	We imagine		a network where			
20	We will		toward			
21	We are		in the direction of			
22	We imagine		a network where			

## 3. The Desire

Here we are invoking Audre Lorde's essay *Uses of the Erotic, The Erotic as Power*. Lorde reminds us our desire is a limitless energy source we can trust and leverage as a collaborator. A north star we can rely on to illuminate the path as we journey. Our desire is our why and our what. What desired outcomes are we building toward? Think of these prompts as poetry and have fun!

# LET'S GENERATE WORLDBUILDING PROMPTS

DWeb for Worldbuilders: Collective Prompts for Web-Site Specific Speculation					
	VERB	C	SPECULATIVE PLACE	E	DESIRED OUTCOME
2	We will	write	toward	Chocolate City	built on an internet where black feminist values inform behaviors.
3	We are	dreaming	in the direction of	Cykofta	allows us to collaborate on post-prison possibilities.
4	We imagine	being	a network where	a liberated body	ancestral memory.
5	We will		toward		
6	We are		in the direction of		
7	We imagine		a network where		
8	We will		toward		
9	We are		in the direction of		
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18	We are		in the direction of		
19	We imagine		a network where		
20	We will		toward		
21	We are		in the direction of		
22	We imagine		a network where		

## 3. The Desired Outcome

Here we are invited to

Lorde's essay Uses

The Erotic as Power. Lorde

reminds us our desire is a  
limitless energy source we can  
trust and leverage as a

collaborator. A north star we can  
rely on to illuminate the path as  
we journey. Our desire is our why  
and our what. What desired

outcomes are we building toward?

Think of these prompts as poetry  
and have fun!

I'm going to set the timer  
for 5mins. Remember, feel  
free to work vertically or  
horizontally, filling in  
eachother's sentences.  
Let's play!

# LET'S GENERATE WORLDBUILDING PROMPTS

DWeb for Worldbuilders: Collective Prompts for Web-Site Specific Speculation					
	A	B	C	D	E
1		VERB		SPECULATIVE PLACE	DESIRED OUTCOME
2	We will	write	toward	Chocolate City	built on an internet where black feminist values inform behaviors. allows us to collaborate on post-prison possibilities. ancestral memory.
3	We are	dreaming	in the direction of	Cykofa	using software that is connected to
4	We imagine	being	a network where	a liberated body	built on an internet where
5	We will		toward		using software that is connected to
6	We are		in the direction of		built on an internet where
7	We imagine		a network where		using software that is connected to
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20	We will		toward		built on an internet where
21	We are		in the direction of		using software that is connected to
22	We imagine		a network where		

Let's honor all the emergent possibility in these prompts we collectively generated!

Anyone have any favorites?

## 3. The Desired Outcome

Here we are invited

Lorde's essay Uses

The Erotic as Power. Lorde

reminds us our desire is a limitless energy source we can trust and leverage as a collaborator. A north star we can rely on to illuminate the path as we journey. Our desire is our why and our what. What desired outcomes are we building toward?

Think of these prompts as poetry and have fun!

# FREEDOM IS A PLACE



Katherine McKittrick  
@demonicground

Ruth Wilson Gilmore just told us:

abolition is presence, it is life in rehearsal. it is not the recitation of rules.

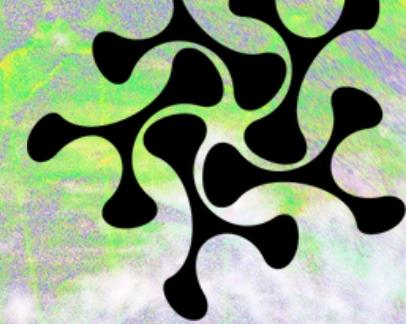
freedom is a place. freedom is a place.

Guys. Get into it!

6:59 PM · Oct 26, 2020

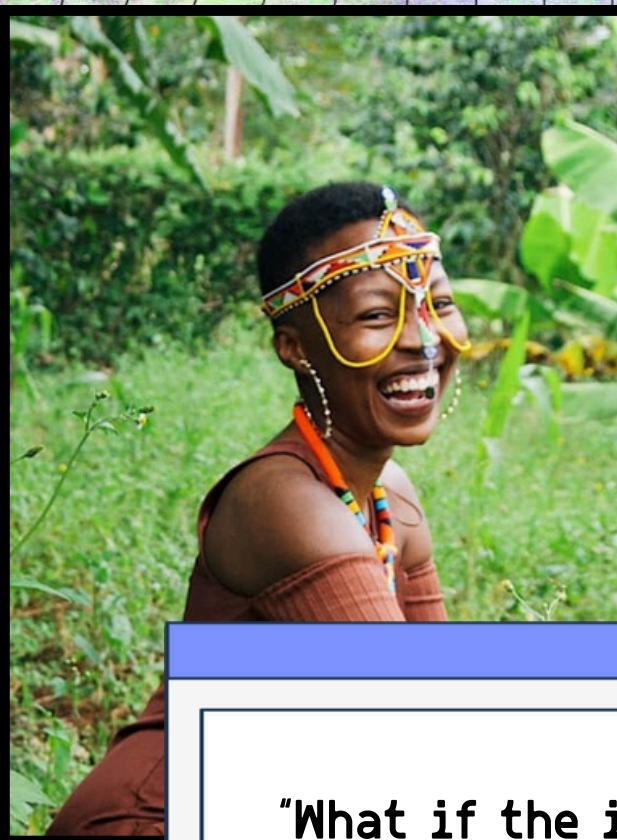


Ruth Wilson  
Gilmore &  
Katherine  
McKittrick



STEP 3

# BUILD WEB-SITE SPECIFIC WORLDS



## OTHER INTERNETS

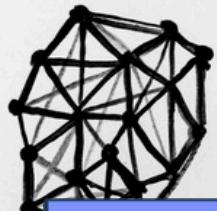
"What if the internet, itself a floating 'homeland' to many, is also amongst the colonized territories destined to be liberated through the domino effect catalyzed by Palestine? What if we revive other internets along the way?"

NEEMA GITHERE SIPHONE IN "THERE IS A PLACE IN MY HEART WHERE GRATITUDE IS A NEIGHBOR TO EVERYONE" VIA "E IS FOR ELECTRONIC COLONIALISM" BY RAVON RUFFIN

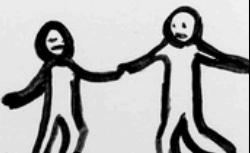


# BUILD A WORLD IN 3 STEPS

DISTRIBUTION  
INSTEAD OF  
DECENTRALIZATION



CARE  
INSTEAD OF  
CONTROL



## STEP 3: BUILD WEB-SITE SPECIFIC WORLDS

DWeb for Worldbuilders! Using the collectively generated prompts for web-site specific speculation we will write the worlds our communities are longing for into being. Imaging the internet as a site for decolonial intervention we design worlds where resources and labor held in common is an ancient reality.

Artwork by Tayoon Choi for [The Distributed Web of Care](#)

# REMEMBER CYKOFA?

"We know this place as the North Carolina Black River, they know it as Cykofa. A parallel universe suspended among past and future — where cornrows are cryptography keys, data farms are data forests, the weaving loom is a computer, cotton is encoded with freedom dreams, and chain link fencing from demolished prisons is used as architectural membrane woven with plant life. In Cykofa the trees have learned to communicate using the data Cykofians have encoded in the tree's DNA and tree ring memory."

Collectively authored by a choir of seed data and I



## Cykofa: The Seeda Origin Story



# A WEB-SITE SPECIFIC WORLD

Spend 20mins.

Free writing and imagining a world on the web! Be as expansive and imaginative as you desire. A web can be networked bodies connected through ancestral memory, a mycelial root system or the internet. This is an invitation to imagine more.

Use this sentence framework to get you started:

We know this place as \_\_\_\_\_ where

\_\_\_\_\_....

Mix in any or all of the 3 Worldbuilding ingredients:

- 1) Ancestry, 2) Algorithm, 3) Aesthetics

## TIPS

- Use one of the collectively generated prompts from STEP 2 as inspiration!
- Feel free to leverage the existing structure of the internet or create a world on a wide web that doesn't yet exist.
- Return to the "codes of conduct/consent" in the case studies or the aesthetics of belonging from STEP 1.
- Feel free to embed the folks you journaled about in STEP 1 as characters in this world.
- Remember Sankofa. We don't come from nowhere. **none of us are blank pages** so we're never starting with a blank page.

# A WEB-SITE SPECIFIC WORLD

Spend 20mins.

Free writing and imagining a world on the web! Be as expansive and imaginative as you desire. A web can be networked bodies connected through ancestral memory, a mycelial root system or the internet. This is an invitation to imagine more.

Use this sentence framework to get you started:

We know this place as \_\_\_\_\_ where

\_\_\_\_\_....

Mix in any or all of the 3 Worldbuilding ingredients:

- 1) Ancestry, 2) Algorithm, 3) Aesthetics

Let's Share Out! Feel free to **read** what you wrote or simply **reflect**.

## TIPS

- Use one of generated prompts as inspiration!
- Feel free to leverage the existing structure of the internet or create a world on a wide web that doesn't yet exist.
- Return to the "codes of conduct/consent" in the case studies or the aesthetics of belonging from STEP 1.
- Feel free to embed the folks you journaled about in STEP 1 as characters in this world.
- Remember Sankofa. We don't come from nowhere. **none of us are blank pages** so we're never starting with a blank page.

# WHY WORLDBUILDING?

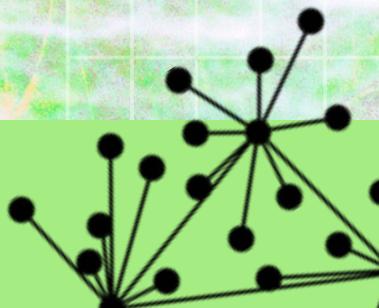


## Framework

The worlds we build illuminate a value system, an organizing framework, our living algorithm, our hyper shapes of possibility. A portrait of our desired outcomes.



Homework: Now that we've written them into being, it's time to invite others into the worlds we've built! Who will you invite?



# WHY WORLDBUILDING?



## Framework

The worlds we build illuminate a value system, an organizing framework, our living algorithm, our hyper shapes of possibility. A portrait of our desired outcomes.

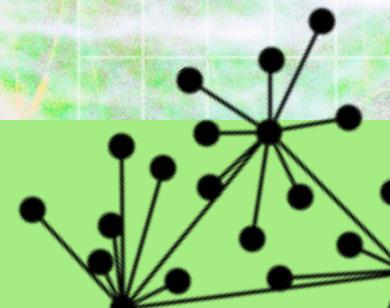


## Imagination

Worldbuilding is a technology for envisioning expansive relation and community possibility. Giving us permission to imagine more for eachother across layers of time.



Homework: Now that we've written them into being, it's time to invite others into the worlds we've built! Who will you invite?



# WHY WORLDBUILDING?



## Framework

The worlds we build illuminate a value system, an organizing framework, our living algorithm, our hyper shapes of possibility. A portrait of our desired outcomes.



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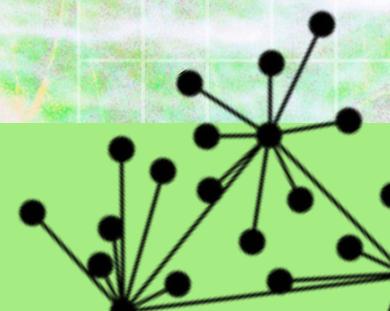


## Practice

The world you just built can act as a soft architecture or facilitation technology for future workshops, projects, installations or programming in your practice.



Homework: Now that we've written them into being, it's time to invite others into the worlds we've built! Who will you invite?



# SOFT, WHERE?

"The church of techno-optimism would have us believe that software can solve suffering but there's no solution for that, only a salve. The salve is the practice of returning to each other, ourselves and our local ecosystems again and again. Most of the time it requires a knock on the door, a phone call, handpicked herbs from your garden in outstretched hands smelling of rosemary asking for permission to hold you."

— Ayana Zaire Cotton, Lavender Software and the Smell of Belonging: Less tools for thought and more tools for connection, Seeda School Substack, Jul 31, 2023



In Search of  
Lavender  
Software

(1/3)

# SOFT, WHERE?

"I'm most interested in the software that helps sustain this salve, a dewy micro-climate of lavender and memory, music and belonging. Tools for Return. What are the aesthetics of this software, a better question, how does it get cultivated and maintained? Yesterday, in a letter I was writing to a cousin serving a life sentence in prison I told him how I've been thinking so much about speculative practice and the ontology of blackness — how it makes room for a way of being that is beyond human. Like how a best friend becomes a sibling, an anonymous southern folk tale becomes everyone's family history, a family friend becomes an Aunt."

— Ayana Zaire Cotton, [Lavender Software and the Smell of Belonging: Less tools for thought and more tools for connection](#), Seeda School Substack, Jul 31, 2023



In Search of  
Lavender  
Software

[2/3]

# SOFT, WHERE?

"The violence of the Trans-Atlantic slave trade made relations elastic, in the absence of biological ties the world became our kin. Fractured and scattered. Related to everyone and no one, computers become cousins and trees become uncles. Related to the world, bodies surviving in residence time, our code is still floating around in the same ocean where internet cables reside. Inside this poetic possibility of being, a beyond human cosmic slop of connection and relation, what is lavender software? How might I hold you without ever knowing your name?"

— Ayana Zaire Cotton, Lavender Software and the Smell of Belonging: Less tools for thought and more tools for connection, Seeda School Substack, Jul 31, 2023



In Search of  
Lavender  
Software

[3/3]

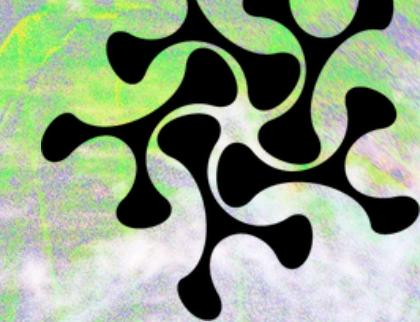


# INEVITABLE FUTURES



"The grammar of black feminist futurity is a performance of a future that hasn't happened yet but must. It is an attachment to a belief in what should be true, which impels us to realize that aspiration. It's the power to imagine beyond current fact and to envision that which is not, but must be. It's a politics of prefiguration that involves living the future now."

TINA CAMPT. "QUIET SOUNDINGS: THE GRAMMAR OF BLACK FUTURITY." LISTENING TO IMAGES. P. 17.



Thank you for worldbuilding with us!

# QUESTIONS?

[seedaschool.substack.com](https://seedaschool.substack.com)