Critical Response - David Rose's *Enchanted Objects Part 2: Four Futures*

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In David Roses's "Enchanted Objects: Four Futures", he describes four potential paths where objects in our near future exist, all of these paths already exist he further explores what it means for designers to create new objects in our lives. He describes the designers responsibility and four ideas that coexist to create the technological objects that habitats our everyday lives. He titles these worlds: the terminal world, human prosthetics, animism and a world that consists of 'enchanted objects'. In the terminal world he describes large slabs of glass that compile all of our smart objects into one mega smart surface. Rose describing the futuristic world as having one cold large screen that is impersonal and makes tasks simpler. He even suggests that surfaces without screens would potentially look old fashioned. This writing is reminiscent of Sherry Turkle's "Everyone is always having their attention divided between the world of people [they're] with and this 'other' reality."(Turkle. *Alone Together*)

In his second world consisting of human prosthetics, the extensions of ourselves fulfill desires to satisfy needs that seem superhuman. He mentions that fashion plays a big role in what prosthetics will succeed in tech and which will fade or become obsolete quickly. Successful designs will consist of objects that give us powerful abilities that we socially need (How much wifi is there in this space? Am I following my diet? Did I turn off the stove?) These clothes can provide this outlet.

In the third world he describes animated objects and talks about the uncanny valley effect that occurs when robots are too life-like, and mentions that many robots are given cuteness to be relatable and to unconsciously be associated in friendly ways. "But as the object of our attention moves closer in appearance to human, our expectations of them grow far more complex. The uncanny valley effect kicks in—a huge drop-off in the graph of our empathy as we sense we're encountering something both familiar and not quite right." (Mar. *Are We Ready for Intimacy With Androids?*) Humans automatically project human personality traits on objects and even this accidental impulse, has affected how designers create and design products to propose a multitudes of messages to their targeted consumers.

Finally, David Rose describes his last world. This world is home to enchanted objects. A world with enchanted objects is one with seamless design throughout it's

interactions . He discusses the 'Livescribe' in this segment and suggests the new dialogs this enchanted object creates for its users. A pen that records so much, that even a stroke or gesture documented and later found can present a whole world of recordings and new thought, presented as a new way for the user to communicate ideas. This is close to magical, and fulfills the enchanting factorial Rose searches for in design of objects. Wise designers will want to note this portion of the book, to create objects that are intelligent and connectable to their users. These are the types of inventions that will pass the test of time. Enchanted objects are not only things that accompany us, but things that invent new language and push our typical boundaries. "The enchanted objects that will succeed will be the ones that carry on the traditions and promises of the objects of our age-old fantasies, the ones that connect with and satisfy our fundamental human desires." (Rose. 128) Rose fully shows us what an enchanted object is, he gives several examples from the enchanted pen that records everything at the time is creates specific gestures, to the sword Frodo uses in Lord of the Rings. He gives us memorable folklore objects from popular culture to draw upon and create our own enchantment. Part of the magic is the human-instinct to fill in the dots.

In conclusion, David Rose brings to our attention, the four potential futures he proposes and explains in this chapter of Enchanted Objects, and then chronologically describes to us his opinionated view of the most favourable outcome that includes enchanted objects. With glanceability, and using the personalization of objects he proposes the most effective and enchanting way for designers to invent new ways to assist our daily lives on macro or micro scale. This is effective because of all of the relatable examples he supplies and the idea of more personalized design and objects that flow with their owners is effective as he describes.

BIBLIOGRAPHY

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