

Design Fiction

As designer there is a lot of different methods and practice that help use to express our idea and creativity. “Design fiction” is one of those method. Those methods are helpful to guide our inspiration, give us more space for reflection about a certain topic, open discussion and in the case of design fiction: “[...] *offers a narration to help people identify with a certain scenario [...] offering multiple entry point for actions and reactions*”. This text by Katja Budinger and Frank Heidmann relate a design fiction project and discuss about this specific method.

Etymology

The term was first use and describe as: “*the deliberate use of diegetic prototypes to suspend disbelief about change*” by the author Bruce Sterling and later in 2009 by Julian Bleecker in an Essay [2] “Design Fiction: A short essay on design, science, fact and fiction”. In this text Bleecker discuss the notion of design and of fiction and in chapter four even the term diegetic. In the text “Our symbiotic Life” the notion of story and storytelling is often use. Actually Bleecker see stories as an important part in the design fiction process “*Design fiction objects are totems through which a larger story can be told, or imagined or expressed. They are like artifacts from someplace else, telling stories about other worlds*” and in fact the world diegetic means “to narrate” in Greek.

Stories in Our Symbiotic Life

In designing an object like describe by Bleecker the story has an important place. In the case of this text and the projects created I have the feelings that the stories are the main point in the divers’ creation. Those projects are based on climate impact, the technologies trends of the society and the relation between human and plants. They create fiction to create alternative futures. The different scenarios are created regarding how the society mind could evaluate, some possibilities.. “*SSPI, the green road, is*

based on democracy, collaboration, and sustainability. SSP3, the rocky road, deals with nationalism and protectionism. SSP4, a road divided, represents inequality and stratification. SSP5, the highway, embodies consumerism and economic progress.” Fabien Girardin make a clear difference about the creation of those possibility: *“Design Fiction doesn’t so much “predict” the future. It is a way to consider the future differently; a way to tell stories about alternatives and unexpected trajectories.”* [4] After presenting the different project created, they presented their finding and the positive output of prototyping this way they make a short conclusion about design fiction.

Conclusion

Design fiction *“make abstract concept tangible”* and can have a critical impact. What I notice too is the power a story can have, in the case of design fiction sometimes story is so well rounded that it is not clear to everybody that it is fiction and possibilities. Mostly in some technical case where science or medicine is involved. For example, the work of Agatha Haines *“circumventive Organs”* [3] which present the possibility to print sell structures, creating organs. So as designer I think we need to be aware of this line between reality and fiction and this debate is a bite discuss by Fabien Girardin. Finally, design fiction is a great tool for designer because it does not constrain the creativity. [4] *“We do not stop to think that — because something is not technologically possible or too expensive today — it should be removed from consideration.”*

Bibliography

[1] https://en.wikipedia.org/wiki/Design_fiction

[2] Julian Bleecker, “Design Fiction: A short essay on design, science, fact and fiction”, 2009, PDF, http://wtf.tw/ref/sterling_shaping_things.pdf

[3] Agatha Haines, “circumventive Organs”, 2013, <https://www.agihaines.com/circumventive-organs>

[4] Fabien Girardin, “Our Approach of Design Fiction”, Medium, October 2015, <https://medium.com/design-fictions/our-approach-of-design-fiction-3ac0b1ae81f0>