



Object-based speculative design

- Can create an engaged and responsive effect through the duality of the designs 'thinking through creation' and 'responding to observation'
- Through series of chains of associations the speculative design can provide a visualization of the not yet 'available' or not yet embodied, tacit, implicit knowing
- Can break expectations that comes from accepted social and cultural routines
- Can filtre or enhance the constant info-flow to productive forms
- Can incorporate how meaning and materiality entangle

comments from a masterstudent

*"At our strategic business module we've tried working with artifacts. It was really **exciting**. It became - for me - much **easier to grasp the problematic**, when I could relate to the **different artifacts** and notice **their placing in relation to one another** and **inquire into their mutual relationship**, ect."*

The embodied mind

"Hænderne og kroppen er en vigtig del af vores kognitive proces. Det er ikke i hjernen, men i koblingen mellem hjerne, krop og omgivende miljø, der for alvor sker noget kognitivt. Det hænger blandt andet sammen med, at mennesker ikke ser ting, men handlemuligheder i vores omgivelser. Vi ser ikke bare en stol eller en kop, men et behageligt sted at sidde eller noget at drikke kaffe af. På grund af det fokus, øges folks muligheder for at løse problemer, hvis de kan interagere med konkrete ting"

Sune Vork Steffensen, 4E Cognition-researcher at SDU



A con-figuring
buffet...*let your eyes &
hands have a feast...*



Object theatre

*...it get's mezzy...and
simplex!*





Serves 3 purposes at U-CrAc

1. *rework experiences from fieldwork within the group - establish a common language and a (re)framing of the case problematic*
2. *Help you depict valuable insight about the case - feed into affinity diagramming*
3. *Present your manner of framing or conceptualizing to the caseholders on Monday - by showing them rather than (merely) telling them about it*

The Object theatre proces

the silent phases!

Phase 1: establish the sandbox and the selection of artifacts suitably for the purpose...

Phase 2: choose artifacts – according to an agreed problematic “What is this case about?” – take your time...

Phase 3: begin the placing of the artifacts in the sandbox, by for example one of these inter-action orders:

A) *everyone places silently ‘their’ chosen artifacts in the sandbox among everyone elses*

B) *one person starts, and completes the sandbox silently, the others adds/changes*

C) *everyone takes turns in making their own sandbox configuration*

The Object theatre proces

the dialogue phases!

Phase 4: The story or meaning is configured using the clues of the visual, material format of the configuration:

Notice the:

- *categories/categorizations?*
- *opposites/contrasts? (in color, materials, size, symbol)*
- *Directions/barriers, roads, connections?*
- *Relations? How are the artifacts turned (front/back), how close are they standing?*
- *Central/peripheral in the configuration?*

Start by noticing on the very concrete, material, format level – and then relate to the case problematic – what might it refer to? What else could it be?

When it feels right; move and /or exchange the artifacts – reconfigure and play identify various important aspects of the case-problematic

For data-collection:

- *draw a story map of the configuration with ongoing notes (verbal cues) on a large piece of paper, take photos or make video-rec. of the process using smartphones and selfie-sticks*

Phase 5: The sandbox story configuration – (the terrain-board) is now done

Six clues for Object theatre

1. *Let your mind 'off' and allow the artifacts to collect and invite you by letting your hand/eyes choose...be silent...*
2. *The same goes for the placing of the artifacts in the sandbox...be silent...*
3. *Avoid also - initially - analyzing the meaning*
4. *When analyzing notice 'the corporal story told in the lineaments of the figures' by using the 'grammar of material storytelling'...*
5. *Progress slowly, slow down, linger, inquire into the figuration by asking 'what else could it be?'...*
6. *Listen to your gut feeling, it tells you when the sandbox-story-configuration is 'done'...*

Please feel free to use the sandboxes at Create 24/7



*But - take care of the artifacts – they have been gathered
over more than 9 years....
and they are an important part of material story lab*



Breathing
space



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