



FUTURES LITERACY METHODS



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The main aim of Futures Literacy Methods is to transform and convey [FUEL4Design](#) outcomes into learning processes.

Learning Future Literacies Methods concerns both the preparation of a complete Futurist Designer training course and the design of small Independent Learning Units to cross breed design studios or speculative/theoretical courses. The Units are specifically created to cater to the needs of future literacy and geared to acquire knowledge on anticipatory practice, critical future design and future making through the dedicated tools.

This booklet presents one orientation unit (Unit 00) and ten educational content Units (Unit 01 to 11). In the first section of this booklet, there are a set of “Maps” and paths to help educators in navigating through the eleven Units. These maps are meant to be used as suggestive paths rather than prescriptive ones. The basic concept behind these units is to be independent (yet connected). Educators are free to select the suitable units to their courses, put them together and structure their pedagogical paths based on their needs as well as the context of use .

In each Unit, there is a section for the tools and devices. These are tools and devices developed or assembled during the [FUEL4Design](#) project. They play an important role in supporting and facilitating the pedagogical process. Each of these tools or devices is linked to the [FUEL4Design](#) website, where you can further read about them.

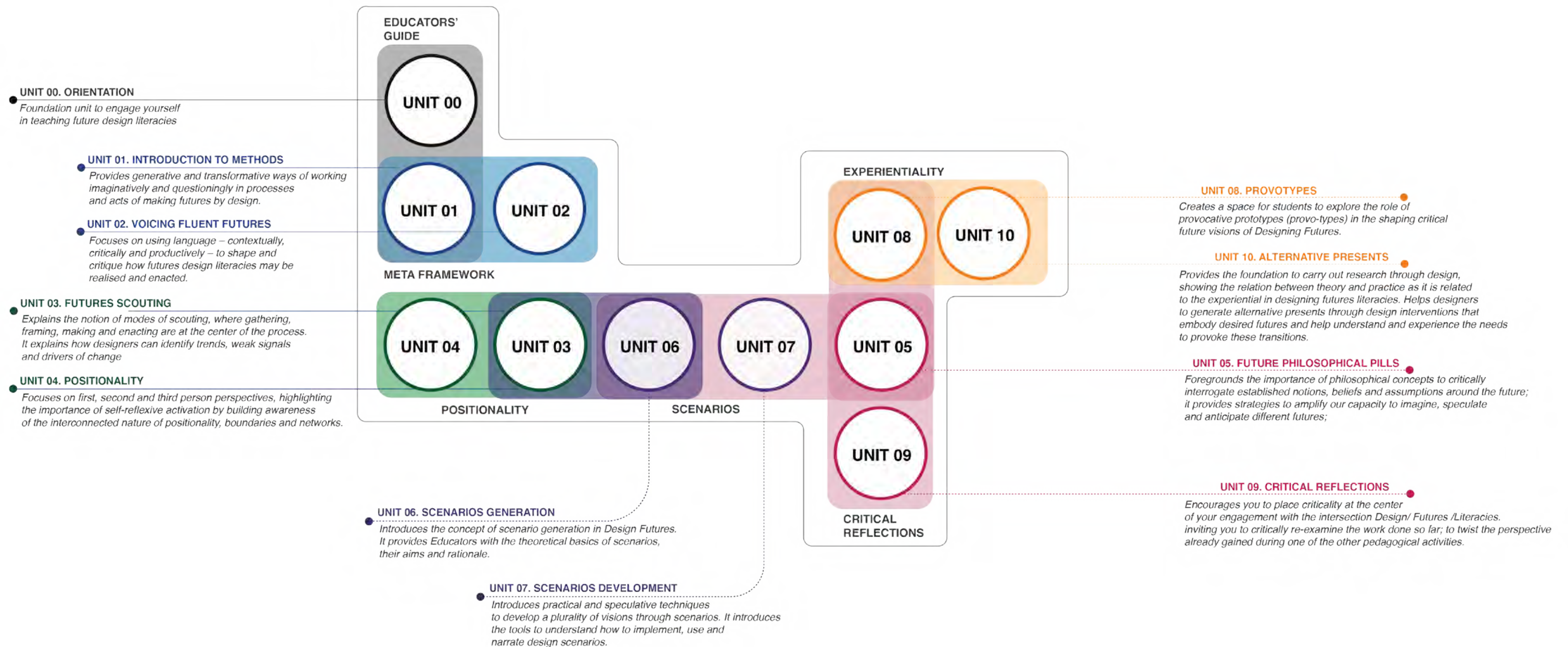
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EDUCATORS' GUIDE TO FUTURES LITERACIES METHODS AND METHODOLOGIES

THE ROAD-MAP

Connections and overlaps between the units

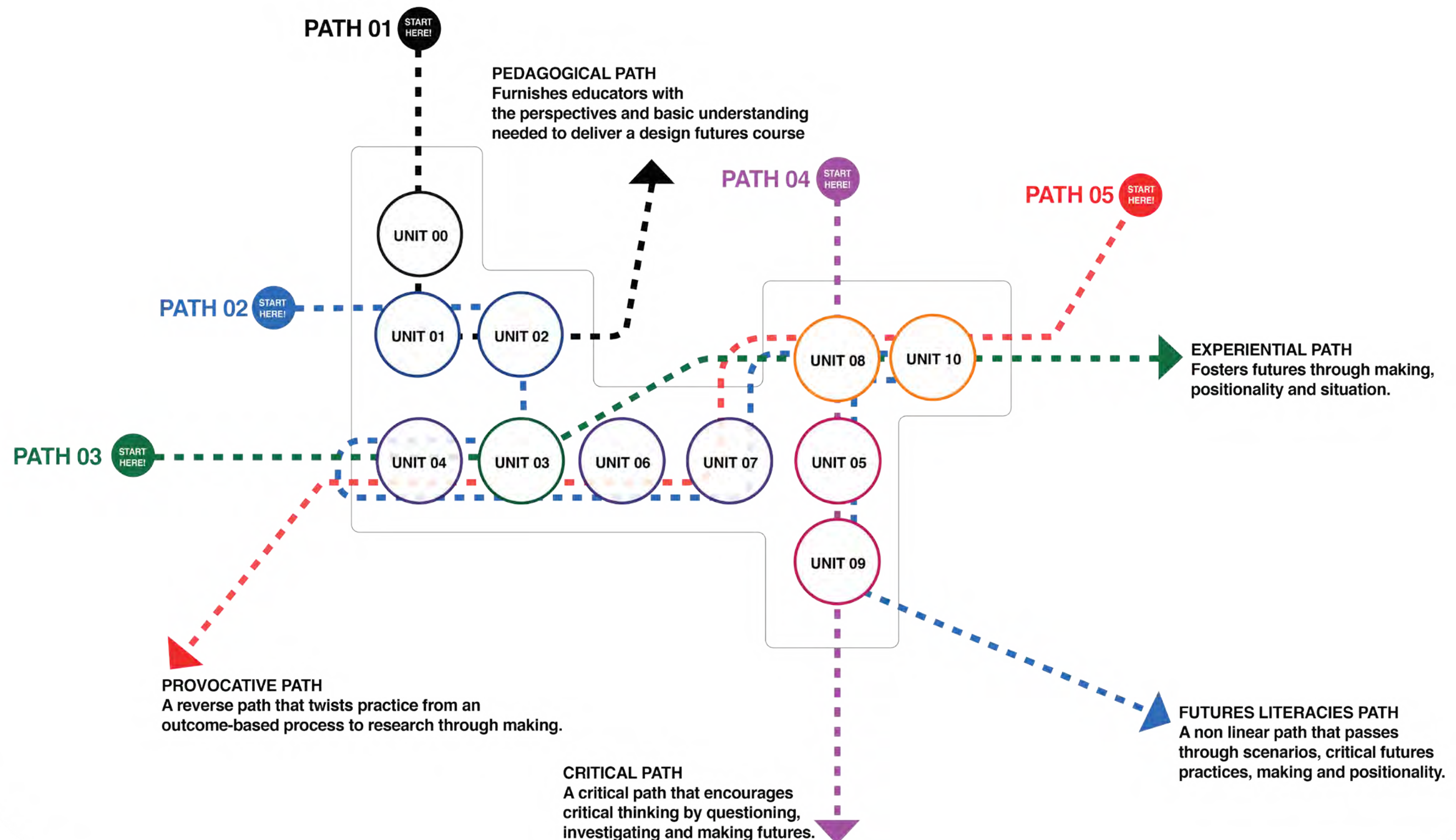


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TO FUTURES LITERACIES METHODS AND METHODOLOGIES

THE PATHS

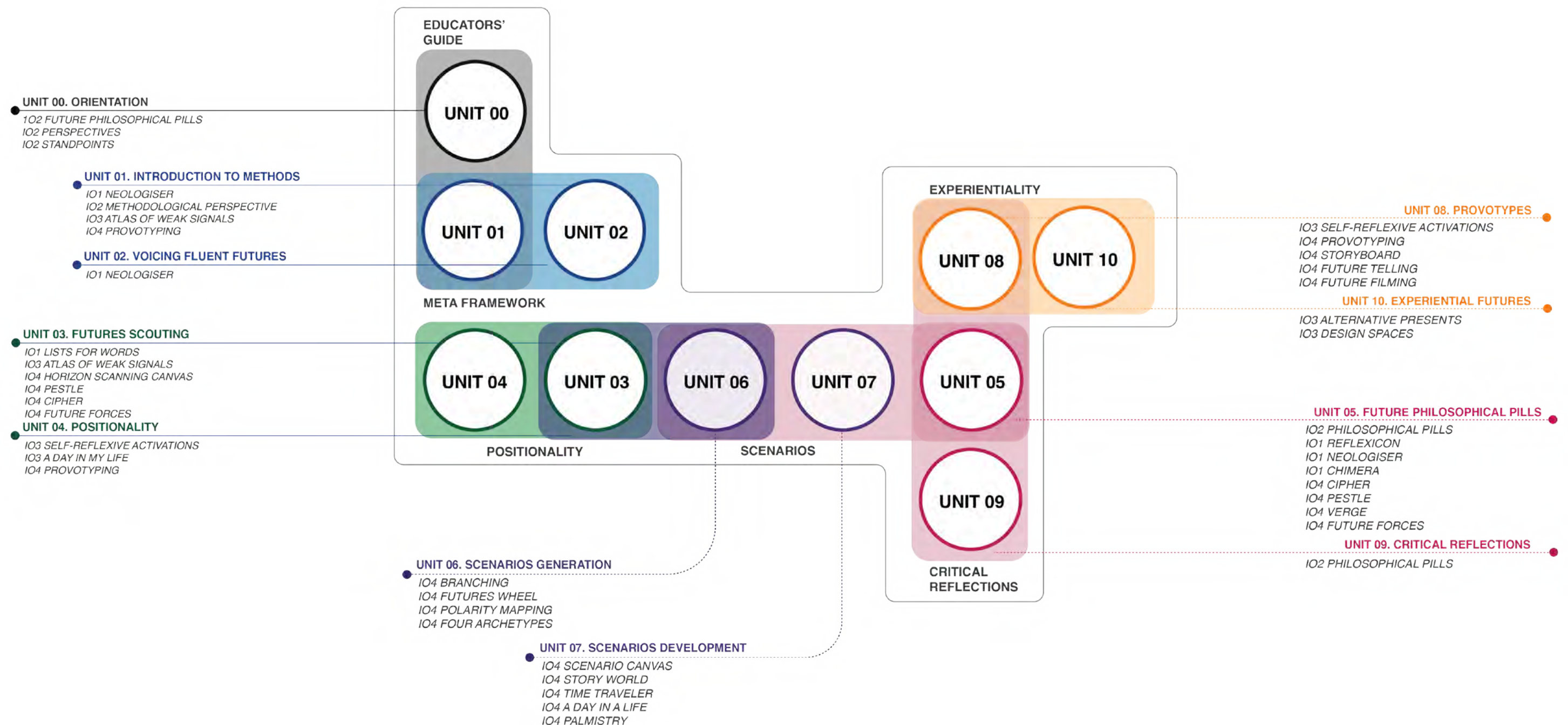
Suggested pedagogical paths through the units



EDUCATORS' GUIDE

TO FUTURES LITERACIES METHODS AND METHODOLOGIES

TOOLS AND DEVICES





FUTURES LITERACY METHODS

UNIT 00 ORIENTATION



Co-funded by the
Erasmus+ Programme
of the European Union

DESCRIPTION

This unit provides the foundation for educators to engage in teaching future design literacies. It enables you to deconstruct your prior learning. It challenges you to re-evaluate your teaching practice with a view to reframe the intersection future - design - literacies.

The subject of this Unit is Teaching- This is about understanding how to create a learning environment where to teach future literacies by actively re-imagining the practices of teaching. What is crucial, therefore, is how to unlearn. The content is centred on facilitating ‘change makers’ (i.e., your students) to develop the ability to navigate their way through uncertainty and complexity in their future-building practice. Through reflecting on

your positionality and its influence on your actions, you will be invited to identify spaces for inclusive interventions with the potential to transform peer / student experience.

The Unit is underpinned by the principles of collegiality and active participation. You will share your own knowledge and experience with the group, and give and receive feedback through presentations, discussion, micro-teaching and peer observation in an atmosphere of mutual support and solidarity. This is a space to foster self-criticality in relation to your teaching practice. This Unit suggests a series of teaching tools and learning activities which are framed through a collaborative, participatory, reflective, hybrid and transdisciplinary ethos.

COMPETENCIES

The core competence of the Unit is to refine ways of working together to engage with uncertainty in a creative, critical and open manner. Specifically, by engaging with this unit you will acquire and demonstrate the following competencies:

- Reflecting on your attitudes to, and experiences of, learning and teaching to develop ethical awareness of your current position, practices, and contexts.
- Learning how to be empathic, to be an active listener and enabling others.
- Demystifying academic research, its purpose, and philosophical underpinnings, and how to decentering research canons, questioning histories and disciplinary silos

- Developing meaningful relationships with the community of educators, professionals, researchers with each other, and with other species (paying attention to the role of the nonhuman)
- Responding responsibly and ethically to complex situations arising within teaching and learning situations
- Understanding, embracing, and modelling the ethos of the unit. In other words, being prepared to embody the collegial, participatory and hybrid spirit of the unit, which intends to nurture self- reflection, openness, and practices of care tailored to whichever situation you find yourself in.

AIMS

The Unit will enable you:

- To support you to critically relate educational theory and practice (pedagogical knowledge) to your own disciplinary knowledge (e.g., design studies, future studies, engineering, art, and any other domain you are working with). The aim is to foster an ongoing reflection on how your field of expertise is taught and learned, and to view this process as dynamic and situated. For instance, by learning strategies on how to work with, and facilitate, learners’ journey, group work and community building.
- To continually enhance your teaching practice in a way that responds to the complex and evolving contexts of institution, policy, and society. For instance, by examining the drive around decolonization, and other urgent matters emerging in society, by affirming education as a social purpose, which means reflecting on the future of design education, not on the future of educators only.

- To interrogate and demystify your current academic research language and practice so to be aware of gatekeeping mechanisms, and how they impinge on inclusivity and diversity. For instance, by looking at different modes of knowledge-production, hierarchies, and communication; challenging the status quo and developing awareness of alternatives (e.g., journals vs. zines).

DEPTH OF DETAIL

This Unit is a pre-requisite for educators before engaging with the rest of the material provided in Units 1-10. The purpose is twofold and concerns these two levels:

- **Level 1:** To provide a solid pedagogical platform ahead of engaging with the units 1-10. This unit will highlight and suggest practices in relation to ways of teaching with particular attention to groups dynamics, inclusivity, diversity, fairness and representation. It will also assist with making an informed choice among the units 1-10 through a selection of the pathways that best respond to your requirements, interests, and needs. It will introduce key terms (glossary) that you will encounter throughout.

- **Level 2 (meta-level):** To inspire educators to apply the learning gained through this unit to your own practice. The meta-level concerns how your way of teaching will change as you keep on engaging with the material and will impact on how your way of using the FUEL4Design material with your students. It fosters self-reflection and self-evaluation and is predicated on an ethos of education as transformative experience for educators and students alike. You, me, everyone: we are learning all the time.

EXPECTED LEARNING OUTCOMES

A. Knowledge and understanding	Articulate your positionality as educator and researcher, in relation to disciplinary practices, research philosophy and ethics.
B. Cognitive Skills	Explore new ways of knowing and sharing knowledge made possible through decentring research and design practice
C. Practical Skills	Identify a focused design topic/exercise/activity that has value for you as an educator/designer, demonstrating how this connects to relevant fields of future study
D. Generic Skills	Critically evaluate institutional, national, and global perspectives of equality and diversity, and their relevance to your academic practice context.
E. Collaborative Skills	Develop and enact heightened ways of working and being together through lived experience so to produce new knowledge

ACTIVITY

Individual task

To assist educators in the process of engaging with the levels indicated above, these tasks are recommended:

- a ‘positionality’ statement to reflect on who you are as an educator/designer, not only in relation to your disciplinary practices but also in considering research avenues that address the contexts in which you work and the individuals you work with.
- a 30-minute learning activity that activates discussion around a theme or issue emerging from your own research (e.g. workshop, seminar, other activity etc.) directed toward a mixed group of 5-8 students.

Group task

Working in collaboration with a small peer group (2-5 or more) to develop a document inclusive of code of conduct / set of principles/ core values informing your teaching practice within a diverse environment. This could be a manifesto-type

document, a flow-chart, a diagram etc. and the outcome of a mutually enriching process of discussion, negotiation and collaborative engagement (co-design).

Self and Peer-to-Peer evaluation

It is recommended that educators do self-evaluation throughout this unit. Self-evaluation can be a reflection journal, a series of blog entries or a mini-portfolio of notes and insights. Its purpose is to document your response to teaching practice as it evolves, and your responses to literature and other sources on teaching and learning.

Whenever possible, include Peer-to-Peer evaluation where colleagues come together to share experiences and reflection in a supportive and critically constructive environment.

Ongoing evaluation whether self or peer-to-peer will encourage skills such as risk-taking, independent enquiry, effective negotiation skills, as well as critical and civic engagement.

TOOLS AND DEVICES

Tools and devices appropriate to this Unit are those that encourage educators to reflect on their positionality, to critical appraise their learning and to experiment with ways of exercising agency, even in a ‘risky’ or disruptive mode. For instance, the Perspectives and Standpoints (from the Prompts cards in IO2) assist with questioning the nature of the future you envision, the knowledge it produces, the values and politics attached to it etc. (Perspectives). Also, they assist with reflecting on what can (or cannot) be achieved through the position you express (Standpoints).

Equally relevant here are tools that enable you to question your own learning and experiment with unlearning activities, for instance the Neologiser prompts you to work with imaginative words, each envisioning a

different futurescape, with potentially innovative and alternative roles to cast a new light on the space of future-making

Perspectives

- Ontological Perspective
- Epistemological Perspective
- Methodological Perspective
- Axiological Perspective
- Political Perspective
- Technological Perspective

Standpoints

- Declarative
- Disruptive/ Re-framing
- Reformative
- Rejective

CASES AND EXPERIENCES

In this unit you might want to use the following methods, test them out and embed them in your teaching practice. Feel free to adapt them to your own teaching style. They can be used online and IRL.

- Silent brainstorming: working in silence is a powerful pedagogical technique that affords sustained reflection. It is ideal for intense idea-generation and pattern and vision-building; by diluting the clamour of dominant voices in a group dynamic, it empowers all participants equally
- Vision-building: using image research to collectively populate a board (or a wall if IRL) illustrating a specific future vision (e.g. around a year/theme), usually best initiated in silence. Participants add keywords and comments on each other’s images.
- I DO ARRT (adapted from KaosPilot*): a guided way of setting the scene when

facilitating a group. The acronym stands for Intention, Desired Outcome, Agenda, Rules & Roles and Time. Participants co-design the items, making assumptions explicit and building a common culture where everyone feels represented.

**a creative leadership and educational accreditation [HERE](#)*
In more detail: how to apply IDOARRT and Micro-teaching

1.IDOARRT

The purpose of IDOARRT is to aid you in co-designing your roadmap across the 1-10 Units in IO5.

It is a tool you can use to set and define your boundaries and scope in relation to IO5. It is predicated on a group working together, thus it requires negotiation and communication skills, and teamworking.

CASES AND EXPERIENCES

As said above, IDOARRT is a way of setting the scene. The acronym stands for Intention, Desired Outcome, Agenda, Rules & Roles and Time. Participants are invited to co-design each item, making their own assumptions explicit and striving to build a common culture where everyone feels represented and heard. Principles:

- Intention: why are we here?
- Desired Outcome: what will we leave with?
- Agenda: Build your own roadmap according to your own trajectory, needs, and requirements, goals, the gaps you are identifying (but you may not be certain of as yet)
- Roles and Rules: who are we? Who are you?

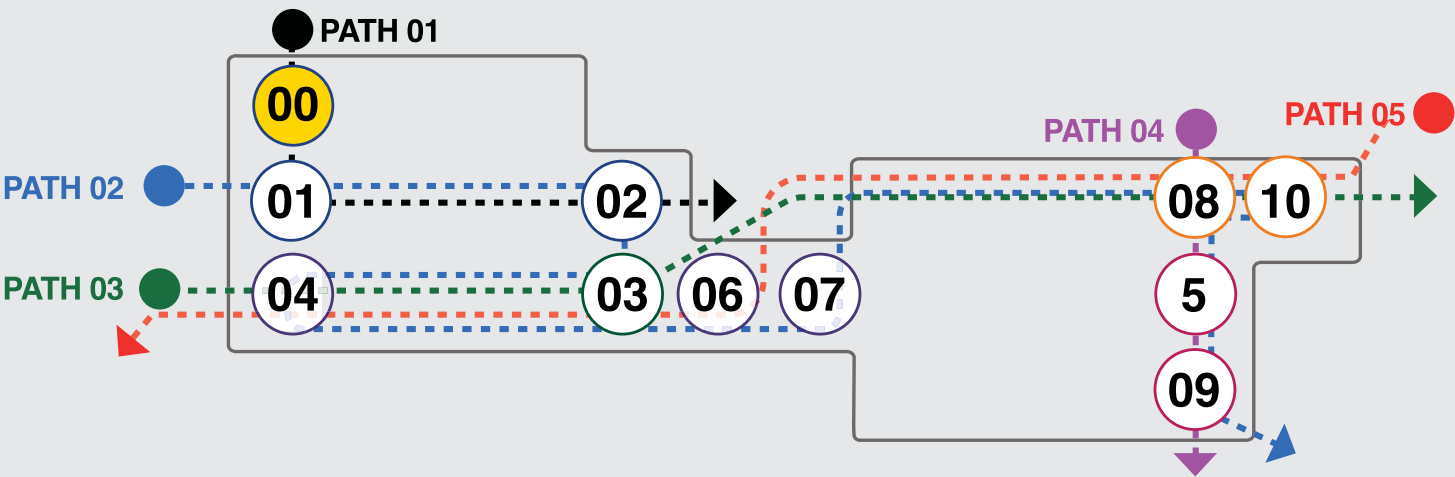
- Time: what is the timeframe you want/can allocate to their learning to ? Eg 2 hours? 2 days?

2. Micro-teaching

Prepare a 30-min learning activity of your choice (i.e. workshop, seminar or intervention) directed towards a mixed-student cohort that

activates discussion around an emerging themes or issue in relation to design and futures. The purpose of this session is both to highlight your existing practice in relation to design futures and to foster reflection on your teaching. Draw on your existing knowledge and your specialism. What are the aims of the session? How are you engaging your students? What do you want them to achieve? How are you going to self-evaluate?

ROADMAP AND CONNECTIONS



The yellow color indicates the position of the current Unit.

UNIT CONTENT

This unit is called Orientation because it intends to assist you with navigating the complex terrains of future-making throughout the IO5 set of units, by enabling you to find your own mode (of teaching, working, learning, unlearning) . What this Unit does not wish to do is to provide you with a map: in this sense orientation is about you developing your own compass, rather than following a given blueprint. It is your journey of discovery, and is about developing agency, rather than been given all the answers. This also is in line with the meta-level of this project which asks what are futures made of?

Key features of the orientation process:

Building Community: The unit could start with a 3-day induction workshop to build an online cohort dynamic; to share and exchange cultural values; to communicate design tales and backgrounds; to introduce the unit/course ethos and provide key induction sessions. Peer learning is embedded into the course, allowing for the creating of a multidisciplinary community of practice that capitalises on diverse disciplinary, professional, and practice-based ways of knowing.

Testing Tools: Tutors are encouraged to run a pilot of the tools that they will be applying in the different units. A way of doing this is to engage in a Micro-teaching workshop. (Micro-teaching concerns leading a short activity with a peer group as if they were your students). The workshop takes place with tutors working with each other in order to become familiar with the chosen material, adapting it to their own situations and getting ready to implement it (for instance a micro-teaching capsule using the Pills or the Lexicon for a short session). This is a way to enhance your pedagogic ideas, experience, and expertise in collaboration with other members of the programme/course community; moreover, it actively

encourages participants to evolve traditional design research and practice approaches by surfacing deep knowledge of creative and professional practice and amalgamating it into their research.

Positioning Yourself: Opening with an introduction to varied ontological and epistemological approaches to constructing knowledge, we will explore together how as researchers and practitioners we situate ourselves in the pursuit and communication of knowledge. By reflecting on your positionality, mapping your positionality, and sharing it with others you create conditions to develop sensitivity and evaluate the impact of your teaching.

Transdisciplinary practices: Educators are encouraged to think and act transversally to unsettle both verticality and horizontality, and the hierarchies these might conceal. They are encouraged to explore the value of transdisciplinary in breaking boundaries and questioning existing disciplinary silos. Investigating and playing with a range of methodologies drawn from diverse disciplinary fields will enable you to develop an experiential understanding of your own knowledge production. Acknowledging expertise in the classroom and voicing the voiceless surfaces issues of how to stay with divergence and engage in bridge-building rather than pushing for consensus.

Educators will be invited to critique research traditions and practices, considering decolonial imperatives and consider what it means to decentre academic research and practice traditions in the 21st century.

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FUTURES LITERACY METHODS

UNIT 10 ALTERNATIVE PRESENTS



Co-funded by the
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DESCRIPTION

This unit provides the foundation to carry out research through design, showing the relation between theory and practice as it is related to the experiential in designing futures literacies. Moreover, it focuses on the strategies for community engagement in relation to cooperative modes of futures, allowing for experiencing futures with others.

It aids designers to generate alternative presents through design interventions that embody desired futures and help understand and experience the needs to provoke these transitions.

This unit also will enable you to gather, frame and situate the data, insights and connections generated in multiple design interventions in a design space. This helps designers to grasp the socio-technical

system they have immersed in and understand their personal process of drifting in research through design. Drifting refers to the process of finding alternative design opportunities for one’s work through feeling, sensing, embodying and making.

AIMS

This unit aims to position the students within communities. Looking at future scouting as carrying out design interventions in context. Design interventions allow for accounting for individual and communal situated experiences; and empower diverse, often marginalised actors in alternative presents.

Alternative presents allow designers to open escape routes to the present continuities. They create a space to radically imagine discontinuities to the most plausible results of our current business-as-usual practices, in favor of more optimistic future scenarios.

COMPETENCIES

This unit will give designers competences in order to:

-Understand and respond to the complex interplay of needs and values in-situ.

-Situate and give meaning to locally and personally conducted design actions.

-Design within the socio-technical systems by means of situated meaning-making practices.

-Embody future speculations in the present, offering actual proof-of-concepts that already live with us.

-Continually reassess relationships through the lived experience that arise between people, places and purposes.

-Embody future speculations in the present, offering actual proof-of-concepts that already live with us.

-Continually reassess relationships through the lived experience that arise between people, places and purposes.

DEPTH OF DETAIL

LEVEL 02 – MASTERS

Master students will take into action their speculative futures research, transforming the present. Design interventions may give the designer a new hope and agency that can be scaled up and turn a personal view into a global effort.

LEVEL 03 – PhD

PhD students are expected not only to generate alternative presents through design interventions but also understand the material flows, the social relationships, and the infrastructure that would be needed, or that is actually available, to bring these futures to reality.

EXPECTED LEARNING OUTCOMES

A. Knowledge and understanding	Visualize, communicate and reflect on biographies created with their design projects, and the impact they will have for future developments.
B. Cognitive Skills	To become engaged, from the very start, in a situated manner with your own body, your time, your resources, your life.
C. Practical Skills	Develop interventions in the real world proposing alternative presents that embody desired futures.
D. Generic Skills	Capacities to act (intervene, disrupt, refigure) in design centred transformative ways (materials, tools, actions, interpersonally, non/human, platforms, systems etc).
E. Collaborative Skills	Collaborate with other designers to create collaborative interventions. These have to be relevant for every participant who will contribute with their own perspective.

ACTIVITY

This Unit has two main activities.

1.Engaging the experiential via 1PP design interventions

AIM OF THE ACTIVITY: Students will be urged to re-create and re-imagine their presents and embody them through design interventions.

DURATION: We suggest this activity can last from one-day introductory activity, to be carried out multiple times during a full semester (recommended minimum 3 times).

DESCRIPTION: The student positions her/himself within the community to explore alternative presents through a design intervention. They allow the students to experience the proposed alternative present, allowing them to further evaluate the proposed context and physicalise new relations between people and things.

METHOD: After picking an area of interest, a place and an activity to intervene on, the students will immerse themselves into the context and explore multiple roles and actions to take. Some of the actions can be predefined beforehand to kickstart the intervention based on a series of approaches provided by the teachers. Others can emerge during the process as a reaction to what's happening.

2.Reflection through a design space

AIM OF THE ACTIVITY: To reflect on the design process and make explicit the relations between multiple design iterations, theory, references, and any other source of information. The goal is to support creating a personal design rationale and help the decision-making processes. Using diagrammatic techniques helps to capture complex data in a simplified, illustrative but strategically revealing way.

DURATION: A design can be done in 1 or 2 hours, individually or collectively. We recommend this activity to be repeated multiple times during the project.

DESCRIPTION: Reflection through a design space is an iterative process that supports the development of the student's design process (design interventions). A design space is a physical or digital collection of experiments, reference objects, projects, products or materials visualised in a 2d-form in a meaningful way. It can integrate prototypes and projects developed previously, as well as other forms of information. Multiple iterations of a design space over time can help to understand the process of drifting, making explicit the emergent, bottom-up and experiential process of design interventions.

METHOD: A design space is created with the available materials and information at a specific moment in time in the process. When it's done at the start of a project, the focus will be on framing multiple opportunities by relating all gathered information. When iterating on it after a design intervention, will support making sense of the intervention results by mapping them to the previous version of the design space. .

TOOLS AND DEVICES

[1PP DESIGN INTERVENTIONS](#)

[ALTERNATIVE PRESENTS](#)

[DESIGN SPACES](#)

CASES AND EXPERIENCES

-Alternative presents as Weak Signals

The following projects are the result of the Masters in Design for Emergent Futures 2019/2020 class. Evolving over the course of nine months, they show the evolution and application of all the methodologies presented here in this toolkit, from the first Design Space based on the Atlas of Weak Signals to the iterative consolidation of projects inserted in actual communities of practice, which present and provoke new alternative presents in the different range of areas of interest the students immersed themselves in.

[HERE](#)

Collective design spaces

The activity revolved around building a collective framework to document explorations using the existing digital platforms and building a physical map of resources for the design studio. The goal was to explore and develop forms of aggregative documentation and building

collective intelligence resources. In this example Morgane Sha'ban (Master in Design for Emergent Futures, 20/21) compiled in a "cabinet of curiosities" her vision, her fight, her chosen weak signals, her interventions, her tools and methodologies, the referenced projects, materials and places, depicting in this way her Design Space.

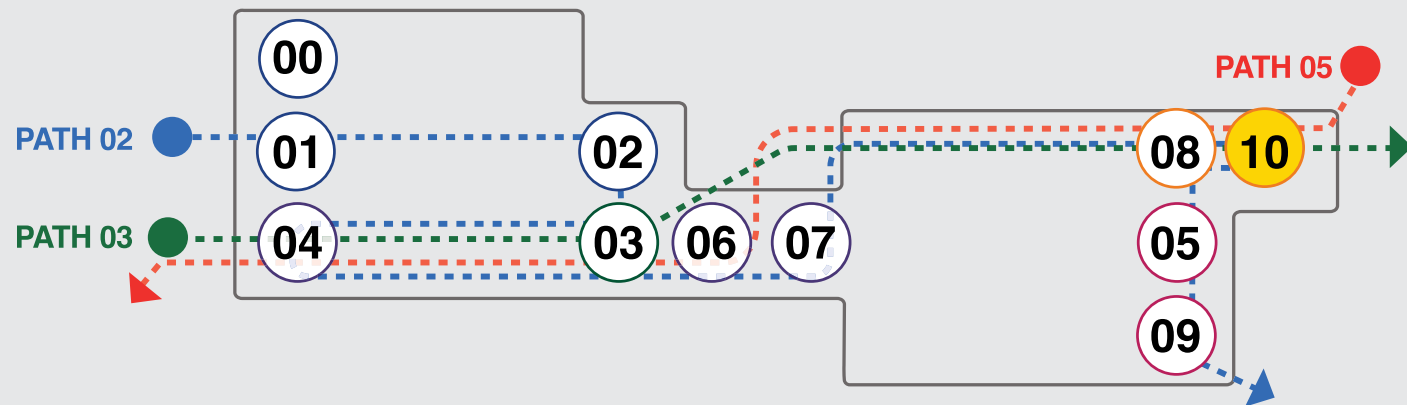
[HERE](#)

Collection of design interventions

In this exercise, students from the Masters in Design for Emergent Futures embodied their futures scouting research through design interventions. The students took different approaches to make sense of their topics or issues of interest such as: 'The first day of my new life', 'A personal challenge', 'Change yourself', 'Collaborate (with things)', 'Extreme reflection', 'Augmentation of personal activities', 'Learning something new' or 'Your future you'.

[HERE](#)

ROADMAP AND CONNECTIONS



● The yellow color indicates the position of the current Unit.

UNIT CONTENT

The futures we envisage, project and enact are shaped by the ideas and methods behind them. They are also designed to engage participants in experiences. The ways we design and how we position, direct, suggest, persuade, and open out for how futures may be experienced asks that we pay close attention to ‘designerly’ methods.

These are methods that include sensations, feeling and affect or our inner, psychological responses and states of being and becoming as the futures materials, events and processes we meet unfold. Such methods have emerged in the past two decades especially in design practice and research around notions such as embodied interaction, experience design, sensory engagement, multimodal interfaces and more recently tangible services. Our design teaching and inquiries may already refer to these in our specific areas of design pedagogy.

When it comes to design futures literacies, the task ahead of us is to work to develop and even extend approaches and methods to shaping futures by selecting, adapting and innovating methods that exist, but going beyond these to combining specifically

experiential futures methods. Experiential futures are intended to connect people to the sensed and felt, where scenarios allow us to engage with a mix of media and experiences (Candy, 2010). Ethnographic futures are about researching how people actually perceive, think and feel about the landscape of possibilities (Candy and Dunagan, 2017).

This Unit offers tried and tested examples of this. The examples are underpinned by a number of conceptual and practical themes to which we now turn.

Research through design, between theory and practice.

Typology of design experiments in research-through-design accounts both for relations between major cases and iterations embodied in detailed sketches and prototypes. The purpose of the typology is to provide an overview that respects and account for the less-than-ideal way design research actually happens: process-loops where hypothesis, experiments, and insights concurrently affect one another and result in a drift of research focus and continued adjustment of experiments to stabilize the research endeavour.

UNIT CONTENT

Alternative presents as intermediary knowledge

Alternative presents give designers the key to opening escape routes to the present continuities, offering space to radically imagine discontinuities that would offer different outcomes in favor of more optimistic future scenarios than the ones we are being presented as the most plausible results of our current business-as-usual practices. Alternative presents help us understand the material flows, the social relationships, and the infrastructure that would be needed, or that is actually available to bring these futures to reality.

Design interventions to experience alternative presents

When taking a 1PP approach to future scouting, the act of designing becomes personal. Designers design for themselves, and share their outcomes; or design for their community from within. These ways of designing require continually reassessing relationships that arise between people, places and purpose, to better understand and respond to the complex interplay of needs and values in-situ. As 1PP positions designers within communities, future scouting becomes a design intervention in context, the seed for the exploration of alternative presents. It situates and gives meaning to locally conducted design actions; accounts for individual and communal situated experience; and empowers diverse, often marginalised actors in bottom-up and top-down transformation processes, using materials at hand. Documenting through design spaces

Documentation through the creation of design spaces is an action research exercise which allows the student to have a birds-eye view of their progress and positioning (interests, experiments, reference objects, projects, products, materials, interventions,

etc.) It integrates results from multiple design

interventions by means of prototypes and projects developed previously. In the same way as an annotated portfolio multiple sources of information will be combined in layers.

Ways of drifting in research through design

In design, “drifting” is a qualitative measure which tells the trajectory of a designer (Krogh, Markussen & Bang 2015). In the practice of design, drifting is to find alternative opportunities for one’s work in their immediate surroundings, allowing them to arrive at a higher quality of work.

Towards responsible innovation

The responsible innovation framework will help learners to understand the implications of their design projects. Some of considerations highlighted on the framework are as follows: what are their purposes, what orientation is taking their co-production / co-evolution of their project, what are the processes enabled, how do they want to co-evolve, and what are the outcomes of their projects and the expected future impacts (either positive or negative and in which intensity).

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