

### Chapter 1 : methodology - What does "speculative" exactly mean in philosophy? - Philosophy Stack Exchange

*Speculative thinking concerns the "turn against itself which dialectic is obliged to take in order to think in this manner. [22] [22] Ibid, p. Thus Adorno himself by no means thinks of speculative thinking as something which his book sets aside.*

Thinking and Critical Thinking Every human being is capable of thinking, but some say that few are able to practice critical thinking. Thinking is the mental process, the act and the ability to produce thoughts. People think about almost everything and anything. They often think of people, things, places, and anything without a reason or as a result of a trigger of a stimulus. In any given situation, thinking is an action that requires the person to form a thought about that situation. Any thought can be formed, even without facts or evidence. When critical thinking is applied, the mind is open to all considerations, assumptions, and details before actually forming a thought or an opinion. A person who is a critical thinker regards the subject itself and all its aspects, like the methods of collecting facts or the motivation behind said facts. To illustrate, imagine a person at a bookstore. This person can pick out a book and think that the book is good upon first impression. A critical thinking person would open the book, read some passages, and read about the author before actually deciding whether to buy the book or not. The customer might often wonder about the title or why the author chose to write this particular piece of literature. A thinker may accept facts or realities based on faith alone and without examination and analysis of the issue. In this situation, there is no need for evidence or the effort to produce it and its examination. Critical thinking is the opposite of all of this. It often requires a lot of time, questions, and considerations. It also involves a longer process before arriving at a conclusion or decision. Individuals who apply critical thinking are often open-minded and mindful of alternatives. They try to be well informed and do not jump to conclusions. Critical thinkers know and identify conclusions, reasons, and assumptions. They use clarifying and probing questions in order to formulate their reasonable situations and arguments. They often try to integrate all items in the situation and then draw conclusions with reason and caution. They also have good judgment on the credibility of sources and the quality of an argument, aside from developing and defending their stand. If asked, these people can clearly articulate their argument with all its strengths and weaknesses. Critical thinking is an on-going process and activity. This skill is learned through active practice and constant use. Exposure to controversial issues and thought-provoking situations stimulates the mind to utilize this skill, which is then applied upon careful examination of an issue or situation. Critical thinking requires logic and accuracy, while thinking sometimes occurs in the form of faith and personal opinion. The former requires evidence and further actions of examination and analysis, while the latter does not. Both thinking and critical thinking are mental processes. Thinking can be classified as an action, while critical thinking can be said to be a skill. Critical thinking is used with caution, while thinking can be spontaneous. A critical thinker is able to identify the main contention in an issue, look for evidence that supports or opposes that contention, and assess the strength of the reasoning, while a thinker may base their belief solely on faith or personal opinion. If you like this article or our site. Please spread the word.

### Chapter 2 : The Method of Speculative Philosophy (Publikation bei kassel university press)

*Speculative thinking concerns the "turn against itself which dialectic is obliged to take in order to think in this manner. [22] Ibid, p. Ibid, p. [22] Thus Adorno himself by no means thinks of speculative thinking as something which his book sets aside.*

So what is speculative fiction? I finally made a nice diagram! That moves us to the need for a more accurate definition. The key here lies in the root word: Fiction, by definition, is untrue, so all of it involves some degree of speculation. Therefore, the thing being speculated upon must be more elemental than character or plot. Scale is more of a byproduct, and an optional one at that. What if zombies were real? What if one man had x-ray vision? This opens up the first definition "fantasy, science fiction, and horror" to include other genres as well, such as alternate history, weird tales, dystopian, apocalyptic, time travel, superhero, etc. In area 1, we have the overwhelming component of speculative fiction: By definition, all fantasy is speculative. This includes all subgenres, such as epic, soft, urban, and magical realism. In area 2, we have another large component: As I mentioned above, sci-fi is usually but not always speculative. Speculative sci-fi often includes the sub genres of space travel and time travel. In area 4, we have the third part of the main triumvirate: Horror is frequently but not always speculative. Horror based on true events or without any supernatural elements falls outside the speculative ring section 5. Speculative horror includes paranormal, creature, and weird tale to name a few. Sections 6 through 10 are probably pretty self-explanatory. If you combine speculative sci-fi with speculative fantasy, for example, you might get superhero fiction. Section 12 is historical fiction without speculative elements, such as a fictionalized rendering of a real battle or a fictional character living in historically accurate settings. Section 11 is historical fiction with speculation thrown in, such as supernatural elements added, a shift in the real timeline alternate history, etc. These might include dystopian, weird tales, or surrealism. Throw in a healthy dose of fear and you might have historical horror. If the answer is no, it probably is speculative. My answer is yes. No to mention that individual beliefs can affect the definition, too.

## Chapter 3 : Speculative reason - Wikipedia

*Speculative definition is - involving, based on, or constituting intellectual speculation; also: theoretical rather than demonstrable. How to use speculative in a sentence. involving, based on, or constituting intellectual speculation; also: theoretical rather than demonstrable; marked by questioning curiosity.*

Terms are not totally reducible to others and not meaningful without reference to others. As one issue leads into another, as reality as experienced is One, so too is thought about such actual human affairs revelatory of the interconnection of issues and the underlying unity. Such thought attempts to show how the principles of explanation and basic categories of any conceptual schema are applicable throughout the breadth and depth of human experience. Such Philosophic thought at its most abstract levels reveals the basic insights into every area of life. It is at such times that the most truly practical thing to have is a theory. Theories help to analyze, explain, and assist in planning. It is speculative in considering problems which only highly abstract thought presents. It is speculative in developing truly presbyopic perspectives and concerns. Philosophy and Cultural Differences Different individuals have different perspectives. Existing within a definite time-space location, they share in the basic wealth of a given culture. They participate in the process of civilization. They have been in part determined in what they will think and do by what is at their disposal to work with and what has gone before to make them what they are. Individuals add to their inheritance their own uniqueness which is centered in their valuational acts. Philosophers are no different from others in regard to their cultural perspectives. Philosophers differ in their conclusions. They build upon what has come before. They react to it and criticize it. They draw from the total wealth of their given civilization and all others they have knowledge of. Philosophers differ in what they end up with, however, they share in a common pursuit and they do so by their attempt to pursue inquiry in a definite manner, i. Philosophy and other forms of Thought While the Philosophical mode of thought exists along side of those of Religion, Science and Art it is distinct from them and influences each of them and in part responds to developments within each of these fields or dimensions of human experience. While Religion offers a comprehensive view of all aspects of human life, it is a view which is uncritically formulated and does not itself encourage or tolerate criticism of the fundamental tenets of faith or the principle applications of those basic beliefs to the affairs of everyday life. Science, on the other hand, is quite critical in the evaluation of hypotheses and theories but it lacks the comprehensive nature of philosophic thought. The various branches of scientific inquiry have not as yet demonstrated that they are capable of being welded into a single comprehensive view of all reality built upon a single coherent set of basic principles or laws. Art remains as a discipline capable of demonstrating, representing and encouraging values but it is not a discipline of thought at all least of all one that is characterized by the critical and comprehensive features of philosophical thought. I hope that you have been able to detect these features of philosophic thought although there are obstacles that most of you have encountered such as 1 the brevity of the treatment given each philosopher examined during this semester, 2 the rather small number of passages and works read and 3 the inexperience of class members with reading and analyzing philosophical treatises. Even so each student should have come to appreciate that Philosophy as an activity and a tradition of thought involves a good deal more than the common usage of the term in popular discourse would intimate. Today the term "Philosophy" is often misused. So often in fact that the term itself has been corrupted. Most think of Philosophy as a "way of life", "view of the world", "theory about life", etc The public has little conscious appreciation for the philosophic tradition. The future for Philosophy as an intellectual activity has come to be in doubt due to present social conditions: There are over 20, philosophers in the world. There are more than 6, philosophers in the United States. They are philosophers according to their academic training and degree and their professional affiliations, e. There are Philosophers who participate in different traditions. This approach alone, while promising much and necessary for inquiry, has not answered many of our most important problems. There are many definite characteristics of this tradition in the works of Marxists, Existentialists, and Pragmatists. Finally, there is still if even in only the smallest of numbers 4 speculative Philosophy such as evidenced in this country by Peirce, Whitehead, Hartshorne, and Weiss. Philosophy evolving an entire

worldview and all encompassing conceptual framework: Philosophy in its most comprehensive form of thought. Critical and comprehensive thinking continues to be carried on today but toward what end??? Our contemporary world is what it is partly as a result of past philosophical inquiry. Consider the impact and importance of Greek thought for mathematics, modern science and technology. Part of our contemporary dilemma is the inappropriateness of such traditional, even classical, world-views in the light of recent scientific advances in knowledge. In our present state not only the moral ends and hierarchy of values that accompanied such world-views have become dislodged but also the very notion of what thought can do for a society or a civilization. Philosophers have surely contributed to the current situation being what it is and they shall contribute to whatever direction thought is to take in the immediate future as humans continue to grapple with the perennial issues and the most basic questions humans must answer. These issues and questions have been, are now, and, for some time to come, will continue to be associated with Philosophy. Philosophers spend a good deal of time in reflection upon these basic issues. They produce ideas, at times strange ideas. Over time however, the ideas of Philosophers have changed the course of human events all over the planet. Sometimes their ideas move quickly into the mainstream of human culture and produce consequences in art, politics, religion and the political, social and private lives of human beings. Sometimes their ideas move more slowly and only after centuries do they emerge through the thought and work of others to produce profound consequences. Whether it is Plato and his distrust of the senses and the importance of quantitative measurement or Peirce and his pragmatic approach to meaning and truth their ideas emerge in the foundations of Mathematics and Science and in the post modern movements, respectively. Their ideas have changed the world. Whether it is Socrates refusal to leave prison and to stay and die for principles or Karl Marx and his notions of the classless society, Philosophers have altered the course of human history. Some say " Philosophy bakes no bread. It could be said in response to this critique that were it not for Philosophy little bread would be baked, for bakers need reasons, motives, purposes in their lives. If survival is the only end or purpose then little is accounted for in the history of the human species. We as human beings seem compelled to ask the question "survival for what? Purposes, values may be presented in numerous ways religion, and art are the best known but they are understood philosophically. Philosophy seeks after clear enunciation of purpose and values and precise formulation without which human beings encounter a void, feel lost-without purpose or meaning, without a sense of place, without a relation to the rest of the universe. So, Philosophy is an activity of thought, which may become a way of life. It is primarily a pursuit after wisdom. It is a critical and comprehensive inquiry into the ways in which what we know can be used to obtain what we value. Philosophy is one of the most, if not THE most, distinctive of all human activities, as such Philosophy has been and may continue to be of importance in the live of humans, around the world END of TEXT.

Chapter 4 : what are speculative questions? | Yahoo Answers

*Speculative Thinking The purpose of each individual essay is to contribute some ideas to the primary subject, "How To Become Messiah-like by Friday." As discussed in a previous essay, a messiah is defined as follows.*

In this sense, the mission of design is closely linked to the needs of the industry or, in a broader sense, the creation of a better living standard. The relation between design and art and other related disciplines can be observed in several stages, i. Therefore, it comes as no surprise that an increasing number of designers take upon some new approaches to design. In their research, these new designers relate to diverse fields of science, primarily computer sciences and engineering, sociology, psychology, architecture, and, in the recent times, increasingly to biotechnology, all with the goal of critically reflecting on the development and role of technology in society. Designers re-think the role of technology in everyday life, without dealing with the applications of technology, but rather by considering its implications. Turning away from the commercial aspects of design with the focus on the demands of the market, they are now engaged with a broader social context. The new designers use design as a medium and focus on concepts and artefacts, and, rather than solving problems, ask questions and open issues to discussion. Historical references of critical design practice point to radical architecture of the s, and partially to the critical practice of avant-garde and neo-avant-garde art. They are particularly inspired by the narrative quality and imaginary worlds of literature and film. Design and critical practice create more intense links in the interaction design, a specialized field of design that emerged in the early s as a result of the accelerated development of digital technologies. The classical definition of interaction design describes it as a practice dealing with the ways in which people connect via the products and technologies they use, i. Today, it is most commonly associated with the design of digital products, applications or services. However, over the years, and in collaboration with Fiona Raby, he expanded the focus of his activities to the cultural, social and ethical implications of new technologies, and, most recently, on speculations about broader social, economic and political issues. Alternative presents and speculative futures Auger. The higher the line, the more emergent the technology and the longer and less predictable the transit to everyday life. Speculative futures exist as projections of the lineage in future. The alternative reality presents a shift from the lineage at some point in the past to re-imagine our technological present. Traditional design vs Speculative design. Speculative design is a discursive practice, based on critical thinking and dialogue, which questions the practice of design and its modernist definition. However, the speculative design approach takes the critical practice one step further, towards imagination and visions of possible scenarios. Speculative design is also one of the most representative examples of the new interaction between various disciplines. It is therefore interesting to see how new designers view their practice: Sometimes they do not even declare to be acting from the design perspective at all. By speculating, designers re-think alternative products, systems and worlds. Today we can see that capital uses promotion and investments in the technology by programming the technological development to actually colonize the future. And, whereas traditional design actually legitimizes the status quo, speculative design envisages and anticipates the future, at the same time help- ing us to understand and re-think the world of today. Rather than engaging only with a future that we desire, this approach also deals with the future we fear might come true if we fail to critically consider the role of new technologies in the society. Speculative practice opens space for discussing and considering alternative possibilities and options, and imagining and redefining our relation to reality itself. Speculative design fictions find their inspiration in science fiction, which has a long history of creating imaginary scenarios, worlds and characters with which audiences become closely identified. Imaginary worlds are an exceptional source of inspiration to designers in their re-thinking of the future. However, such approaches to speculative fiction, as conceptualized, for instance, by the science fiction author and futurist Bruce Sterling , are often part of the technological paradigm, and, as such, reaffirm the technological progress instead of questioning or being critical of it. By the creation of imaginary worlds, and by designing fictions, we actually question the world we live in its values, functions, its metabolism, as well as the expectations of its inhabitants. Thus, Dunne and Raby emphasize the potential of speculative design for

large-scale social and political issues, such as democracy or sustainability or the alternatives to the existing capitalist model. In this context, publicist and activist Naomi Klein warns that the present domination of dystopian scenarios in literature and films leads to a view where catastrophic scenarios are unavoidable, which results in making us passive rather than proactive. It should be kept in mind, therefore, that the purpose of speculative design fictions should not be utopian or dystopian science fiction visions of the future, but dialogue on what the future can be. For instance, with its explicit focus on the future, the speculative design approach offers a stimulative framework for re-thinking visions of networked cities of the future. Although the speculative approach to design can primarily be seen as an attitude or position rather than a traditionally defined methodology, especially since many designers practice the approach without using this term, we can still point out some distinctive characteristic of the approach and determine a basic framework. Since speculative design continuously interacts with other related practices, fields and disciplines, it uses any methodology that is accessible and appropriate at any given moment. Anything considered suitable at a given moment is legitimate. Design is based on the observation and understanding of the world around us, and by practicing it we endeavour to articulate our needs, desires and expectations. The problem arises when we want to expand the horizon of our observation in order to identify emergent themes. The question is how to begin with the design of concepts when we do not know what the design space itself will look like, let alone who its users will be. Speculative practice may seem as a top-down approach at first glance, placing the designer at the centre of the process, offering her personal vision, without involving the target audience. Also, a successful speculative project is necessarily connected to the research of a social context, and is fundamentally directed towards the individual needs and desires. The practice demonstrates that the speculative approach has potential in multidisciplinary teams, where it initiates dialogue and generates a context in which the participants can simultaneously re-examine the boundaries of their disciplines and discover links with other disciplines. The process can be split in a few steps: After this, speculative concepts and ideas are generated and further developed to finally articulate forms which are suitable for communication. The speculative approach frequently uses methods of contemporary art. However, as opposed to general artistic practice, design uses a language recognizable to a wider audience, and is not confined only to galleries and salons. Publicist and critic Rick Poyner points out that, contrary to artistic practices, design is not declared an artistic fantasy out of hand, and ignored by companies, institutions and policymakers. Design is also in close contact with the new technologies and consumer society, popular media and pop culture, which is why today it boasts a significant media and social impact. Pop-culture forms, through novels, films, computer games and so on, often seem to be better platforms for speculative projects than galleries and museums actually, that is a natural environment for design. Speculative practice is related to two basic concepts: Speculation on the future generates scenarios of the future that critically question the concept of development, the implementation and use of new technologies and their wider social implications. The concept of an alternative present refers to the creation of parallel urban technological realities. These specific approaches offer a rich narrative potential for the questioning and criticism of technological development, but also of contemporary society as such. The issues dealt with can be exceptionally broad, from big socio-political topics to ordinary everyday activities. Speculative fictions do not exist solely in a futurist vacuum, because the past is. As opposed to the open form of science fiction, in speculative fiction there is a link between the present and the imaginary future. Therefore, when re-thinking the future we must think about technologies and social relations that can emerge from the current world we live in. We must bring into question the assumptions and prejudice we have about the role of products and services in everyday life. The extension of the everyday into the future is what makes speculative design fiction powerful and profoundly intriguing. Dunne emphasizes that these design processes primarily deal with designing relations, rather than objects themselves. This is why speculative design can, as a result of such processes, offer new speculative products and services, even new social and political systems worlds. However, the success and impact of a speculative approach, as perceived by the target audience, primarily depends on the believability of the designed artefacts and potential scenarios of the future. Speculative practice draws inspiration from the poetics of literature, music, visual arts, film, computer graphics and architecture, especially in their avant-garde forms. Storytelling has considerable power and a deep-running

tradition in human history in stimulating discussions and critical thinking. Speculative scenarios are open-ended and offer the audience the possibility of personal interpretation. They frequently include humour, often of the dark variety, close to satire, which activates the audience on an emotional and intellectual level, in a way similar to literature and film. Speculative scenarios are often unusual, curious, occasionally even disturbing, but desirable and attractive to the audience. However, only concepts that successfully communicate with the suspension of disbelief, actually provoke attention, emotions, and stimulate thinking and discussion, which, after all, is the main goal of speculative practice. A diagram of potential futures PPPP. Design Practice for the 21st Century or a New Utopia? The basic reference of the speculative and critical design practice is primarily the radical Italian architecture and design practice in the s and s. The founding principles of the radical approach, resistance to the mainstream modernist practice and technological domination, focus on social topics, re-thinking of the profession, very often through a political prism as well, today figure as the main characteristics of speculative and critical practices. The context of exceptional technological progress and domination at the time when radical practices emerged may be related to the present technological context nano and biotechnologies, data-rich urban environment, ubiquitous computing and so on. And as the radical design was challenging or putting in question the modernist paradigm as the dominant ideology of the time, the new speculative design practices are confronting the dominant consumerist ideology. Cameron Tonkinwise, Head of Design Studies at the School of Design at Carnegie Mellon University, underlines that many dystopian scenarios found in present-day speculative fictions of the Western world actually and unfortunately have been already taking place in other parts of the world. He also highlights that the present role of speculative design should provide solutions for mistakes of the modernist project and re-materialize in our everyday lives the visions of a radically different future. In order to expand the exhibition, we tried to answer the question through a series of interviews with the authors of the presented works together with the prominent international practitioners in the field of speculative design. We have also incorporated a discursive view of the eminent experts in the field of speculative and general contemporary design practice.

### Chapter 5 : What Is Speculative Fiction? | Annie Neugebauer

*"Speculative thinking" has two main senses in modern philosophy, one from Kant, the other from Hegel. Kant uses the expression "speculative thinking" in a negative sense. It is the metaphysical thinking that pretends to know facts beyond the realm of possible experience.*

Speculative thinking is the primary problem solving technique used by the self-actualized person. What are the dynamics of your relationship? Speculative reason or pure reason is theoretical or logical, deductive thought sometimes called theoretical reason, as opposed to practical active, willing thought. Speculative reason is contemplative, detached, and certain, whereas practical reason is engaged, involved, active, and dependent upon the specifics of the situation. Speculative reason provides the universal, necessary principles of logic, such as the principle of non-contradiction, which must apply everywhere, regardless of the specifics of the situation. Practical reason, on the other hand, is the power of the mind engaged in deciding what to do. It is also referred to as moral reason, because it involves action, decision, and particulars. Though many other thinkers have erected systems based on the distinction, two important later thinkers who have done so are Aquinas who follows Aristotle in many respects and Speculative Knowledge a type of theoretical knowledge deduced by means of reflection, without recourse to experience, that seeks to explore the limits of science and culture. Speculative knowledge is a historically determined means of establishing and developing systems of philosophy. The belief that philosophy was essentially speculative in nature affirmed the sovereignty of philosophical knowledge and the irreducibility of philosophical knowledge to specialized scientific knowledge. The view of philosophy as speculative knowledge originated in ancient times, and the most consistent system of speculative knowledge was developed by G. Hegel, who regarded dialectics as the highest form of the theoretical speculation of truth. The culmination of the long tradition of speculative philosophy was the phenomenology of E. In the history of philosophy, there have been various critiques of speculative knowledge. The empiricism of F. Locke and the rationalism of T. Spinoza viewed speculative philosophy as scholasticism, detached from human experience and from science. Kant regarded speculative knowledge as philosophizing within the sphere of pure reason, which has no source in experience, and L. Feuerbach identified speculative philosophy with theology. In contemporary bourgeois philosophy, speculative knowledge is totally rejected by positivism as devoid of meaning or is counterposed by existentialism and personalism with an ideal of existentialist and personalist knowledge. These are the detachment of philosophical knowledge from actual social relations and from scientific development, and the interpretation of man as an abstract subject. Marxism points out the rational element in speculative philosophy—its attempt to perceive the specific aspects of philosophical thinking—but rejects speculative abstraction. Dialectical materialism affirms the major cognitive importance of scientific abstraction, which reflects objective reality. Dialectical materialism also reveals the link between philosophy and social and historical practice.

### Chapter 6 : What is Philosophy?

*Ask questions for which there is very little factual support. For instance, if you ask whether the sun will rise tomorrow, well, the sun has already risen plenty of times.*

This post is the final part of a trilogy of posts that document my initial and crude investigations into Speculative Design and all its friends. Part 1, is a collage of the snippets that tickled me the most in my initial online investigation on Speculative, Critical and Fiction Design. It also adds a more global lens to the thing and exposes the western centricity of it all. Discursive and Critical Design Practice From the modernist perspective, design has been primarily regarded as a problem solving practice, usually dealing with problems detected by other professions. In this sense, the mission of design is closely linked to the needs of the industry or, in a broader sense, the creation of a better living standard. Designers re-think the role of technology in everyday life, without dealing with the applications of technology, but rather by considering its implications. Turning away from the commercial aspects of design with the focus on the demands of the market, they are now engaged with a broader social context. The new designers use design as a medium and focus on concepts and artefacts, and, rather than solving problems, ask questions and open issues to discussion. The alternative reality presents a shift from the lineage at some point in the past to re-imagine our technological present. However, the speculative design approach takes the critical practice one step further, towards imagination and visions of possible scenarios. Rather than engaging only with a future that we desire, this approach also deals with the future we fear might come true if we fail to critically consider the role of new technologies in the society. Speculative practice opens space for discussing and considering alternative possibilities and options, and imagining and redefining our relation to reality itself. Also, a successful speculative project is necessarily connected to the research of a social context, and is fundamentally directed towards the individual needs and desires. After this, speculative concepts and ideas are generated and further developed to finally articulate forms which are suitable for communication. Pop-culture forms, through novels, films, computer games and so on, often seem to be better platforms for speculative projects than galleries and museums actually, that is a natural environment for design. Speculation on the future generates scenarios of the future that critically question the concept of development, the implementation and use of new technologies and their wider social implications. The concept of an alternative present refers to the creation of parallel urban technological realities. As opposed to the open form of science fiction, in speculative fiction there is a link between the present and the imaginary future. We must bring into question the assumptions and prejudice we have about the role of products and services in everyday life. The extension of the everyday into the future is what makes speculative design fiction powerful and profoundly intriguing. They frequently include humour, often of the dark variety, close to satire, which activates the audience on an emotional and intellectual level, in a way similar to literature and film. Speculative scenarios are often unusual, curious, occasionally even disturbing, but desirable and attractive to the audience. However, only concepts that successfully communicate with the suspension of disbelief, actually provoke attention, emotions, and stimulate thinking and discussion, which, after all, is the main goal of speculative practice. With the purpose of: This variant Bruce Sterling described as: That is the best definition we have come up with. It is not a kind of fiction. It is a kind of design. It tells worlds, rather than stories. In our case, we take an even narrower definition: Although some argue this does not prepare students for the commercial world, I would argue the opposite – it equips them with tactics to manage their role in a complex, changing, dynamic world which is the role of education. The innovation trap There is so much pressure and hype about the role of technology in the disruption of markets. This makes speculative design an attractive practice – not only do designers become attuned to the change role and function of technology, they also concentrate on what people want and do. Their superpower is the aesthetic articulation of these possibilities; narratives that allow for the colonisation of the future. The evangelists of Silicon Valley, in search for the next big disruption, without the humility to understand the fragility and power of their future trajectories. There is an aesthetic enquiry into the way the world could be, highlighting problems, opportunities and ethical complexities. It tries to produce material that resonates with our current

cultural and social context. An obvious example is hacking – hacking can be understood both as a specific method or skill, engaging a critique of design methods and skills through those very same methods and skills. Hacking can also be understood as an ideological and political stance in relation to issues of ownership and authorship, for example, as a critique of proprietary systems, industrialized production or media hegemony. Designers may be critical of many things, therefore, the important questions imply: Design today engages in society in unprecedented and powerful ways, yet our traditional education is still based on the Industrial Age concerns about material production and consumption. Design practices are not neutral – there are always critical-political issues, others, alternatives and futures involved. By locating these visions in familiar, while at the same time slightly ambiguous settings, speculative design has the power to make us stop and think, it can present us with narratives that subvert and twist our expectations of the future and subsequently our understanding of the present. Cameron Tonkinwise Speculative Critical Design names a particular style of design practice that is obsessed with ambiguity. This style involves a game that negotiates careful contradictions: They should have a highly refined finish in their materiality that looks expensively crafted. However, this should also be combined with something paranoically visceral. The artefacts must be quickly recognizable as very distinct from mainstream commercial design. The artefacts should appear to be highly functional but toward a purpose that seems implausible. What they accomplish should seem to viewers to lie exactly between the silly and the scary. The ultimate aim of the design is to appear to be thought-provoking. To do this, the artifact should indicate that its context is near-future. If it is too futuristic, it will appear to be mere speculation; if it is too close to the present, viewers will expect it to evidence a researched critical understanding of its topic. More effective Speculative Critical Design plays exploit popular current fears. The designer should withdraw behind modernist art claims of the artifact speaking for itself on the one hand, and postmodern art claims about the death of the author on the other. Whatever debates viewers have or do not have about the artifact are in no way the concern of the designer. As global consumer lifestyles have spread across the world, they seem to degrade the capacity of communities and organizations to create compelling visions of alternative ways of living. Designers need to revive a capacity to imagine and share very different future lifestyles that expand our sense of what is preferable beyond what is currently considered probable and even plausible. Design is a process for evaluating possible futures before they are materialized. Designers must creatively foresee a wide range of socio-material consequences as possibly arising from different design options. Speculative Critical Design should be constantly struggling to stay ahead of current sociotechnical developments with affectively persuasive warnings about the futures being afforded by the release of those products and services. But the practice of design is actually about persuading a wide range of actors – fellow designers, suppliers, investors, logistics managers, users, etc. Speculative Critical Design should name the process orchestrating the debates through which groups of people come to decide to work together on realizing a particular future. This is often overlooked and this mode of approaching design is recurrently presented as novelty. It was not interested in producing critical arguments towards preferred futures, but indulging in technology-infused, portfolio building in rarefied environments as art museums. In its basic meaning, in the context of analysing design as a practice, this term unambiguously highlights its active analytical, intellectual and discursive dimension, which is a direct link to the notion of critical design. Another important aspect results from film and literature traditions of so-called speculative fiction whose capacity to imagine possible realms is shared with the idea of so-called design fiction. Namely, speculative design prototypes or prototypes that emerged as the result of speculative approach are extremely interdependent with the imagined context for which they have been initially designed, and therefore, to become understandable, they require their story to be told in a clear and intelligible manner that is closest to our everyday experience. And, next on my reading list:

### Chapter 7 : What is Speculative Fiction? – Author J.L. Pattison

*The speculative argument was stated this way, "We sin with our body, and therefore baptism is water applied to our body because it is integral and relevant to our salvation. And that makes sense."*

It reveals who God is. We should not come to the Bible with preferences about biblical practices or biblical orthodoxy, but we should come to discover what is orthodox. This approach has ramifications. Instead, we come to the Bible and we ask, What does the Bible say? What does the Bible say in conformity to what I speculate to be preferable and useful? For example, if I said that a person needs to be immersed under water in order to be included in the kingdom of God, the only way I could sustain that is if the Bible argues it. It is no good for me to give reasons why my position is important, logical or relevant, for the Biblical religion rests on revelation, not relevance, preference or perceived value. The truthfulness of a doctrine or practice is rooted in Scripture alone and not in the usefulness of the doctrine. If the Bible said we need to wear green socks to be Christian, then so be it; it does not say that, but it is free to give whatever revelation needs to be revealed. In the same way, what the Bible reveals about Baptism is what we adhere to; we do not cling to human speculations regarding the practice. I say all of this because I was recently subjected to the speculations of someone who posited that Christians must be baptized in order to be in Christ. One rationale given for this view was that it solved the modern problem of an over-personalized gospel where the sacrament of baptism is reduced to an ineffectual, individual, heart-felt needs-based expression of a private religious commitment. This view was also posited as an antidote to the modern tendency to deemphasize the human body in favor of spiritual feelings. And that makes sense. But our religion is not about reasoned ideas of what makes sense. Sure, there are tendencies to over-individualize Christianity, but the solution is not to speculate on what the right doctrines ought to be, or what the right solution could be, but to simply bow to what Scripture actually teaches. What does the Bible teach? We are under Scripture, not over it. We submit to it, even if we imagine a better theology than the one found in the Bible. Going back to the Bible, we find instances of people who are in Christ before they are baptized. We must conclude that baptism was not necessary for their union with Jesus. Likewise, in Acts we find people who received the Holy Spirit and were baptized subsequently. My main point is this: The question for us is more basic than that. We ask, What does the Bible teach? If it teaches X, then so be it. We are under the Bible, not over it. And a teaching or practice is either in Scripture or it is not. The only thing to discuss when doctrinal disagreement happens is a precise chronicling of what the Bible teaches. I have some advise for those who find their way into a theological disagreement. This will minimize chances for confusion, and it honors the fact that the Christian religion is based on divine revelation and not speculative thinking. This will also help keep you safe since false doctrine happens when preference and speculation trump revelation. Speculation is the engine of false doctrine and false practice.

### Chapter 8 : terminology - What is speculative philosophy? - Philosophy Stack Exchange

*The distinction made there between dialectical thinking and speculative thinking is effectively the same as that made here between negatively dialectical thinking and speculatively dialectical think ing. but also with the whole range of their history and current import in viewsince the infinite is the rational.*

### Chapter 9 : Speculative Bubble

*Speculative reason provides the universal, necessary principles of logic, such as the principle of non-contradiction, which must apply everywhere, regardless of the specifics of the situation. On the other hand, practical reason is the power of the mind engaged in deciding what to do.*