



國立臺灣師範大學
NATIONAL TAIWAN NORMAL UNIVERSITY

Worldmaking for Relational Continuity

Narratives across Life, Death,
and Future Generations

Yasuyuki Hayama

PhD in Design (Politecnico di Milano)

Assistant Professor

Kyushu University, Faculty of Design

Today's entertainment

Self Introduction (5mins)

Opening (5mins)

Part I : Design Narrative Worldmaking (30 mins)

[Break] (10 mins)

Part II : Relational Continuity across Life and Death (75 mins: 30 mins +45 mins works)

[Break] (15 mins)

Part III : Future Generations and Long-term Design (75 mins: 30 mins +45 mins works)

Interactive Polls (10mins)

Closing Reflection & Questions (15 mins)

Somethings about me...



Kyushu University, Faculty of Design,
Assistant Professor

PhD in Design, Politecnico di Milano, Italy

Strategic Design, Service Design,
Product Service System Design, Transition
Design

Researcher @ Design plus strategies Lab,
Polimi

Deloitte. AXIS



**POLITECNICO
MILANO 1863**

DIPARTIMENTO DI DESIGN

1. Opening (5 mins)

Opening

Today, we will explore how narratives shape our ways of perceiving the world and how these perceptions continue over time.

Behind design, research, and practice, there are always narratives—worldviews—that we rely on, often without noticing.

Where do these worldviews come from?

How do they persist, transform, and leave traces for the future?

In this lecture, we will open a gateway to thinking about continuity and future generations through the lens of narrative.

本日は「Narrative（物語）」を通して、世界の捉え方とその継続性について考えます。
デザインや研究、実践の背景には、自分たちが依拠している“物語＝世界観”があります。
その世界観がどこから来て、どのように続き、未来に何を残すのか。
今日の講義では、その視点から「連続性」や「未来世代」を考える入口を共有します。

Topics of today

1. Narrative Worldmaking

物語が世界観や行為、価値観を形づくるプロセス

2. Relational Continuity across Life and Death

個人の生死を超えて続く関係性・価値・実践

3. Future Generations and Long-term Design

未来世代に残されるものを考える視点

Why Narrative?

1. We approach narrative as a structuring lens for understanding, acting in, and making choices about the world.
2. Such a perspective reveals continuities that link personal experience, institutions, cultural practices, memory, death, and future generations.

Narrativeを、世界を理解し、行為し、選択するための枠組みとして捉えます。

この視点により、個人経験・社会制度・文化・記憶・死・未来の間に「連続性」が見えてきます。

Part I. Design Narrative Worldmaking (30 mins)

PARADIGMATIC VIEW

パラダイム観

The paradigm of the narrator and the narratee
語り手と語り手のパラダイム

“I have passed on plenty of
my projects over the phone”..

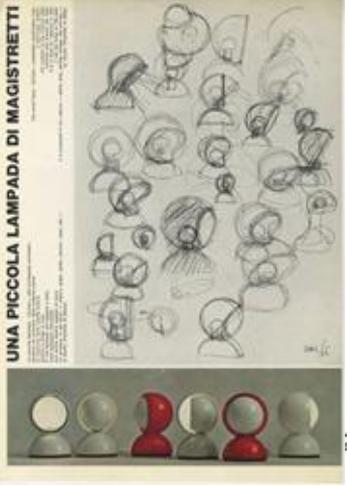
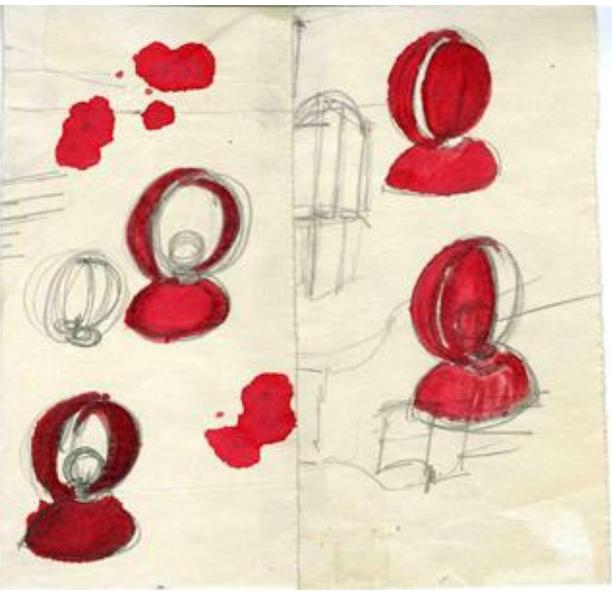
「私は電話で多くのプロジェクトをパスして
きた」...。(Vico Magistretti)

Project over the phone
Vico Magistretti

Photo : Project over the phone (Ref. Fondazione Vico Magistretti)
<https://vicomagistretti.it/en/activities/exhibitions/projects-over-phone>

**“The paradigm of the narrator
(...) and the narratee (...)”
is completely adaptable to the
relationship between the company
and the designer in innovation
development processes.”**

「語り手 (...) と聞き手 (...) の
パラダイムは、イノベーション
開発プロセスにおける企業とデ
ザイナーの関係に完全に適応す
る。」(Zurlo and Cautela, 2014)



「物語は人間の創造物であり、
デザインもまた同様である」

「語り手と聞き手が自分たちの世界に
意味を構築することを可能にし、
これにはその中で起こる対象を理解することも
含まれる」

(Krippendorff, K. 2005)。

(Krippendorff, K. 2005. *The semantic turn: A new foundation for design.* crc Press.)

**“Narratives are human creations
and so is design.”**

“Narratives enable their narrators and
listeners to **make sense of their worlds** and
this includes making sense of the objects that
occur in them.”

(Krippendorff, K. 2005. *The semantic turn: A new foundation for design.* crc Press.)

Story / Narrative creation approach: **Designers are storytellers.**

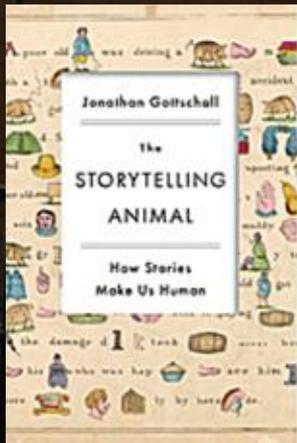
Inventing stories and taking them as **true**

This is the difference between humankind and other animals
(Jonathan Gottschall, 2012)

HOMO FABULANS (or NARRANS)

Premise :

*Users are not buying a product simply for its features, but **for the story it tells.**
To understand what kind of stories and values users want, we need to
understand their **socio-cultural backgrounds**, as well as the **technology** it self.*



**How do “Design Narratives” impact the
coevolution of problems and solutions
in the early stage of the innovation process? (**
CRQ)

**「デザイン・ナラティブ」は、
イノベーション・プロセスの初期段階における
問題と解決策の共進化に
どのような影響を与えるのか？**

35th CYCLE

DESIGN NARRATIVES AS WORLDMAKING FOR INNOVATION

The discursive mechanism
of interpretation and sensemaking
for the coevolution of
problem and solution

イノベーションのための
世界創造論



POLITECNICO
MILANO 1863

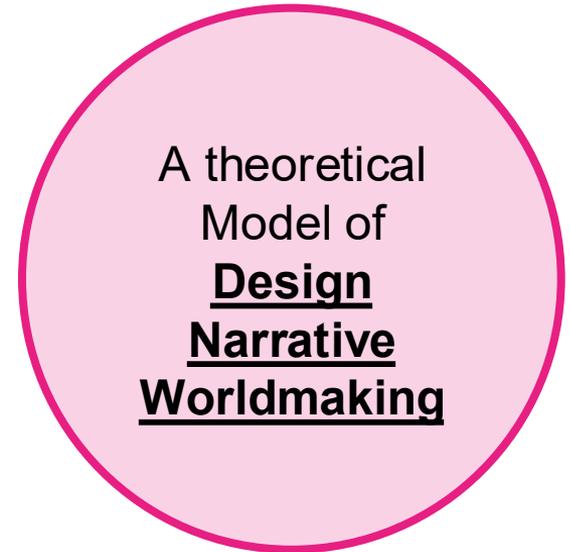
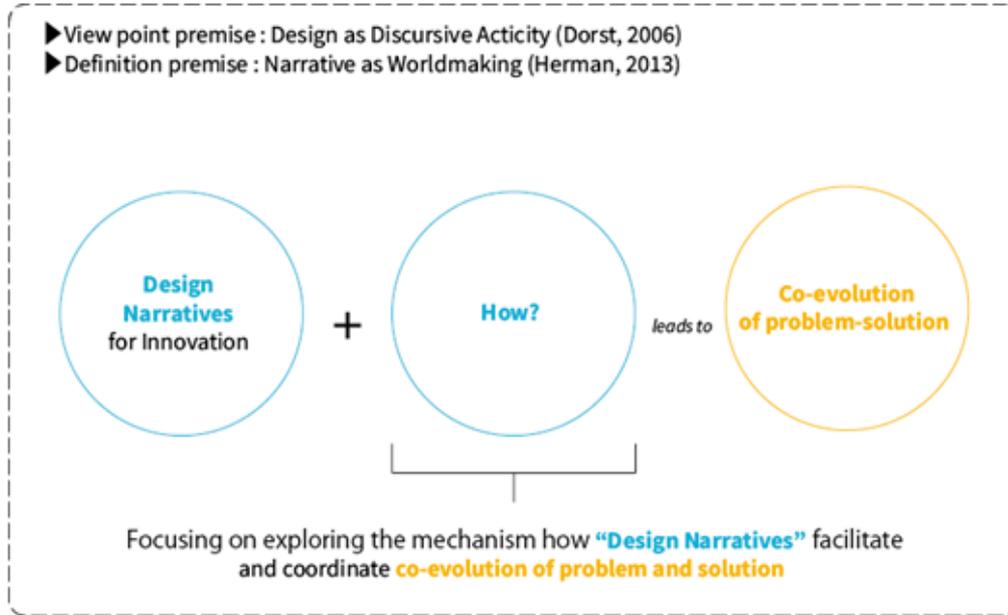
DIPARTIMENTO DI DESIGN

DOTTORATO
DI RICERCA
IN DESIGN

Design Narratives as Worldmaking (DNW) for Innovation

Hayama, Y. (2023). *Design narratives as worldmaking for innovation: the discursive mechanism of interpretation and sensemaking for the coevolution of problem and solution*. PhD dissertation. Politecnico di Milano.

PhD research @ Polimi PhD in Design



THEORETICAL BACKGROUND

TWO THEORETICAL ASSUMPTIONS

2つの理論的な仮定

How to Define...

Narratives

Premise 1 :
Narrative as
worldmaking
世界創造としての
ナラティブ

Herman (2013):
A two-sided approach to narrative worldmaking
1. narrative as a target of interpretation
–worlding the story
2. narrative as a resource for sensemaking
– storying the world.

(Conceptual component 1):

DNs as worldmaking:

**1) Interpretative
narratives**

**2) Sensemaking
narratives**

世界創造としてのデザインナラティブ

1) 解釈的ナラティブ

2) 意味創造ナラティブ

(Conceptual component 2):

**The design innovation process
as coevolution of problem and
solution**

(Dorst and Cross, 2001)

デザイン・イノベーションのプロセス

問題と解決策の共進化として (Dorst and Cro

2001)

Design activities

Premise 2 :
Design as
discursive
activity
言説的活動としての
デザイン

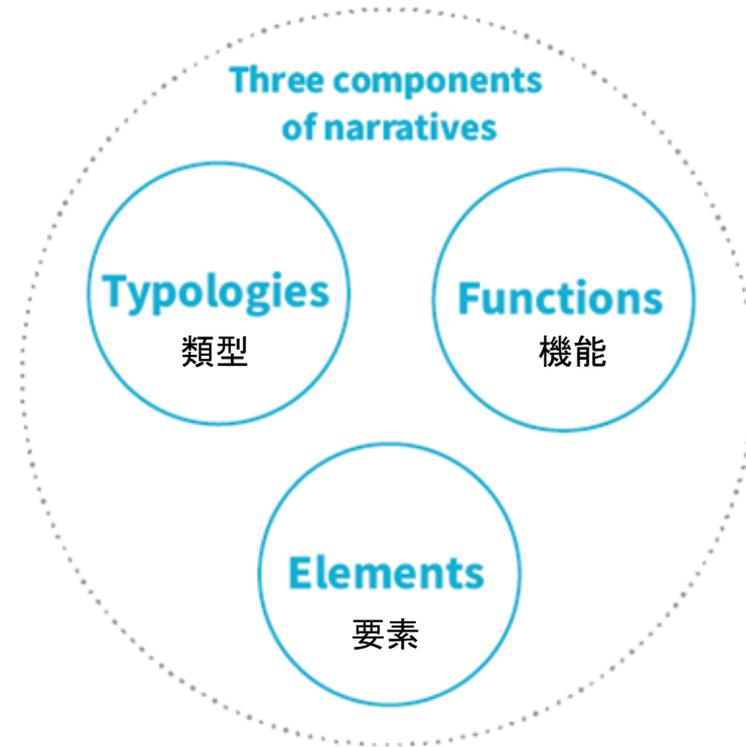
Dorst (2006):
Design as a problem-solving paradigm,
it describes the design as the resolution
of paradoxes between discourses in a
design paradox.

THREE RESEARCH FOCUS

3つのリサーチフォーカス

Specifically,
three different aspects were
constructed as research
focuses
to explore their
fundamental traits.

具体的には、3つの異なる側面
を研究の焦点として設定し、
その基本的な特徴を探った。



3. Relational Continuity across Life and Death (75 mins)

***Relationality:
a new way of understanding
reality (radical
interdependence)***



**Somos seres-tierra,
pluriverso**

“Cabellos de Vida”, 2009
Fuente: Angie Vanessita



Design with/in crisis: world-sustaining, world-destroying.

In *Designs for the Pluriverse* Arturo Escobar presents a new vision of design theory and practice aimed at channeling **design's world-making capacity toward ways of being and doing that are deeply attuned to justice and the Earth.** Noting that most design—from consumer goods and digital technologies to built environments—currently serves capitalist ends, Escobar argues for the development of an “autonomous design” that eschews commercial and modernizing aims in favor of more collaborative and placed-based approaches.

ARTURO ESCOBAR



Designs for the Pluriverse

Radical Interdependence, Autonomy, and the Making of Worlds

Relational Continuity: across Life and Death

- We live in interaction with others—inheriting, entrusting, and renewing.
- Where do we come from, and where does our existence lead?"
- 私たちは、他者と交わりながら、受け継ぎ・託し・更新しながら生きています。
- 自分はどこから来て、どこへ続く存在なのか。

Your legacy lives on.

When you are getting ready for the big day, think about what you want to pass on.

Learn more about how to get prequalified for an augmented embodiment when you bank your memories with us.

Hereafter.
Afterlife solutions



The "speculative" research topic :
Human Responsibility on the world ecosystems



How can we make more aware of human responsibility on the world ecosystems?

Speculative Design Research Approach for Human being.



MORE-THAN-DEATH

Speculative Essay
Yasuyuki Hayama

"More-than-death" is a conceptual prototyping keyword that I originally created, inspired by the term "more-than-human", according to our previous research topic and theoretical framework our team focused on.

"More-than-death" is a concept comprehends primaevial relationship between life and death, reversing the idea of death exceptionalism, if we refer the conceptual origin of the term "more-than-human". To conceptualize this "more-than-death", I will explain the term "more-than-human", as following.

More-than-human is a concept which embraces primordial relationality and interdependence of all living beings, debunking the idea of human exceptionalism. This concept tries to reconstruct the boundaries between the familiar binaries of human and nonhuman, culture and nature, and human and animal that have dominated Western thinking since at least the Enlightenment (Forlano, 2016; Akama, Light, Kamihira, 2020)

More-Than-Death: A Nesting Narrative Beyond the Taboo of Death

How can we rethink death in design, not as a taboo, but as a relational and transformative force?

This poster introduces the concept of More-Than-Death, inspired by more-than-human theories, to challenge the cultural tendency of 'life exceptionalism' that dominates modern society. Drawing from speculative design and critical futures, this work repositions death as a narrative interface - entangled with ecological systems, technologies, and intergenerational memories.

This speculative design project explores death not as an end, but as a site of cultural, economic, and technological transformation. By engaging with the notion of digital afterlives, it questions dominant narratives that treat death as a private, silenced, or taboo subject.



AMRAK: Your Personal Death Planners

AMRAK is a fictional service platform that reimagines end-of-life planning as an interactive, user-centred, and even joyful process. Designed as a speculative artefact within the necro-economy framework, AMRAK offers services such as virtual funerals, memory transfers, coffin co-design, and digital legacy preservation. Through this, it provokes a radical rethinking of how death can be approached; not as a moment of loss, but as a meaningful opportunity for expression, responsibility, and reflection. The service caters to individuals who wish to leave behind curated memories, participate in their own digital farewell, or pass away 'with style'. It also introduces morally ambiguous services, such as the trading of cognitive data and memory as currency. Highlighting tensions between empowerment and exploitation in future death-related services, AMRAK playfully confronts our discomfort with mortality, reframing it as a designable life event while critically engaging with the darker implications of digital immortality and commodified memory.



九州大学 | 大学院芸術工学研究院 | Faculty of Design | Kyushu University



Yasuyuki Hayama
PHD in Design, Assistant Professor
Faculty of Design, Kyushu University

Ammer Harb
PHD in Design, Assistant Professor
Product Design Course Director, Coventry
University Cairo

Instead, the project proposes a future where death is openly discussed, creatively designed, and technologically mediated. At its core lies the concept of necro-economies; systems in which death is no longer passive, but actively commodified through the circulation of digital identities, posthumous knowledge, and memory-based currencies. This work reflects critically on emerging practices such as digital necromancy, identity theft of the deceased, and the monetisation of legacy, challenging the ethical, social, and philosophical implications of a world where the boundary between life and death becomes increasingly blurred. The project invites audiences to reflect on how knowledge, memory, and identity might be valued, traded, or manipulated in the near future, and what it means to 'live on' through data.



Hyper-Darwinism: a new frontier to make your death matter

These narratives aim to de-anthropocentrize our understanding of death and foster a reflective dialogue on how to live, die, and remember in more sustainable, relational ways. More-than-death is not about glorifying death; it is about freeing it from silence. It is a call to design for dignity, plurality, and continuity in the cycle of life. The project poses the questions of:

What if the social acceptance of death could nurture human responsibility on the world ecosystems?

How would you design your life and death accordingly?

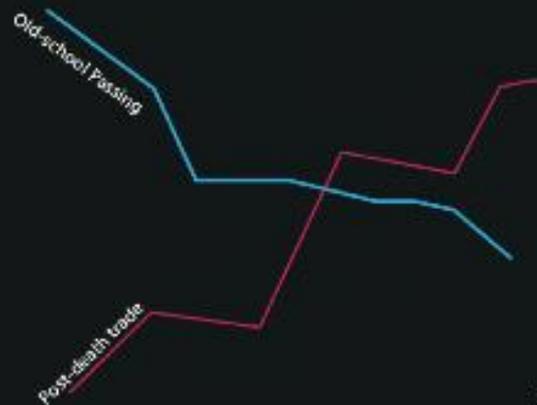
Narratives for Ecological and Sustainable Transition(s): Nesting Theory and Praxis through Literature-based Workshops

Bergamo, Italy, 2025. 5. 21-22

The works have been created by Chiara Di Lodovico, Ammer Harb, Yasuyuki Hayama, Donna Malone, Martina Sciamamà, Azra Sungu, Irem Tekogul

In DESIGN PHD 2020 SUMMER SCHOOL | June 22-26, 2020, DESIGNING IN TRANSITIONAL TIMES, Experiments for Research's Imagination. Organized by | PhD programme in Design, Politecnico di Milano

THE AFTERLIFE TRADE BOOM!



对于中文, 请使用二维码



ADVERTISEMENT



Daily chart

Necroeconomies are changing around the world

The trend towards Digital (Im)mortality is likely to continue booming.

Since the introduction of the Necro-Currencies by the "Society of Afterlife Developments", the concept has become very accepted and exciting for people to adopt. The business of the afterlife has been constructed based on two main parts, the first is making benefit of knowledge transfer through consciousness transfer. While the second part is the environmental benefit that has been made from adopting necro-currencies. This is shown in the sales figures of, for example, the microbial fuel cell technology by OVERLIFE.

This has given people the chance to trade knowledge afterlife with pre end-of-life products and services. The more knowledge you have the more currency you can get. Necro-Analysts would assist in pricing and materializing the figures of knowledge into quantifiable currency.

Still, Necro-currencies are struggling with cultural, spiritual and religious beliefs at which dead bodies should be buried as a matter of respect and transition to the afterlife. Anti-Necro currencies and Necro-privacy activists have been exposing these ideas to the public with an aim to preclude companies such as ASHESALIFE that has been accused of using the transferred knowledge through their Necro-analysts for an undeclared economic trade known as the "Wilborough Scandal".

ADVERTISEMENT



YOUR BIOMETRIC DATA ARE SHARED!

Scan now

Update your privacy (Free)

ADVERTISEMENT

JOB OPPORTUNITY



Mr
YAR
AMRAK
YOUR PERSONAL
DEATH PLANNERS



A magic place
where you enjoy thinking,
planning and designing
your end of life.
It's an unexpected journey,
it completely changed the way
I give meaning to my life!



Giuliana Masort, died at 126
soul and body artist

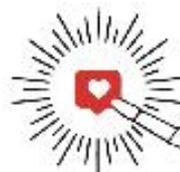
Thank you dear wise Giuliana!
We spent great time together.

Do you want to be inspired by her?
You are lucky!

She decided to leave to posterity
her entire artistic knowledge.



**CONTACT US
AND BOOK
AN APPOINTMENT**



From
400.
Knowledges (\$)

What we offer:

- Assist to your own virtual body funeral
Still back, relax and enjoy the show
- Great memories* from great people
*Call us whenever you live a memorable experience
service compatible with the use of brain memory implants
- Co, co, coffins co-design!
Attend our workshops and make your own
- What if my body / what if my memory
Play with us and explore ways to leave your trace
- Body and memory transfer
In addition to playing we also provide the service
- Passing away with style and responsibility
Browse our catalogue of end of life kits

Headlines

INVEST
IN **K**
, From
200.
Knowledges (K)

BUY NOW

Digital Necromancers steal Prof. Micheal Smith care companion after passing away.

Brixton police reported. CCTV drone has identified unknown man stealing the the care companion that Prof Smith has transferred his consciousness to.

The police drone named Rebecca has reported the case early today.



Digital Necromancers, Source: ADP

Global report
Microchip viral infection attacks South Africa.

US
Droids protest for equal care in New York

'Clear negative turn'
Ashes4LIFE mass knowledge leak scandal.

Systematic Digital Necromancy is threatening our community.

Series of knowledge transfer hack crimes have been reported lately, the increasing number is very threatening and makes it more likely that the department of consciousness crimes will draft more strict rules on death managing companies



UK / John Lennon
"replika" concert
in London July
18th



Recompose Facility



Macramé Coffin



Sasso

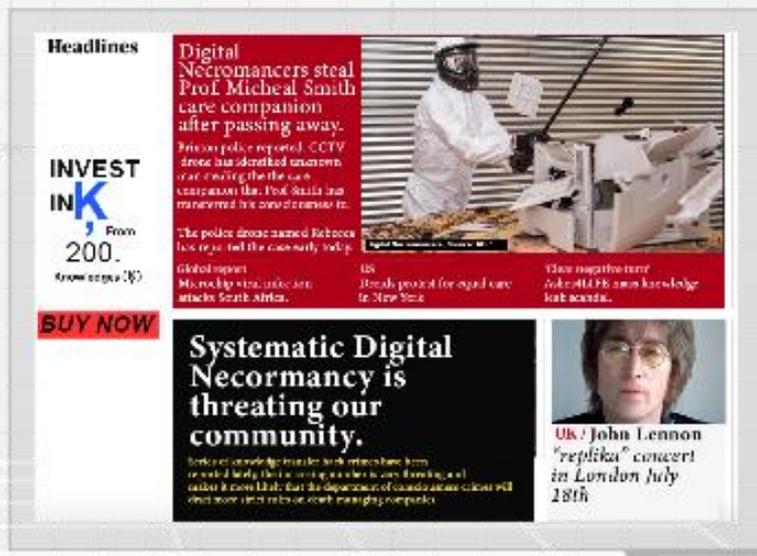


Mushroom Death Suit

Hyper-Darwinism: a new frontier to make your death matter

WHAT IF THE SOCIAL ACCEPTANCE OF DEATH
COULD NURTURE HUMAN RESPONSIBILITY ON
THE WORLD ECOSYSTEMS?

HOW WOULD YOU DESIGN YOUR LIFE AND DEATH
ACCORDINGLY?



Headlines

Digital Necromancers steal Prof Micheal Smith care companion after passing away.
Prison police reported CCTV footage identified unknown man entering the care companion flat. Post Smith had transferred his care to a new facility.

The police dog named Rebecca has helped the community today.

Global report: Michigan state officials attack South Africa.

US: Breakthrough for equal care in New York.

Class negative term: Ask all FB users knowledge leak records.

INVEST INK
From 200.
Know more!

BUY NOW

Systematic Digital Necromancy is threatening our community.
Forensic knowledge transfer to tech interfaces has been revealed. Early data on digital necromancy is seen. Researcher's outline a new library that the disappearance of candidate names will end more than 100 years of death messaging campaigns.

UK: John Lennon "replica" concert in London July 18th



Journal of Futures Studies
2025, Vol. 30(2) 153-161
DOI: 10.6531/JFS.202512_30(2).0012

ResearchGate



Article

MORE-THAN-DEATH: A Critical Design Futures Narrative About the Taboo of Death

Yasuyuki Hayama^{1*}, Ammer Harb^{2*}

¹Faculty of Design, Kyushu University, Fukuoka, Japan

²Department of Product Design, Coventry University, The Knowledge Hub Universities, Cairo, Egypt

Abstract

This paper introduces More-Than-Death as a critical design futures concept that reconsiders the taboo of death beyond human-centered life exceptionalism. Building on More-Than-Human and Post-humanist discourse, it frames death not as failure or absence, but as a relational and generative condition integral to ecological and multispecies futures. The paper reviews the cultural sequestration of death in Western societies and its limited treatment in design studies, where it is often reduced to object-oriented interventions. In response, it highlights speculative design as a method to problematize conventional end-of-life practices and to envision alternative futures; ranging from ecological death rituals to digital memorialization and interspecies mourning. By conceptualizing More-Than-Death, the paper argues for incorporating death discourse into design practice and education as a catalyst for rethinking sustainability, mortality, and coexistence in the Post-Anthropocene.

Keywords

More-Than-Death, Speculative Design, Anthropocene, Narratives of Change (NoC), More-Than-Human

Reinterpreting Life and Death

生と死の再解釈

- From a More-than-Death perspective:
- Death is a threshold where meanings, values, habits, and relationships remain.
- It is not a rupture, but a shift in the mode of continuation.
- Even after a person's death, *relations* continue to be updated.

- More-than-death の観点：死は意味・価値・習慣・関係が残る
節目
- 断絶ではなく継続のモード切替
- 人の死後も“関係”は更新され続ける。

From the Individual to Relations: A Shift in Worldview

個から関係へ：世界観の転換

- Yourself = a node of relations (co-becoming).
- The self does not begin and end with itself alone.
- Others shape who I am, and I, in turn, shape others.

- 自分＝関係の結節点（co-becoming）
- 自分は、自分だけで始まり自分だけで終わる存在ではない。
- 他者が私を形づくり、私も他者を形づくる。

The Self as “Trace”

“痕跡”としての自己

- Values, attitudes, actions, narratives, habits, aesthetic sensibilities, gestures
- Traces / imprints
- Resonance that continues from others → me → others

- 価値観・態度・行動・語り・癖・美意識・仕草
- 痕跡 (trace) / imprint
- 他者 → 私 → 他者 へと続く残響

Examples: What remains after you are gone?

(あなたが去った後に残るものは?)

- **Cultural DNA** (文化的な遺伝子)
Habits & Words (仕草や口癖)
Recipes & Tastes (家庭の味・美意識)
- **Spiritual Legacy** (精神的な遺産)
Values & Ethics (倫理観・正義感)
Attitude toward Truth (真理への姿勢)
- **Existence in Nature** (自然の中の自己)
Returning to the Soil (土に還る身体)
The Trees You Planted (残した木々や庭)

Relational Continuityの骨格

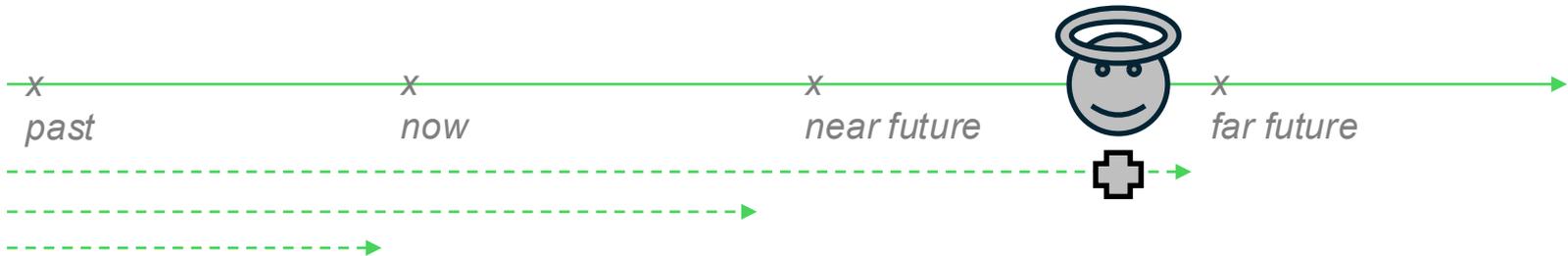
- 受け継ぎ → 更新 → 託し → 未来世代 → デザイン倫理
- 受け継ぐことは、未来を開く責任である。

Exercise:

Your spirit scenario after 100-150 years future (1/5)

Explanation

These exercises invite you to reflect on how your identity is shaped across **time and space** by the relationships you form with places, people, and things. Through short, personal narratives, you will connect past experiences, present conditions, and imagined futures, using concrete elements to anchor abstract ideas of change and continuity. By linking memories and projections to environments, objects, technologies, and relationships, the exercise helps you become more aware of how everyday contexts influence who you are—and who you might become.



Exercise 1:

Your timespace narratives (2/5)

Write a sentence about yourself referring to the indicated time period.

1. How far ahead in the future do you want to talk about? 50 years after? 100 years after
2. Briefly describe the place **where you “were /are/ will be”** - in terms of city, region, state, or type of environment (urban area, countryside, seaside, or mountain area).
3. Associate yourself with **three relational elements** (e.g. Natural elements, Artificial elements, historical heritages, families, people, etc)
 1. Elements of nature, more-than-human objects,
 2. Elements of specific places
 3. Elements of tradition
 4. Elements of specific objects and technologies

Exercise 1:

Your time-space narratives (3/5)

Example

Past

30 years ago... when you were born... (a. stone, b. grandmother's house, c. film camera)

I was born in Ibaraki, Japan. As the first son in my family, I was deeply loved by my parents. They placed a **small stone** in my mouth as a symbol of good health, and took a photograph with a Fuji **film camera**.

10 years ago...(a. global friends, b. beer garden, c. beer server)

I was in Milan, and I studied very hard in Strategic design with my friends from all over the world. It was an unbelievable experience for me to explore my points of view with my **global friends**.

5 years ago...(a. alone, b. park, c. smartphone)

When I was in Milan as a PhD student, I lived alone, away from my family. I associate this time with the park near my apartment and nearby technological elements—such as my smartphone, headphones, and Google Maps—because I walked there every day while listening to podcasts, navigating the city.

Current

Now (a. family, b. lab. c. tech)

I live close to my family, which grounds my daily life. Most of my time is spent in the lab, where research and teaching converge. This period is defined by digital technologies—collaborative platforms and AI tools—that shape how I think, work, and connect.

Exercise 1:

Your timespace narratives (4/5)

Worksheet

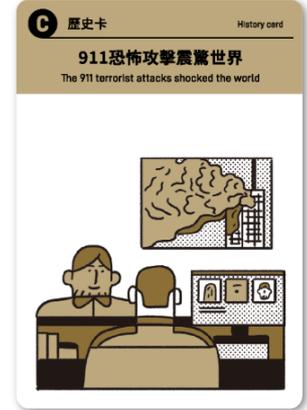
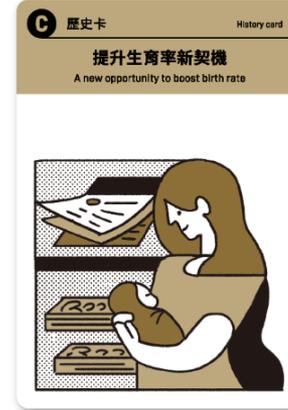
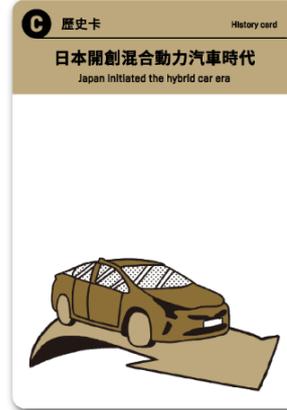
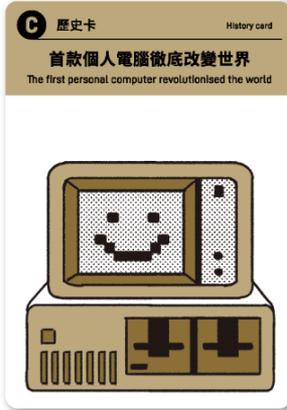
SCAN ME



Exercise 1:

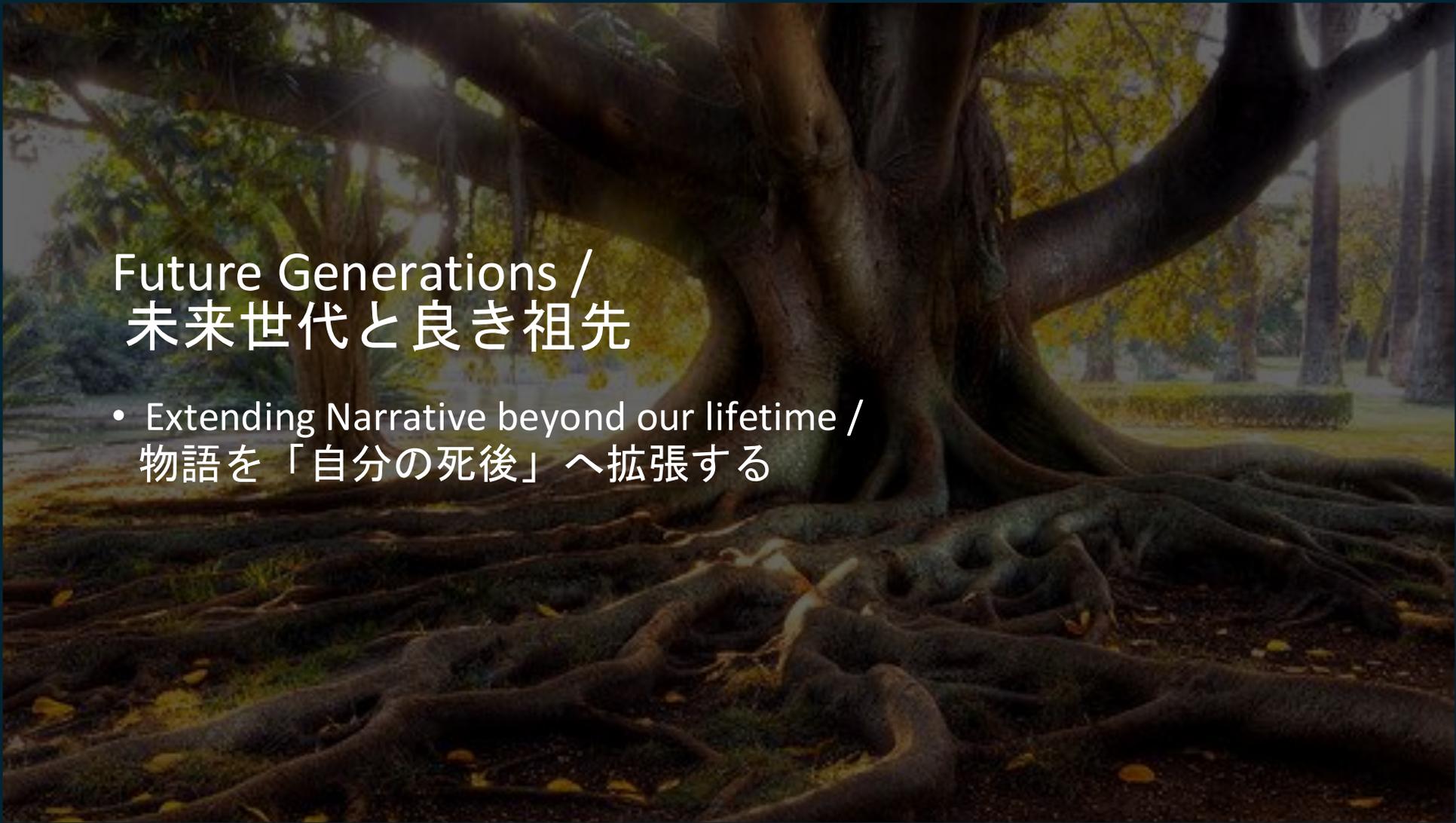
Your timespace narratives (5/5)

Hint cards



[Break] (15mins)

4. Part III : Future Generations and Long-term Design (75 mins)



Future Generations / 未来世代と良き祖先

- Extending Narrative beyond our lifetime /
物語を「自分の死後」へ拡張する

Short-termism vs. Long-termism / 短期主義 vs 長期主義

- - The Marshmallow Brain /
マシュマロ・ブレイン
- - Colonization of the Future /
未来の植民地化
- - Our society is hacked by
'Now'. / 私たちの社会は「
今」にハックされている



Interactive Question / 問い

- How far into the future do you feel responsible for?
- あなたは、どのくらい先の未来まで責任を感じますか？

明日～数年後

自分の子供・孫の世代（50年後）

会うことのない未来世代（100年後～）

Tomorrow to a few years ahead

The generation of our children and grandchildren (around 50 years from now)

Future generations we will never meet (100 years ahead and beyond)

Becoming a Good Ancestor / 良き祖先になる

- The Good Ancestor'
- "We are the ancestors of our future."
「私たちは、未来の祖先である。」
Roman Krznaric
- Intergenerational Justice / 世代間の正義


"Beautiful to read, heartfelt and persuasive ...
one of those landmark books with the power to shift
a mindset" ISABELLA TREE, author of *WILDING*

"A philosopher's contribution to saving the world"
THE OBSERVER

The Good Ancestor

How to Think
Long Term in a
Short-Term World

Roman Krznaric

The Seventh Generation Principle / 第七世代の原則

- [Image Placeholder: Forest, river, spiral symbol]
- Indigenous Wisdom (Iroquois Confederacy)
- 先住民（イロコイ連邦）の知恵
- "Make decisions considering the impact on the 7th generation."
- 「どんな決定も、7代先（約200年後）の子孫への影響を考えて行う」

Design for the Future / 未来のためのデザイン

- Probable (ありそう) → Plausible (ありえる) → Preferable (望ましい)
- Source: Speculative Everything (Dunne & Raby)



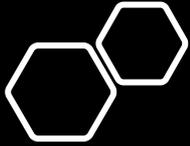
*“The future is already here –
it's just not evenly distributed.”*

The Economist, December 4, 2003”

William Gibson

<https://www.goodreads.com/quotes/681-the-future-is-already-here-it-s-just-not-evenly>

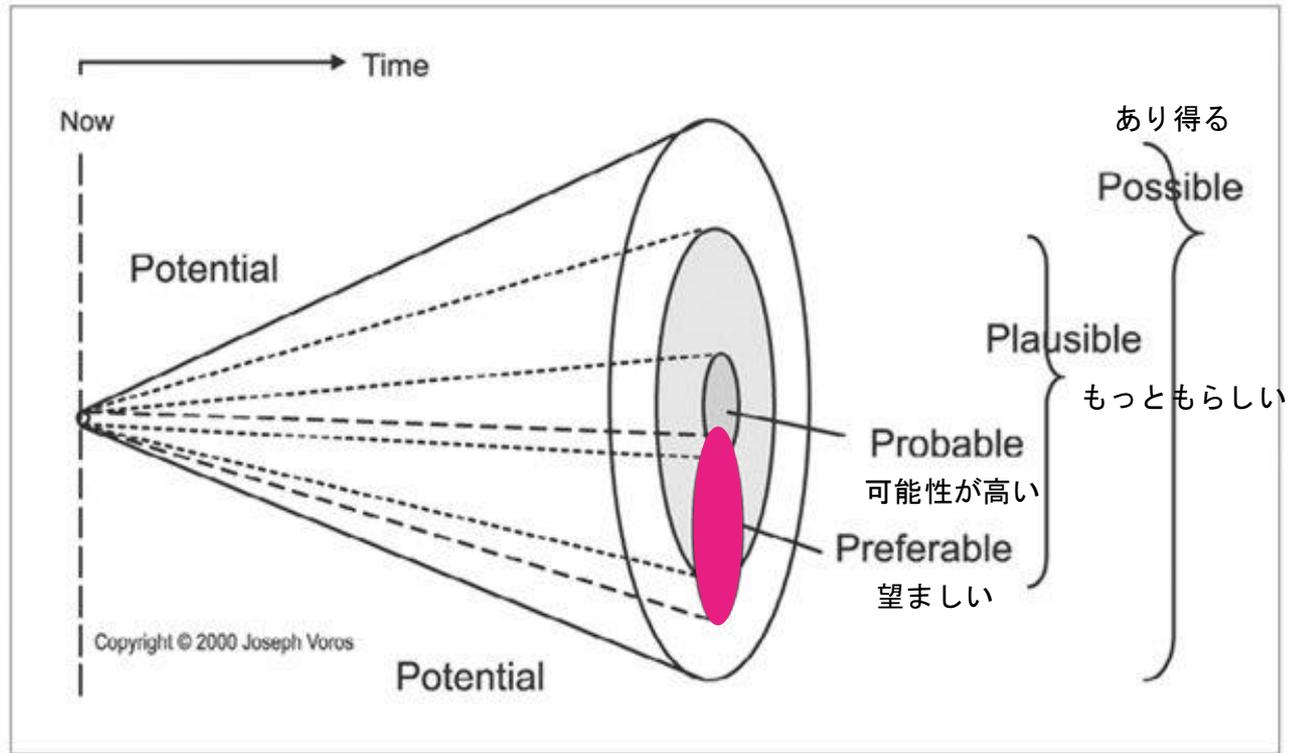
Preferable (望ましい未来)
を自分たちで描く！！



未来は一つではない。
準備はいいか、未来！

The future is not
one thing.

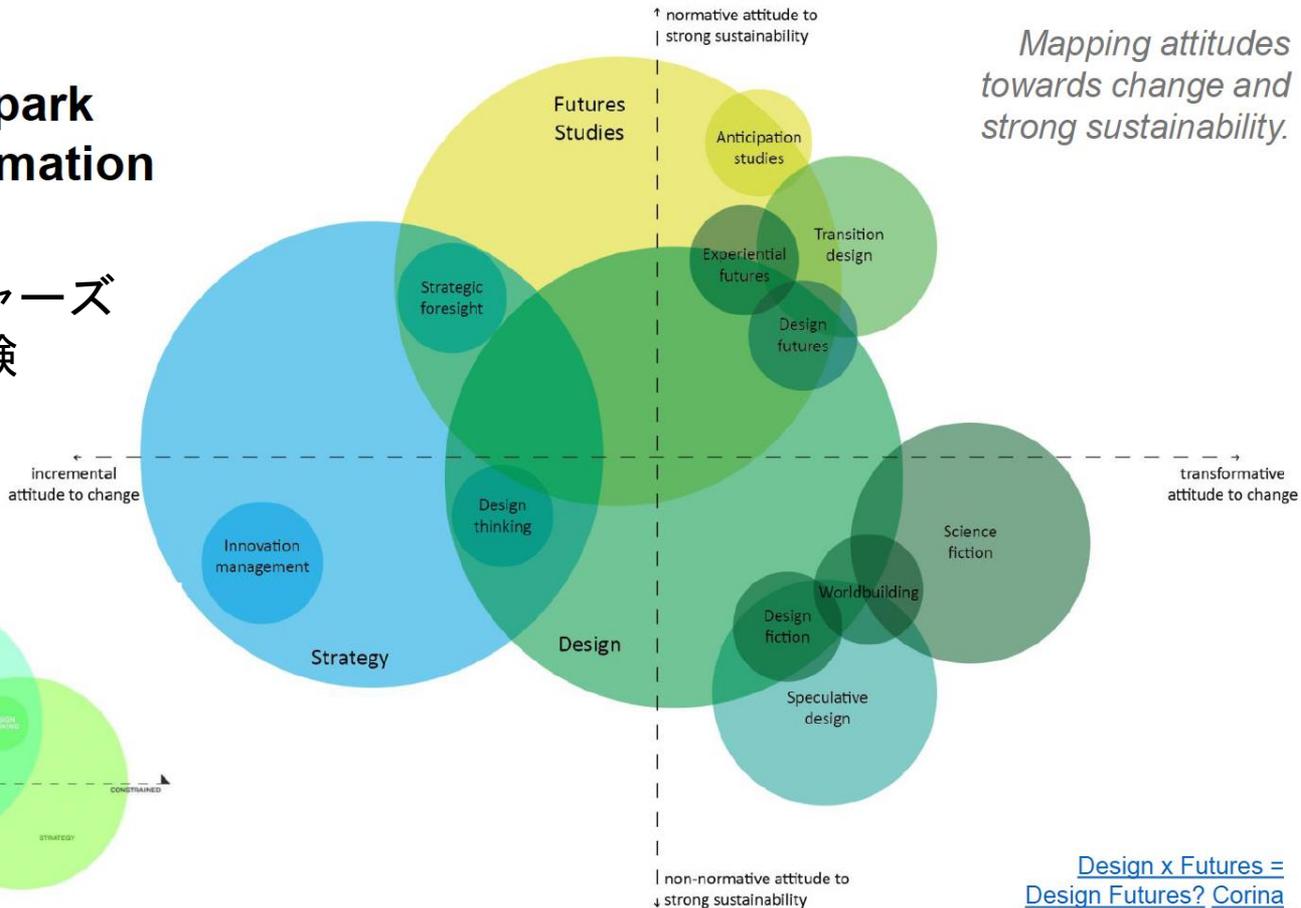
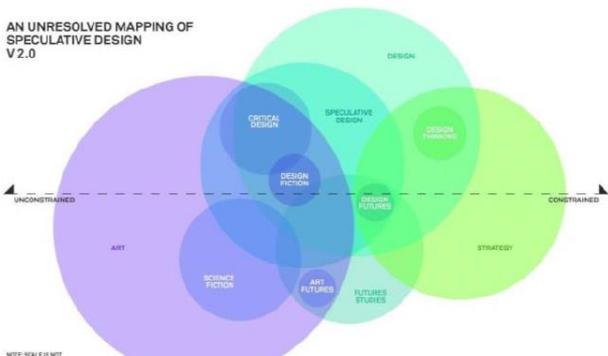
Ready, Set,
Future!



Design Futures : Experiences to Spark Societal Transformation

デザインフューチャーズ
社会変革を促す体験

AN UNRESOLVED MAPPING OF
SPECULATIVE DESIGN
V2.0



*Mapping attitudes
towards change and
strong sustainability.*

[Design x Futures =
Design Futures? Corina
Angheloiu](#)

Narrative Switch / 物語（ナラティブ）の転換

- Before: Present → Future (Predicting) / 現在から未来を見る（予測）
- After: Future → Present (Backcasting) / 未来から現在を見る（逆算）
- Key Message:
 - "By acting as 'Future People', the 'Present' becomes 'History'."
 - 「未来人」を演じることで、「現在」は「変えられる歴史」になる。



Cathedral Thinking / カテドラル思考

- Starting a project you will never see finished.
- 完成を見ることのないプロジェクトに着手する。
- Finite Games vs. Infinite Games
- 有限のゲーム（勝敗）と無限のゲーム（継続）



THE PATH TO SYMBIOSIS

Summary message:

Designing Narratives for Better Worlds

Design is more than creating solutions.

It is an act of imagining, sharing, and shaping the worlds we want to live in. Through narratives, we can connect different cultures, values, and ways of being—and open space for many possible futures.

Let us keep designing stories that empower, inspire, and bring new worlds into being!!

Exercise 2:

Your spirit scenario after 100-150 years future (1/4)

Explanation

Please **describe and draw** a future scenario of “100-150 years”, **associating “your spirit” with the three elements**. (Focus on showing how the chosen object exists, is used, or matters in that future world. The drawing should communicate atmosphere, relationships, and everyday life in your scenario.)

•Three relational elements

- Elements of nature, more-than-human objects,
- Elements of specific places
- Elements of specific objects and technologies
- Select a context of a human’s life (e.g., eating, traveling)



▶ *One condition! “Try to consider giving value to the public!” (Your spirit can not be selfish!)*

Exercise 2:

Your spirit scenario after 100-150 years future (2/4)

Example

Future In 2126.

I will be 139 years old.

My body will no longer exist, but my spirit will be connected to a bird in a forest in Fukuoka. The bird will carry seeds in its beak and nutrients on its wings, moving quietly between trees, linking soil, plants, and time. It will not know that I was once human. It will only follow light, wind, and instinct. Yet through its flight, the forest will slowly regenerate. I will no longer create plans or ideas. I will contribute by being part of the circulation—becoming movement, becoming care.

In that distant future, my existence will continue as a small, essential gesture within the living ecosystem.

Exercise 1:

Your time-space

narratives (3/4)

Visualize the Future Scenario

Make your narrative into a **visual scenario**. You may: 1. Draw it **by hand**, or 2. Create it **with the help of AI tools**.

Focus on showing how the chosen object exists, is used, or matters in that future world. The drawing should communicate atmosphere, relationships, and everyday life in your scenario.



Source: <https://designwanted.com/ai-tools-creative-process-transformation/>

Exercise 2:

Your spirit scenario after 100-150 years future (4/4)

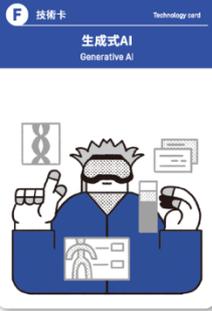
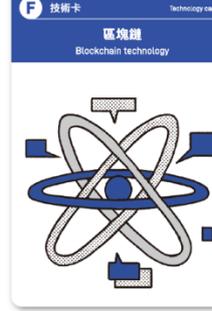
Worksheet

SCAN ME



Exercise 2:

Your spirit scenario after 100-150 years future **Hint cards**

<p>F 技術卡 Technology card</p> <p>生成式AI Generative AI</p>  <p>生成式人工智慧是藉由分析歸納已有的資料,能在幾秒鐘內生成自然語言、創造出圖像、音訊等多種類型的內容。時下的程式軟體包含 ChatGPT、Midjourney、Stable Diffusion、以及 Office 365 Copilot 都是生成式AI的最佳應用。</p> <p>Generative AI analyzes and summarizes existing data to generate natural language in seconds, creating images, audio, and other types of content. Current software such as ChatGPT, Midjourney, Stable Diffusion, and Office 365 Copilot are the best applications of generative AI.</p>	<p>F 技術卡 Technology card</p> <p>6G通訊科技 Sixth-generation technology</p>  <p>6G無線通訊系統,相對於5G,它可以提供更快的速度、更大的容量和極低的延遲,因應超高清影音串流、虛擬實境和擴增實境等大規模的使用。其他應用也包含整合低軌衛星通訊與無人機通訊的系統,提供偏遠地區或海上船隻,更快速、及時的通訊連線。</p> <p>6G integrates emerging technology. It also incorporates sensing capabilities, allowing for the detection of objects' positions, images, and movements through radio sensing. In the future, this can be applied to scenarios such as holographic communications, autonomous driving, and remote surgical operations.</p>	<p>F 技術卡 Technology card</p> <p>4D列印 Four-dimensional printing technology</p>  <p>相較於3D列印,4D列印多出了「時間」這個維度。這意味著列印成品會隨著時間、溫度、濕度、濕度、離子濃度、電磁變化、光照、生物分子等刺激,而產生形狀、特性和功能上的變化。使用4D列印技術的材料,能使物品產生形變、自我修復、自我辨識等改變。這開啟組織工程與生物醫學革新的一頁,像是與下常探討的微型心臟瓣膜再生技術。</p> <p>Compared to 3D printing, 4D printing has the additional dimension of "time". This means that the printed products will change in shape, characteristics and function with time, temperature, pH, humidity, ionic concentration, electromagnetic changes, light, biomoecules and other stimuli. The use of 4D printed materials can lead to deformation, self-repair, self-recognition and other changes, which opens up a new page in tissue engineering and biomedicine, such as the "minimally invasive heart valve regeneration technology that is often discussed nowadays."</p>	<p>F 技術卡 Technology card</p> <p>雲端儲存 Cloud storage technology</p>  <p>雲端儲存技術使用遠端伺服器來儲存文件、影片或圖片等資料。使用者可透過網際網路連線將資料上傳到伺服器,然後資料會儲存在實體伺服器的虛擬機器中。為了維持可用性,提供備援。雲端服務供應商通常會將資料分發至多個伺服器機內,其功能涵蓋資料備份、資料處理、資料封存、災難復原、內容傳遞等。</p> <p>Cloud storage technology uses a remote server to store data such as documents, videos or images. Users can upload data to the server through an Internet connection, and the data is then stored in a virtual machine on the physical server. In order to maintain availability and provide redundancy, cloud service providers usually spread data across multiple virtual machines for applications such as data backup, data processing, data encapsulation, disaster recovery, content delivery and so on.</p>	<p>F 技術卡 Technology card</p> <p>區塊鏈 Blockchain technology</p>  <p>區塊鏈技術是一種分散式數據儲存和管理技術,是基於去中心化的原則,允許在網路中分享透明的資訊,因此使用者不能隨意刪除或修改此紀錄。應用上,能源公司使用區塊鏈技術來建立對等能源交易平台;金融公司使用區塊鏈服務來管理線上交易;娛樂產業使用區塊鏈系統來管理著作權資料;零售公司使用區塊鏈來追蹤供應商和買方之間的貨物移動情形。</p> <p>Blockchain technology is a decentralized data storage and management technology that is based on the principle of decentralization, allowing transparent information to be shared across a network so that users arbitrarily cannot delete or modify this chain. Applications include energy companies using blockchain technology to create peer-to-peer energy trading platforms, financial companies using blockchain services to manage online transactions, the entertainment industry using blockchain systems to manage copyrighted data, and retail companies using blockchain to track the movement of goods between suppliers and buyers.</p>	<p>F 技術卡 Technology card</p> <p>全息投影 Holographic projection</p>  <p>區塊鏈技術是一種分散式數據儲存和管理技術,是基於去中心化的原則,允許在網路中分享透明的資訊,因此使用者不能隨意刪除或修改此紀錄。應用上,能源公司使用區塊鏈技術來建立對等能源交易平台;金融公司使用區塊鏈服務來管理線上交易;娛樂產業使用區塊鏈系統來管理著作權資料;零售公司使用區塊鏈來追蹤供應商和買方之間的貨物移動情形。</p> <p>Blockchain technology is a decentralized data storage and management technology that is based on the principle of decentralization, allowing transparent information to be shared across a network so that users arbitrarily cannot delete or modify this chain. Applications include energy companies using blockchain technology to create peer-to-peer energy trading platforms, financial companies using blockchain services to manage online transactions, the entertainment industry using blockchain systems to manage copyrighted data, and retail companies using blockchain to track the movement of goods between suppliers and buyers.</p>
<p>G 技術卡 Technology card</p> <p>生成式人工智慧是藉由分析歸納已有的資料,能在幾秒鐘內生成自然語言、創造出圖像、音訊等多種類型的內容。時下的程式軟體包含 ChatGPT、Midjourney、Stable Diffusion、以及 Office 365 Copilot 都是生成式AI的最佳應用。</p> <p>Generative AI analyzes and summarizes existing data to generate natural language in seconds, creating images, audio, and other types of content. Current software such as ChatGPT, Midjourney, Stable Diffusion, and Office 365 Copilot are the best applications of generative AI.</p>	<p>G 技術卡 Technology card</p> <p>6G無線通訊系統,相對於5G,它可以提供更快的速度、更大的容量和極低的延遲,因應超高清影音串流、虛擬實境和擴增實境等大規模的使用。其他應用也包含整合低軌衛星通訊與無人機通訊的系統,提供偏遠地區或海上船隻,更快速、及時的通訊連線。</p> <p>6G integrates emerging technology. It also incorporates sensing capabilities, allowing for the detection of objects' positions, images, and movements through radio sensing. In the future, this can be applied to scenarios such as holographic communications, autonomous driving, and remote surgical operations.</p>	<p>G 技術卡 Technology card</p> <p>相較於3D列印,4D列印多出了「時間」這個維度。這意味著列印成品會隨著時間、溫度、濕度、濕度、離子濃度、電磁變化、光照、生物分子等刺激,而產生形狀、特性和功能上的變化。使用4D列印技術的材料,能使物品產生形變、自我修復、自我辨識等改變。這開啟組織工程與生物醫學革新的一頁,像是與下常探討的微型心臟瓣膜再生技術。</p> <p>Compared to 3D printing, 4D printing has the additional dimension of "time". This means that the printed products will change in shape, characteristics and function with time, temperature, pH, humidity, ionic concentration, electromagnetic changes, light, biomoecules and other stimuli. The use of 4D printed materials can lead to deformation, self-repair, self-recognition and other changes, which opens up a new page in tissue engineering and biomedicine, such as the "minimally invasive heart valve regeneration technology that is often discussed nowadays."</p>	<p>G 技術卡 Technology card</p> <p>雲端儲存技術使用遠端伺服器來儲存文件、影片或圖片等資料。使用者可透過網際網路連線將資料上傳到伺服器,然後資料會儲存在實體伺服器的虛擬機器中。為了維持可用性,提供備援。雲端服務供應商通常會將資料分發至多個伺服器機內,其功能涵蓋資料備份、資料處理、資料封存、災難復原、內容傳遞等。</p> <p>Cloud storage technology uses a remote server to store data such as documents, videos or images. Users can upload data to the server through an Internet connection, and the data is then stored in a virtual machine on the physical server. In order to maintain availability and provide redundancy, cloud service providers usually spread data across multiple virtual machines for applications such as data backup, data processing, data encapsulation, disaster recovery, content delivery and so on.</p>	<p>G 技術卡 Technology card</p> <p>區塊鏈技術是一種分散式數據儲存和管理技術,是基於去中心化的原則,允許在網路中分享透明的資訊,因此使用者不能隨意刪除或修改此紀錄。應用上,能源公司使用區塊鏈技術來建立對等能源交易平台;金融公司使用區塊鏈服務來管理線上交易;娛樂產業使用區塊鏈系統來管理著作權資料;零售公司使用區塊鏈來追蹤供應商和買方之間的貨物移動情形。</p> <p>Blockchain technology is a decentralized data storage and management technology that is based on the principle of decentralization, allowing transparent information to be shared across a network so that users arbitrarily cannot delete or modify this chain. Applications include energy companies using blockchain technology to create peer-to-peer energy trading platforms, financial companies using blockchain services to manage online transactions, the entertainment industry using blockchain systems to manage copyrighted data, and retail companies using blockchain to track the movement of goods between suppliers and buyers.</p>	<p>G 技術卡 Technology card</p> <p>區塊鏈技術是一種分散式數據儲存和管理技術,是基於去中心化的原則,允許在網路中分享透明的資訊,因此使用者不能隨意刪除或修改此紀錄。應用上,能源公司使用區塊鏈技術來建立對等能源交易平台;金融公司使用區塊鏈服務來管理線上交易;娛樂產業使用區塊鏈系統來管理著作權資料;零售公司使用區塊鏈來追蹤供應商和買方之間的貨物移動情形。</p> <p>Blockchain technology is a decentralized data storage and management technology that is based on the principle of decentralization, allowing transparent information to be shared across a network so that users arbitrarily cannot delete or modify this chain. Applications include energy companies using blockchain technology to create peer-to-peer energy trading platforms, financial companies using blockchain services to manage online transactions, the entertainment industry using blockchain systems to manage copyrighted data, and retail companies using blockchain to track the movement of goods between suppliers and buyers.</p>

Interactive Polls (10mins)

Time Capsule for 2126

"If you could put just ONE human virtue in a Time Capsule for 100 years later, what would it be?"

「100年後の未来へ送る『タイムカプセル』に、たった一つだけ『人間の美德（良いところ）』を入れるなら、何を入れますか？」



Closing Reflection & Questions (15 mins)

謝謝 😊
ありがとう 😊
Grazie 😊
Thank you 😊

Yasuyuki HAYAMA

hayama@design.kyushu-u.ac.jp

PhD in Design
Assistant Professor,
Faculty of Design, Kyushu University