

P / REFERENCES OF DESIGN

REDEFINING DESIGN PRACTICE: POST SPECULATIVE & CRITICAL DESIGN AND CRITICAL JUGAAD IN DETROIT'S ABOLITIONIST WORKSHOP.

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ABSTRACT | Detroit is at a pivotal moment, facing a transformation that could redefine its identity. Historically known as the powerhouse of American industry, the city has endured economic challenges, demographic shifts, and changing urban dynamics. Recently, a narrative of rebirth through tech innovation and urban redevelopment has gained traction, promising modernization but risking the displacement of established communities and marginalization of their voices. Parallel to this narrative, grassroots movements, local organizations, and individuals envision a Detroit prioritizing equity, resilience, and communal well-being. They advocate for inclusive growth that respects and incorporates Detroit's diverse communities rather than erasing them. However, there's a noticeable absence of young voices in these crucial conversations about the city's future, a gap that needs bridging to ensure Detroit reflects its youth's aspirations and identities. The workshop aims to fill that gap, providing a space for collaborative dreaming and participatory planning. It challenges existing power structures by fostering alternative visions for Detroit. This article delves into the innovative intersection of post-speculative & critical design (POST-SCD) and the critical jugaad paradigm through the lens of the transformative workshop in Detroit. The methodology provides the much-needed inclusive and democratizing approach to design methods that encourages participants, especially the youth, to actively shape their city's future, leveraging their insights and dreams to forge new paths.

1. Introduction

This article delves into the innovative intersection of post-speculative & critical design, also used here as post-SCD and the critical jugaad paradigm through the lens of a transformative workshop in Detroit. As the city grapples with narratives rooted in technology-driven progress and community gentrification, the workshop emerged as a catalyst for change, empowering Detroit's younger generation to shape their city's future narratives actively.

The workshop, firmly grounded in abolition principles, introduced participants to the critical jugaad framework, where jugaad represents the art of resourceful problem-solving and creative improvisation. The amalgamation of these two paradigms allowed participants to reframe the dismantling of oppressive systems as an opportunity for constructing just and equitable alternatives—a notion at the core of critical jugaad thinking. A pivotal aspect of the workshop was its emphasis on moving beyond critique and into constructive action. Participants explored applying critical jugaad principles to address systemic inequalities and transform their city. Through the participatory speculation process, attendees actively co-created alternative futures for Detroit, positioning themselves as proactive agents of change and reflecting on how they could apply critical jugaad principles to address systemic inequalities and transform their city.

This article also explores the post-speculative design and the critical jugaad paradigm to propose diverse ways of envisaging and forming equitable futures in urban development and community empowerment. These structures seek to break the norm, not just by mere speculation or critique, but rather by proposing a move to be more action-oriented through this inclusive methodology. The post speculative & critical design or post-SCD looks up to traditional design thinking. It underscores the necessity of actual interventions and applications in the real world, not just mere speculation or deconstructive criticism. It does not dismiss the fact that imagining and speculating are vital in imagining alternative futures but rather insists that these should be rooted in practical, implementable strategies. Another derivation is the critical jugaad paradigm from the Indian term “jugaad,” which is said to apply frugal innovations, usually with modest resources but of flexible and intuitive ingenuity. Unlike the traditional jugaad, which has the characteristic of application under the existing constraints and without an inquiry into more systemic or deep-rooted problems, this critical jugaad paradigm becomes critical on its own. This means it encourages creative problem-solving and serves as a stimulant toward deep analysis of social, economic, and political systems that perpetuate inequity. The addition of critical analysis to the principles of jugaad makes it a creative way for communities to address systemic injustice while continuing to advocate for resourcefulness.

The workshop's unique perspective on the "politics of imagining futures," as inspired by Gerber's work (2018), was enriched by the critical jugaad paradigm (Butoliya, 2016). It showcases how the workshop created a dynamic environment where participants could harness their resourcefulness to shape Detroit's future narratives with a focus on equity, resilience, and community-driven solutions.

The article underscores the significance of incorporating grassroots organizations, local insights, and the voices of Detroit's youth throughout the research process, demonstrating how critical jugaad principles enhanced the workshop's problem-solving capacity and encouraged innovative, adaptive solutions. As an outcome of this workshop, the article offers insights into the methodologies and tools used to empower participants through the fusion of post-speculative & critical design (post-SCD) and the critical jugaad paradigm. It illustrates the critical role of research that integrates these paradigms in advancing the cause of abolition, particularly in addressing the complex challenges of urban transformation. It exemplifies how synthesizing critical jugaad principles and grassroots participation can drive innovative, socially just, and equitable futures for Detroit and beyond.

2. Theoretical Framework

2.1 Post Speculative & Critical Design

Many design schools worldwide have incorporated speculative and critical design or SCD practice into their curricula. Students sometimes engage with speculative design projects to enhance their portfolios. However, with this new phase of SCD, no significant change has been noticed yet in its practice or pedagogy. Students and designers have produced and imitated similar artifacts and projects from other contexts, and the counter-critiques are not reflected in their works. The new academic programs in SCD follow similar paths and continue reinforcing the prevalent dichotomy and hegemony of Western influence on this practice in most cases. There is a need for design practice in response to the mainstream SCD practice that will promote the debates essential to the public reception of such design practice and support pluralistic visions.

There is an imperative to address the underlying issues and to generate and explore a renewed framework for speculative and critical design practice. This raises many questions, the most prominent being: what is post-critical in design? The term post-critical (sometimes used as postcritical) was first used by Michael Polanyi in his seminal work *Tacit Knowledge: Towards a Personal Philosophy* (1998), which meant a shift away from objective scientific thinking or critical thinking to thinking that considers personal tacit knowledge (Polanyi, 1998). Post-critical design emerges as a response to critiques of the critical design practice, which has been influential in highlighting design work's social, political, and ethical dimensions. Critical design, as discussed by authors like Malpass (2017) and Bardzell & Bardzell (2013), operates as an interrogative and discursive practice, using design as a medium to question and challenge norms, values, and assumptions embedded in contemporary culture and technology.

The post-speculative design could be seen as an evolution or a critique of speculative design practice. While there is no hard definition or a set of practices that define post-speculative design universally, it probably builds off or responds to the methodologies and aims of speculative design. The speculative design itself produces imaginative projections of alternate presents and possible futures through design representations and design objects.

"It sometimes gets serious, sometimes playful; it provides a way to think about futures and critique current practices through designed artefacts that involve the spectators in the scenarios of futures." (Auger, 2013)

An instance of such projects is works such as "Speculative Everything" by Dunne and Raby, where design is considered as a tool to imagine how things might be and propose a kind of design that creates ideas rather than objects, opening debate about the kinds of futures people want (Dunne & Raby, 2013). The overview of speculative design pedagogy and practice has been well researched and documented by the Speculativeedu project and documented in the resulting manuscript *Beyond Speculative Design: Past Present Future* (Mitrović et al., 2021). This gives a deep understanding of how post-speculative design could be understood.

Post-speculative & critical design evolves beyond speculative and critical design (SCD) by critically examining its principles and extending its outcomes. It questions SCD's approaches and explores new methods and results that engage more directly with current issues and prospects. It integrates marginalized voices to foster equitable futures by focusing on actionable, inclusive outcomes and addressing socio-political concerns. Unlike speculative design, which imagines future possibilities and critiques present practices through artifacts and scenarios, post-speculative & critical design advances into actionable, participatory, and interventionist approaches. It emphasizes stakeholder co-creation, confronts societal and environmental challenges, and tests future speculations in real-world settings. The post-speculative & critical design merges speculation and critique with practical implementation, aiming to actively shape future realities.

2.2 Critical Jugaad

To acknowledge the wide range of making practices that emerge from conditions of scarcity, a recent study explores the concept of "jugaad" – a term from the Hindi language that encapsulates making do and surviving despite limited resources. While often viewed simplistically as a make-do solution involving found objects, this practice transcends limitations in its native context. Jugaad represents a mindset, a form of critical yet collective thinking that serves as an informal yet legitimate way of life in societies where resources are scarce, particularly for marginalized groups. Despite its innovative approach, this form of creativity has historically been overlooked as a designerly practice, primarily because it challenges the Western colonial foundations of design. The study posits an urgent need to disrupt Eurocentric design narratives by embracing pluriversal perspectives that value diverse cultural viewpoints.

The research introduces the term “critical jugaad” (Butoliya, 2016;2017) as a method to decolonize design through various modes of representation, discourse, and practice, particularly at the intersection of Global South perspectives and critical design. Critical design, a field known for questioning social and cultural norms through artifact creation, has been critiqued for its Eurocentric and privileged stance. The author argues for a shift beyond the Western logic of criticality in design, advocating for a “critical jugaad” approach that reflects the complex social, cultural, political, and economic realities of marginalized communities in the Global South.

Global South extends beyond geographical boundaries, representing communities historically marginalized by colonization, globalization, and capitalism. Detroit, Michigan, serves as a notable example within the United States, a country typically associated with Western privilege. Historically overlooked by the design community, Detroit's designation as a UNESCO City of Design challenges this narrative, emphasizing the need for diversity, equity, and inclusion by studying and establishing locally rooted design and making practices. These practices highlight an inclusive future for such communities and contribute to achieving racial justice by design.

Jugaad is creativity born out of the dire necessity of a society where resources are scarce. It has been a practice deep-rooted within the common people of the Global South and the other marginalized communities, which it carries along with the spirit of resilience and resistance. Critical jugaad, on the other hand, does not relate to making do in the spirit of something ad hoc but, in fact, to redefining the rules set by an environment of severe resource constraint. It is based on local knowledge and takes the form of an improvisation that is sustainable, accessible, subversive, and relevant in its context. Our research in jugaad practices in the context of marginalized communities in Detroit has found that critical jugaad is a vehicle for building community resilience.

The critical synergy in this regard—of abolitionist thinking and critical jugaad in design for social justice—thus lies in the forces of empowerment and equity evoked through systemic change that both efforts are bound to. When the thinking of abolitionist commitment to undoing oppressive systems is combined with the innovative and resourceful tendencies of jugaad in design, the designer's solutions will have served two.

2.3 Synergies between Post-Speculative & Critical Design and Abolitionist Futures

Abolitionist futures envision a society free from prisons, policing, and traditional punitive justice, inspired by past movements seeking to end slavery. This vision focuses on tackling the root issues that lead to harm by empowering communities to create their solutions, utilizing restorative methods, and boosting social support instead of relying on imprisonment. It promotes widespread changes that involve reducing prison populations, championing economic and social rights, and adopting transformative ways of dealing with conflict that mend and strengthen community bonds. The aim is to shift the concept of safety from one grounded in monitoring and discipline to one built on community support, economic possibilities, and collective well-being. Policy changes are necessary to make abolitionist futures a reality, along with growing public understanding, empowering local communities, and collaborating across different societal

sectors. This is all in pursuit of a societal transformation that embraces fairer, more inclusive, and more effective approaches to fostering safety and justice.

Abolition in design seeks to understand how design may play towards visioning and making conditions for the abolition democracy in designing abolitionist futures. DelSesto writes.

"Abolitionist perspectives have important contributions to make to this emerging work in design, especially in terms of how design thinking and acting might be oriented towards systemic transformation and a renewed social imagination." (DelSesto, 2023, p.257)

The approach at the intersection of abolitionism and design draws a reflection pathway about the existing design practices that might perpetuate or challenge current dominant power structures and bring the design outcomes toward more just and equitable directions.

This workshop delved into various facets of post-speculative design, exploring its potential to foster inclusive, equitable, and radical systemic changes. This critical approach highlights the urgent need to utilize speculative design as a tool to confront and dismantle racial and class-based disparities. By prioritizing the Black experience, these projects critique existing inequities and propose abolitionist futures where such disparities are eradicated. The work underscores the transformative potential of post-speculative design in reimagining societal norms and structures, advocating for an equitable and just future for all, particularly marginalized communities.

Afrofuturism's role within speculative design is pivotal, offering a framework that decentralizes traditional power structures and promotes design as a community-centric endeavor. This perspective is vital for marginalized groups, as it validates and centers black and brown lived experiences within the design process, aiming for inherently equity-driven outcomes (Bray & Harrington, 2021). By foregrounding the experiences and aspirations of these communities, Afrofuturism within speculative design acts as a catalyst for envisioning and crafting futures that are inclusive, equitable, and reflective of diverse societal needs and desires. The application of speculative design in participatory approaches to reimagining community safety exemplifies its potential to instigate profound societal change. By involving community members in envisioning alternatives to traditional policing, speculative design merges with participatory processes to challenge and rethink oppressive systems. This approach provokes thought and encourages collective imagination towards radical systemic reforms, demonstrating speculative design's capacity to empower communities to shape their futures (Gerber, 2018).

2.4 Speculative Co-Design with Marginalized Groups

Engaging marginalized groups in speculative co-design processes is crucial for ensuring that future visions are inclusive and relevant. This approach allows these communities to express their unique perspectives and desires, encompassing utopian aspirations and recognizing ongoing dystopian realities. Through speculative co-design, marginalized voices are not only heard but are integral to the conceptualization and design of future technologies and ideas, ensuring that the outcomes are genuinely inclusive and responsive to the needs of all community members (Harrington & Dillahunt, 2021).

By integrating abolitionist ideas and engaging marginalized groups in co-design processes, speculative and critical design holds the potential to critique the present and constructively shape the future. As we continue to explore and expand the boundaries of SCD, it remains imperative to center the experiences and aspirations of those who have been historically marginalized, ensuring that the futures we envision are truly reflective of a diverse and equitable society.

3. The Detroit Workshop: A Case Study

3.1 Introduction

The workshop titled “Making Just Futures for Detroit (2021)” focuses on imagining futures for Detroit as a city and as a community through the vision of Detroit's youth and the lens of Abolitionist principles. This workshop served as an experimental ground for merging the critical jugaad paradigm with abolitionist design principles, aiming to address the city's long-standing issues of inequality and disenfranchisement. Organized as a collaborative initiative, the workshop brought together local youths, designers, activists, and academics to reimagine Detroit's urban future through participatory future envisioning sessions. Participants were introduced to various design methodologies and speculative tools and encouraged to draw upon their experiences and community knowledge. The workshop facilitated a space where creative problem-solving was not just about addressing immediate needs but envisioning long-term, sustainable changes to the urban fabric of Detroit. Projects developed during the workshop ranged from community gardens that served as social gatherings and education hubs to digital platforms designed to enhance local economies and foster skill-sharing among residents. The case study section will provide a detailed analysis of these projects, exploring how they reflect the integration of critical jugaad and abolitionist principles. It will examine the impact of these projects on participants and the wider community, including challenges faced in their implementation and the potential for scalability.

The workshop was integrated into ongoing research for a studio inquiry of a master of the design program at a research-oriented public university in the United States. The MDES students of the 2020-2022 cohort were the design student participants, with one male and four female students of diverse backgrounds in terms of geographic locations of their hometowns and ethnicities. The community participants were one founder and four youth members of the Afrofuture Youth Detroit, which describes itself as Afrofuture Youth is a Detroit-based, black, youth-led organization using Black Futurist and healing-centered frameworks to co-create equitable and pleasurable futures where all aspects of black life can thrive and exist as they are.

The Afrofuture Youth Detroit is a non-profit organization that helps youth learn and practice organizing through learning and action. The participants were mostly in the age group 16-19 and were native to Detroit. The participants had diverse gender identities while being all native black Detroiters (a term they used to describe themselves). The author served as a facilitator and organizer of the workshop, and another faculty member observed for a partial duration.

3.2 Workshop Description

To expand on the workshop grounded in abolition principles and the critical jugaad framework, it's essential to focus on the transformative role of youth participants, particularly those from Afrofuture Youth Detroit, a grassroots organization dedicated to empowering black and queer youth through education and political awareness. This segment aims to detail the significance of their involvement, their unique challenges, and how the workshop serves as a pivotal platform for reimagining futures free from systemic oppression.

At the beginning of the workshop, we introduced ourselves in a very informal setting over lunch. During this time, the youth participants from Afrofuture Youth Detroit (AFYD) shared their experiences, interests, and ambitions. This allowed the design students and the youth to understand each other and get a glimpse of perspectives. Some youth shared their experiences of being queer and black in Detroit which was foundational in establishing trust in the communities. This was followed by an orientation presentation where we introduced speculative and critical design concepts, the need to establish a post-speculative and post-critical approach, and the methods of creating futures rooted in design education and practice. (See Figure 1) The students were foregrounded to the concept of critical jugaad and its role in our present and shared futures.

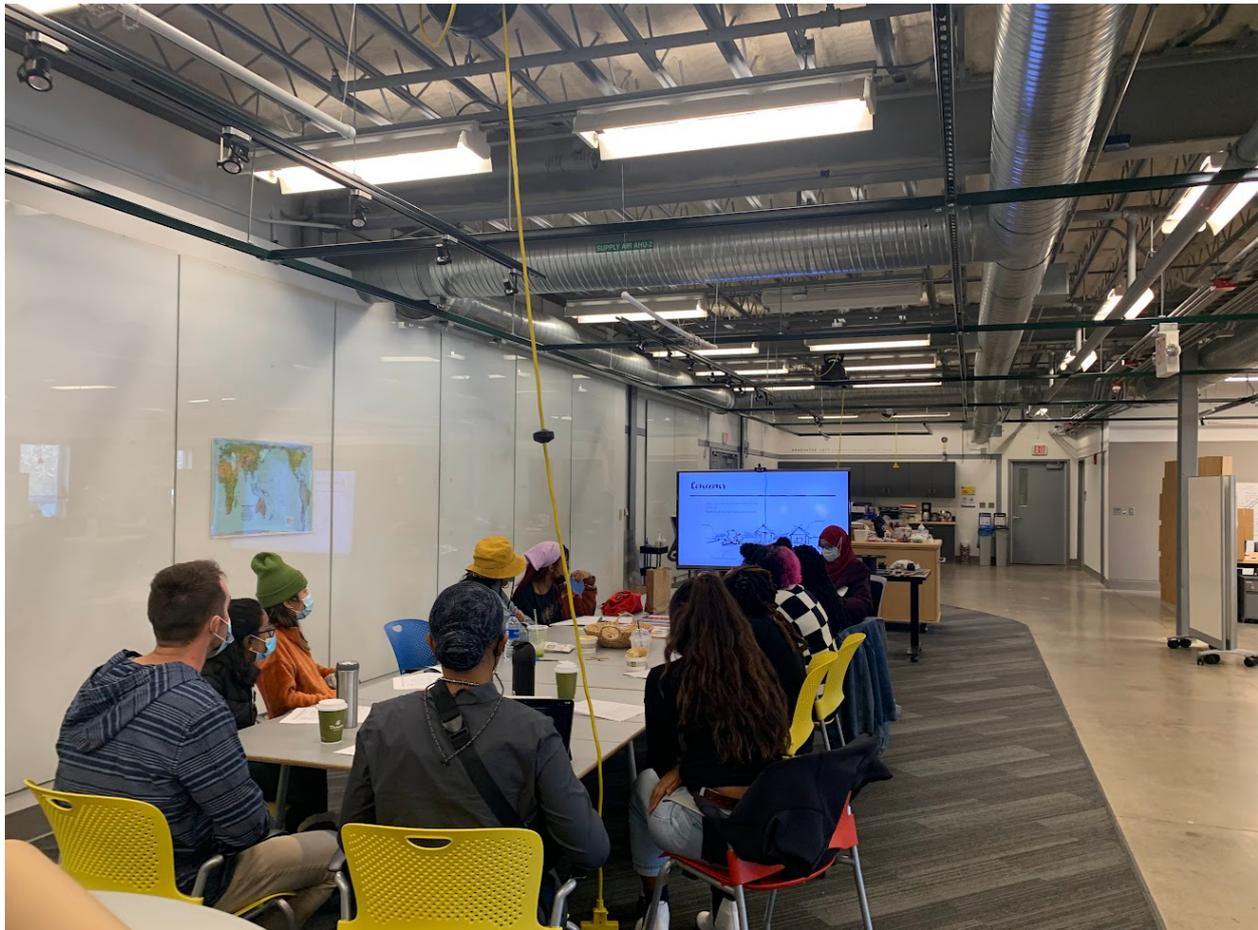


Figure 1. The workshop participants are oriented with the theories and concepts during a formal orientation session in a design studio at Stamps School of Art and Design, Ann Arbor, Michigan.

The tools used for the workshop were:

1. STEEP cards from IVTO.org;
2. Crit Kit toolkit (author, 2015).

STEER cards are a set of foresight cards developed by IVTO- a research and education company in the Netherlands. STEER is an acronym for social, technological, economic, environmental, and political. As mentioned on their website, STEER is a structure used for scanning developments in the external macro environments. The STEER set contains 134 cards, with 125 cards depicting external driving forces.

The other toolkit used here is the Critical Toolkit, developed by the author for critiquing critical and speculative design projects to make critique accessible to all and help individuals design their speculative and critical design projects. This toolkit consists of carefully considered question cards to self-evaluate the projects and a set of stickers with critical comments that could be posted on each other's projects during critique. (See Figure 2). The test cards playfully challenge participants on their bases and assumptions, making critical inquiry part of the imagination. The critical kit also contains a set of stickers that participants can use to critique each other's ideas. This playful activity helped participants ease the tension while reflecting on the challenges in their visions.



Figure 2. STEEP foresight cards, Critical Toolkit test cards, and stickers used during part one of the workshop.

The workshop was divided into two parts. The first part involved introductions amongst participants and facilitators and a description of theoretical frameworks followed by forming teams, with each team having youth participants and design students. The teams were then asked to choose one card from each category of the STEEP cards randomly. Using STEEP cards, the teams were asked to imagine scenarios for alternative futures for topics/situations like Urban Gardens or Public Schools, Energy infrastructure, etc. Youth participants and design student teams were prompted to visualize futures through discussions and imagination. They were given an option to draw or write their future imaginaries. Each team was asked to present to the whole group after 30 minutes of brainstorming.

In the second part of the workshop, participants were asked to use the critical toolkit to question those future visions to tease out the details and enable critical thinking using stickers or test cards. The next step was to return to the teams and reimagine what the future could be now with critical thinking and a mindset generated because of the critique of the future imaginaries created in the first part.

For the second phase of the workshop, the participant teams of both design students and the youth were asked to create their future scenarios or artifacts from the kludging of reusable materials procured from the scrap materials store and some from surrounding recycle bins. The teams were also provided basic assembly tools such as scissors, glue, x-acto blades, tape, etc. This workshop phase was met with much enthusiasm, and the teams were competing for unique objects to make their final prototypes/installations.

Materials for the workshop were obtained from a unique local store selling donated art and craft scraps, recycled materials, and items at a very low cost (see Figure 4). These materials would be usually discarded, but these items are sold in this store to find a renewed purpose and meaning. The materials obtained were unique and essential to the ethos of critical jugaad as we constructed visualizations for futures from found objects of our surroundings. Having an outlet where one could purchase things such as printer rolls, old

piano keys, bicycle handles, and much more served two purposes: One, it was an accessible resource for creating artifacts that didn't need much expertise and were non-intimidating to the youth who didn't have extensive art or design training. Secondly, such materiality simulated the realities of marginalized communities worldwide, where such items make the material for creative improvisation for survival and resilience (see Figure 5).

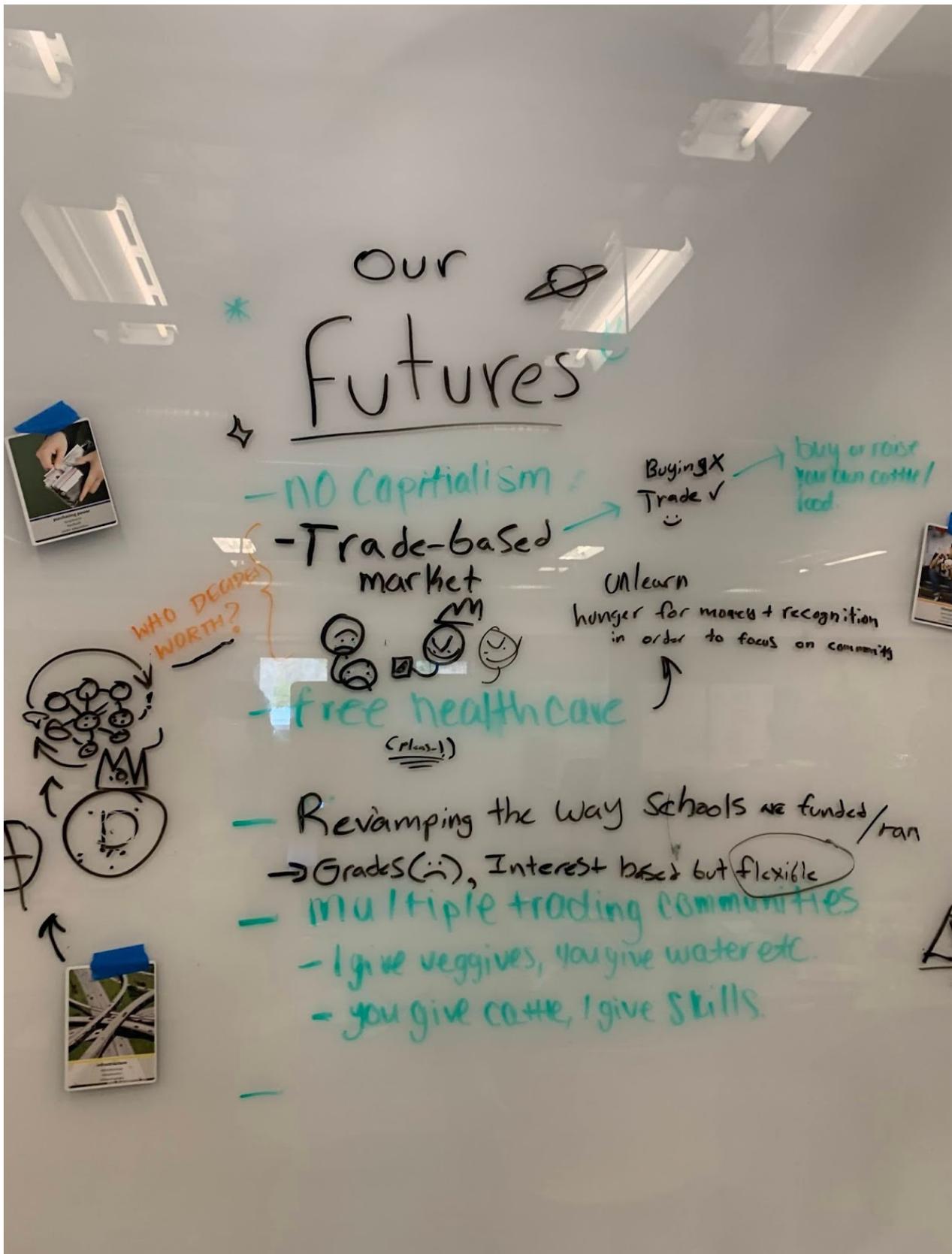


Figure 3. A whiteboard image of brainstorming done by one of the teams during the initial exploration sessions.



Figure 4. Scrap store in the Metro Detroit area where materials for the workshop were purchased.

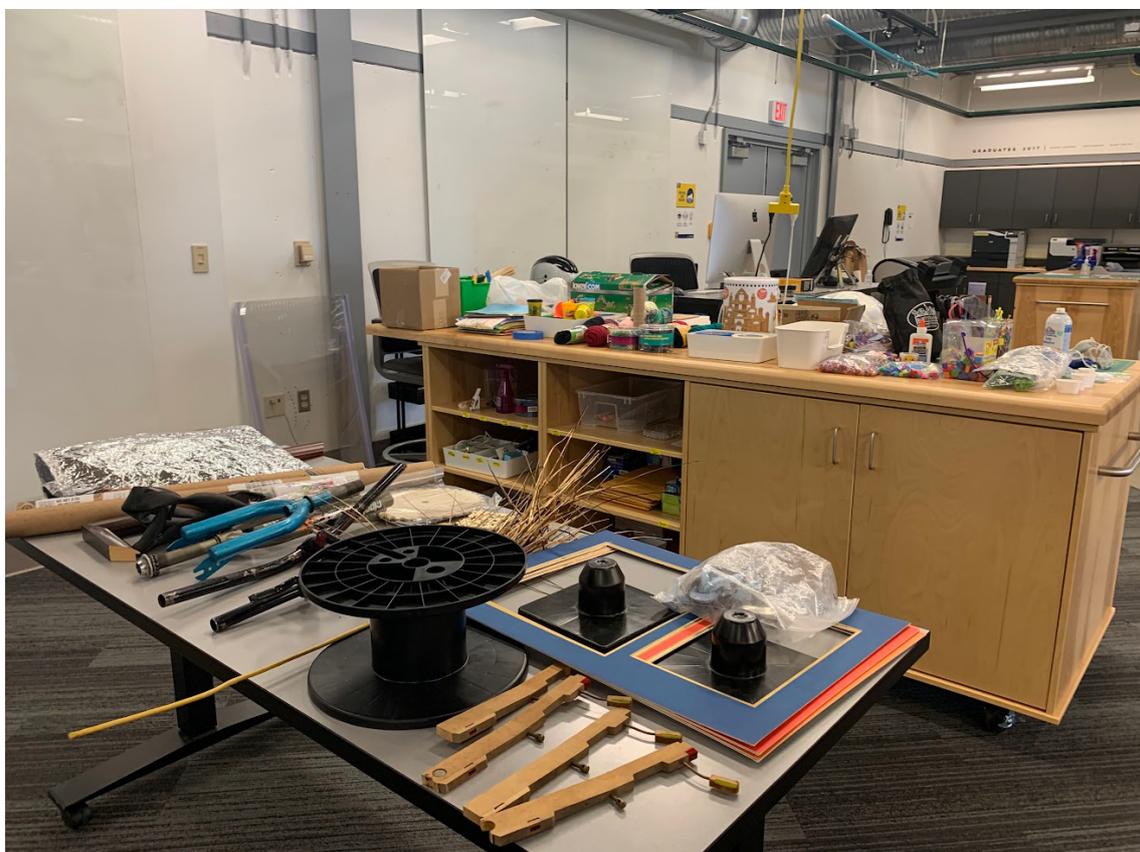


Figure 5. Materials provided to the participants during the part two of the workshop.

During the first phase, the teams developed a deep understanding of the topic from the perspective and lived experiences of black Detroiters. Some questions explored were: How can we imagine alternative energy methods? In the context of post-speculative& critical design and critical jugaad, this implied thinking about a local energy grid where water, electricity, and internet are mutually shared between the neighbors. However, after using the critical toolkit, the team later reflected that the existing power dynamics in Detroit would have to be navigated in doing so. The youth reflected on their experiences of water shutoffs and lack of infrastructure in neighborhoods with abandoned houses.

In thinking about the future with the intersection of critical jugaad and abolition, one team reflected on the importance of abolishing capitalism and establishing a trade-based market exchange. By “trade,” the participants referred to a barter system as an economic model. In the context of Detroit’s future, participants also expressed the desire to revamp the education system to create a flexible interest-based structure oriented to serve Detroit's black and marginalized communities (See Figure 3).

After understanding what critical jugaad signified in the context of abolitionist futures in Detroit, the youth participants were comfortable imagining futures where sharing and using what is available locally became central to futures thinking. Many ideas that had been visualized were practiced in Detroit at the time of this workshop, for example, urban gardens that shared food with neighbors and served as organizing places for connecting with others and seeking resources one might need at such community gathering places. Envisioning such currently marginalized practices as prominent Afrofuturist practices where belonging and care were placed as core values gave confidence to the youth as they expressed their future visions.

One of the youth participants mentioned, “I never knew I could imagine the future of my city and community using art and design.” Another participant felt that design practices could be emancipatory, and there was a lack of awareness in general regarding design as a practice in creating abolitionist Afrofuturist practices. They mentioned, “I did not know that (post-speculative) design methods could share common value with abolitionist principles.”



Figure 6. The final artifact created by one of the teams describes the future scenario.

In the making phase of the workshop, critical jugaad as a verb was instrumental in helping the participants create visions of Detroit's future. Critical jugaad advocates frugal decolonial methods for speculative and critical design practices for creating future imaginaries. One way to achieve that goal is to use materials deemed unworthy of purpose. The workshop, firmly grounded in abolition principles, introduced participants to the critical jugaad framework, where jugaad represents the art of resourceful problem-solving and creative improvisation. The amalgamation of these two paradigms allowed participants to reframe the dismantling of oppressive systems as an opportunity for constructing just and equitable alternatives—a notion at the core of critical jugaad thinking.

The participants navigated complex issues such as systemic racism and disparities in Detroit's black communities by making conversational artifacts from found objects. One of the youth participants conversed about the political conditions in Detroit using terms such as “tunnel of socialism and towers of capitalism,” where the golden figure (as seen in Figure 6) represented capitalist power structures and socialist societies struggling to get to the top. While this was more about what they felt, another team created a model resilient future with urban gardens and food-sharing structures next to each other. This team also uses satire as a speculative tool to create a dystopian future scenario where shoppers at Walmart must shop in the fashion of “Squid Games,”- a popular Netflix show.

The "Making Just Futures for Detroit" workshop offered participants a transformative experience, blending critical jugaad with abolitionist design principles to reimagine urban futures. Participants, including local youth from Afrofuture Youth Detroit and MDES students, highlighted the workshop's capacity to break down traditional barriers in design, fostering a community-driven approach to addressing systemic issues. Through informal settings and participatory design sessions, they gained new insights into the potential of collaborative design, expanding their perspectives beyond conventional methodologies. Despite facing challenges in navigating the complexities of systemic change, the participants valued the workshop as a pivotal moment for personal growth and understanding the role of design in societal transformation. This reflection underscores the workshop's impact on individual participants and their collective vision for a more equitable and sustainable urban future in Detroit.

4. Discussion

4.1 The Significance of Engaging Marginalized Youth

Empowerment through Education and Political Awareness: Afrofuture Youth Detroit is crucial in educating young individuals on organization and political education. Integrating these youths into workshops that embrace abolition principles and critical jugaad thinking opens new avenues for them to understand the mechanics of oppressive systems and the importance of creative resistance. This approach educates and empowers them to envision and work towards just and equitable futures.

Addressing Unique Challenges: The youth participants, often marginalized due to their race, sexuality, or both, face systemic barriers that limit their opportunities for expression and innovation. Traditional educational and societal structures have failed to provide a supportive platform for their voices. Acknowledging these challenges, the workshop creates a space where their identities are affirmed, and their ideas are valued and nurtured.

4.2 The Workshop's Approach to Envisioning Futures

Reimagining through Critical Jugaad: The workshop introduces the concept of critical jugaad to navigate and dismantle oppressive systems through resourceful problem-solving and creative improvisation. This framework encourages participants to think outside conventional paradigms and use their unique perspectives to conceive solutions that reflect their desires for a just society.

Speculating on Future Possibilities: For many youths, the opportunity to speculate on the future in a structured and supportive environment is groundbreaking. The workshop validates their ideas and challenges them to expand their visions. By speculating on futures where equity and justice are central, they begin to see themselves as architects of change, capable of shaping their destinies and those of their communities.

4.3 Outcomes and Impact

- The workshop serves as a crucial outlet for these young individuals to explore and articulate their visions for the future by creating a safe space for exploration. It provides a rare, safe space where they can freely express themselves without the fear of invalidation or marginalization. This environment is vital for fostering a sense of belonging and confidence in their ability to effect change.
- Developing community-building solutions through collaborative discussions and activities encouraged participants to think collectively about their desired futures. This collective envisioning process not only strengthens community bonds but also leads to the development of innovative solutions rooted in marginalized communities' shared experiences and aspirations.
- Empowering Future Leaders by centering the workshop on the principles of abolition and critical jugaad, participants are equipped with the knowledge and tools necessary for leadership in their communities. They emerge as empowered individuals ready to challenge oppressive systems and advocate for equitable alternatives.
- Developing methodologies for post speculative design and training design students in community engagement.
- In the long term, design students were thoroughly impacted by the energy and stories of the participants and their capacity to hope for a positive future for all despite facing racism and oppression for most of their lives. In the short term, this workshop influenced their work in their efforts to imagine just futures for marginalized communities in Detroit.

5. Conclusion

The inclusion of youth from Afrofuture Youth Detroit in workshops centered on abolition principles and critical jugaad thinking is more than an educational endeavor; it's a transformative experience that validates their identities, amplifies their voices, and equips them with the tools to reimagine and build futures where justice and equity prevail. This initiative fosters individual growth and cultivates a generation of leaders committed to dismantling oppressive systems and creating inclusive, equitable communities.

Combining abolition principles with the critical jugaad paradigm presents a transformative potential beyond traditional urban development and social justice approaches. By intertwining the principles of abolition, which aim to dismantle oppressive systems, with the creative and resourceful problem-solving approach of critical jugaad, this methodology offers a unique pathway for reimagining and reconstructing urban spaces. It encourages the empowerment of marginalized communities, ensuring their voices and needs are central to developing equitable and sustainable futures. This approach challenges existing power dynamics and fosters resilience and innovation from the ground up, providing a robust framework for addressing complex urban issues.

The implications of this combined paradigm are vast, suggesting a shift towards more inclusive, participatory forms of urban planning and community development. It emphasizes the importance of grassroots involvement and the value of local knowledge in creating solutions that are genuinely responsive to residents' needs. As cities continue to evolve, integrating these principles can lead to more just and vibrant urban environments that reflect the diversity and aspirations of their communities.

Future research should explore the application of these paradigms across different urban contexts, examining the outcomes of such approaches in various settings. Studies could focus on how these principles can be effectively integrated into urban policy and planning, identifying best practices for fostering community engagement and empowerment. Additionally, research could investigate the scalability of projects developed under this framework, assessing their potential for broader impact on urban transformation and social justice.

Although there were no direct implications regarding projects from this workshop immediately after the workshop, the participants continued working on their individual projects with renewed perspectives. The author and the founder of the AFYD worked to develop a new version of the Afrofuture Youth Festival in Detroit and an exhibition for futures from Detroit, which is not within the scope of this article to discuss.

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