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## 17. Coda: Speculative conversation (a poetic inquiry)

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—  
> **lækija 5**  
> **message 105**

—  
&&& to answer your question, i looked for indications of space travel in my parts of the book + it seems it was a common practice but at a cost: “With its decks filled with [indecipherable] bars, spas, and gyms, the spaceship’s environment invokes in the crew and passengers the very same habits that brought Earth to the brink of destruction” (Wälivaara, J.) i’m on the train between the moons of Ai + Mi. it’s cold, i cannot feel my toes. the lights went out as they so often do + space is both outside + in, all dark. i wish for a spa + a bar, even (especially?) if it brings me to the brink of destruction. &&&

—  
> **lækija 8**  
> **message 106**

—  
&&& i myself have been stuck on the station for too long.

as we agreed, i have been searching for signs of advanced technologies in augmented reality. this strongly indicates that they had access to such technologies:

“The dynamic of the interpretive quest changes

[indecipherable]

narrator's account of it.”

(Kuusisto, P.)

or what do you make of it?

i hope you have found your spa + bar. &&&

—

> **lækija 5**

> **message 107**

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&&&

when i think of ancient augmented realities i almost get a little dizzy, like it sets reality spinning. i have a book snippet saved onto my *vade mecum*, it says that “the opening scene takes place in the past, and [indcipherable] its ‘future’ is in fact the present” (Wenske, R. S.). we have stopped, suspended between the two moons, the train awaiting permission to continue, the compartment so eerily quiet. here, between one thing + another, in the cold + the dark, my feet numb, i can almost imagine that the past is indeed the present is the future. i read to think of something else.

“the major political conflict

[indcipherable]

continues to be a rift in collective memory,” (Mboka Tveit, M.)

how far do collective memories go? + their rifts? &&&

—

> **lækija 8**

> **message 108**

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&&&

there seems to be a tension between the subjective + the collective, as another snippet states that: “Reality is subjective and depends on the point of view.” (Korpua, J.) what do you fathom they mean by subjective point of view here? as they seem to have access to augmented reality, would they have also experimented with shared subjectivities?

jumping to a completely different issue, i am quite excited about my next finding:

“we have encouraged all authors to [indcipherable] pronoun ‘they’ when referring to people”  
(Korpua et al.)

even though some if it is not readable, this quote seems to confirm our hypothesis that they sometimes used other pronouns than ‘they’ when referring to people.&&&

—

> **lækija 5**

> **message 109**

—

&

our hypothesis

ancients

there is

&&&

between th e moons

i have a book

“For a while, Nordic fantasy

writers have

[indecipherable]

striven to portray people from different cultural backgrounds” (Salminen, J.)

you think?

&

&

“do [indecipherable] research together [indecipherable]

writes the script, and

[indecipherable] they both

[indecipherable] direct” (Elgh, C.)

direction? where or when they ended up

cannot see

hands

o feel feet

direction?

—

> **lækija 8**

> **message 110**

—

&&&

you’re breaking up.

i am getting an uncanny sensation that the book is now communicating something through us in a manner that my training has not prepared me for.

just read these snippets, if you can:

“bifurcation, back to which the divergences of past, present and, speculatively, future events could be traced” (Sandbacka, K.)

“In [indecipherable] the bourgeois saloon in the 19th century, people are spending time with arithmetic games, mathematical needlecraft, reading and short lectures” (Godhe, M.)

“Selene’s voice in the recorded logs, found next to her decaying bodies, portrays vulnerability unlike [indecipherable] Selene for whom the bodies of other Selenes [indecipherable] moves past them swiftly” (Ruotsalainen, M.)

had they figured out a way to duplicate, to be both dead and alive at the same time? can we reclaim these knowledges? &&&

—  
> **lækija 5**  
> **message 111**

—  
&&&

we're through the tunnel, i always forget how it scrambles the signal. the light just blinked back to life, i think the heat is back on. it's easier now, in the warmth + the light, to dismiss your concern about the book + how it may communicate, but my toes are still cold.

“... an imaginary municipality somewhere  
[indecipherable]  
attracts mutants, outsiders and misfits” (Sandbacka, K.)

what imaginary places pull us in, you think, while reading? us, the outsiders, at least from the book's perspective? the wagon rattles, i almost dropped the *vade mecum* + my fingers still stiff + cold called up a random text snippet –

“they often tend to be different only in their appearances, thus bearing little or no consequences to the  
[indecipherable]  
story” (Ruotsalainen, M.)

– should we take this personally?&&&

> **lækija 5**  
> **message 112**  
&&&

almost at the station now, gotta go but leave you with this:  
“sarcastic comment in middle of the sentence” (Rantala, O.)  
will send you the rest when at the office &&&

—  
> **lækija 8**  
> **message 113**

—  
&&&

i think it may very well be that their texts are pulling us closer with them, closer to their time, and also pulling us closer together, you + i, i think i can almost feel your cold feet. or perhaps the texts that i read are longing for the ones you are reading?

this quotation suggests, indeed, that they embarked on projects where such connections were imagined:

“[indecipherable] Sitra joins companies and governmental agencies [indecipherable] the purpose of drawing possible links to the future from the present” (Roine, H-R.)



practices (cf. Galleymore 2020 on writing about other than one's immediate surroundings), that is, how site-specific writing might be developed within the context of speculative worldbuilding – or *worlding* (Haraway 2016; Elgh in this anthology). Our idea was to have two researcher-readers (here: *lækija*, based on the Finnish and Danish words for 'reader', *lukija* and *læser*, to acknowledge an aspect of our own site-specific speculations) from the future read and discuss surviving snippets from this collection, unsure of what is fact and fiction, speculation and reality.

The coda is in the format of a found poem/collage, where the readers cite parts of the texts to each other to try to make sense of them. Our method resonates with the practice of live action role play, which has been used in futures thinking (Fast45), but also with an understanding of conversation as collaborative method (Lykke et al. 2024, 93–96). The conversation we invited here is, however, a speculative one where each of us tried to get a feel of who our character was and how they would respond in a given situation, using the collage/poem as a method of inquiry (see Faulkner 2019; Richardson 2000). In practice, we created a Discord channel to simulate a future instant message platform, where the researchers could discuss. To emulate how the characters only have access to parts of the book, we applied a virtual dice: the first throw showed what chapter we were reading from; the second throw what page, and the third throw showed what sentence or line to cite from (though sometimes we 'cheated' and threw the dice again).

With this method of speculative site-specific writing and conversation, we hope to offer a playful method of sensing, feeling and looking at present reality through a different experience of space, time and embodiment. How might one's understanding of the present moment change (or not) if approached through the embodied, site-specific position of readers/writers from the future? We share this method with you as an opening up of the speculative conversation and an invitation to test and develop it further.

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> **lækija 5**  
> **message 114**  
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&&& “we have always been here” is uncanny indeed. shapeshifters. common ground through literary devices, i worry that we are starting to spook ourselves, friend, it's easy in these dark research stations to let the imagination get the better of oneself, not least when sifting through these fragments from the past. but that is what they are. that is WHEN they are. “The [indecipherable] polar explorer [indecipherable] is talking to a journalist with no experience in the Arctic” (Nierste, C.) sorry don't know where that came from. i am readying the documents, uploading now. if what you say is true – that the book longs to be put together again – i guess we are soon to find out what that means&&&

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