Found Footage from the Nuclear Protection National Parks

Kay Kender*
Crip Collective || Human-Computer Interaction Group
TU Wien
Vienna, Austria
silvia-kay.kender@tuwien.ac.at

Ekat Osipova*
Crip Collective || Human-Computer Interaction Group
TU Wien
Vienna, Austria
ekaterina.osipova@tuwien.ac.at

Figure 1: Nuclear Protection National Parks - welcome to the future of conservation.

Abstract

1. We are destroying nature. 2. We do not know where to store our radioactive waste. 3. In Chernobyl, wildlife seems to be thriving. We have connected these three considerations in a Found Footage design fiction exploring a near-future of an Austria that has put its hope for an ecologically just and sustainable future into nuclear waste disposal sites turned national parks protected by radiation. This report displays artefacts from the ongoing project and discusses our design process, insights and learnings around Found Footage as a design fiction method to pose critical questions about the emotional factors of technology futures.

CCS Concepts

• **Human-centered computing** → **HCI design and evaluation methods**; • **Social and professional topics** → *Professional topics*.

---

*Both authors contributed equally to this research.

Keywords

climate justice, design fiction, found footage, generative AI, ecology, planet-centered design, more-than-human design

1 Introduction

> *"In the year 2030, overwhelmed by the exacerbating energy crisis propelled by escalating geopolitical conflicts and environmental degradation, the Austrian government approved a historical constitutional amendment: not only was the paragraph prohibiting nuclear energy removed entirely; nuclear energy was rendered a constitutional right.*
> *As demands for a solution to the ever-amassing piles of nuclear waste grew louder, a lucrative planet-centric opportunity presented itself..."*

At first glance, nature conservation seems like an act of allyship towards other species: against all forces of the powers that be, we generously place parts of nature under protected status. However, upon closer inspection, our shrewd humanity reveals itself in the
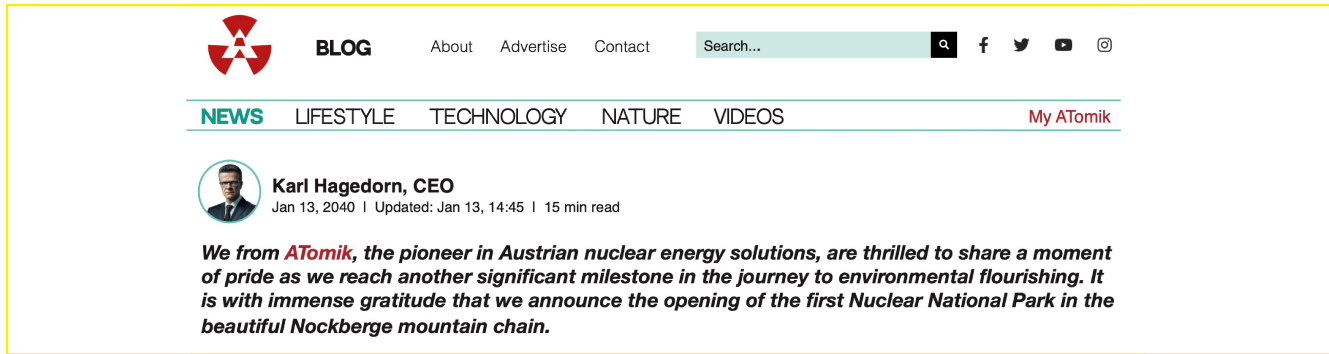
Figure 2: Screenshot of a blog post from the ATomik website, 13.01.2040.

reasons behind, and the ways in which we enact these conservatorships: natural areas are often protected because they are of some value to humans, and are often protected inconsistently. Those parts deemed less important (i.e., with fewer human allies) are left vulnerable, and even those under some form of natural protection are still exposed to harms not included in whatever legal definition they have been assigned (e.g. [27]), not to mention global harms like climate change and pollution (e.g. [12]).

In an exploratory search for spaces where other species thrive without human interference, we came across a documentary of the Chernobyl exclusion zone [4] and were intrigued by the aspect that this zone is protected for the unusual reason that it has been rendered hazardous for humans to enter due to radioactive contamination caused by the 1986 accident [6]. In a 2020 report on an ongoing conservation project in the 30-km Exclusion Zone, the UN paraphrase Sergiy Zibtsev, a forestry expert at the National University of Life and Environmental Sciences of Ukraine, how "it's ironic that it's taken a nuclear accident to create a richer forest ecosystem in the CEZ" [45] and quote him elaborating "'The pine plantations that were there in 1986 have given way to more biodiverse primary forests, which are more resilient to climate change and wildfires and better able to sequester carbon[...]'" [ibid].

Every few years, there is some report or news story on how well wildlife seems to be doing in the Exclusion Zone, usually by highlighting the numbers of endangered species thriving and the high levels of biodiversity, before pointing towards ongoing research into understanding what impact radiation actually has in the long term (e.g. [5, 7, 21, 35]). There is a poetic cruelty to a place where plants, animals and microorganisms are thriving because of humans, by our own (un)doing, are excluded under threat of deadly bodily harm. Is this what it takes to finally allow nature to be?

In the year 2020, the European Commission (EC) commenced a second legal process against the Austrian government for their lack of a national strategy for nuclear waste disposal [39]. While Austria responded by establishing a national board tasked with tackling this issue, an immediate solution was still to be anticipated at the time of beginning this project.

In this pictorial, we invite you to descend into the world of *Nuclear Protection National Parks*, a Found Footage collection envisioning an Austria where national environmental agencies work together with nuclear energy companies to create permanent wilderness areas by storing radioactive waste in our most treasured national parks. Using fictional artefacts that invoke high degrees of realism [15], we explore how this decision is received by the general public a few years down the line, how the *Nuclear Protection National Parks* affect Austrian rural life and the tourism industry, and how different political factions weaponise this new system of energy creation alongside nature conservation for their own ideological agendas. We frame this material by a meta-discussion, in which we reflect on the questions the footage so far evoked in both design process and initial audience, and share our methodological insights around Found Footage as a method for exploring techno-political futures.

2 Methodology

We developed the initial project idea as a project for the PhD seminar *Designing Differently, Imagining Collaboratively: The Need for Socio-Technical Alternatives* held by Ann Light at TU Wien in spring 2023, focusing on planet-centricity as relationality with non-humans [29, 30] and touching on topics from more-than-human design [13, 17]. We took this direction of thought to the extreme by not speaking for nature from a human-centric value system, instead reversing current design priorities: our project explores the complexities of designing a system that favours nature's thriving at the cost of human endangerment. Aiming to consider what this reversal of values may mean in practice, yet problematise late-stage capitalism values as a whole, the question guiding our design stories is: "**What if the Austrian government seized the issue of nuclear waste storage as an opportunity for nature conservation?**"

The following section delves into our process of exploring this question through design fictional world-building by creating Found Footage artefacts. We begin with discussing our choice of this design fictional format by outlining the potential of Found Footage.

Figure 3: Left: Poster promoting a "return to balance in the peaceful nature" of Nuclear Protection National Park Hohe Tauern. Right: Answer poster "Discover nature?...but safely!" (="but of course", German pun) by the Austrian Ministry for Climate, Environment, Energy, Mobility, Innovation and Technology, warning about the necessity to use protective and certified protective gear and visit the courses on safety in the radiation zones.

2.1 Fabulating Design Fiction through Found Footage

Design fiction is particularly suitable for envisioning new techno-futures, as situating technologies "within a narrative forces us to grapple with questions of ethics, values, social perspectives, causality, politics, psychology, and emotions" [44, p. 22], and thus has a long-established tradition in Human-Computer Interaction research and practice, often applied in speculative design imaginaries (with the terms 'design fiction' and 'speculative design' sometimes used interchangeably) and participatory design [18]. Related work in this vein encompasses, for instance, explorations of communal energy futures via hybrid digital board game elements [23], speculations on a more-than-human economic ecosystem around trash [32], or speculative prototypes for navigating the Chernobyl Exclusion Zone [42]. While many of these anticipatory and speculative approaches centre concrete, closed scenarios in a possible future (e.g., [11]), we follow the call to embrace counterfactuality and open-endedness in our explorations [28].

A frequent criticism of design fictions is that they are (especially in the speculative tradition) often intellectualised and confined to art galleries and academic discussions [18, 46]. We therefore sought to make our artefacts and world straightforward, pop cultural, lo-fi and fun. With this aim, we decided to frame our project as a Found Footage collection—inspired by/based on the Mystery Flesh Pit National Park[1] online world building project [40].

Commonly associated with the horror film genre, Found Footage is a storytelling technique via fictional artefacts that are presented to the audience as non-fictional documentation material of events with little to no mediation (usually without acknowledging the fiction) [15]. Most commonly, the artefacts associated with Found Footage are staged video and audio recordings[2] [15, 31], but can

---

[1]https://www.mysteryfleshpitnationalpark.com/ (last accessed 2024-11-27)
[2]A famous example being the horror movie "The Blair Witch Project" [15]

Figure 4: Front and back of a page ripped out of Vogue magazine & newspaper cutout, dates unknown.

also encompass fake documents, newspaper clippings, advertising posters, chat logs, scribbled notes, etc.[3]. Presenting material without much mediation by narrators beyond a loose connective framing encourages audiences to closely examine artefacts to uncover the overarching story, and the world the story is set in, piece by piece—a mode of engagement fostering problem-solving and critical thinking as audiences fill in the world and story blanks between artefacts. Key to the allure of—and apprehension evoked by—Found Footage storytelling is the use of aesthetics and media familiar to the audience's everyday life. This not only makes the fiction more believable, but is also a particularly accessible and immersive format [22, 31]. Besides being highly accessible through referencing familiar formats, concepts and situations, such as brands, newspapers, or everyday items, Found Footage lends itself to an ongoing, open-ended project that includes different types of media, creating opportunities for not only us as the original authors to add to it, but potentially others to get involved and thus engage more deeply with the topic. Despite all these qualities, Found Footage has not gained wide foothold in HCI—so far, the only explicit instance of working with the logics of Found Footage is presented by one of the authors who appropriated Found Footage as an autoethnographic method suited to autistic embodied ways of knowing [25].

We apply genre to Found Footage to further facilitate familiarity and thus accessibility. Setting our design fiction in a late-stage capitalist logic (and staying true to the genre of origin), we played with the genre of grimdark[4], which features elements such as dystopia, hyper-violence, the bleak and the macabre (sometimes fused with

satire) that can be harnessed to reflect on the horrors, absurdities and moral ambiguities of the present real world [41]. Such a gleefully spine-chilling setting can then be contrasted by keeping the emotional tone of artefacts humorous and absurdist—rather than horror and dread, artefacts can elicit feelings such as humility and empathy by contrasting the dark with the light, and evoke "a glimpse of more-than-human connection and a utopian yearning for something beyond mere glimpses" [30].

2.2 Design Process, and a Note on AI

The project lore and artefacts took shape over several iterative brainstorming, conceptualising and making sessions. In these, we discussed a range of general themes we address with our design fiction, and speculated on how specific areas of this fictional world, such as social structures, culture, politics or the economy, would be affected by this nature conservation step over the course of several years, visually mind-mapping our reflections and collecting initial artefact ideas in the process. Parallel to this, we explored the world by creating sketch models of artefacts in different media, not all of which made it into the Found Footage collection. Towards the end, we decided on the visual and textual Found Footage material suitable to represent the discussed themes and tensions. We then created artefacts to resemble known media as closely as possible—our references, and the materials used for this, are described more closely in Appendix A. This process was new to us: while speculative, critical and provocative designs commonly have believable contents, but unrealistic presentations, found footage requires the reverse: hyper-realistic presentation of content that may be quite unbelievable. It was a different experience than we were used to in our previous work with speculative and critical artefacts, as it felt akin to uncovering artefacts from the past, rather than exploring potential futures.

---

[3]Examples aside from the aforementioned online Found Footage collection "Mystery Flesh Pit National Park" [40] are books like "Found: An Anthology of Found Footage Horror Stories" [14] or Podcasts like "The White Vault" [43].

[4]Shorthand for "grim darkness," popularised as a genre term via the tagline of the dystopian sci-fi tabletop miniature game Warhammer 40k: "In the grim darkness of the far future, there is only war" [1].
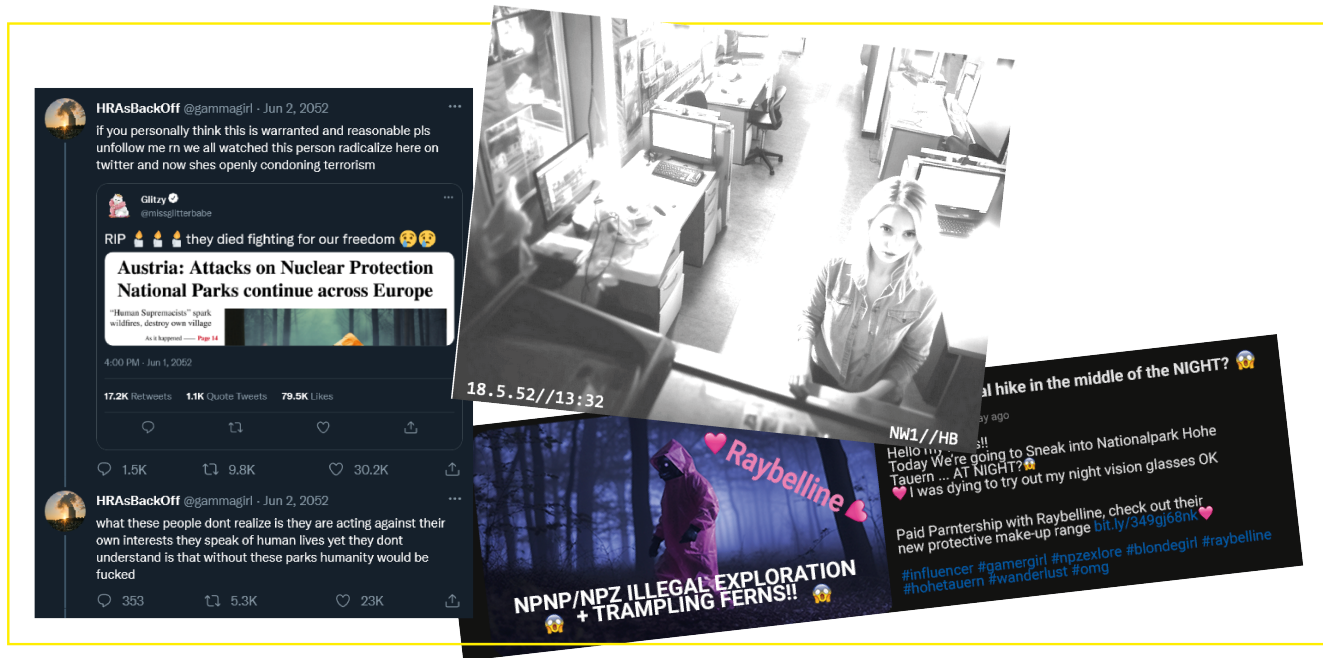
Figure 5: Collection of police evidence regarding a danger tourism influencer using the handles glitzy/glitterbabe, under observation by the state security and intelligence service.

We further gained insights regarding the usage of AI to create such artefacts, and would like to critically reflect on this here. For the refined footage used in the final collection, we created most of the visual material with the generative artificial intelligence (AI) program Midjourney. Our main incentive to use AI was its accessibility for quickly materializing design ideas. Even with limited time and resources (read: money to buy expensive photography equipment, design software, and just-the-right stock material), we were able to generate a wide range of diverse and high-resolution material. However, at the time of designing the Found Footage collection, we were rather oblivious to the ethical issues of working with AI. Since then, the ramifications of AI technologies on our planet[5] [8], their dependence on human labour rooted in extractivist, neocolonialist logics of human exploitation [8, 47], and the nonconsensual use of artists' work as training data [24, 38] led us to the decisions to abstain from using generative AI in our work and future additions to this project.

We may have reduced or ceased our AI usage regardless: working with AI did not provide us as much creative freedom as we initially anticipated due to the encoded bias and lack of diversity in datasets used for algorithm training [8, 38] not only limiting design possibilities, but actually pushing it into a specific direction. A design process often involves experimenting with material to get inspired or find new, unexpected directions to pursue; thus, if the material at one's disposal is extremely good at, say, magazine fashion and runway style images, then one is, of course, guided to feature those more heavily. Despite the whole point of our project

being to deliberately play with the familiarity of specific aesthetics (i.e., to some degree copying and regurgitating what exists and what has been done time and again in the same fashion, pun intended), AI generation quickly reached its limits when we had a very specific original idea. For instance, we found it impossible to generate a stock photo style image of an office worker throwing a potted plant out of the window and hence, had to resort to other means of visualizing the scenario. When we imagine something original, the realisation thereof is often restricted by what is actually embodied in the training data.

3 Artefacts in the Found Footage Collection

We initially presented the Found Footage collection in a small-scale, immersive exhibition within the context of our course. The narrative framework of the exhibition was the criminal investigation of a foiled ecocidal attack plot aimed at a *Nuclear Protection National Park*, with an extremist beauty vlogger as core suspect. As part of the imagined forensic team, the exhibition visitors were encouraged to examine the artefacts, thus immersing themselves in the fictional world. The exhibition was concluded by a discussion of the audience's impressions, which we documented directly after presenting from memory, resulting in the reflective questions presented in section 4. To disseminate to audiences outside of academia, and continue the project, we exhibit the living Found Footage collection on Tumblr [6].

Our artefacts scattered throughout this document invite you, the reader, to witness scenes from the story of one possible version of a

---

[5]Ironic for a project that critically engages with, and deeply cares about, nature conservation.

Figure 6: Left: Newspaper cutouts, date unknown. Right: Newspaper article, 20.03.2052.

planet-centric small European country, in the hope of connecting to existing issues you may be aware of, and providing food for thought about what kind of relationship to nature you (can) have, and want to build in the future. **If you have not been doing so already, we suggest you take some time to look at them before reading on.** Below, we move on to the themes addressed by this project, presented as questions we addressed explicitly with the project, as well as additional, unexpected questions raised by audiences so far.

4 Questions provoked by this Project

4.1 Questions we asked in designing our artefacts

4.1.1 At what pace do disasters have to unfold to be perceived as such? There is something very strange to us about how we are taken by the eruptive, the immediate and spectacular, yet manage to ignore the slow violence and the slow disasters of the ongoing climate crisis or environmental pollution that are no less irreversible and detrimental to our planet [20, 26, 34].

4.1.2 Who decides what parts of nature need to be conserved/protected and in whose interest(s)? More often than not, nature preservation is motivated by values rooted in white colonial Western hegemony, global power-relations and capitalism [16, 48].

4.1.3 How do local decisions interplay with the globalized world? Pollution and climate change do not halt at the boundaries of national reserves. Likewise, radical counteractive measures are not contained within political borders of nation-states.

4.1.4 Can humans only change their behavior/advocate for something when there is a benefit/gain? And should humans change their behaviour or advocate for something they have nothing to gain from? What is our stance on profit-oriented tactics (e.g., greenwashing) that have accidental positive effects? And (how) can humans be kept from destroying/invading nature? Through advocacy for ethical values… or through (the peril of) death?

4.1.5 When does something become a 'new normal'? At what point do we get used to, accept or acquiesce to a certain status quo? At what point do we just stop caring or give up?

4.1.6 What do increasingly blurry boundaries between companies and governments mean for decision-making over human and non-human lives? Especially given that some governments eagerly jump on corporate innovation bandwagons without properly evaluating their long-term impacts on nature, humans, or society.
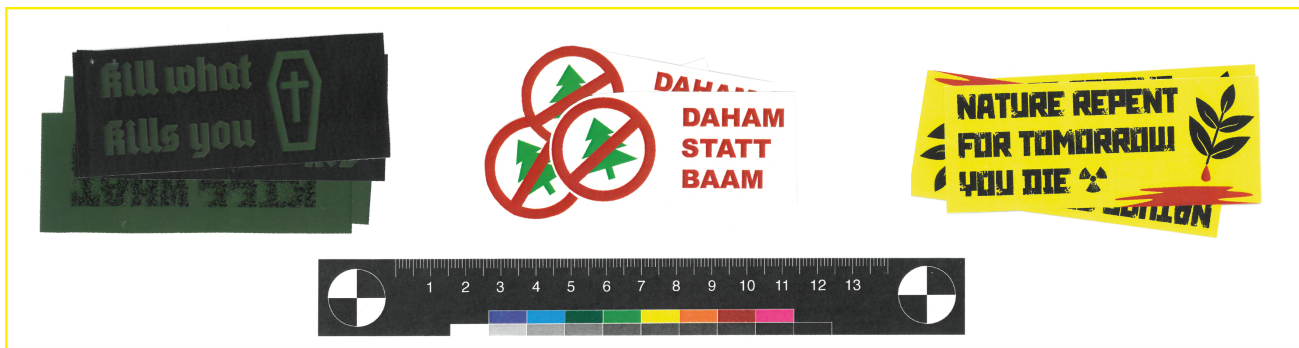
Figure 7: Police Evidence Photograph of stickers found in HRA Terrorist outpost.

4.2 Questions our audience asked inspired by our artefacts

4.2.1 What if 'the Nazis' win? Our audience initially strongly rejected our project, perceiving it as a proposal despite our presenting it as fiction, and strongly opposing the scenario as such. Amused reactions to the extremist viewpoints at play in our world quickly gave way to discussions of real-life politics, and how such viewpoints are being increasingly accepted. Extremist ideologies tend to spur horrible dystopian fictions, but in reality, such ideologies can become normalised and rationalised in the blink of an eye (indeed, only last year, the Austrian right-wing party FPÖ won the elections [36]).

4.2.2 Could this be real? Our audience was shocked at the feasibility of the project, from the way our fictional company CEO, newspapers and people online talked about it. They were reminded of very real cases connected to climate change, exploitation of humans and non-humans, and other related issues, and how these were talked about by different actors. Some were confronted by populist slogans on stickers, and were unsure of to what extent to sympathise with the different political players.

4.2.3 Are you serious? Given the context of planet-centric design, our initial audience were unsure whether we were earnestly suggesting *Nuclear Protection National Parks* as a desirable future, resulting in an earnest debate on whether this future would be an ethical choice.

5 Discussion

Shatteringly, while we thought we were crudely exaggerating many things, our audience's comparing them with similar events or postings in reality made us realise that what we considered exaggerated, sensationalist, unrealistic pastiche turned out to often be more subtle, boring and believable than *actual* similar real-life events and communications. This was an important learning for us: while the Found Footage genre needs to be based on familiar real-life contexts, it requires enough modification to not be immediately recognised as the mirror and provocation of reality it is: only by rendering our design artefacts sufficiently detached from reality and thus less loaded, they remain in the space of being playful, engaging and, ultimately, fun. If Found Footage becomes too real, it may no longer serve as a useful basis for discussions by proxy.

Another unexpected insight came from our audience's initial strong negative emotional reaction: our scenario was immediately challenged, our world written off as dystopian and our design as not optimistic enough. Once we reassured our audience that the project was not a proposal, but an exploration, upon engaging and discussing in a more nuanced manner, some found several benefits to the scenario. The initially extreme reaction surprised us and led to the insight that, immersed in our fictional world and exploring the ways in which different factions in this world perceived the *Nuclear Protection National Parks* on the spectrum between "good" and "bad", we had somehow changed alignment over time towards sympathising with those who accepted the *Nuclear Protection National Parks* as something rather desirable and friendly on the whole, possibly slightly brainwashing ourselves, as centering the thriving of other species rather than only that of humans is a normative value of our fictional world that we are able to share to some extent.

We like how this problematises more-than-human and planet-centered design. Design explores the way in which values and trends we adopt shape (more sustainable) futures; and which of these futures would be desirable to humans (and to which humans they would be desirable). What we, much like our audience, initially thought was sort of dystopian and "edgy", in our process of rationalising it from different points of views, in the end perceived as normal. Among other interpretations, this design fiction could also be read as a cautionary tale on techno-optimism, especially compared to past and current real-life cases of technologies that are enthusiastically adopted and have far-reaching consequences to many aspects of our lives, as is the case most recently with AI (exemplified among other things by our own uncritical embracing of this technology as described in 2.2).

6 Conclusion

Making ethical debates about human relationships to nature under global capitalism accessible to a wide audience was a main consideration in choosing our medium and format. Quickly tying back into real-world current debates, the project highlights the necessity for constant democratic vigilance on a global scale, whatever possible future may come. Our initial audience confirmed to us how

presenting ideas in the frame of media and formats we know from different parts of everyday life requires less interpretive effort to imagine how a certain world or scenario would be communicated or discussed if it were real [22]. By creating or perusing artefacts in a world so close to our own, and recognising typical populist as well as corporate talking points, our audience were quickly able to get into nuanced discussions of a world they just heard of. Further, we considered that Genre-ification played a significant role in rooting these values emotionally: we often disregard the critical role emotions play in shaping our political value systems, on which design in particular has a strong influence as an evocative narrative force, on an often subliminal level. The emotional atmosphere of a project can leave a lasting impact that is norm-making and value-shaping, especially if engagement should end with the first impression of the overall vibe.

Our fiction is set in a world where the narrative that humans are, by nature, the problem, has permeated the centre of society, ignoring capitalism as the core of the problem and instead, in populist fashion, blaming human nature in an essentialist, unforgiving way. We aim to continue our Found Footage project, and are excited to explore further the depths of the *Nuclear Protection National Parks*. Coupling this anti-human belief system with the questions raised by the audience, we want to examine next how the acceptance of our fictional narrative could open new gateways into Nazism, which is already strongly tied to closeness to nature [10]. Ecofascist narratives quickly perpetuate racist, white supremacist and genocidal aspirations [10], while ignoring capitalism as the problem and derailing the fact that those disempowered by the same ideologies (and capitalism at large), e.g., indigenous, racialised, poor or involuntarily displaced communities, are the ones disproportionately burdened by environmental destruction [20, 33, 34, 37]. If more-than-human planet-centred design is not spearheaded by those communities, who is to say what horrifying futures may result?

We believe this project exemplifies the untapped potential of Found Footage as a method for HCI research. The relative closeness to reality and systemic focus gives Found Footage unique advantages to other speculative design formats, while maintainance of a proxy distances participants from real-world experiences and expertise just enough to facilitate accessible technopolitical debates. We hope to see more projects like this in the future—we have also begun applying Found Footage in our teaching, and would be excited to see others do so as well.

Acknowledgments

References

[1] [n. d.]. grimdark. https://knowyourmeme.com/memes/grimdark last accessed 2024-11-25.

[2] [n. d.]. Pexels. http://pexels.com/license last accessed 2024-01-17.

[3] [n. d.]. Tweetgen. https://www.tweetgen.com last accessed 2024-01-17.

[4] 2016. 30 Years After Chernobyl, Nature Is Thriving. https://www.youtube.com/watch?v=E-h15wX14po last accessed 2024-01-17.

[5] 2019. In der Sperrzone von Tschernobyl blüht das Leben. *Der Standard* (2019). https://www.derstandard.de/story/2000097496084/in-der-sperrzone-von-tschernobyl-blueht-das-leben

[6] International Atomic Energy Agency. 1996. One Decade after Chernobyl: Summing up the Consequences of the Accident. *Summary of the Conference Results* (1996), 3–17. https://www.iaea.org/publications/5087/one-decade-after-chernobyl-summing-up-the-consequences-of-the-accidentISBN: 9789201037961

[7] Tom Allan. 2019. Chernobyl: the wildlife haven created when people left. *The Guardian* (2019). https://www.theguardian.com/travel/2019/may/28/chernobyl-wildlife-haven-tour-belarus-created-nuclear-disasterzone

[8] Emily M. Bender, Timnit Gebru, Angelina McMillan-Major, and Shmargaret Shmitchell. 2021. On the Dangers of Stochastic Parrots: Can Language Models Be Too Big?. In *Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency* (Virtual Event, Canada) *(FAccT '21)*. Association for Computing Machinery, New York, NY, USA, 610–623. https://doi.org/10.1145/3442188.3445922

[9] Boris Blahak. 2021. "Daham statt Islam": Zur funktionalen Einbindung von Dialektstrukturen in die Sprache politischer Werbeplakate. *Zeitschrift für Dialektologie und Linguistik* 88, 1/2 (2021), 21–56.

[10] Kristy Campion. 2023. Defining Ecofascism: Historical Foundations and Contemporary Interpretations in the Extreme Right. *Terrorism and Political Violence* 35, 4 (2023). https://doi.org/10.1080/09546553.2021.1987895

[11] Stuart Candy and Jake Dunagan. 2017. Designing an Experiential Scenario: The People Who Vanished. *Futures* 86 (Feb. 2017), 136–153. https://doi.org/10.1016/j.futures.2016.05.006

[12] European Commission. 2023. EU action against microplastics. Publications Office of the European Union. https://doi.org/10.2779/917472

[13] Aykut Coskun, Nazli Cila, Iohanna Nicenboim, Christopher Frauenberger, Ron Wakkary, Marc Hassenzahl, Clara Mancini, Elisa Giaccardi, and Laura Forlano. 2022. More-than-human Concepts, Methodologies, and Practices in HCI. In *Extended Abstracts of the 2022 CHI Conference on Human Factors in Computing Systems* (New Orleans, LA, USA) *(CHI EA '22)*. Association for Computing Machinery, New York, NY, USA, Article 150, 5 pages. https://doi.org/10.1145/3491101.3516503

[14] Andrew Cull and Iglesias Gabino. 2022. *Found: An Anthology of Found Footage Horror Stories.* Vermillion To One.

[15] Stephen Elridge. 2023. Found Footage. Encyclopædia Britannica. https://www.britannica.com/art/found-footage last accessed 2024-01-17.

[16] Bruce Erickson. 2018. Anthropocene futures: Linking colonialism and environmentalism in an age of crisis. *Environment and Planning D: Society and Space* 1 (2018), 111–128. https://doi.org/10.1177/0263775818806514

[17] Eva Eriksson, Daisy Yoo, Tilde Bekker, and Elisabet M. Nilsson. 2024. More-than-Human Perspectives in Human-Computer Interaction Research: A Scoping Review. In *Proceedings of the 13th Nordic Conference on Human-Computer Interaction* (Uppsala, Sweden) *(NordiCHI '24)*. Association for Computing Machinery, New York, NY, USA, Article 72, 18 pages. https://doi.org/10.1145/3679318.3685408

[18] Pedro Gil Farias, Roy Bendor, and Bregje F. van Eekelen. 2022. Social dreaming together: A critical exploration of participatory speculative design. In *Proceedings of the Participatory Design Conference 2022 - Volume 2* (Newcastle upon Tyne, United Kingdom) *(PDC '22)*. Association for Computing Machinery, New York, NY, USA, 147–154. https://doi.org/10.1145/3537797.3537826

[19] Games Workshop. 2002. Index Astarted I.

[20] Carmella Gray-Cosgrove, Max Liboiron, and John Lepawsky. 2015. The Challenges of Temporality to Depollution & Remediation. *S.A.P.I.E.N.S* 8, 1 (2015). http://journals.openedition.org/sapiens/1740

[21] GrrlScientist. 2015. What happened to wildlife when Chernobyl drove humans out? It thrived. *The Guardian* (2015). https://www.theguardian.com/science/grrlscientist/2015/oct/05/what-happened-to-wildlife-when-chernobyl-drove-humans-out-it-thrived

[22] Alexandra Heller-Nicholas. 2014. *Found Footage Horror Films: Fear and the Appearance of Reality.* McFarland & company, Inc.

[23] Victor Vadmand Jensen, Emmelie Christensen, Nicolai Brodersen Hansen, and Rikke Hagensby Jensen. 2024. A Year in Energy: Imagining Energy Community Participation with a Collaborative Design Fiction. In *Proceedings of the 13th Nordic Conference on Human-Computer Interaction* (Uppsala, Sweden) *(NordiCHI '24)*. Association for Computing Machinery, New York, NY, USA, Article 22, 15 pages. https://doi.org/10.1145/3679318.3685355

[24] Harry H. Jiang, Lauren Brown, Jessica Cheng, Mehtab Khan, Abhishek Gupta, Deja Workman, Alex Hanna, Johnathan Flowers, and Timnit Gebru. 2023. AI Art and its Impact on Artists. In *Proceedings of the 2023 AAAI/ACM Conference*

Figure 8: Twitter Thread, 01.06.2052

on AI, Ethics, and Society (Montréal, QC, Canada) *(AIES '23)*. Association for Computing Machinery, New York, NY, USA, 363–374. https://doi.org/10.1145/3600211.3604681

[25] Kay Kender and Katta Spiel. 2023. Banal Autistic Social Media: A Found Footage Autoethnography. In *Proceedings of the 25th International ACM SIGACCESS Conference on Computers and Accessibility* (New York, NY, USA) *(ASSETS '23)*. Association for Computing Machinery, New York, NY, USA, Article 101, 7 pages. https://doi.org/10.1145/3597638.3614552

[26] Scott Gabriel Knowles. 2014. Learning from Disaster? The History of Technology and the Future of Disaster Research. *Technology and Culture* 4 (2014), 773–784.

[27] D. Krutzler. 2023. Streit um Lobautunnel zwischen ÖVP und Grünen setzt sich 2024 fort. *Der Standard* (2023). https://www.derstandard.at/story/3000000201290/streit-um-lobautunnel-zwischen-oevp-und-gruenen-setzt-sich-2024-fort

[28] Ann Light. 2021. Collaborative Speculation: Anticipation, Inclusion and Designing Counterfactual Futures for Appropriation. *Futures* 134 (Dec. 2021), 102855. https://doi.org/10.1016/j.futures.2021.102855

[29] Ann Light. 2022. Ecologies of subversion: troubling interaction design for climate care. *Interactions* 29, 1 (Jan. 2022), 34–38. https://doi.org/10.1145/3501301

[30] Ann Light. 2023. In Dialogue with the More-than-Human: Affective Prefiguration in Encounters with Others. *Interactions* 30, 4 (June 2023), 24–27. https://doi.org/10.1145/3599956

[31] Neil Mcrobert. 2015. Mimesis of Media: Found Footage Cinema and the Horror of the Real. *Gothic Studies* 17, 2 (2015), 137–150. https://doi.org/10.7227/GS.17.2.9

[32] Sara Milkes Espinosa and Carl Disalvo. 2022. Trash Work Futures: A Design Fiction. In *Proceedings of the 1st Annual Meeting of the Symposium on Human-Computer Interaction for Work* (Durham, NH, USA) *(CHIWORK '22)*. Association for Computing Machinery, New York, NY, USA, Article 15, 35 pages. https://doi.org/10.1145/3533406.3533422

[33] Energy Justice Network. [n. d.]. Environmental Justice / Environmental Racism. https://www.ejnet.org/ej/

[34] Rob Nixon. 2011. *Slow Violence and the Environmentalism of the Poor.* Harvard University Press.

[35] Roland Oliphant. 2016. 30 years after Chernobyl disaster, wildlife is flourishing in radioactive wasteland. *The Telegraph* (2016). https://www.telegraph.co.uk/news/2016/04/23/wildlife-returns-to-radioactive-wasteland-of-chernobyl/

[36] Leonardo Pape and dpa. 2024. Österreich: FPÖ gewinnt Nationalratswahl in Österreich. *Die Zeit* (Sept. 2024). https://www.zeit.de/politik/ausland/2024-09/nationalratswahl-oesterreich-vorlaeugiges-endergebnis-sieg-fpoe

[37] Amy Patronella and Saharra Griffin. 2020. Communities of Color Bear the Brunt of Trump's Anti-Environmental Agenda. https://www.americanprogress.org/article/communities-color-bear-brunt-trumps-anti-environmental-agenda/

[38] Anna Maria Piskopani, Alan Chamberlain, and Carolyn Ten Holter. 2023. Responsible AI and the Arts: The Ethical and Legal Implications of AI in the Arts and Creative Industries. In *Proceedings of the First International Symposium on Trustworthy Autonomous Systems* (Edinburgh, United Kingdom) *(TAS '23)*. Association for Computing Machinery, New York, NY, USA, Article 48, 5 pages. https://doi.org/10.1145/3597512.3597528

[39] Johannes Puchner. 2020. Kein Plan, wohin mit dem Atommüll: EU-Kommission mahnt Österreich. *Der Standard* (2020). https://www.derstandard.de/story/2000121397779/kein-plan-wohin-mit-dem-atommuell-eu-kommission-mahnt-oesterreich

[40] Trevor Roberts. [n. d.]. Mystery Flesh Pit National Park. https://www.mysteryfleshpitnationalpark.com/ last accessed 2024-11-25.

[41] Mike Ryder. 2021. Conscripts From Birth: War and Soldiery in the Grim Darkness of the Far Future. *Fantastika Journal* 1 (2021), 47–60.

[42] Nancy Smith and Danial Qaurooni. 2020. The Inclusion Zone: Grounded Speculations in Chernobyl. In *Proceedings of the 2020 ACM Designing Interactive Systems Conference* (Eindhoven, Netherlands) *(DIS '20)*. Association for Computing Machinery, New York, NY, USA, 1929–1942. https://doi.org/10.1145/3357236.3395574

[43] K.A. Statz and Travis Vengroff. [n. d.]. The White Vault. https://thewhitevault.com/ Audio Podcast.

[44] Theresa Jean Tanenbaum. 2014. Design Fictional Interactions: Why HCI Should Care about Stories. *interactions* 21, 5 (Sept. 2014), 22–23. https://doi.org/10.1145/2648414

[45] UNEP. 2020. How Chernobyl has become an unexpected haven for wildlife. *United Nations Environment Program: News and Stories* (2020). https://www.unep.org/news-and-stories/story/how-chernobyl-has-become-unexpected-haven-wildlife

[46] Matt Ward. 2021. Critical about Critical and Speculative Design. https://speculativeedu.eu/critical-about-critical-and-speculative-design

[47] Adrienne Williams, Milagros Miceli, and Timnit Gebru. 2022. The Exploited Labor Behind Artificial Intelligence. *Noema* (Oct. 2022).

[48] Alexander Zaitchik. 2018. How conservation became colonialism. *Foreign Policy* (2018), 56–63. https://www.jstor.org/stable/26535794

A Found Footage Artefact Sources and Information

Below, we provide details on material and meaning of artefacts where applicable. Unless stated otherwise, images were generated with Midjourney AI. All texts were written by the authors without application of AI. All artefacts were layouted by the authors in Adobe InDesign, using fonts included in OS unless stated otherwise.

Figure 1: Cover image taken by first author, logo created by first author using Adobe Illustrator. Font: Glitch Goblin (licence: free for commercial use) by GGbot.

Figure 2: No notes.

Figure 3: Poster 1 (on the left) uses an altered version of the logo of *Nationalpark Hohe Tauern*, a real-life national park in Austria. Poster 2 (on the right) uses the real-life logo of the Austrian Ministry for Climate, Environment, Energy, Mobility, Innovation and Technology *(Bundesministerium für Klimaschutz, Umwelt, Energie, Mobilität, Innovation und Technologie).*

Figure 6: For the newspaper artefacts, we reconstructed the visual layout of The Guardian in InDesign, used the real-life logo of the Guardian, and took inspiration from the overall writing style common to this newspaper https://www.theguardian.com/europe. The name Kardashian is a reference to the real-life Kardashian family of celebrities (whose aesthetics Midjourney reproduces eerily well), however, Kassandra is a fictinal character and not a real person.

Figure 4: We chose a layout style and font similar to those frequently seen in Vogue, vaguely replication their logo. Font: Stardom (licence: ITF Free Font License (FFL)) by Indian Type Foundry. "Radek Philippe" is based on real-life luxury brand Patek Philippe, recreating their style and citing their real-life tagline verbatim.

Figure 5 and 8: For the website screenshots, we used the online fake Tweet generator Tweetgen [3] and a free to use Photoshop template of a Youtube profile that, despite our best efforts, we regrettably can not longer find. We used the online fake Tweet generator Tweetgen. As we had stoppd using Midjourney at this point, we sourced most our images from pexels, all free to use without attribution [2].

- User profile image for bred: https://www.pexels.com/de-de/foto/zwei-braune-gebackene-brote-auf-dem-tisch-209206/
- plant: https://www.pexels.com/de-de/foto/grunblattrige-zimmerpflanze-1048035/
- make-up: https://www.pexels.com/de-de/foto/schwarz-make-up-palette-und-pinsel-set-208052/
- mug: https://www.pexels.com/de-de/foto/person-die-weissen-keramikbecher-halt-1239403/
- nuclear power plant https://www.pexels.com/de-de/foto/niedriges-winkelfoto-von-kernkraftwerksgebauden-die-rauch-emittieren-3044470/

The user profile image for Glitzy is "kitty princess" by pinky_pink https://glitter-graphics.com/graphics/608358, in the public domain to the best of pinky_pink's knowledge.

Figure 7: The stickers feature the fonts *Dark Academia* by Céline Hurka (licence: free for commercial use), *Autobahn* by Peter Wiegel (licence: OFL), and *Chernobyl* by Woodcutter BCN (licence: free for personal use).

- The slogan on the yellow sticker is based on the battlecry of the Warhammer 40k faction the Dark Angels: "Repent! For tomorrow you die!" [19, p. 22].
- The slogan on the white sticker is a satire on the racist, islamophobic, and all-round unacceptable campaign slogan "Daham statt Islam" (central-middle Bavarian vernacular (Mundart), "Home instead of Islam") used by the right-wing populist party FPÖ (Freiheitliche Partei Österreichs, "Freedom Party of Austria") in the 2006 Austrian legislative election. According to [9], using the Mundart "Daham" for the

standard German "Zu Hause"/"Heimat" aims to contrast an imaginary collective in opposition to a constructed 'enemy' (in this case, Islam). The fictional extremist movement's political slogan of our Found Footage project uses the Mundart "Baam" for the standard German term "Baum" (tree) to rhyme, continuing the approach of alienating ourselves from and fearmongering about the other.