

Costanza
D'ARCANDELIS

STUDENT NUMBER 5675839

FUNDAMENTALS



QUESTION FROM *the* *lectures*

1. DONNA HARAWAY, "WE HAVE NEVER BEEN HUMAN".

As far as I understood Donna Haraway sees the world in his own whole. Like everything is connected.

So is this vision also a religious kind of vision? Are the wolds connected by all the things and all the things have therefore a soul? And if so, how should we respect them?

That also gives to me another doubt.

In the docufilm, she talks about life on earth and she says that "the earth and life are not in danger but man and other species can become extinct". Then my question is about ecologism.

If the earth and life are going on anyway, then the worries about ecologism are for the human benefit? And if so, doesn't that mean that the human is still at the centre of her thought?

Why this question: To discuss the relationship between humans and their surroundings; to better understand if we still need to position humans inside the "whole picture" and how.

Insights gained from the discussion: There is no necessary theology behind thinking of us inside of a system. Humans will be always inside this system in one way or the other because we think we are there and therefore even thinking means representing us there.



2. ANURADHA REDDY, IOHANNA NICENBOIM, JAMES PIERCE, ELISA GIACCARDI, "ENCOUNTERING ETHICS THROUGH DESIGN: A WORKSHOP WITH NONHUMAN PARTICIPANTS."

The problem with artificial intelligence is that it was a disruptive technology that didn't have the time to develop moral ethics (that's what it is been trying to do instead with other types of technologies like quantum computers) So what I'm wondering is if the change of perspective that you have when you look at ethics from the point of view of the intelligent object is to establish these ethical principles or simply for a speculative purpose?

This leads to a second question, if the principle of the workshop was to establish ethics then some scenarios had to be so provocative? (5.4 Smart bottles for euthanasia)

Why this question: This question was more about questioning the method of more than human design in order to understand what is the purpose of that, is it for designing or is it a more general tool?

Insights gained from the discussion: More than human design has a scope and that scope is about the end goal. Non-human is not about the end goal but about the process.

3. ELISA GIACCARDI, "CASTING THINGS AS PARTNERS IN DESIGN: TOWARDS A MORE-THAN-HUMAN DESIGN PRACTICE,"

What is the relationship between personification methodology and empathy? Are both methods for design? This identification method is initially said to be a method and not a phase of speculative design. So I wonder about your relationship with empathy. Is it a consequence of understanding objects? An assumption? A required quality?

Why this question: Also this question was about the method. I wanted to understand on a deeper level how shifting the perspective of the object was different from applying empathy in design.

Insights gained from the discussion: Empathy is embedded in design, more than human design uses this kind of "personification method" that makes it more emphatic the usual. On the other hand, this connection between elements is fundamental to shifting the perspective so empathy still plays a key role in the first steps of the approach, like the recognition of the connection between things or even the tough of trying to understand the non-humans' perspective.

4. ANNA TSING, "ARTS OF NOTICING", IN THE MUSHROOM AT THE END OF THE WORLD

The book says that the problem is that we live for the future. I agree but I think there is a contradiction. How would ignoring the future help us? Like now, sustainability level if we don't look at the problems of the future, we can't solve them, isn't that progress?

Why this question: I wanted to understand why not having progress was considered a better end result than having it. The question derives from the idea of linear progress as something that can scale in a positive way, which was then discussed also in the group discussion.

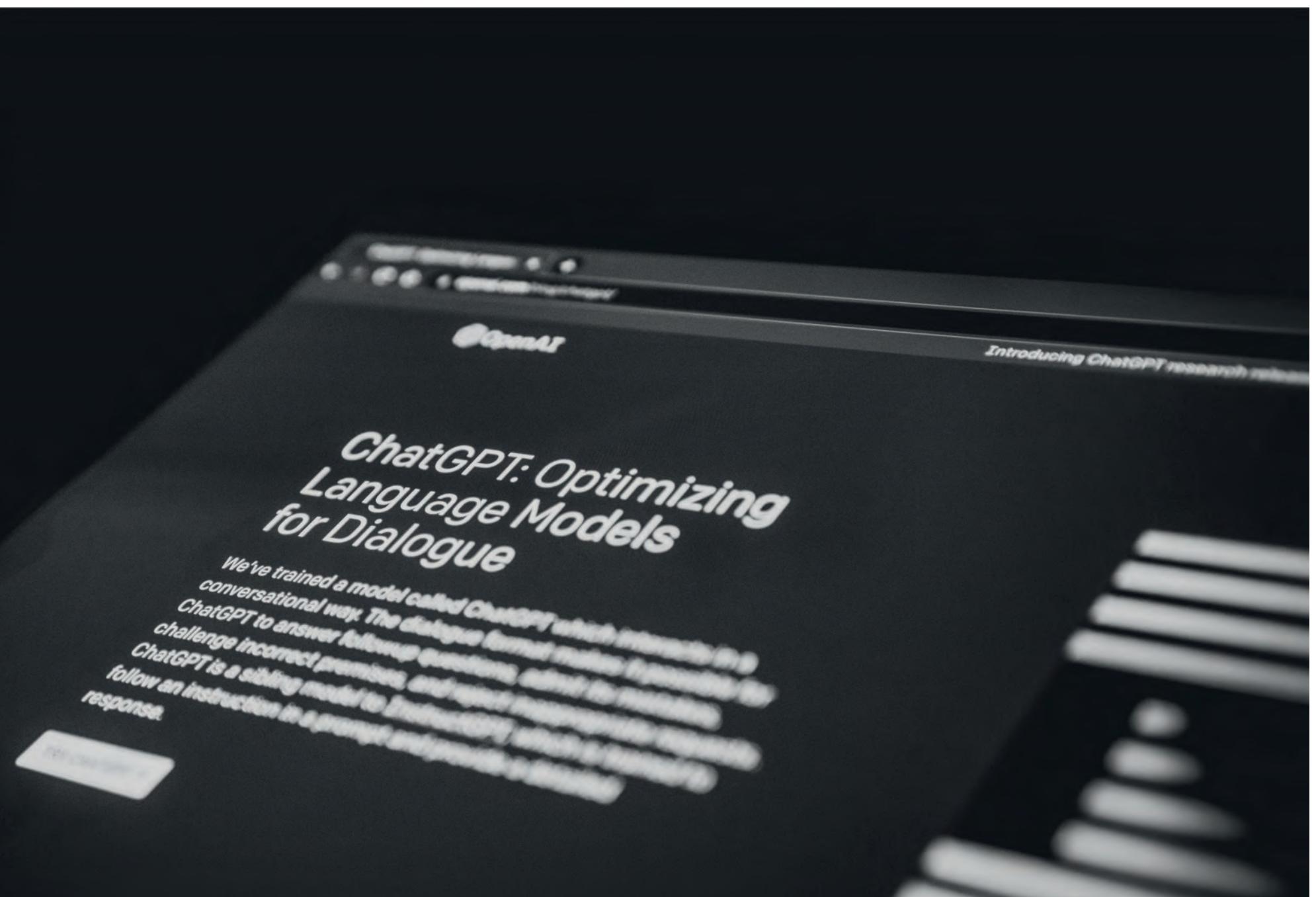
Insights gained from the discussion: Progress does not necessarily have to be seen as linear, it can also be circular and iterative. We have to remember that progress starts from a zero point that is changed so progress is equal to change. This change can also be positive if you consider a goal and analyze objectively how you can get there.

5. GIACCARDI, E. & REDSTRÖM, J. "TECHNOLOGY AND MORE-THAN-HUMAN DESIGN."

"...to consider how things relate (i.e., their "contrapuntal relations," "with . . . with . . . with"). For things that exchange data and connect, affordance and performance are the results of mutual arrangements—(...) a thing's affordance (or "need to be") translates into the possibility/capability for some action to be performed." In the analysis of the relationship between things and designers, it emerges the concept of the responsibility of the non-human is seen as the "ability to respond" and it is argued that to have better collaboration between humans and non-humans we must address the second one as equally able to respond as us. My question then is how this vision of equality is treated when analysing the responsibility of a product. Let's say we are cooperating with AI on something then afterwards became no ethical, who's responsibility is that? How can it be shared?

Why this question: The question arises from the desire to understand the steps following the final design. Since in another course I am studying the ethics and responsibilities of artificial intelligence I wanted to understand how in more than Human (since it is connected anyway) this could be developed.

Insights gained from the discussion: Responsibility should not be viewed as a means of blaming one party over another. It is crucial to avoid the mistake of holding a person accountable for a machine's inadequacies in certain situations. The essence of communication between humans and non-humans lies in the mutual exchange of information. Both the agent and the human provide information to each other. In cases of ethical issues, it is important to consider them from the perspective of the technology's development that is being analyzed.



PERSONAL reflection

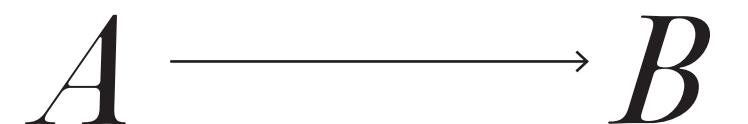


FIG 1. *Interaction in human design*

Before attending the course, my vision of "more than humans" was not very clear. During the various lessons, the most important insight for me was to **acquire the awareness that humans are only at the centre of the world because they positioned themselves there**. The various lessons helped me formulate different ideas about our relationship with our surroundings. Often, as humans, we tend to regard "the other" as our enemy or as our succubus. One example is technology, which is sometimes seen as a weapon rather than a resource, or nature, which is ruined by us because it seems not to react. **The truth is that all things react.**

A more negative thought of mine (if you will) that comes from reading Donna Haraway is precisely this idea that **the world is all connected in a series of reactions** that cause an effect that we must consider as such, recognizing our responsibilities in both good and evil. On the other hand, my most positivist soul is detached from Anna Tsing's vision. I strongly believe that **progress still exists and can still be positive**. In my opinion, it is precisely these relations of cause and effect of the past and the present that must help us create new combinations for the future, inspiring us not only towards a positive future for us but also for what surrounds us, **seeking balance**.

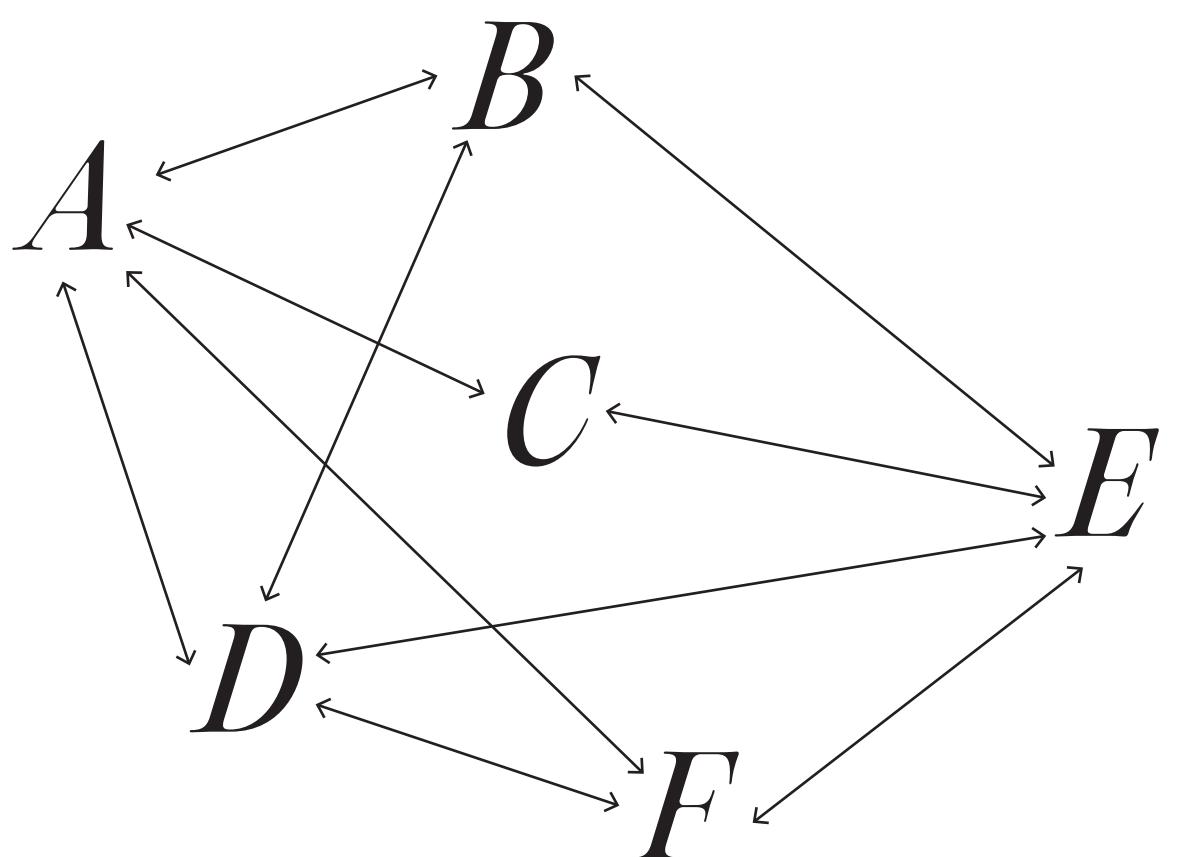


FIG 2. *Interaction in more than human design*

Obviously, this is a utopian vision not applicable in the near future, but I believe that as designers, **we can influence this change of perspective** on how to see things. My studies are in fact in interaction design. In light of these observations, it seems clear to me that in my approach to design, "more than human" implies **exploring different paths and analyzing different points of view to trace an interaction in the best possible way**. In my mind, at this point, there will no longer be a linear study from A to B but rather a series of **threads that lead us to a network of interchangeable interactions** between them (between humans, things, systems, objects, artefacts, etc.) (*fig1-2*).

In this vision, however, I believe that the **figure of humans should not be excluded**. As humans, we will always tend to bring experiences, even if external and not ours, to our personal experience. Just think of when seeing animals behave in a certain way, we entrust them with "human" emotions. **Recognizing this limit** is fundamental in the approach of design and, as such, must be recognized but not condemned, precisely because of our human innate behaviour. From the point of view of design, in fact, I believe that **our centrality must be set aside in considering possible solutions**. Therefore, not considering only one way, but at the same time, it must be considered to remind us that as humans, we will always be limited in the total understanding of the "non-human thing."

In conclusion, I believe as an interaction designer that "more than human" design is a fundamental approach to recognising different interactions (hidden and not) in a given context of analysis. I believe that it must always be considered in relation to our limitations as humans and I would add that it can be a starting point for a greater understanding of the cause-and-effect relationship that governs the world and, why not, help us in the development of a better future.

MANIFESTO

The manifesto consists of two levels: the horizontal level (x -axis) and the level of depth (z -axis). The horizontal level is divided into "more," design, and future developments. The level of depth involves the application of two layers of the human world. The more ordered and geometric layer is represented by grids, while the "more" chaotic world is abstract and represented by drawings.

MORE *then* HUMAN

"Then" because the attention needs to shift from human to "More". We need to take a step back and consider the layer above and then the one underneath.

I. WE BELIEVE IN RESPECT *and* RECOGNITION *of* the NON-HUMAN.

By non-human, we mean all entities that do not fall within the definition of human beings such as animals, plants as well as technological agents and artificial intelligence.



II. WE RECOGNIZE *the* ANTHROPOCENTRIC VISIONS *and* LIMITS *but* DO NOT SHARE IT.

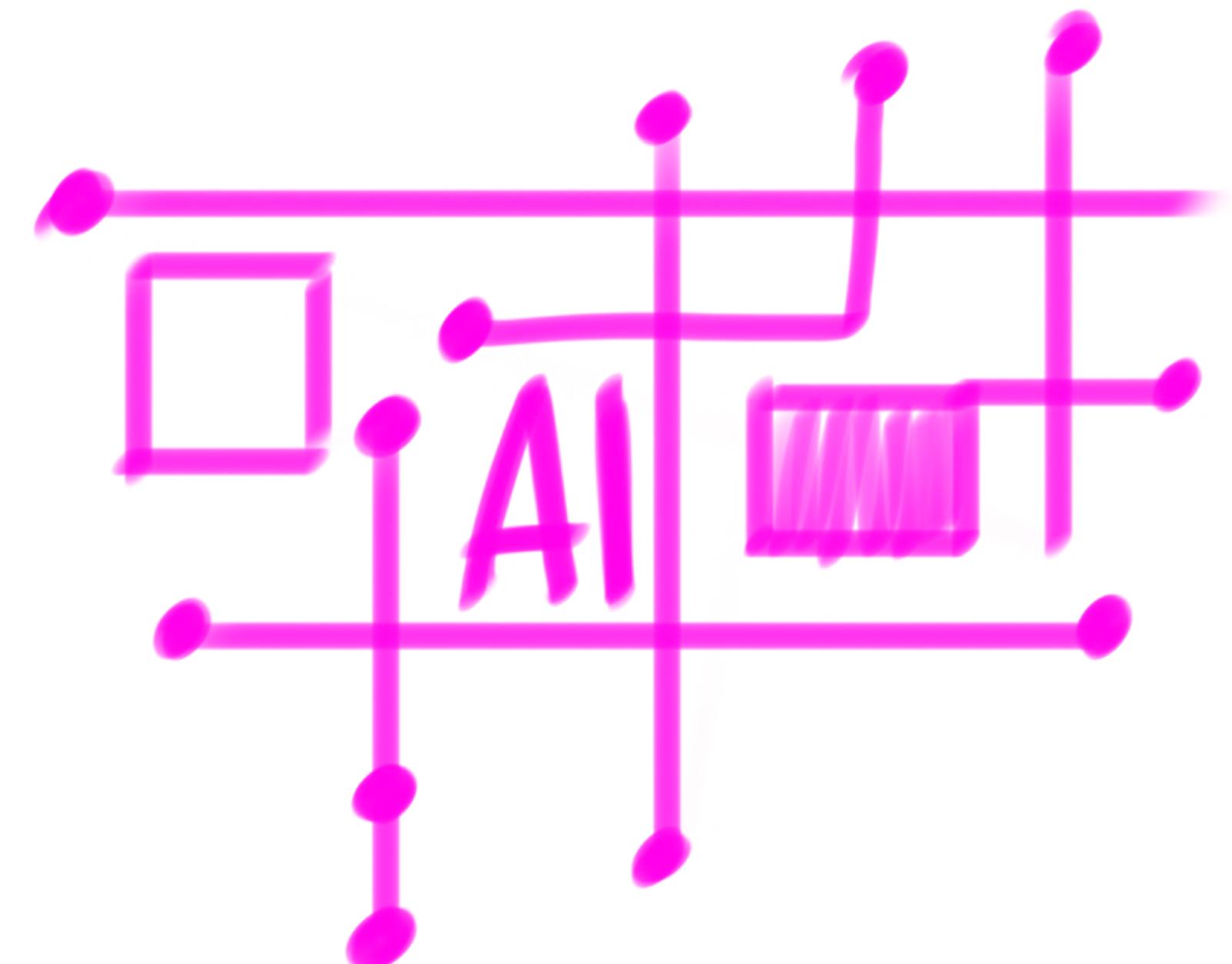
We recognize that we as humans will always see that "more" as something different but we try to understand the limits of this vision and to distance ourselves from it.

III. WE MAINTAIN *that* THERE IS A CONNECTION BETWEEN HUMANS *and* NON-HUMANS.

We believe that all things are connected to each other in an indivisible way, and creating a relationship cause mutual effect difficult to disconnect.

DESIGN

"Design" because the manifesto referred to designers. It tries to speak their language and make them conscious of what "More" is and how they can consider that.



IV. WE RECOGNIZE THE HUMAN VISION *but WE DO NOT CONSIDER IT A LIMIT.*

We recognize that as humans we would never be able to fully understand the non-human but in the process of design we are still positivist and do not consider this our fault as a limit but as food for thought.

V. WE BELIEVE IN THE IDEA *of a NEW PERSPECTIVE for a FAIRER and NOT GENERALIST DESIGN.*

We evaluate as a method of design to take the point of view of the non-human in order to understand different views of the same situation and to analyze even parts of it otherwise hidden.

VI. WE RECOGNIZE *the PROCESS OF MORE THAN HUMAN DESIGN as a MEANS.*

We believe that this method is not intended to design but to find new ideas for design.

MANIFESTO

"Manifesto" stands for possible future scenarios that could come from the integration of knowledge in both design and non-human-centred worlds.

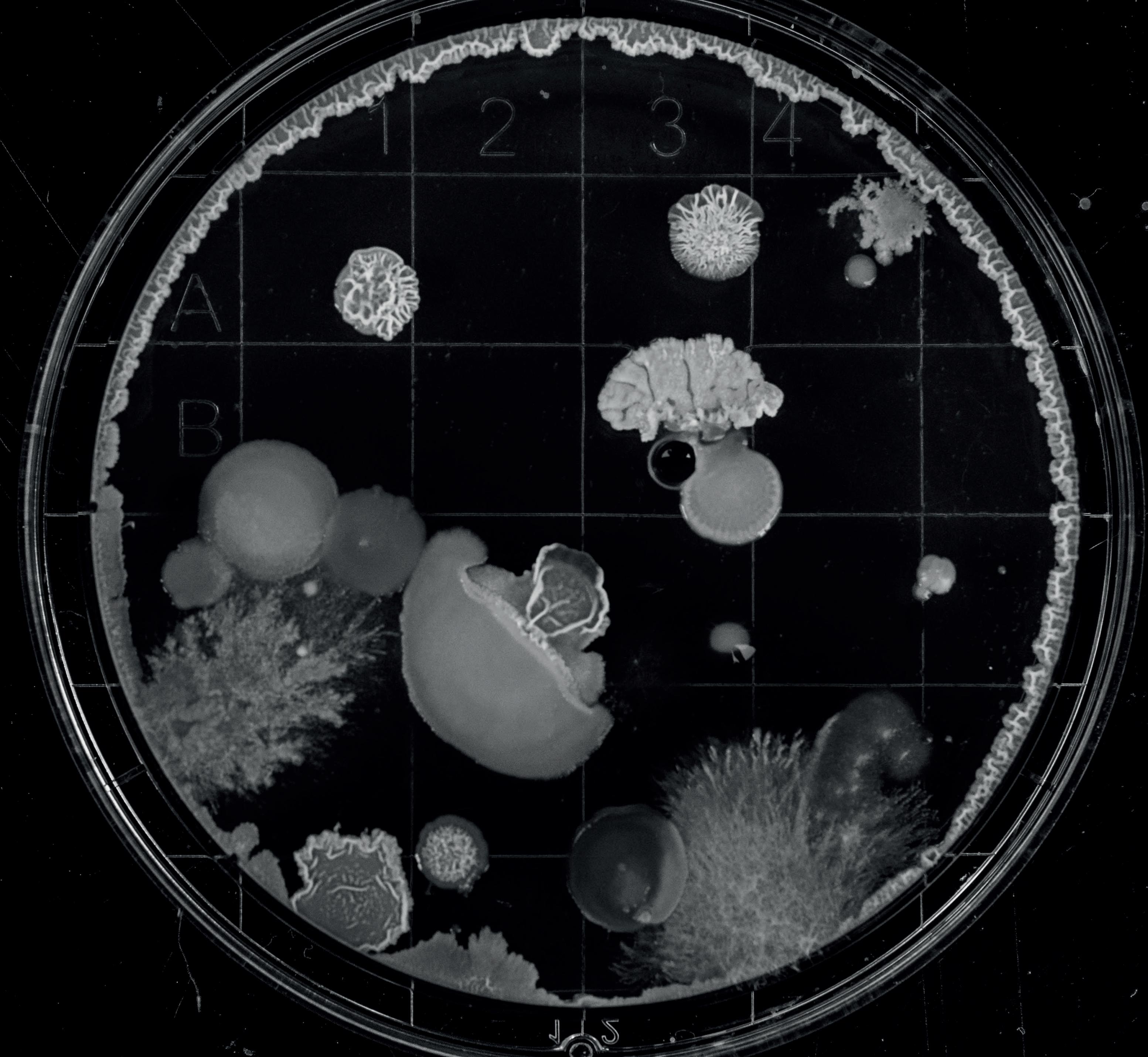


VII. WE WANT *a* COLLABORATIVE REALITY BETWEEN HUMANS *and* NOT-HUMANS.

Let us imagine a future collaboration between human and non-human based on respect, in which we try to understand what the non-human needs without necessarily taking its place.

VIII. WE PROPOSE PROGRESS *in a* POSITIVE SENSE.

We want to learn to improve. We believe that through the observation and understanding of others, we can build a better future to overcome these mistakes.

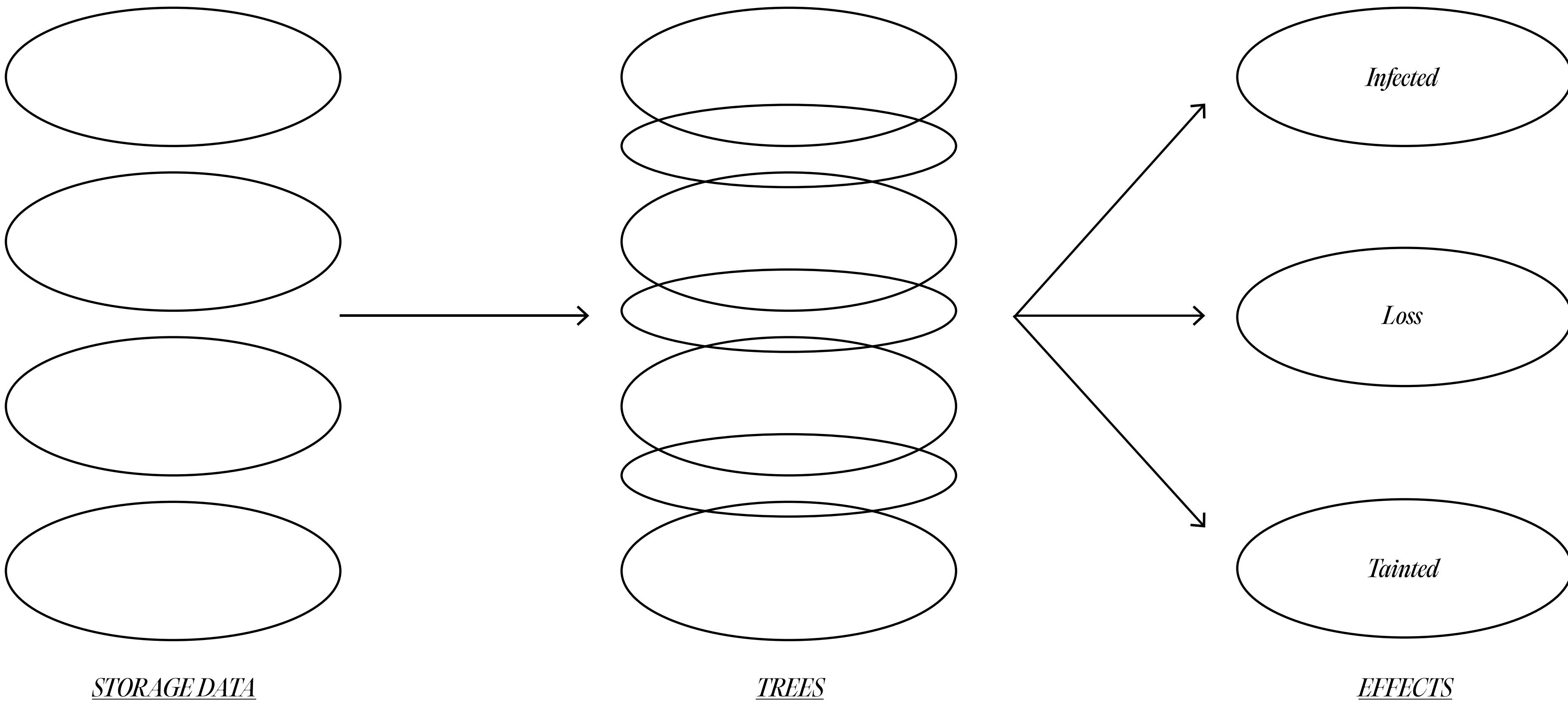


EXPERIMENTS

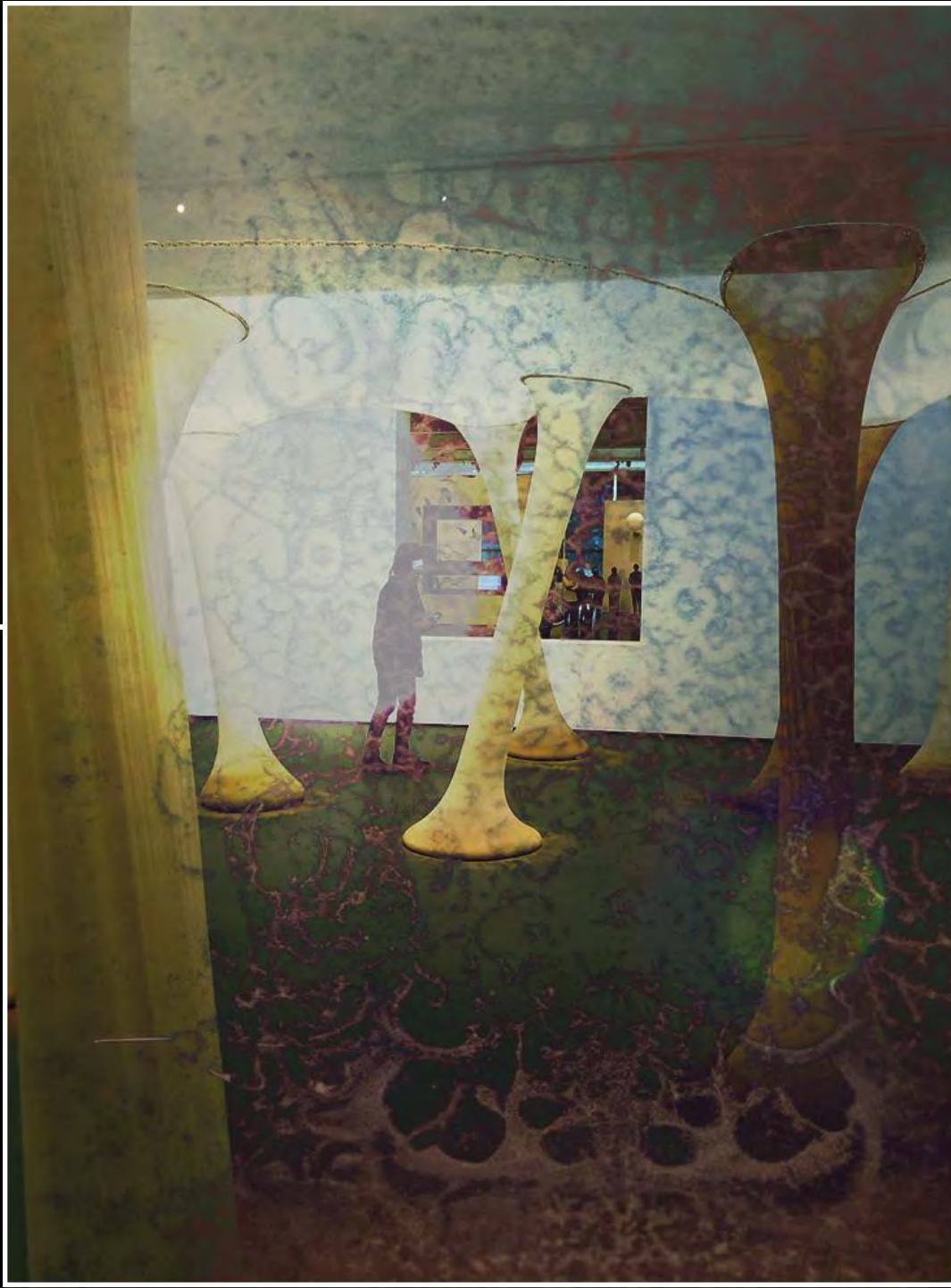
THE TREFF STORAGE

A new way TO STORE DATA in the FUTURE



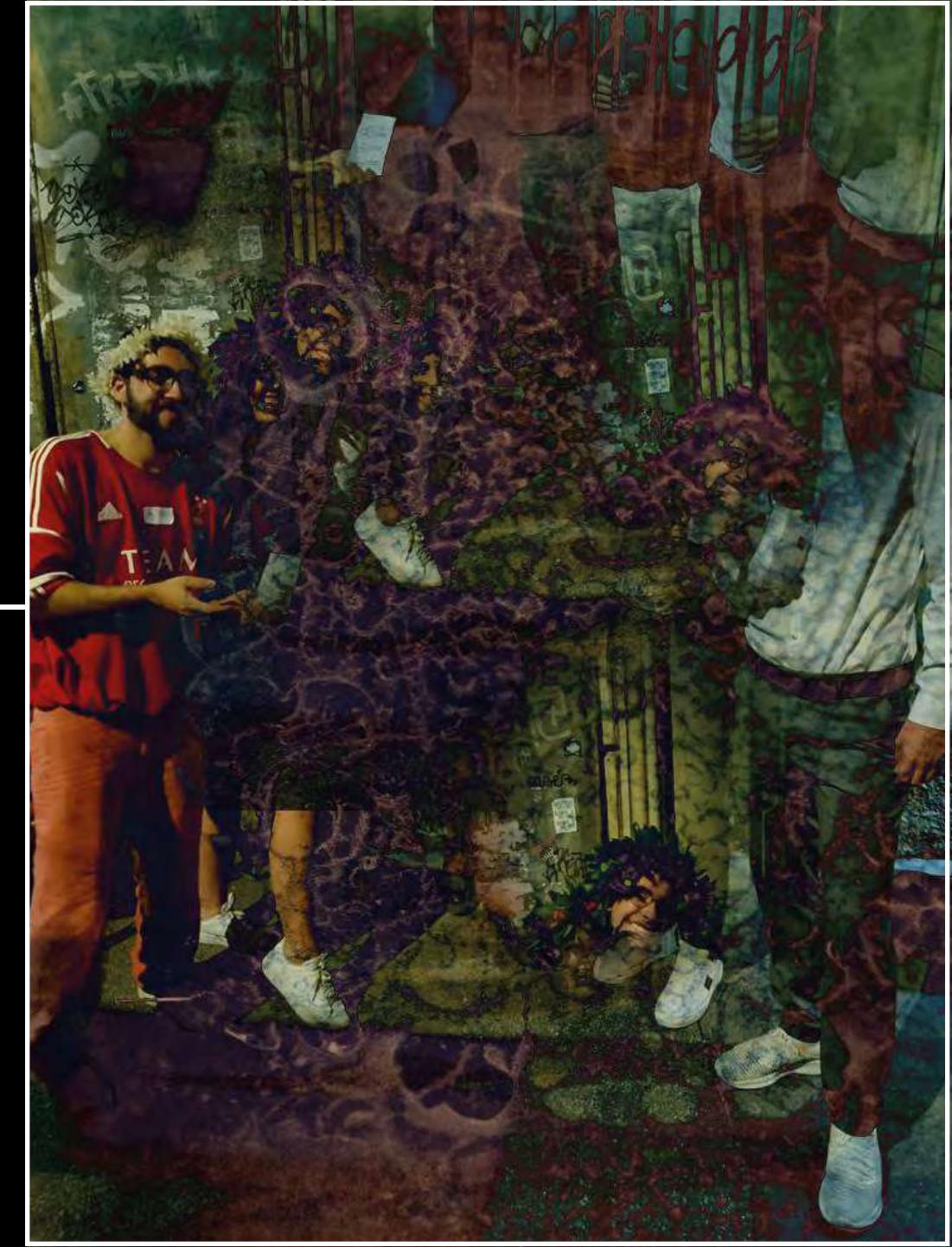


IMAGINE A WORLD WHERE *your* MEMORIES WERE STORED IN TREES. HAVE YOU *ever* WONDERED WHAT YOUR RELATIONSHIP WITH *them* WOULD LOOK LIKE *if your* STORE DATA LIKE YOUR PHOTOS WERE THERE?
 THE PROJECT *aims to* MAKE YOU PONDER HOW *much* OUR HUMAN-CENTREDNESS VIEW REFLECTS IN WHAT *we* VALUE.
 THE TREE STORAGE IS A SPECULATIVE DESIGN PROJECT *which* AIMS TO FOCUS ON THE MORE-THAN-HUMAN LIFE OF THE DATA AND THE TREES, LIVING IN SYMBIOSIS AND HARMONY INSIDE *a chaotic* WORLD THAT MIGHT APPEAR CHAOTIC SOLELY FROM *our* PERSPECTIVE, NOT *theirs*.



Infected

NOT FOUND



Tainted

Loss

THE IMAGES WERE DISTORTED IN A SPECULATIVE WAY TO HIGHLIGHT THE CORRELATION HUMAN - DATA - TREES . DATA ARE LIVING BEINGS MANIPULATED BY HUMANS. NATURE IS SOMETHING AUTONOMOUS BUT THREATENED BY HUMAN MANIPULATION.

IN THE TREE STORAGE THESE TWO WORLDS LIVE IN COMBINATION. WHAT HAPPENS IN NATURE DAMAGES AND CHANGES OUR DATA. FLOODS, EARTHQUAKES, DISPLACEMENT AND INFECTIONS ARE NOW REFLECTED IN OUR MEMORIES. IF THIS IS THE FUTURE WE IMAGINE, WOULD WE CHANGE THE WAY WE RELATE TO NATURE? WOULD WE TAKE CARE OF IT?





EXHIBITION DAY

WOULD YOU CONSIDER NON-HUMAN AGENTS DIFFERENTLY?



TRANSFERRING DATA FROM HOME TO THE SYSTEM.



DATA IS STORED IN TREES AND REMAINS ACCESSIBLE FOR CONSULTATION.



OUR DATA WAS COMPROMISED BECAUSE THE TREE HOUSING IT WAS TAKENDOWN.

FULL VIDEO HERE

