



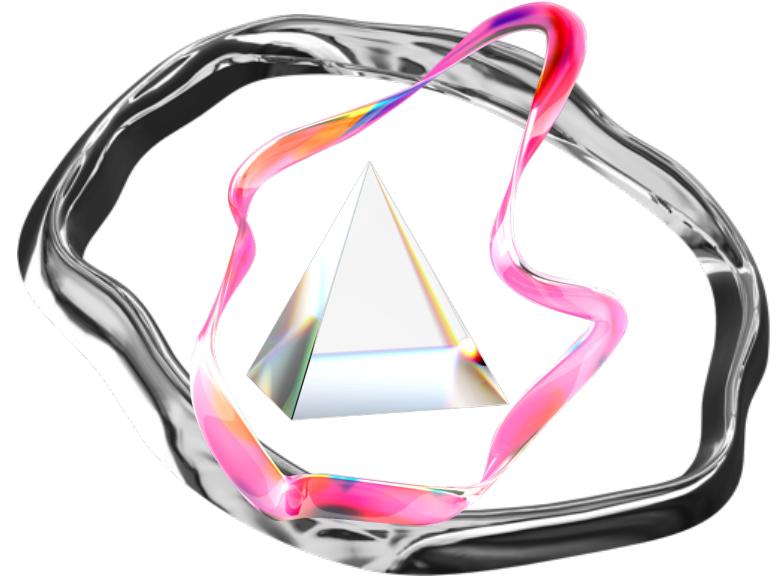
AI + AI + AI
AI MODULE X SCREENS

enrique.encinas @aho.no

NOAIAIAINNEWS

3 WEEKS

13th March -> 31st March



[HTTPS://GITHUB.COM/ENRIQUEKI/AIAIAI](https://github.com/enriqueki/AIAIAI)

+

SLACK

WEEK #3

22nd March -> 24th March



AI X NEXT WEEK

:: AI ETHICS + SPECULATIVE AI DESIGN

ARTIFICIAL INTELLIGENCE

Any technique that allows computers to mimic human intelligence

MACHINE LEARNING

Algorithms that use statistics to find patterns in large amounts of data

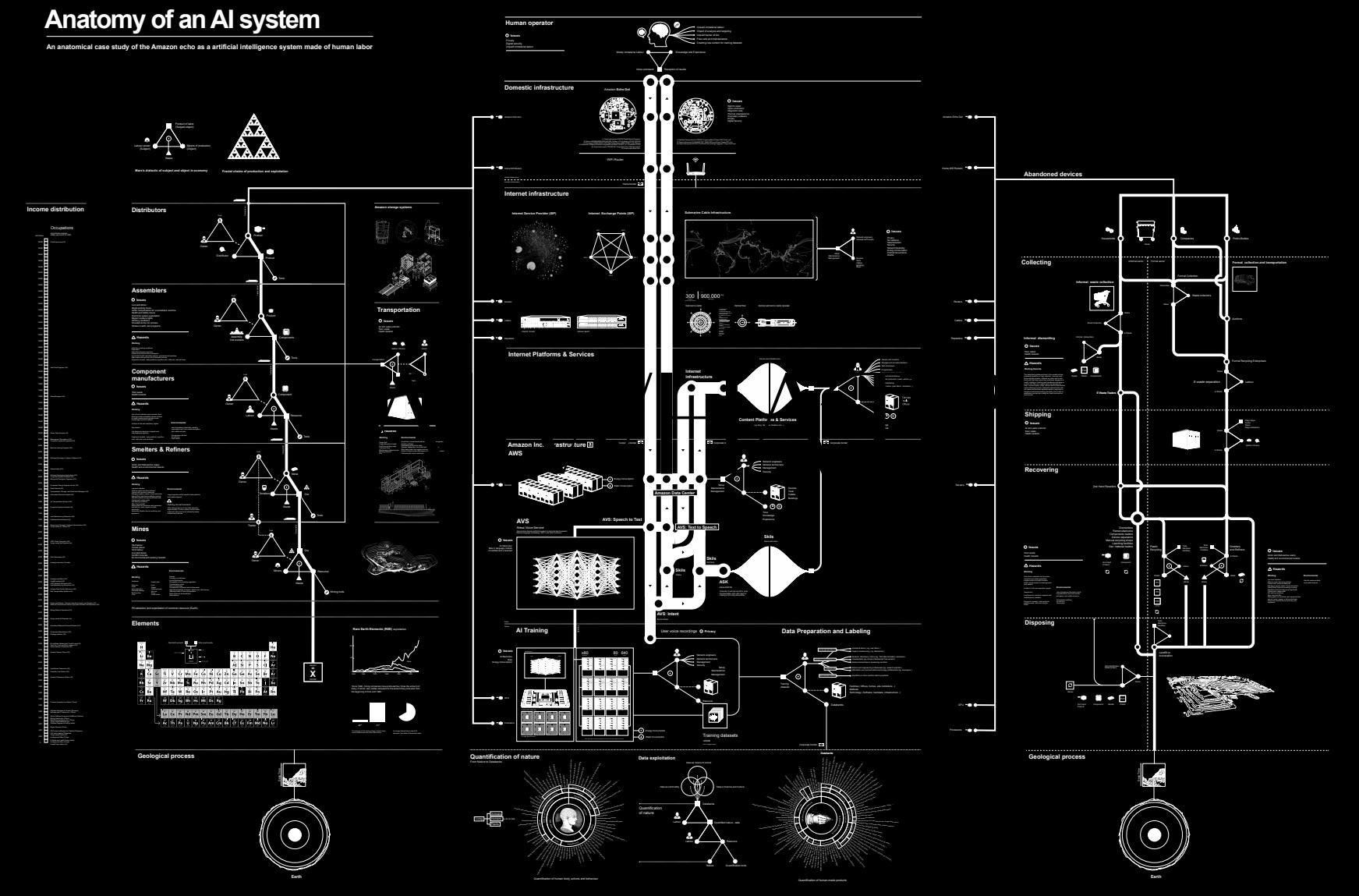
DEEP LEARNING

ML methods based on artificial neural networks

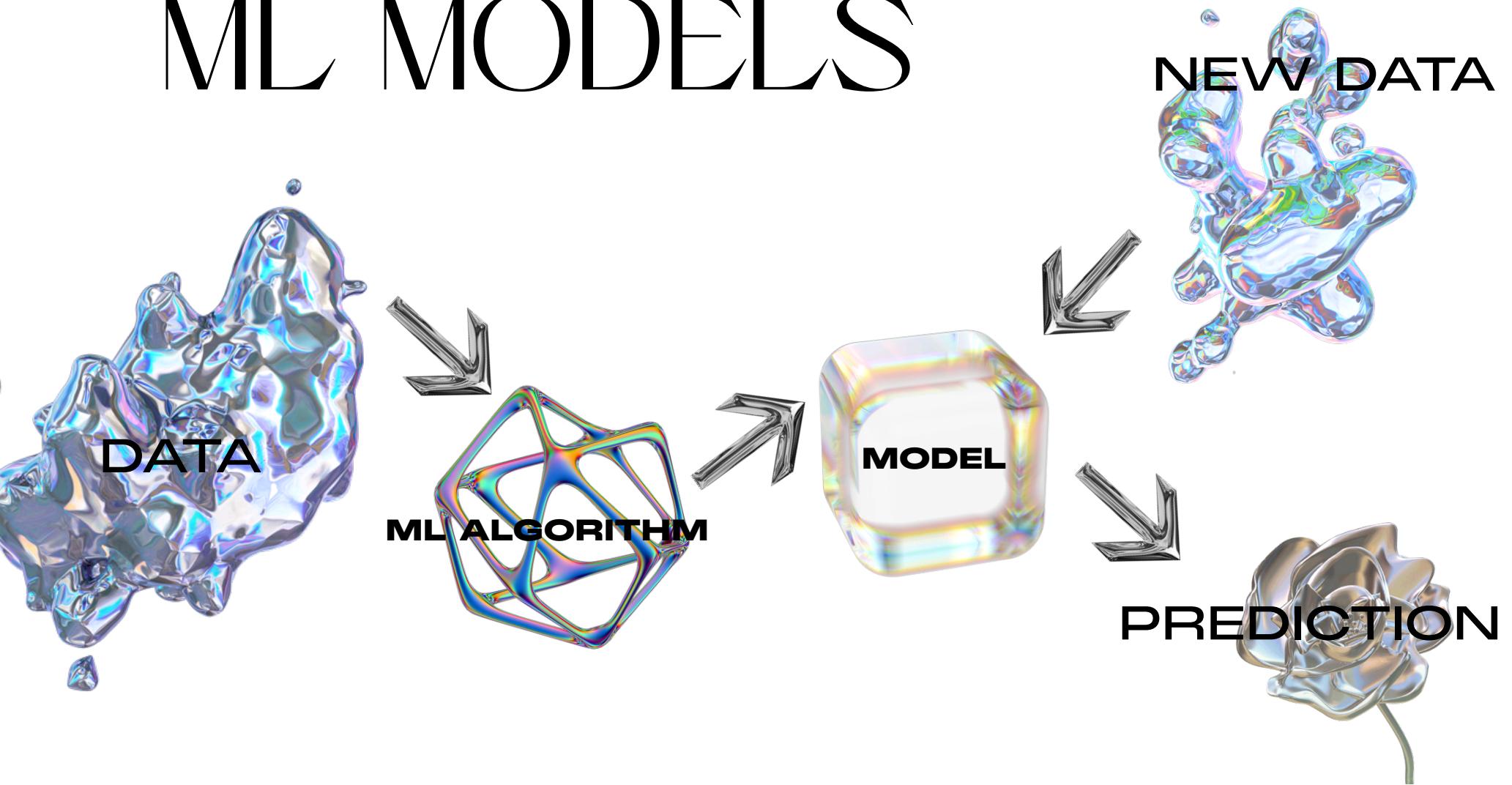
AI WHAT?

Anatomy of an AI system

An anatomical case study of the Amazon echo as a artificial intelligence system made of human labor

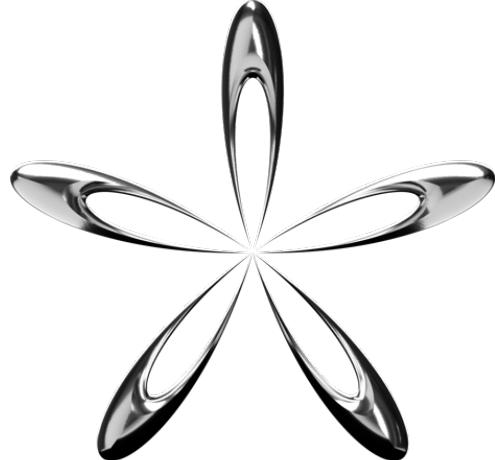


ML MODELS

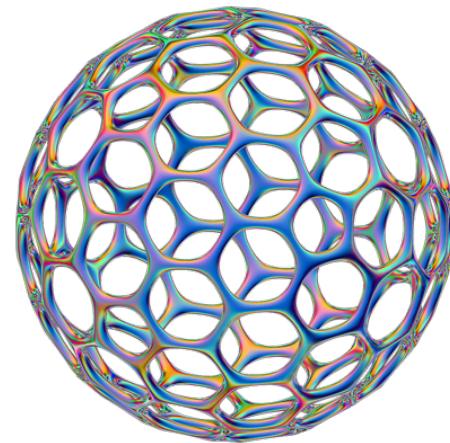


TYPES OF ML

**SUPERVISED
LEARNING**



**UNSUPERVISED
LEARNING**



**REINFORCEMENT
LEARNING**



USE CASES :



<https://becominghuman.ai/a-primer-of-29-interactions-for-ai-866164ab12f0>

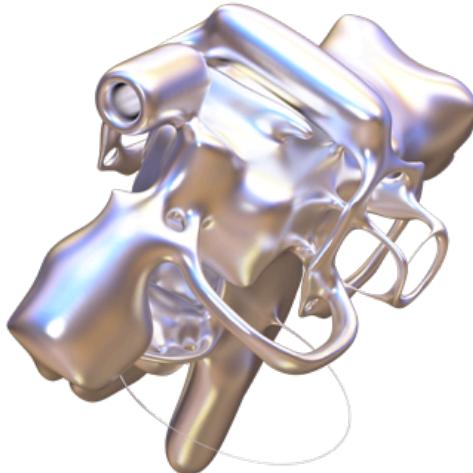
The background consists of a dense, abstract pattern of wavy, monochromatic lines in shades of gray and white, creating a sense of depth and motion. The lines are more concentrated in the center and spread out towards the edges.

AIX
DESIGN

AI X DESIGN & AI

DESIGN WITH AI

Ai as tool/partner



DESIGN FOR AI

Ai as problem solver



DESIGN OF AI

Ai as design material

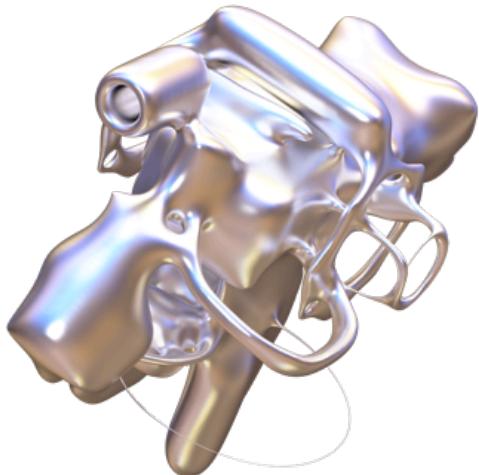


<https://medium.com/aixdesign/3-ways-for-designers-to-get-involved-with-ai-6fa91c21707f>

AI X DESIGN & AI

DESIGN WITH AI

Ai as tool/partner



How can AI assist us in the creative / design process?

Design with AI is exploring collaboration between human creativity and computational logic to produce creative output. Creatives have begun exploring the abilities of AI to augment their images, videos, text, music, UI, product design, architecture, and any other format that can be rendered into computable data.

Examples:

- Generative or parametric design in architecture like Autodesk did to design their new Toronto office
- Vera van der Seyp is one AI designer working with generative type and graphics
- Logo and brand asset generation tools that have learned from best practices for example from Brandmark

<https://medium.com/aixdesign/3-ways-for-designers-to-get-involved-with-ai-6fa91c21707f>

AI X DESIGN & AI

DESIGN FOR AI

Ai as problem solver



Why, when, and how should we build AI systems?

Design for AI is about bringing elements and practitioners from the human-centered design approach into the AI development process. Spotting opportunities, considering user needs, and anticipating societal implications alongside engineering decisions will enable us to build systems that are considerate of the context they're intended for.

Examples:

- Spotting opportunities for AI/ML to add value and help solve problems in a unique way
- Being able to frame user needs as data exploration queries and machine learning problems

<https://medium.com/aixdesign/3-ways-for-designers-to-get-involved-with-ai-6fa91c21707f>

AI X DESIGN & AI

DESIGN OF AI

Ai as design material



How will users interact with the AI systems we built?

Design of AI is about designing interactions with adaptive, intelligent, and semi-autonomous systems. Every design material comes with unique opportunities and challenges. In the same way that designing an event poster is different from designing a mobile app, designing AI/ML-driven applications is different to designing mobile apps.

<https://medium.com/aixdesign/3-ways-for-designers-to-get-involved-with-ai-6fa91c21707f>

AI X DESIGN & AI

DESIGN OF AI

Ai as design material



Examples:

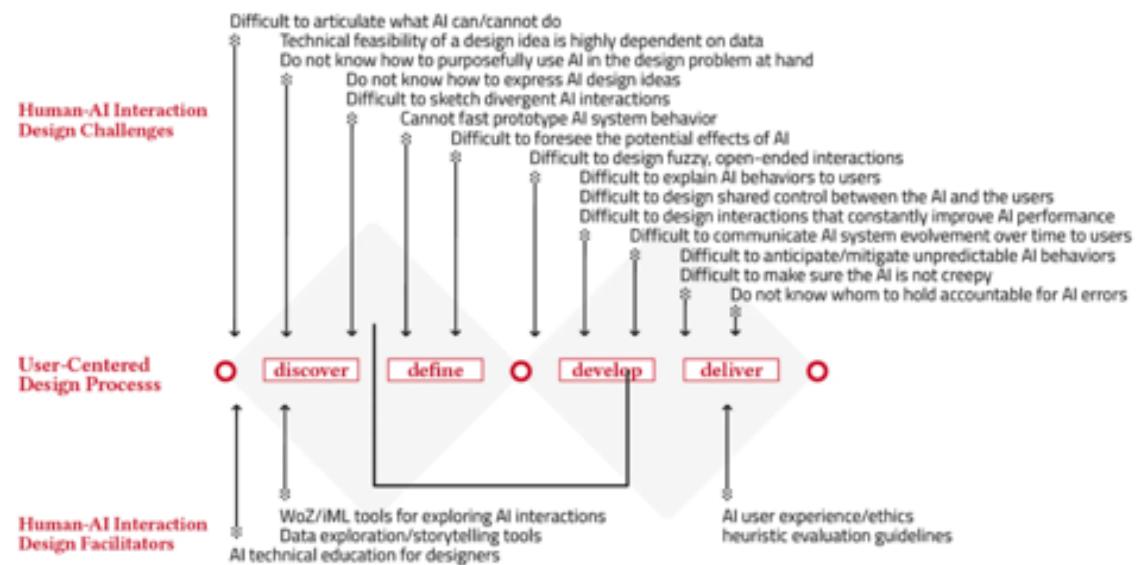
- Leveraging new types of interactions available such as voice interfaces and computer vision for better user experiences.
- Designing interfaces to explain to users (with the right amount of detail) how the system works
- Building in the right user feedback mechanisms both implicit and explicit to help your model learn
- **Anticipating potential unintended consequences**

<https://medium.com/aixdesign/3-ways-for-designers-to-get-involved-with-ai-6fa91c21707f>

AI X DESIGN & AI

DESIGN OF AI

Ai as design material



<https://medium.com/aixdesign/challenges-ux-designer-face-when-designing-ai-experiences-7d7a5d73766b>

The background consists of a dense, abstract pattern of wavy, monochromatic lines in shades of gray. These lines create a sense of depth and motion, resembling ripples on water or complex architectural structures. The overall effect is organic and modern.

FINAL TASK

DESIGN OF AI

Ai as design material



<https://medium.com/aixdesign/3-ways-for-designers-to-get-involved-with-ai-6fa91c21707f>

HANDS - ON

DESIGN OF AI

Ai as design material



The task is to use Ai as a design material and come up with a set of speculative/design fictions that respond to an insightful “what if”?

The future you will be designing for is July 2024.

You are free to design your fiction in any **screen** form but it has to have at least 2 parts:

- A mock-up Figma prototype of an ai product/service/system/new feature/etc
- At least one design fiction showing the impact of such product/service/etc -> this can be a newspaper article advertising an app, a deepfake of Julian Assange speaking of your product, you as a news broadcaster detailing the design that you came up with, whatever and anything so you practice designing using ai as a material.



DESIGN OF AI

Ai as design material



The process should roughly follow these steps:

- 1.- Gathering of weak/faint signals.
2. Formulate a strong/useful/interesting “what if”? (Related to Ai + refer to the resources+slides)
3. Use speculative/design fiction to illustrate the design implications of your what if.

You are free to move in the fantastic-possible-preferable axis but remember that the future you are designing for is very near! (And that, also, ai moves very very fast)

Imagine how this “what if’s” relate to your intended audience(s) - participants, stakeholders, etc.

Use the archetypes wisely and try to find more adequate ones to the cultural context you are designing for.



MAIN ASSETS

<https://github.com/EnriqueKi/AiAiAi>

<https://raindrop.io/aixdesign/a-ix-design-library-18077843>

<https://algorithms.design/>

<https://linguafranca.polytopal.ai/>

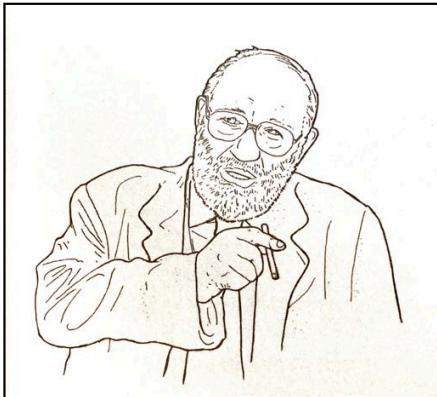
<https://medium.com/aixdesign/ux-challenges-for-ai-ml-products-1-3-trust-transparency-31df88c6f827>

EXAMPLE

<https://www.notion.so/product/ai>

The background consists of a dense, abstract pattern of wavy, monochromatic lines in shades of gray. These lines create a sense of depth and motion, resembling ripples on water or complex architectural structures. The overall effect is organic and futuristic.

SPECULATIVE AI X DESIGN



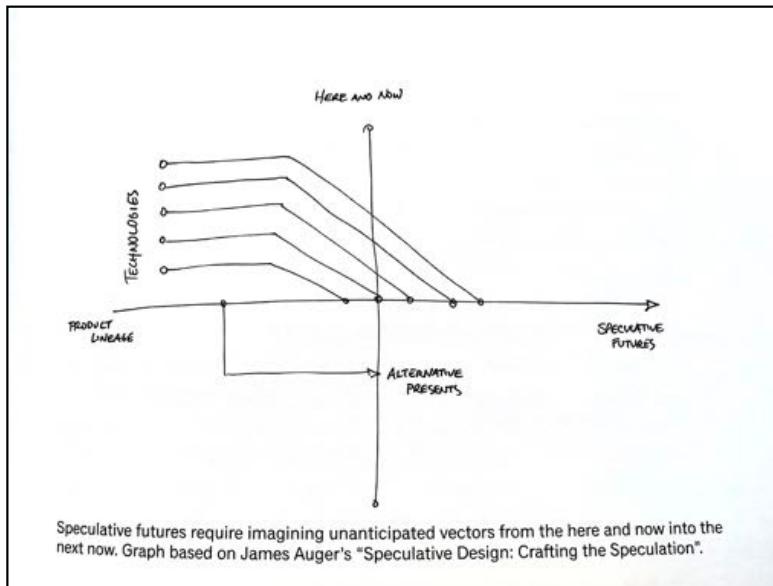
“Fiction has the same function that games have. In playing, children learn to live, because they simulate situations in which they find themselves as adults. And it is through fiction that we adults train our ability to structure our past and present experience.”

Umberto Eco



"The Future is a process not a destination.
The Future is a verb, not a noun."

Bruce Sterling



CASE 1: FUTURAMA



To new horizons (Futurama) -1940



To new horizons (Futurama) -1940

32 sq Km

500000 model buildings

1Million model trees

50000 model cars

30000 people/day x 2 years

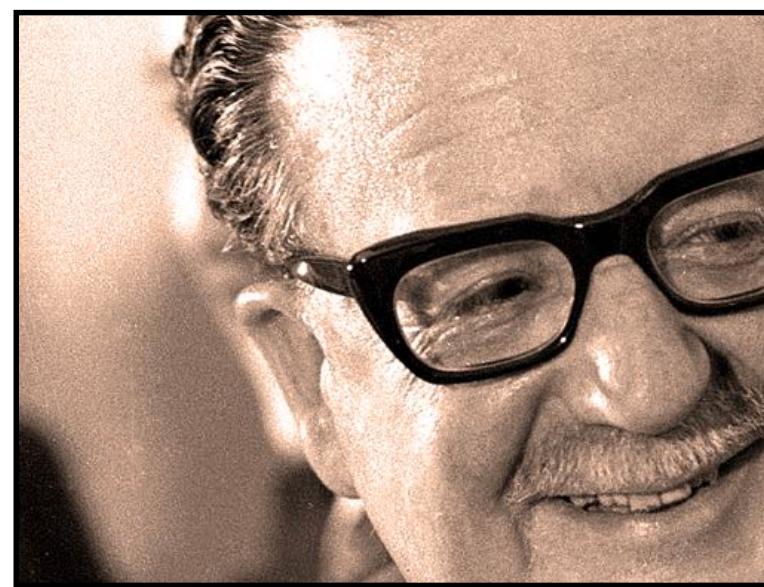


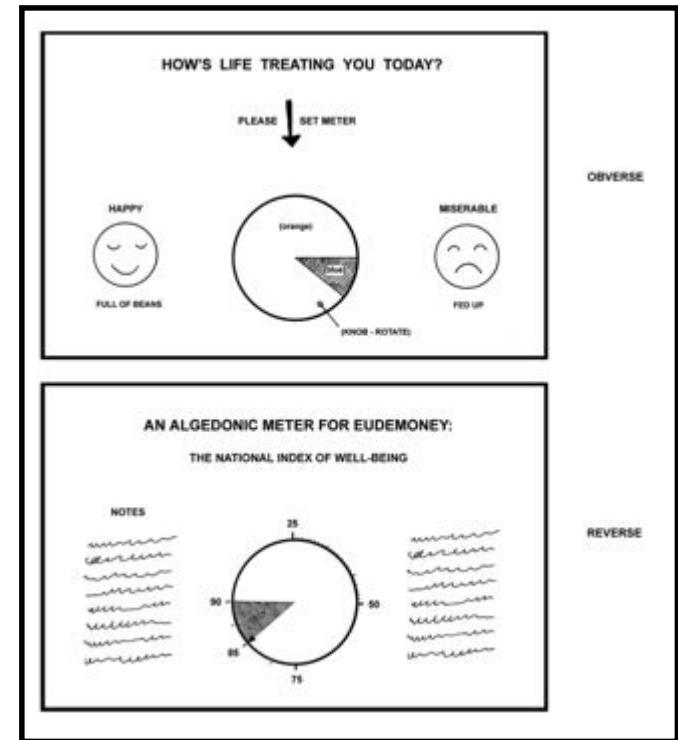
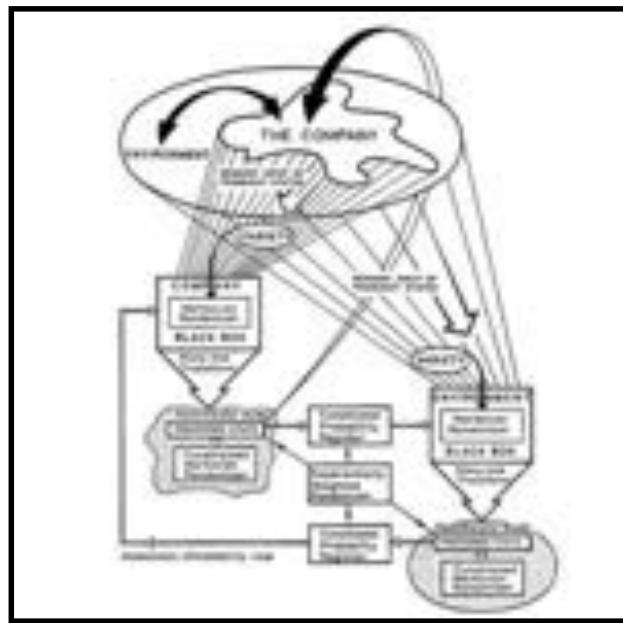
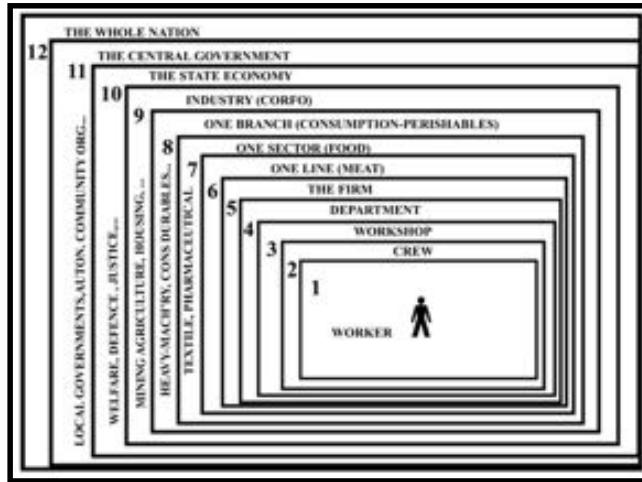
To new horizons (Futurama) -1940

The future is already here,
It is just not evenly distributed.

Willian fordGibson

CASE 2: CYBERSYN







Project Cybersyn (cybernet) 1972



- Fictions (such as futures) can be impactful (political/social/economic) tools
- Design Makes a Difference
- There will be unintended consequences
- The future never arrives (it is a process/verb)
- The future in one place can be the present in another - it might be already here somewhere (remember weak/faint signals?)

PAST

TODAY

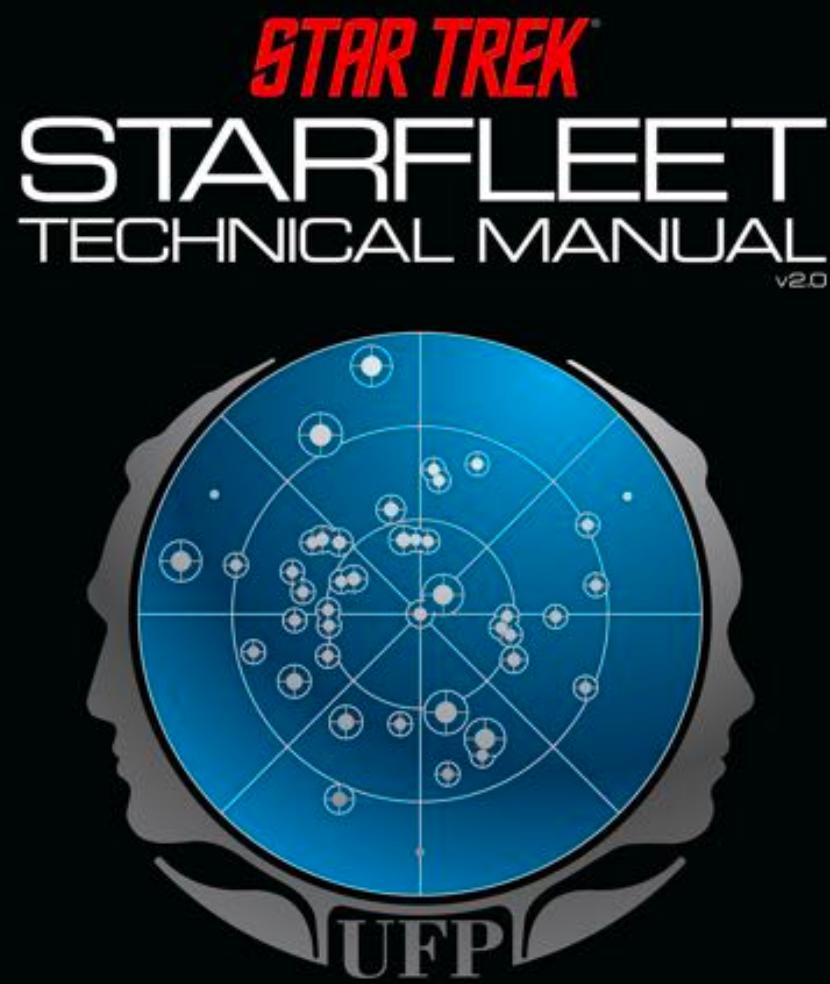
FUTURE

SPECULATIVE DESIGN FICTION

Defs:

“Deliberate use
of diegetic prototypes
to suspend disbelief about change.”

near Future Laboratory



RESEARCHED AND COMPILED BY FRANZ JOSEPH
UPDATED BY SCOTT CUTTER

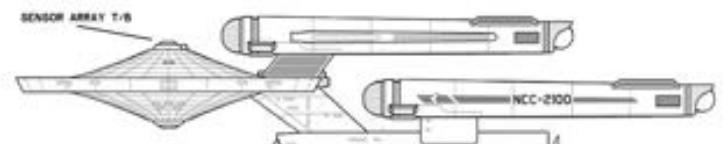
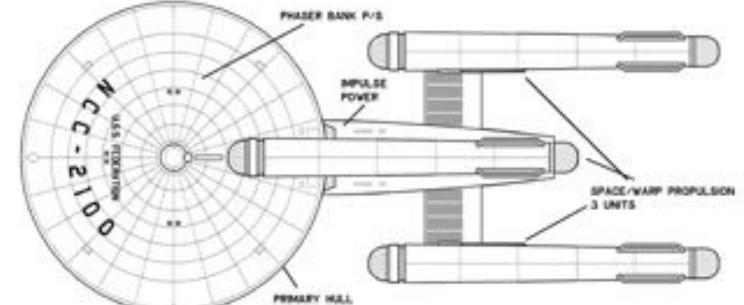
TRAINING COMMAND · STARFLEET ACADEMY

TM379260-2
STARFLEET TECHNICAL ORDER
AUTHENTICATED STARDATE 7304.15

TD 0104-33

CLASS I DREADNOUGHT

FEDERATION CLASS STARSHIPS



STD. SHIP'S COMPLEMENT:

| | |
|--------------------|-----|
| OFFICERS (COMMAND) | 55 |
| CREW (ENGIN GRADE) | 445 |

SEE BOOKLET OF GENERAL PLANS FOR DETAILS

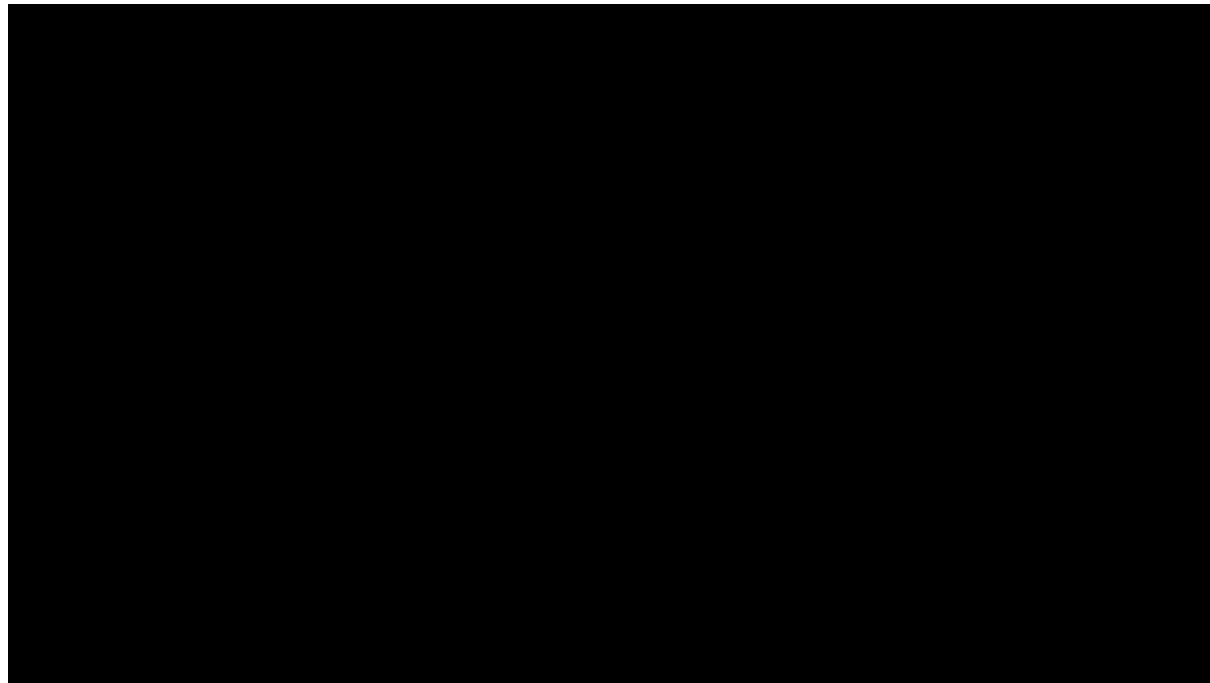
| | |
|--------------------------|------------------|
| DEADWEIGHT TONNAGE | 285,000NT |
| STD. RANGE | 20 YEARS AT LY/V |
| MAX. SAFE CRUISING SPEED | W/F 8 |
| EMERGENCY SPEED | W/F 10 |
| MAIN PHASERS | 5 BANKS / 2 EACH |
| PHOTON TORPEDOES | 2 BANKS |
| LENGTH OVERALL | 320M |
| BREADTH OVERALL | 140M |
| HEIGHT OVERALL | 87M |
| PRIMARY HULL DIAMETER | 140M |
| SEC. HULL LENGTH | 12M |
| SEC. HULL MAX. DIAMETER | 30M |
| PROP. UNIT L.D.A. | 153.8M |
| PROP. UNIT DIAMETER | 17.3M |

Defs:

“Deliberate use
of diegetic prototypes
to suspend disbelief about change.”

“The practices of creating tangible and evocative prototypes
from possible near futures
to help discover and represent
the consequences of decision making.”

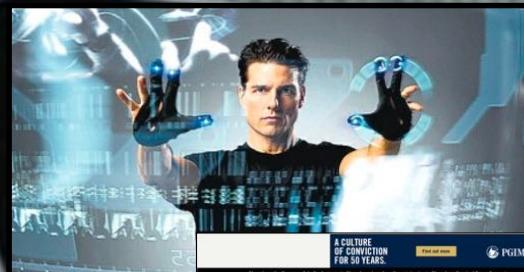
near Future Laboratory



goolge glass (2012)

Σπρίγκε Σπειρίνας

Design + Fiction



Bloomberg

A CULTURE OF CONVICTION FOR 50 YEARS.

PGIM JENNISON ASSOCIATES

View Company & Products | View All Products | PGIM JENNISON ASSOCIATES

LIVE NOW National Security Council's Alexander Vindman and Pence aide Jennifer Williams Testify

Technology Infineon's 'Minority Report' Tech Makes it Into Google Phone

By Stefan Nicolai

15 October 2019, 21:37 CEST

Radar chip tracks hand gestures in new Pixel 4 devices

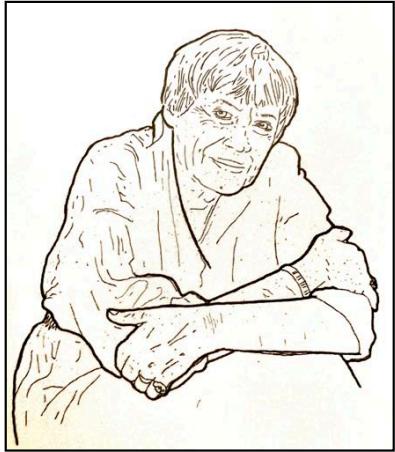
German company expects the technology to boost sales





επρίκε επεινας

Design + Fiction



"People who deny the existence of dragons are often eaten
by dragons.
From within."

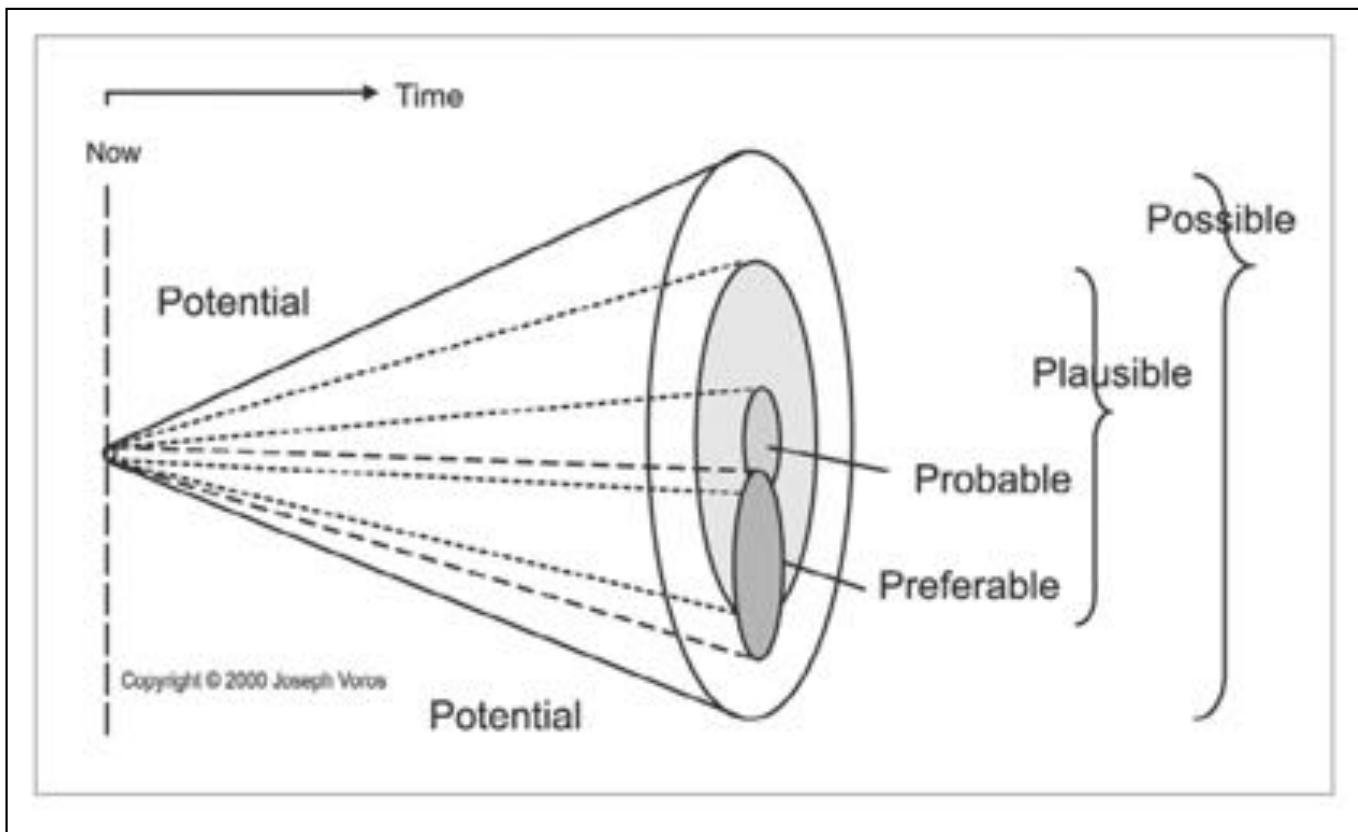
Ursula K. Le Guin



Useful by Paweł Kuczyński

ΣΠΡΙΓΚΕ ΣΠΛΙΝΑΣ

Design + Fiction





"As Designers, we need to shift from designing applications to designing implications by creating imaginary products and services that situate these new developments within everyday material culture."

Anthony Dunne and Fiona Raby



(a)

affirmative
problem solving
design as process
provides answers
in the service of shareholders
for how the world is
science fiction
futures
fictional functions
change the world to suit us
narratives of production
anti-art
research for design
applications
design for production
fun
concept design
consumer
makes us buy
innovation
ergonomics
user-friendliness

(b)

critical
problem finding
design as medium
asks questions
in the service of society
for how the world could be
social fiction
alternative worlds
functional fictions
change the us to suit the world
narratives of consumption
applied art
research through design
implications
design for debate
satire
conceptual design
citizen
makes us think
provocation
rhetoric
ethics



enrique spincia

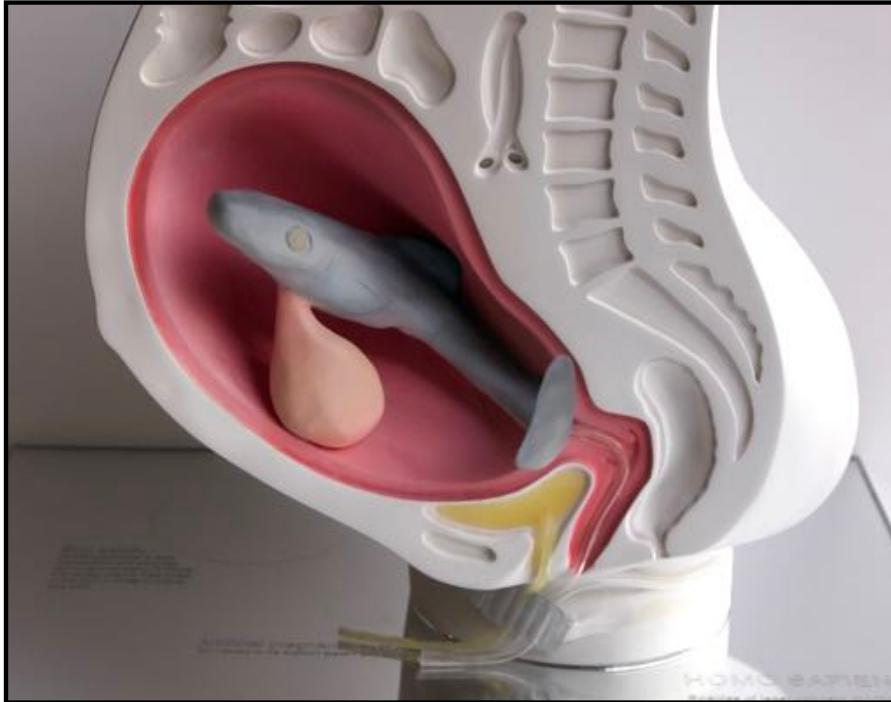
Design + Fiction



Hyperreality by Keichi Matsuda

ΣΠΡΙΓΚΟΕ ΣΠΛΙΝΗΑΣ

Design + Fiction



I Wanna Deliver a Dolphin - Ai Hasegawa

enrique encinas

Design + Fiction



Life Support - Revital Cohen

ΣΠΡΙΓΚΟΕ ΣΠΛΙΝΗΣ

Design + Fiction



Sputniko, *Menstruation Machine*, 2010. Photograph by Rai Royal.

ΣΠΥΡΙΚΕ ΣΠΥΡΙΝΑΣ

Design + Fiction



Karin Ernberger - Androchair

Σπρίγκε Σπειρίνας

Design + Fiction

SPECULATIVE / DESIGN FICTION

Experiential Prop(s)...



...derived from meaningful/research-based “what ifs”...

...for one future everyday context of practice(s)...

...that carefully consider the Screens course students' (you :) background, interests and skills...

...and their study participants' and stakeholders' ideas, contexts, practices and concerns.

SPECULATIVE / DESIGN FICTION

Experiential Prop(s)...



ΣΠΥΡΙΔΗΝΗ ΣΠΥΡΙΝΑΣ

Design + Fiction

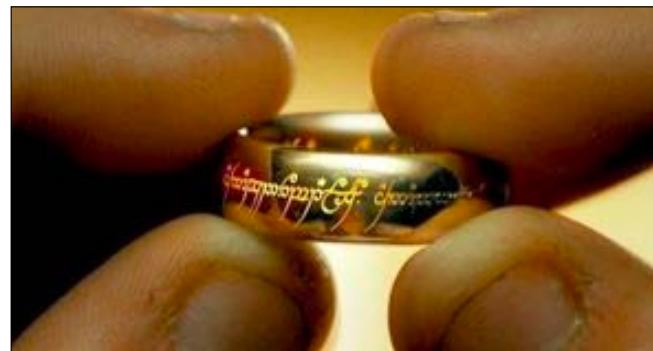
MacGuffin

(experiential prop)

(Diegetic prototype)

An object or device in a film or a book which serves merely as a trigger for the plot.

What it actually is, is not “that” important



Σπρίγκη Σπειρίνας

Design + Fiction

A GOOD DESIGN FICTION IS...

- Easily digestible, hence the choice of mundane archetype formats—the manual, the infomercial, the grocery-store coupon sheet, the YouTube review, etc.
- Able to circulate easily, beyond boardrooms and corporate culture, beyond the white cubes of cultural centers and museums, or beyond like-minded people (friends, designers, futures researchers), and to reach different audiences: partners, project stakeholders, users, citizens, the general public.
- Memorable. It should provoke a double take, a "wait, what is this?". Design fictions often linger in the mind for how they play with the language of consumerism, pop culture, or product design, subverting preconceived notions of what it is the viewer is looking at. That doesn't mean you must produce something that looks spectacular or futuristic, quite the opposite; typically, the most memorable objects are those that appear utterly banal on the surface, triggering curiosity in the ways they're just slightly off.
- Debatable. It should spark discussion about the issues at stake in the area we want to address. The artifacts are just a means to an end—they're a provocation, an alibi to start a conversation, and an opportunity to step back, listen, and make better rounded and informed decisions.
- Circulated in good faith. While the objective of a design fiction is to momentarily suspend disbelief, it should never be designed to maliciously hoax, trick, or deceive. Given the way fake news and misinformation have poisoned our discourse, this is a concern you must be sensitive to.

- Easily Digestible
- Able to Circulate Easily
- Memorable
- Debatable
- Circulated in Good Faith

(you will not be designing for movies but for the experience of very real people!)

Near future lab - Design fiction manual



Near future lab - Ikea catalog

ΣΠΓΙΩΕ ΣΠΣΙΝΑΣ

Design + Fiction

SPECULATIVE / DESIGN FICTION

Experiential Prop(s)...

...derived from meaningful/research-based “what ifs”...



ΣΠΥΡΙΔΗΝΗ ΣΠΥΡΙΝΑΣ

Design + Fiction

The ways most questions about future action are formulated -- when/where/how will we do X? -- lead our brains reflexively to draw on past experiences, paradigms, or precedents.

Shifting the frame--what if we did Y? puts us in a position where there is no obvious or clear precedent or paradigm to draw on, freeing us from our usual habits of thinking and forcing us to look beyond the limits of what we think we know.

Near future lab - Design fiction manual

RAW MATERIAL FOR A WHAT-IF :

- Weak signals gathered from your research around a general idea or question
- Hunches about your business, product, or initiative you want to probe and test
- Trends reports and market research
- Industry and business analytical models
- Newspaper, newsletter, and magazine articles
- Photo essays or any curated selection of images around the topic
- Academic studies
- Fictional news headlines informed by any of the above
- Materials or observations from elsewhere in the world
- The stuff your kids are into, or emerging practices anyone a generation or two younger is engaged in.

Near future lab - Design fiction manual

enrique encinas

Design + Fiction

Weak Signals

In a 2011 interview with the *Paris Review*, William Gibson explained how he came up with the concept of “cyberspace”—introduced in his 1984 novel *Neuromancer*—via a classic instance of signal spotting.

I remember walking past a video arcade, which was a new sort of business at that time, and seeing kids playing those old-fashioned, console-style plywood video games. The games had a very primitive graphic representation of space and perspective. Some of them didn't even have perspective but were yearning toward perspective and dimensionality. Even in this very primitive form, the kids who were playing them were so physically involved, it seemed to me that what they wanted was to be inside the games, within the notional space of the machine. The real world had disappeared for them—it had completely lost its importance. They were in that notional space, and the machine in front of them was the brave new world.

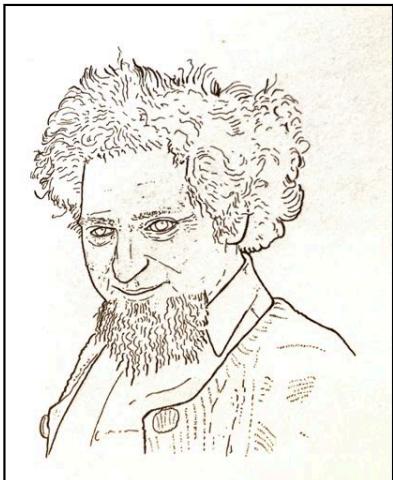
How everyday behaviours adapt to incorporate new technologies through the appropriation of gestures. Think about how small children now expect the “swipe” interaction to function in their life outside of screens.

How ordinary people modify their lived environments to accommodate new technologies. People in some cities offer a charge to electric vehicles passing by, turning their driveways into informal charging stations. Also remember that the future is accretive and old stuff doesn't just disappear—consider how new technologies will sit sometimes awkwardly alongside what's already there.

How technologies and products are adapted for uses not originally intended. For instance, the Tech Model Railroad club repurposing MIT's experimental mainframes in the late 1950s to create early video games, or Pringles cans being used as wi-fi antennas. Next time you visit a repair shop or flea market outside of a major Western metropolis, note the intriguing knock-off and franken-artifacts only available locally.

How geographical and cultural context can shape the way technology is adopted and used. What's popular and what isn't can be wildly different depending on where you're looking. For example, it will be a long time before electric vehicles are feasible in countries with crumbling roads or inconsistent power. In societies with weak or expensive traditional phone systems, prepaid data SIMs traded on street corners can act as a form of fiat currency. China's WeChat started as a rip-off of WhatsApp, but developed in a totally different direction influenced by the Chinese government's desire for political and social control, adding so many features it now constitutes an entire trackable universe.

How creative disciplines like art, filmmaking, and design engage and play with emerging media. Keep an eye out for the artists who are looking ahead, trying to anticipate the implications of outlandish-seeming innovations becoming standard, the way Andrew Lippman's Aspen Movie Map project at MIT in 1978 gave a foretaste of Google Streetview.



"How should we take account of, question, describe what happens every day and recurs every day: the bank, the quotidian, the obvious, the common, the ordinary, The infra-ordinary,
The background noise, the habitual."

Georges Perec

Interesting questions:

- How does this provoke and challenge existing, unspoken assumptions? Baking a timeline into your what-if can be useful.
- Does it have the capacity to be made a tangible and creative design fiction output?
- Does it have the capacity to stop everyone in their tracks? What-if scenarios are meant to stir challenging conversations and shake loose hardened perspectives.
- Is it constructive, not destructive? This is not to say that you should avoid discussion of negative implications, from public reaction to unintended consequences. Rather, engage with them by asking what they will mean.
- Does it lead to interesting questions of "then what"?

Near future lab - Design fiction manual

What would you like to achieve with your audience?

- build credibility and enlist support for an idea or initiative
- counter or encourage skepticism;
- cultivate alignment and create momentum around a common vision;
- build an early-warning system for systemic or market change;
- manage unrealistic expectations;
- clarify objectives;
- identify possible outcomes, unintended consequences, and implications.

Near future lab - Design fiction manual

SPECULATIVE / DESIGN FICTION

Experiential Prop(s)...

...derived from meaningful/research-based “what ifs”...

...for one future everyday context of practice(s)...



enrique encinas

Design + Fiction



Yes Men, 4 July 2009 *New York Times*, 2009.

... not talking about shiny, futuristic new things that work in almost magical ways. What we are interested in are the implications of new technologies/services once they become embedded, normal, and everyday, and the ways in which the future represents itself through these more mundane things and experiences.

That means focusing our efforts on the kinds of objects we already take for granted, and how they might become part of the wider ecosystem around a technology/service or product.

...The sorts of things made in design fiction exercises can be organized into categories of archetypes--cultural artifacts, usually in some form of media so familiar as to be fixed in the collective psyche.

Near future lab - Design fiction manual



When selecting the archetype for your design fiction exercise, these three principles will help:

- Familiarity: Pick something that your group and audience will know well and immediately recognize.
- Relevance: Pick something that will help you explore your area of concern, but don't be too literal or direct
- Ease of production: The archetype you select will be the thing that you make—the MacGuffin that sets the conversation in motion—so consider it wisely.

A list of possible design fiction archetypes

- Product catalog
- Cover/feature spread/issue of a magazine (professional, in-flight) or newspaper
- Software bug report
- Product leaflet
- Police report
- Program guide for a theatre, cinema, or cultural festival
- Research inscriptions (laboratory notepad, white-board with weird equations)
- Medical pill notice
- Design packaging (for any sort of product, such as food, medication, toys)
- Helpdesk script of questions to ask and information to give
- Missing poster (such as for a pet or bike)
- The first page of a patent application document, including summary, patent drawings
- Product advertisement (TV, radio, print)
- Official document (e.g. FDA/ISO/IATA regulation)
- Research field notes (such as from a journalist or anthropologist)
- Customer reactions to a product or service (email, Amazon reviews)
- Travel guide
- Travel phrase book or idiomatic urban dictionary
- Religious/evangelical pamphlet
- Professional trade show event program
- Tourist map
- User-generated content formats (YouTube style unboxing video, video review)
- Video Q&A with an expert
- TV news anchor/report
- Stupid morning TV show/ morning rush hour radio report
- Filming notice and film shoot location signs
- Informational pamphlet about near future diseases
- IKEA-style assembly instructions/manual
- Corporate annual report
- Sticker from some sort of club or organization
- Kickstarter campaign homepage
- Convenience store product-display case
- Warning label on a product

Archetypes ++

Can you find others closer to the culture of your intended audience?

e.g. Dugnad poster?

SPECULATIVE / DESIGN FICTION

Experiential Prop(s)...



...derived from meaningful/research-based “what ifs”...

...for one future everyday context of practice(s)...

...that carefully consider the Screens course students' (you :) background, interests and skills...

...and their study participants' and stakeholders' ideas, contexts, practices and concerns.



Speculating about other people's realities and designing tech "solutions" from an outsider standpoint

Critically reflecting on your intentions and methods first, and recognising your standpoint and responsibility as a designer, before moving ahead with a potentially problematic project

We Did Something for Africa by Eliza Chojnacka, Markel Cormenzana, Sabrina Haas, Elena Hess-Rheingans, James Hillman, Yang Li and Camila Monteiro Pereira

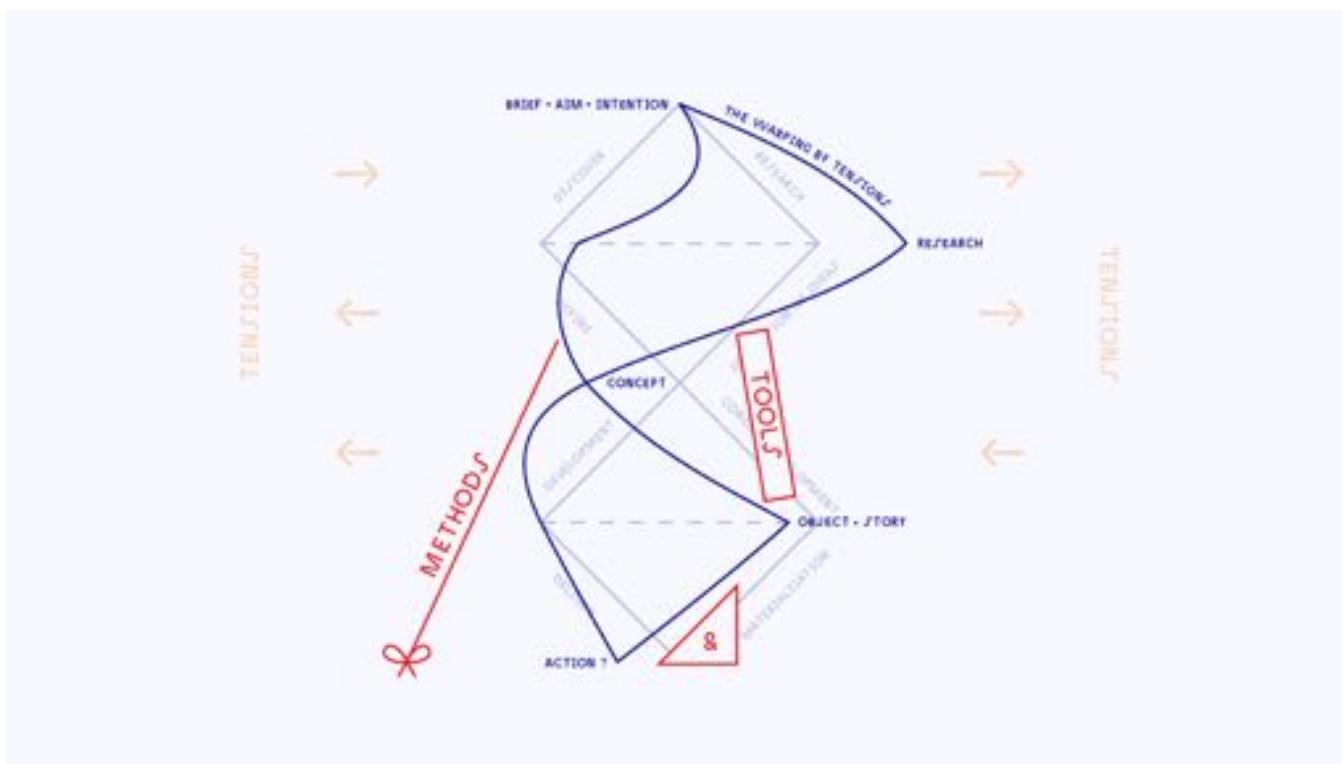


Co-funded by the
Erasmus+ Programme
of the European Union



Erasmus+







"Rather than hoping to see a glimpse of the future, we could instead actively build one. Or at the very least tell stories about what it might be. Stories that unfold a world or worlds in which we might want to live - neither dystopian nor utopian, but ours. I know we can still shape those worlds and make them into somewhere that reflects our humanity, our different cultures and our cares."

Genevieve Bell



AI + AI + AI
AI MODULE X SCREENS

TAKK!

enrique.encinas @aho.no