

**SCHOOL  
O  
F  
MACHINES,  
MAKING  
&MAKE-BELIEVE**

MADE IN CHINA

1. - 26. APRIL 2019

```
m15.styleTransfer('models/wave')
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# Hello World!

## Welcome to School of Machines, Making & Make-Believe's 2019 Made In China program!

Soon we'll be off to China! Two weeks in Shanghai and two weeks in Shenzhen to be exact!

Together with a group of lovely humans, we'll be exploring speculative futures, which brilliantly looks at the past and present to imagine what divergent futures we might have in store, based on what has come before.

Some people seem to think speculative design is just about crazy futuristic ideas and that's all there is to it, but I strongly disagree!

It's about having an understanding and framework for the past and the present moment, while striving to do better than that (utopia) or worse (dystopia) as a way to evoke thoughtful conversation which can lead to change.

Not only this but the methodology works best with diverse groups of humans with a variety of lived experiences and that's what we'll be!

With this document we wanted to highlight some of the places we'll be working from and visiting on our adventure together in China, as

well as to showcase some speculative design projects made at School of Machines during previous programs taught by Andrew Friend and Sitraka Rakotonirainaina, both of whom studied under Dunne and Raby as part of the now-defunct Design Interactions program at the RCA.

They'll be leading the China program along with Simone Rebaudengo from Automato Farm, another brilliant designer who has lived the past several years in Shanghai.

Knowing these people as I have for several years, I know nothing short of brilliance will come out of this program, as they bring out the best (future-thinking) work in all of us!

We'll be going from idea to prototype in the first two weeks in Shanghai ending in talks and showing of works-in-progress at a local venue. We'll then head to Shenzhen where we'll go more in-depth on fabrication, tools, and techniques, and end with a final showcase of refined and finished products.

Numerous adventures await in China!

Come join us!

Warmly,

Rachel Uwa

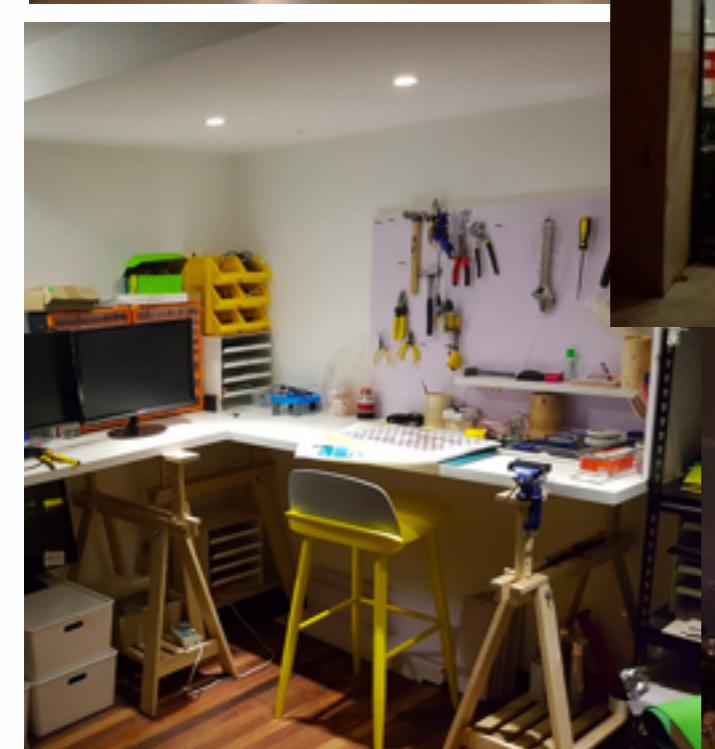
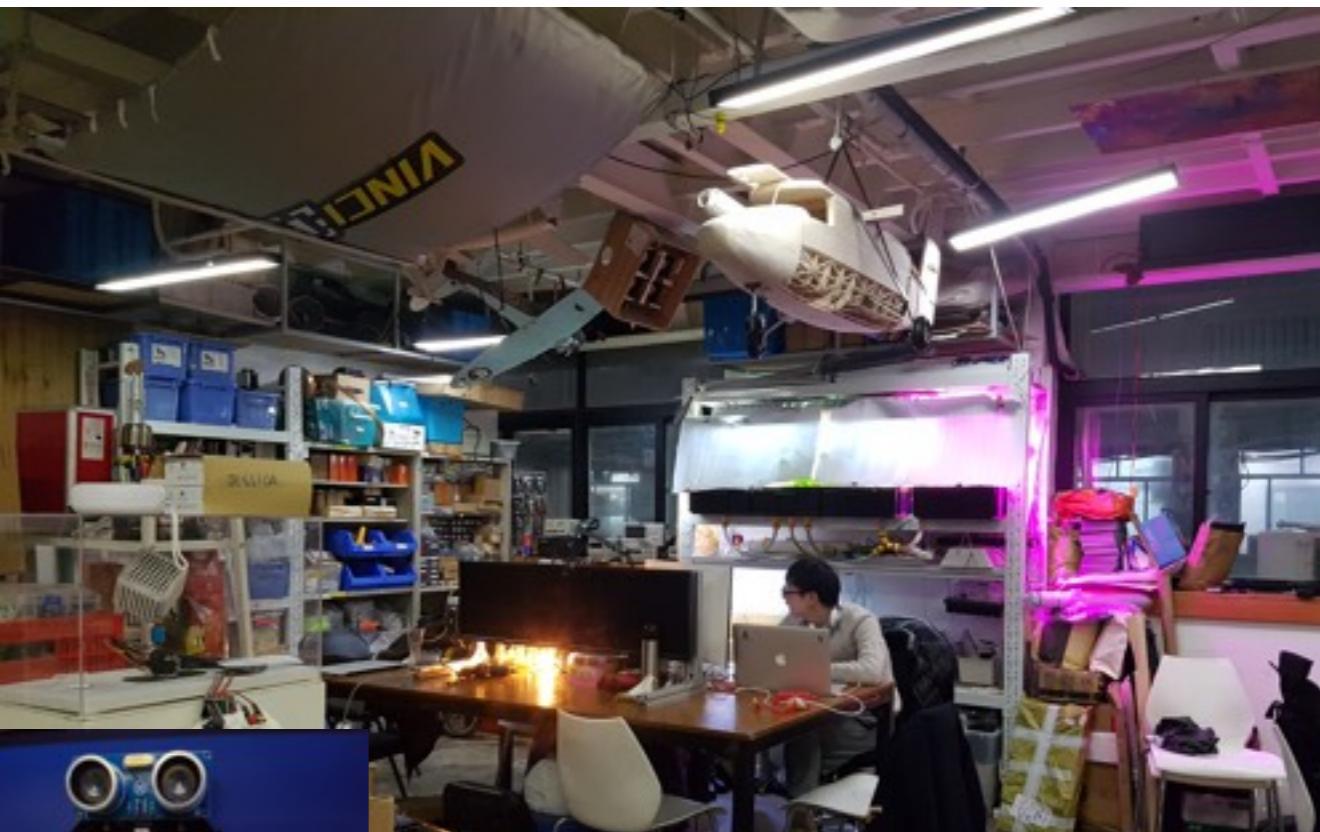
Creative educator, human, and artist at [School of Machines, Making & Make-Believe](#)

## **PLACES**

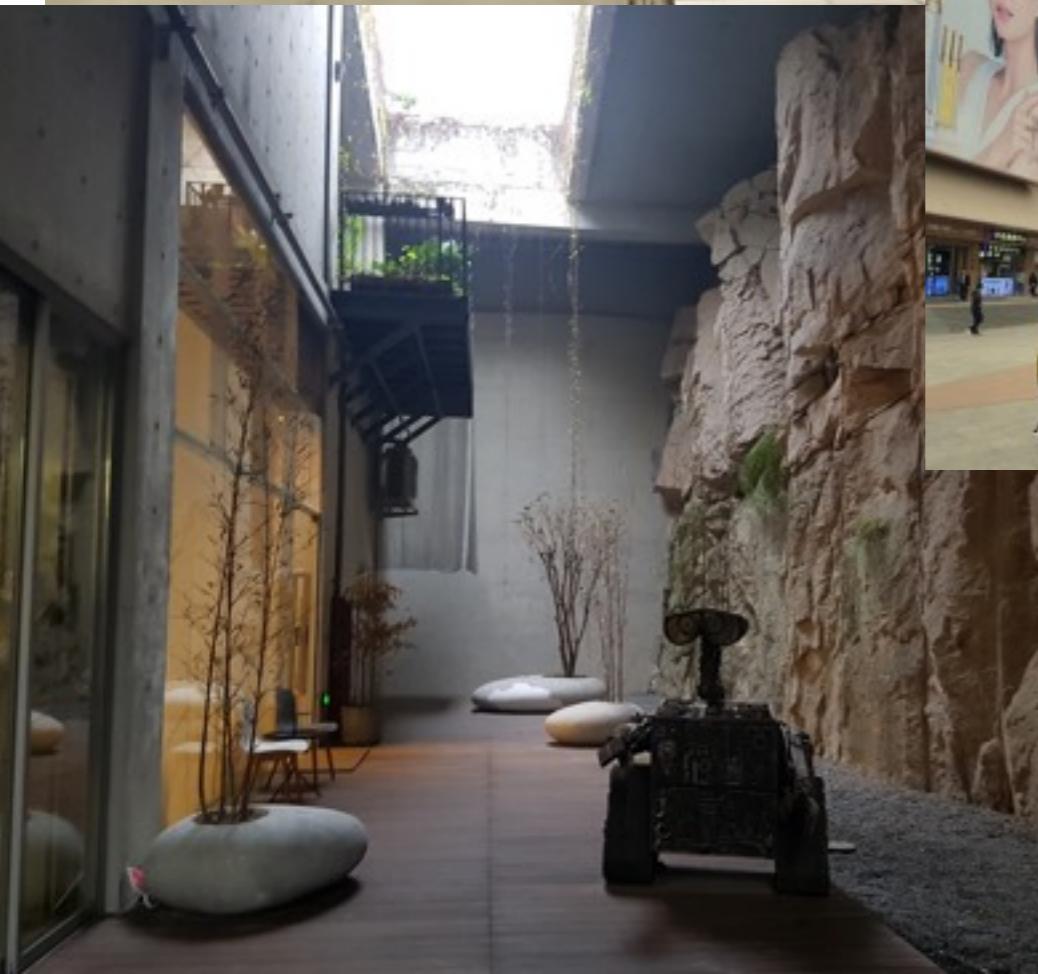
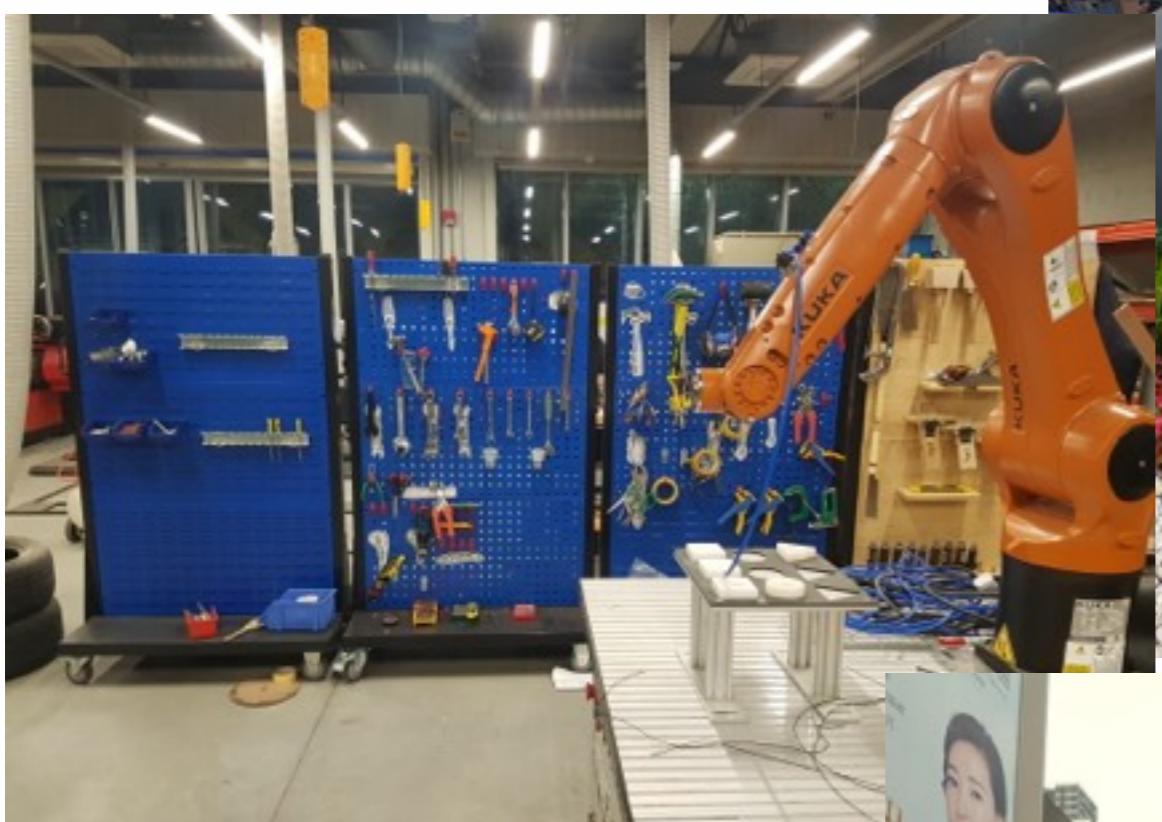
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CHINA

## PLACES WE'LL WORK/SEE IN SHANGHAI INCLUDING: NYU SHANGHAI, XIN CHE JIAN MAKERSPACE, OFCOURSE, HIVE LAB+!



## PLACES WE'LL WORK/SEE IN SHENZHEN, INCLUDING SEEED AND CHAIHUO MAKER LAB, HUAQIANG BEI + MORE!



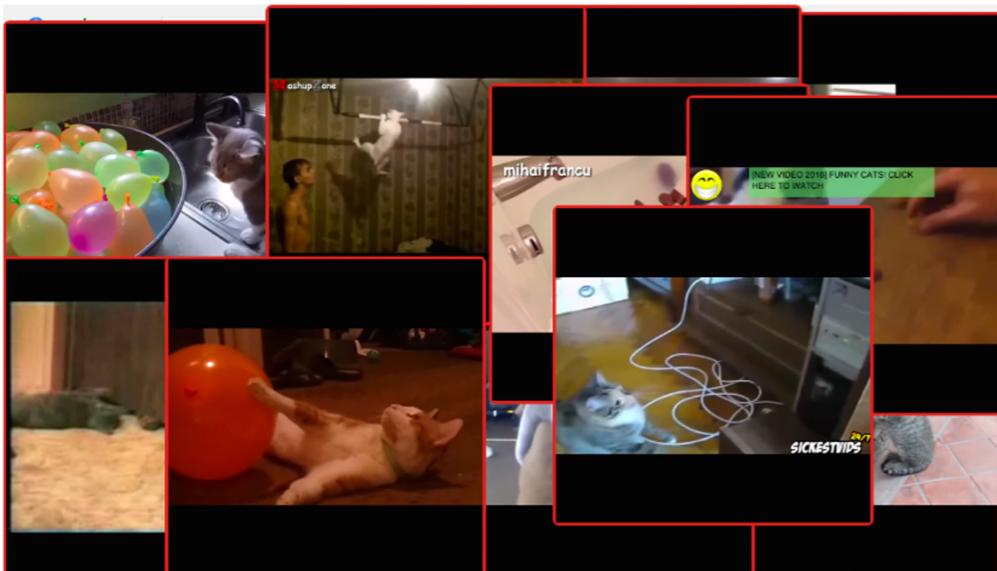
## SPECULATIVE DESIGN PROJECTS

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FROM FORMER STUDENTS



*Growing Trash*



*Unread Cats*

## Hidden Communications

Communication is a necessity for a functioning society or ecosystem. Human being's primary form of communication is language but this is not the only form. Many other species pass messages using other non-verbal techniques. For instance, the honey bee performs a dance called the "Waggle Dance" to communicate to other bee's the distance to flower patches, water sources, or nest sites. Humans are also frequently communicating without language – we use gestures to get a point across or facial expressions to convey an emotion.

This project explores the ways in which communication can occur on this more transparent level. With technological objects becoming more and more prevalent in society we must ask ourselves some questions – How do our objects communicate with us? How does this communication effect us? How long does it take for this communication to reach us? Are we aware of it?

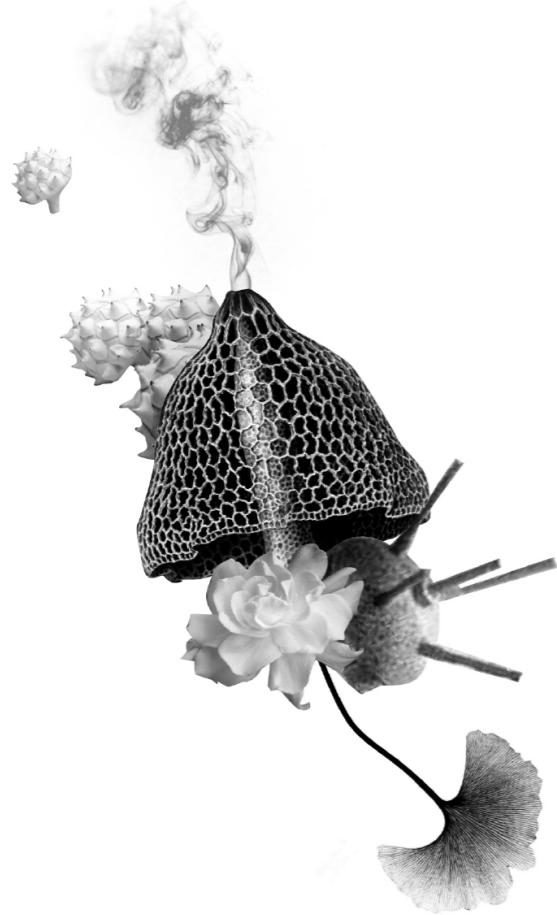
*Growing Trash* aims to provoke these questions in its user. As the can fills, it grows taller to create more space. This encourages the user to be lazy, space becomes seemingly endless and the need to take out the trash disappears. As the trash can grows, taking out the trash becomes more challenging. The user is forced into a conundrum; either submit to complete laziness and let the trash pile up around the can or take initiative and put in the extra work to take out the trash. This object promotes laziness but due to it's absurdity generates self-awareness and potentially leads to corrective behavior.

*Unread Cats* takes this concept to the digital realm. When a user opens their gmail they are bombarded by videos of cats based on their amount of unread emails. If a user has only one unread email they only receive one cat video, a pleasant addition to checking mail. As the user gets lazier with reading their emails more cats videos appear. This promotes laziness by overwhelming you with funny yet mindless material for you to digest. The user is incentivized to not check their mail and watch cat videos instead. Again this promotes laziness by encouraging the user to watch these videos but in rendering your mail virtually ineffective over time it also creates a self-awareness.

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MATT VISCO IS A CREATIVE TECHNOLOGIST WHOSE WORK FOCUSES ON DESIGN INTERACTIONS AIMED AT EXPOSING THE HIDDEN ELEMENTS OF DAILY LIFE. HIS WORK MANIFESTS ITSELF IN BOTH DIGITAL AND PHYSICAL OBJECTS THAT CONTAIN EMBEDDED BEHAVIORS. MATT HOLDS A DEGREE IN COMPUTER SCIENCE FROM UNIVERSITY OF BERKELEY, CALIFORNIA AND IS CURRENTLY WORKING AS A FREELANCE DEVELOPER AND DESIGNER IN OAKLAND, CALIFORNIA.

The Empathy Bomber Backpack is a speculative object designed for the extreme activists of a near-future, where biological contraband creates a chemical metaphor of the ‘empathy warfare’ that defines our globe today.



Let's imagine a world where genetic home gardening and hormonal engineering is commonplace. Our story begins with two bio-hacking activists, in a northern Italian city, brewing DNA combinations, experimenting with mushroom spores that release intense doses of the hormone oxytocin. They have a plan to asphyxiate the city with empathy pollen, inducing citizens to shed their assumptions and perceive new societal truths.

They design a hybrid oxytocin mushroom, and transform the potted plant into a backpack, a cultural camouflage for walking through the city. In a public space, they detonate the backpack, pushing a button to open a tiny window that expels a stream of spores into the nostrils of passerby. They wear a sealed mask to protect their own preconceptions from the invasive effects of empathy.

If today, activists use terror to send a blunt and devastating message, the activists of tomorrow have concocted a plan to go straight to the core of their intentions, to enforce genuine understanding through extreme measures.

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THE  
EMPATHY BOMBER BACKPACK

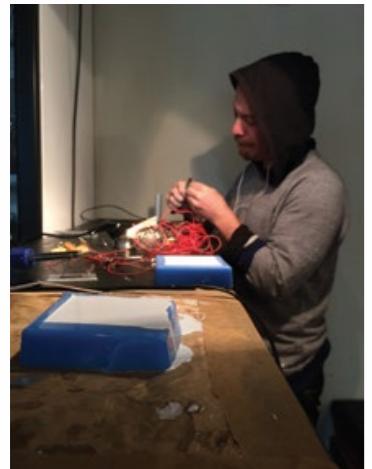
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MONIQUE GRIMORD IS AN INTERACTIVE DESIGNER AND SOCIAL PROTOTYPER, WITH A MASTERS IN GRAPHIC DESIGN FROM SCAD, AND A BACKGROUND IN POLITICAL SCIENCE. SHE LIVES IN SÃO PAULO, BRAZIL, WHERE SHE INVENTS OBJECTS FOR SOCIO-POLITICAL STORYTELLING, USING DESIGN FICTIONS AS A METHOD OF CULTURAL COMMENTARY.



For video and more images on  
Monique Grimord's *Empathy  
Bomber Backpack*, visit her site:

<http://moniquegrimord.com/empathybomberbackpack.html>



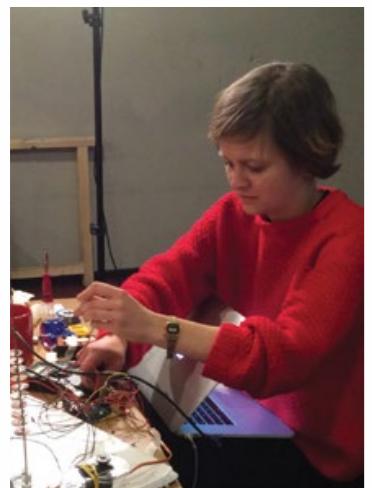
Jasmin Blasco



Theresa Reimann-Dubbers



Juliane Jammer



Martyna Marcinyak



Jib Ambhika Samsen



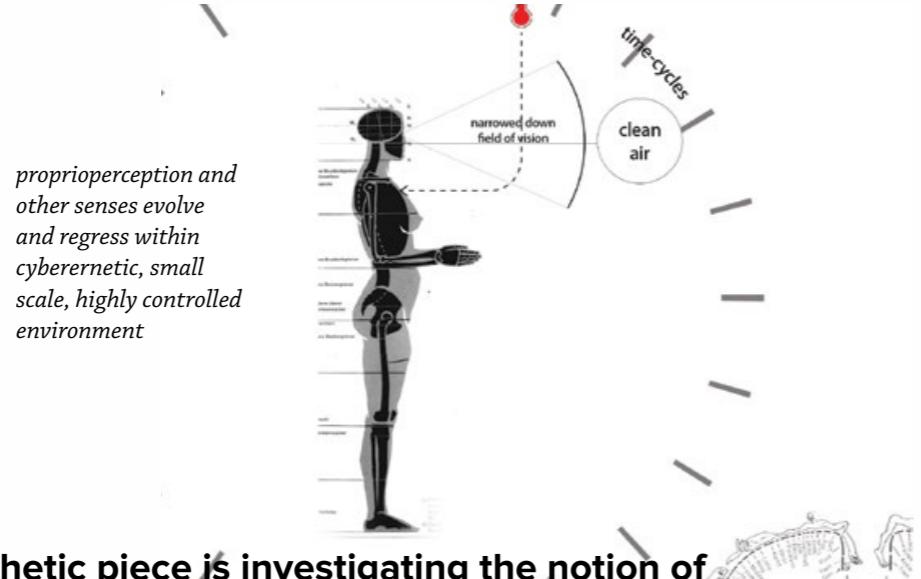
Rachel Uwa

## Spaceship Dance

Martyna Marcinyak

## WILL WE DANCE IN SPACE ?

“My project explores the cybernetics of body in highly controlled and contained environment of space-infrastructure, through the act of dancing.

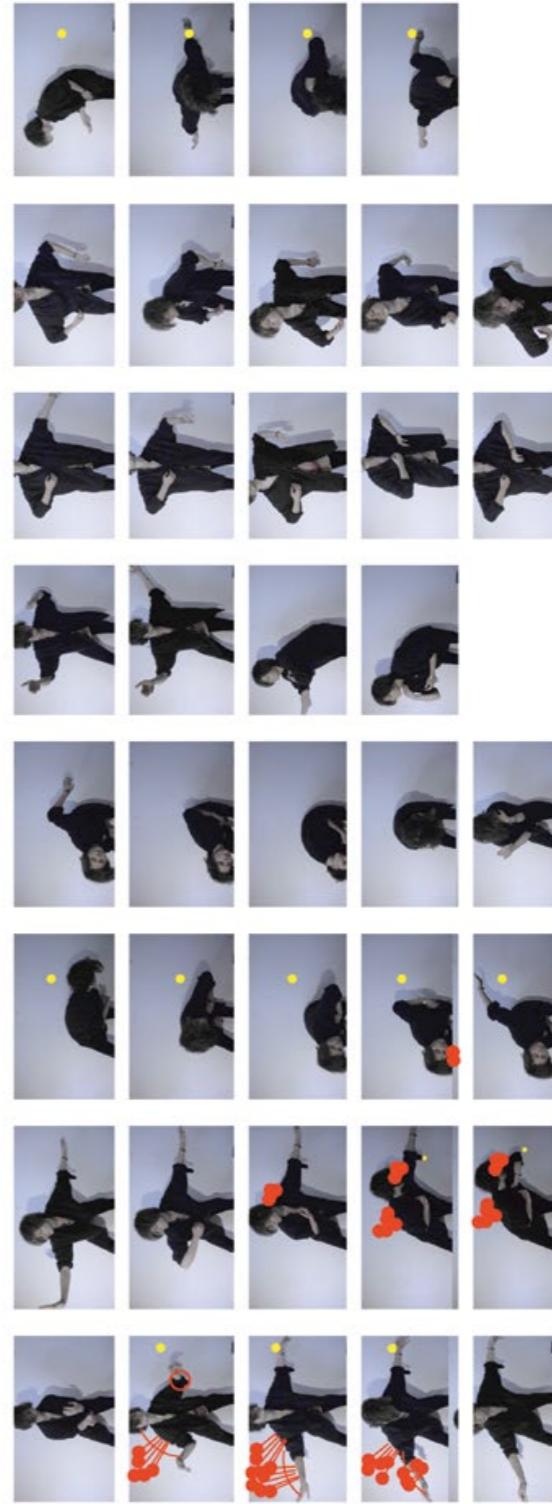


A prosthetic piece is investigating the notion of the body as an instrument.

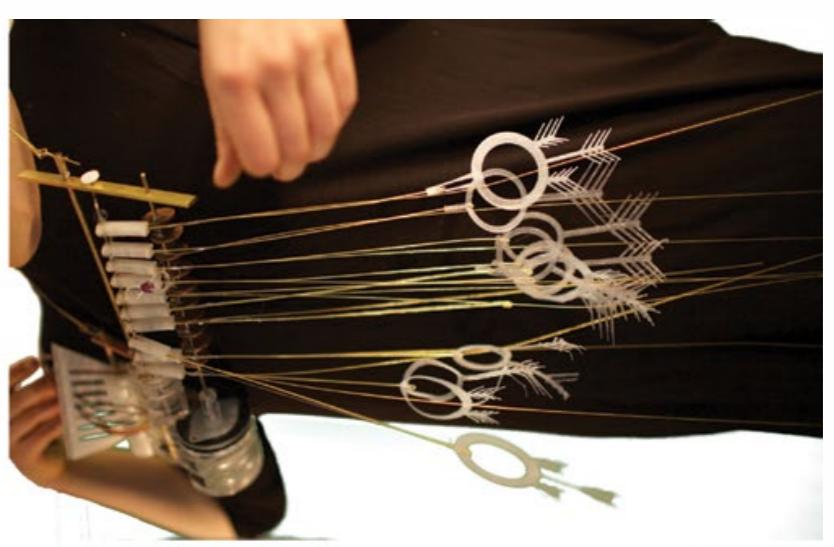
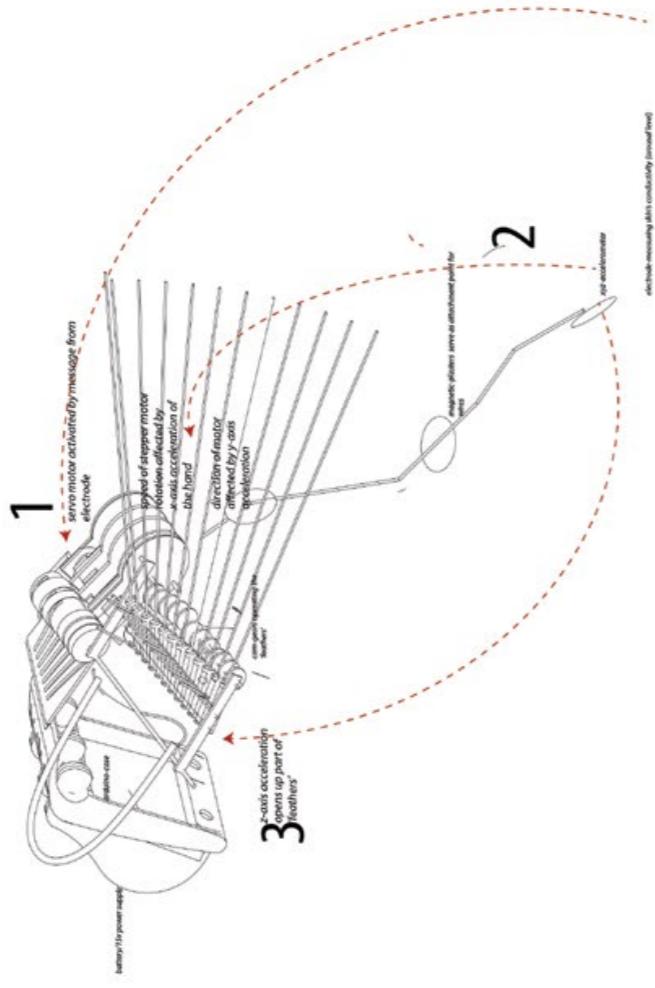
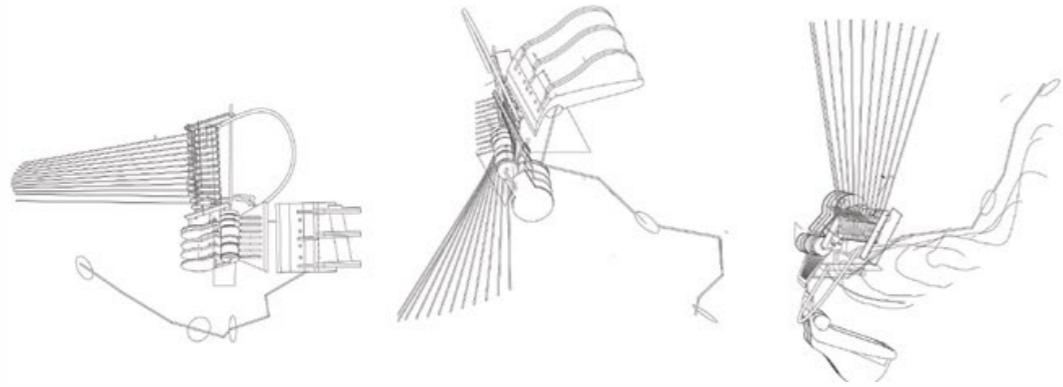
It is triggered by heightened levels of arousal and further reacts to and initiates certain movements inspired by tribal and animal courtship dances.”

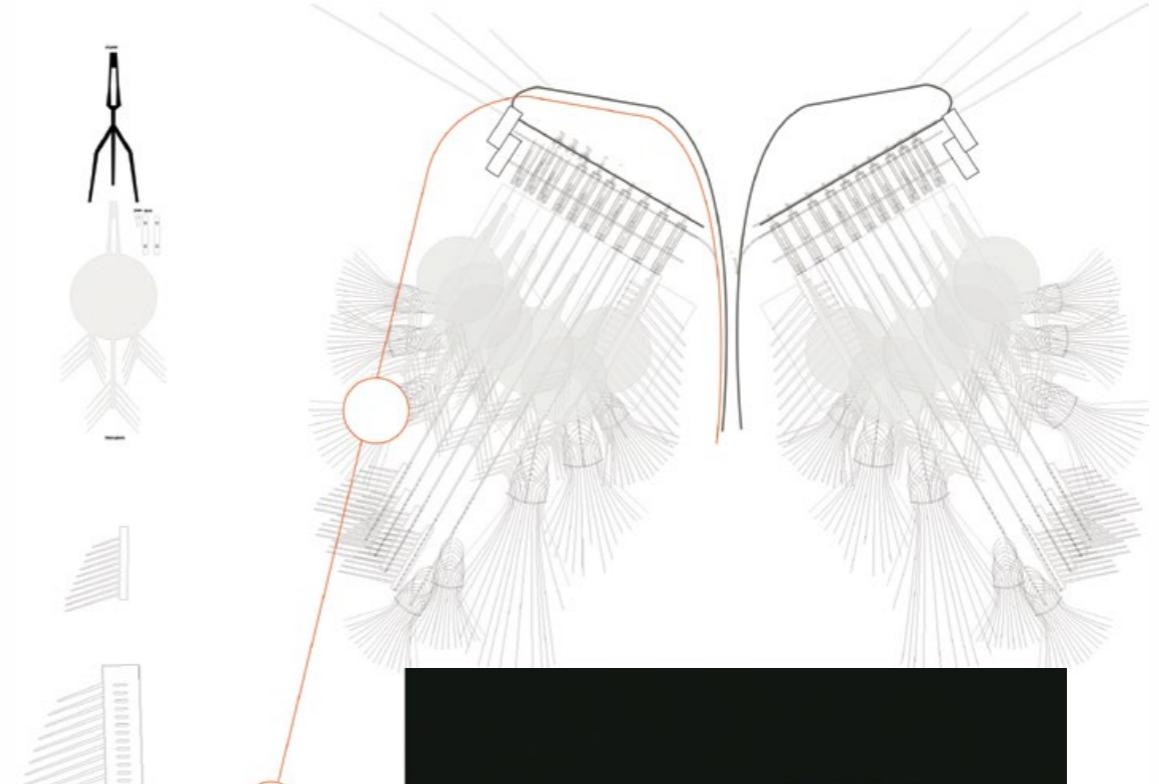
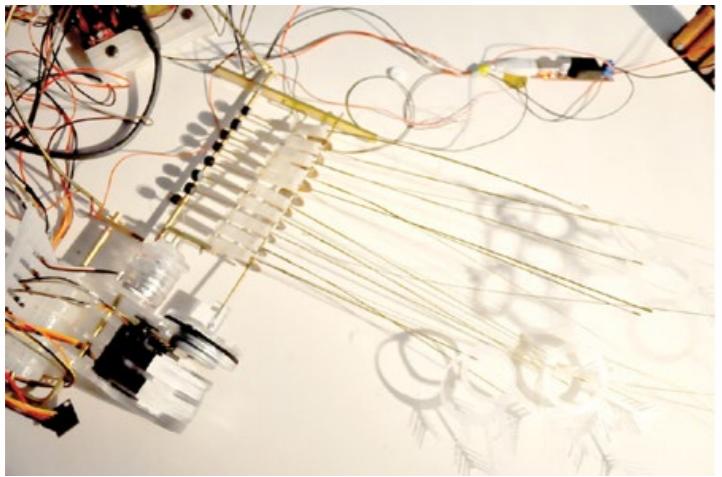


courtship dances in nature a) beetles orientate themselves in relation to milky way through a kind of dance, b) peacock spider's courtship dance is characterised by angular movements, symmetry and exposure of the brightly coloured, spectacular 'tail'



choreographing of the space-ship dance





XXXXX

Theresa Reimann-Dubbers

In a near-future world, the many virgin galactic space ticket holders are finally living out the dream. The tourists travel by rocket - thus far the only means of reaching low Earth orbit. Due to the severe environmental impacts of these rocket launches, the number of journeys are limited and the cost remains sky

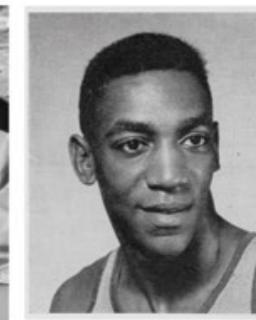
context



player



goal



high, both of which are factors that merely intensify the exclusive nature of holidaying in space.

extra-terrestrial

*Cards to direct and guide initial research*

corporation

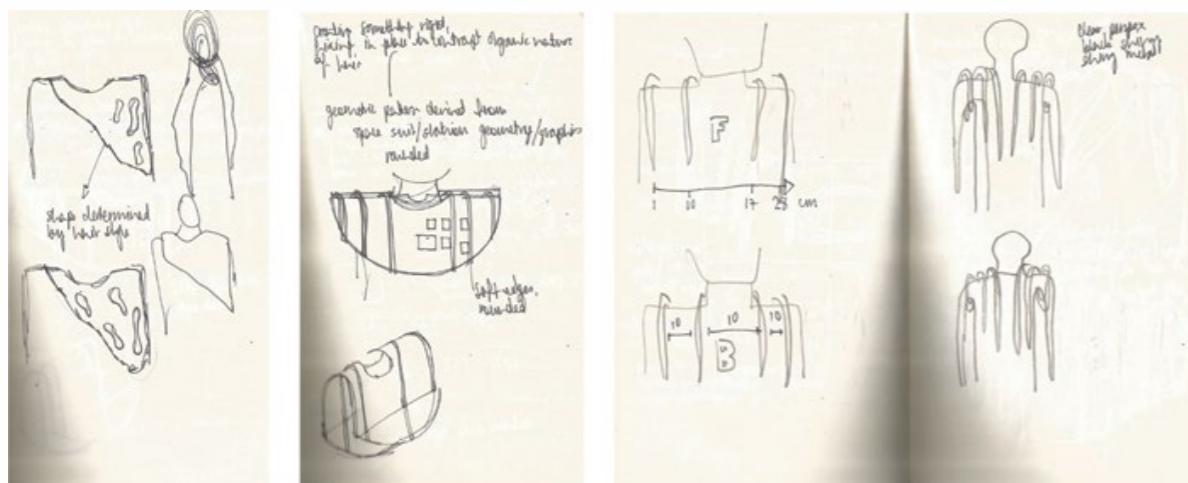
fame/infamy

The type of tourist that I am interested in is the one who, on one of their many holidays, moderately enjoys taking in the local sites, enthusiastically photographing themselves, sometimes with local point of interest but mainly just photographing themselves at any and all given opportunities. Post sight-seeing the tourist then expects to relax in a fully catered, luxurious, home away from home. Tickets to space were bought due to the hype surrounding the latest holiday destination and the promise of their (passive) involvement in an event covered by the mass media, broadcasted to the eagerly anticipating earthly

civilians, opportunities for self promotion guaranteed.

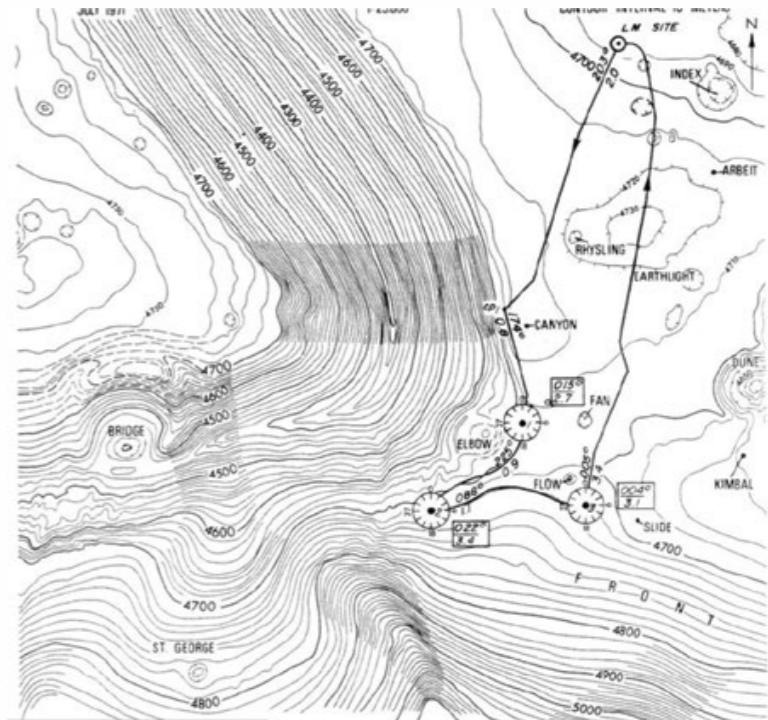
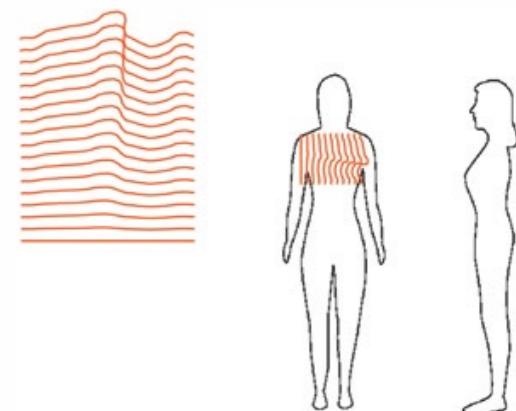
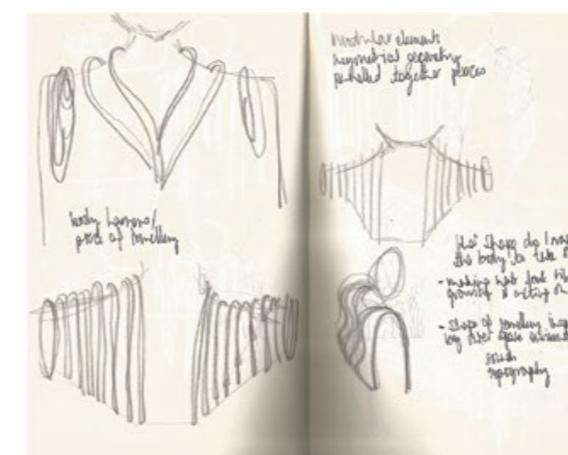
As with any much photographed event, looking their best is top priority for my case study female-space-tourist. Although finding themselves in an entirely new environment with equally new and unusual conditions, the same earthly, more specifically, western, beauty ideals apply. However, this poses numerous problems, the most prominent of which I found to be the effect of zero gravity on long hair.

I created a piece of jewellery, worn on the upper back, onto which long hair is styled and fastened. This ensures that the wearer's hair continually 'falls' exactly as intended and in order to preserve the desirable natural bounce of the hair, as the wearer moves so do the plates holding the hair, simulating the gravity-induced gentle wave of the hair.



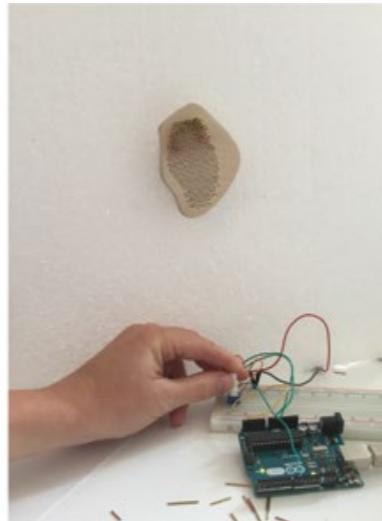
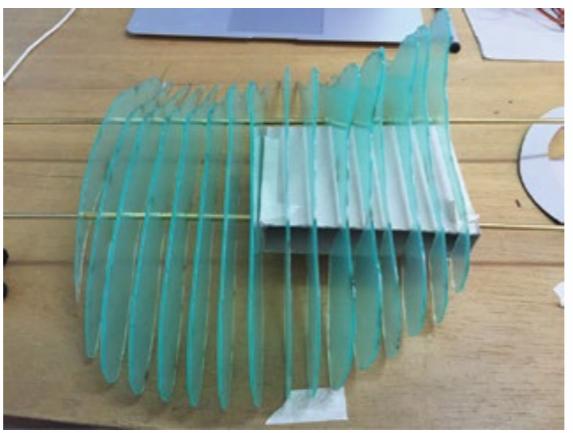
*Sketches exploring possible shapes and ways of wearing*

*Lunar contour lines which inspired and determined the resulting shape of the object*





First, second and third version of the object. Made of foam board, card and clear acrylic respectively



First and (nearly) final versions of the hair discs

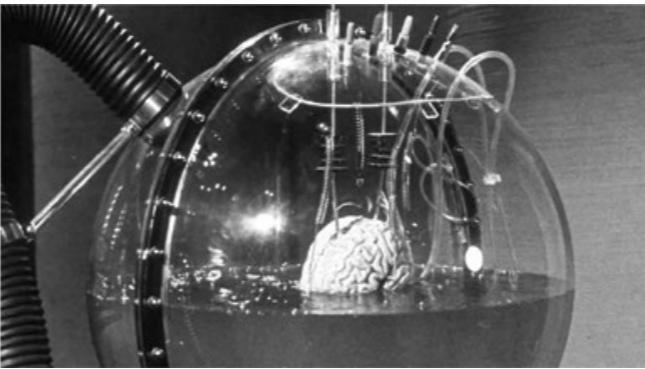
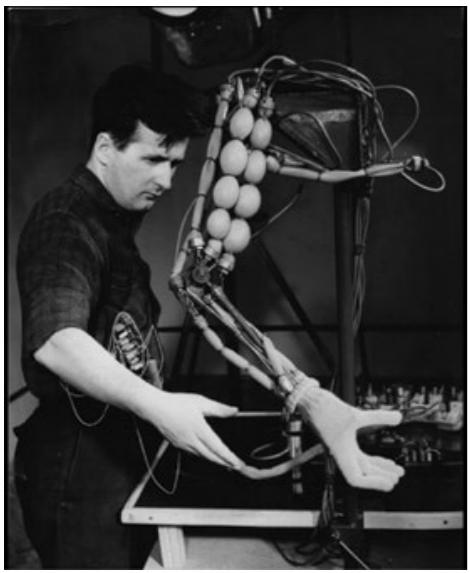




## The Phantom

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Jasmin Blasco



## INFLATABLE ROBOTICS & METAPHORS FOR THE BODY.

Robotics decompose the human form on the premise of functionality. Muscular function can be realized with various strategies motors or air pressure valves.

What parts of the original body are preserved when robotics achieve superior efficiency?

## FUNCTIONS OF THE BODY AND MAPPINGS OF THE MIND.

Once the body is abstracted to a set of replicable mechanical behaviours, what is left? The bias of mechanical abstractions leaves the mastermind organ, the brain floating in a vat of sustaining fluid.

## Two Worlds in Transition:

*In a scenario where Earth is experiencing a broad scale environmental crisis and Mars is only partially terraformed, what might be the suit for all weathers and all gravities?*



## TRANSITIONAL CRISIS:

In this time of ecological transition, usage of portable and wearable technologies is radicalized from navigational and monitoring of our bodies to a prosthetic shield against a rapidly changing environment.

The Phantom is an instrument which would seek to help transition mutation of the bodies into technological extensions.

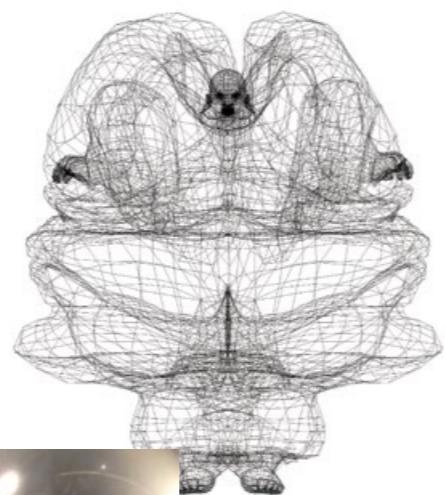
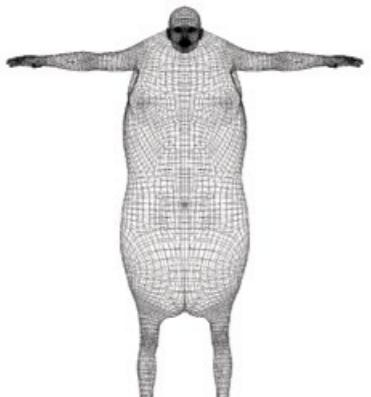
A phantom limb is created when there is a mismatch between the body and internalized representation of the body.

A segment of a society needing to survive against a hostile environment of ecological disaster or half terraformed planet may need to develop rituals to commemorate this process of technological transmutation. The Phantom is a ritual of mortification performed by young men and women to test their willingness to transition to a fully technological self.

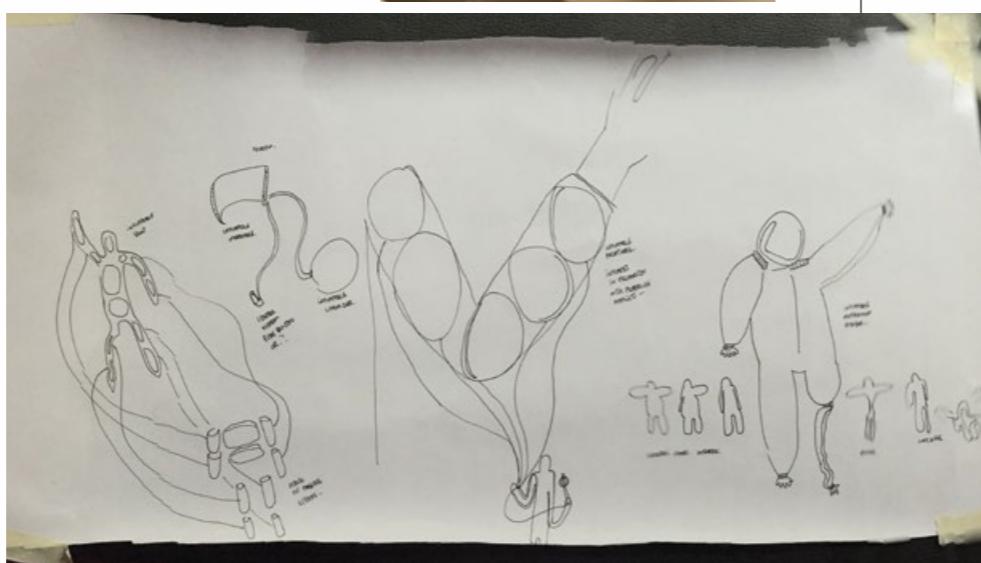
The ritual recapitulates the process undergone by The First Human Born In Space transforming from first space born human to post-human.



*Possible bodies & body as emergency outdoor wear.*

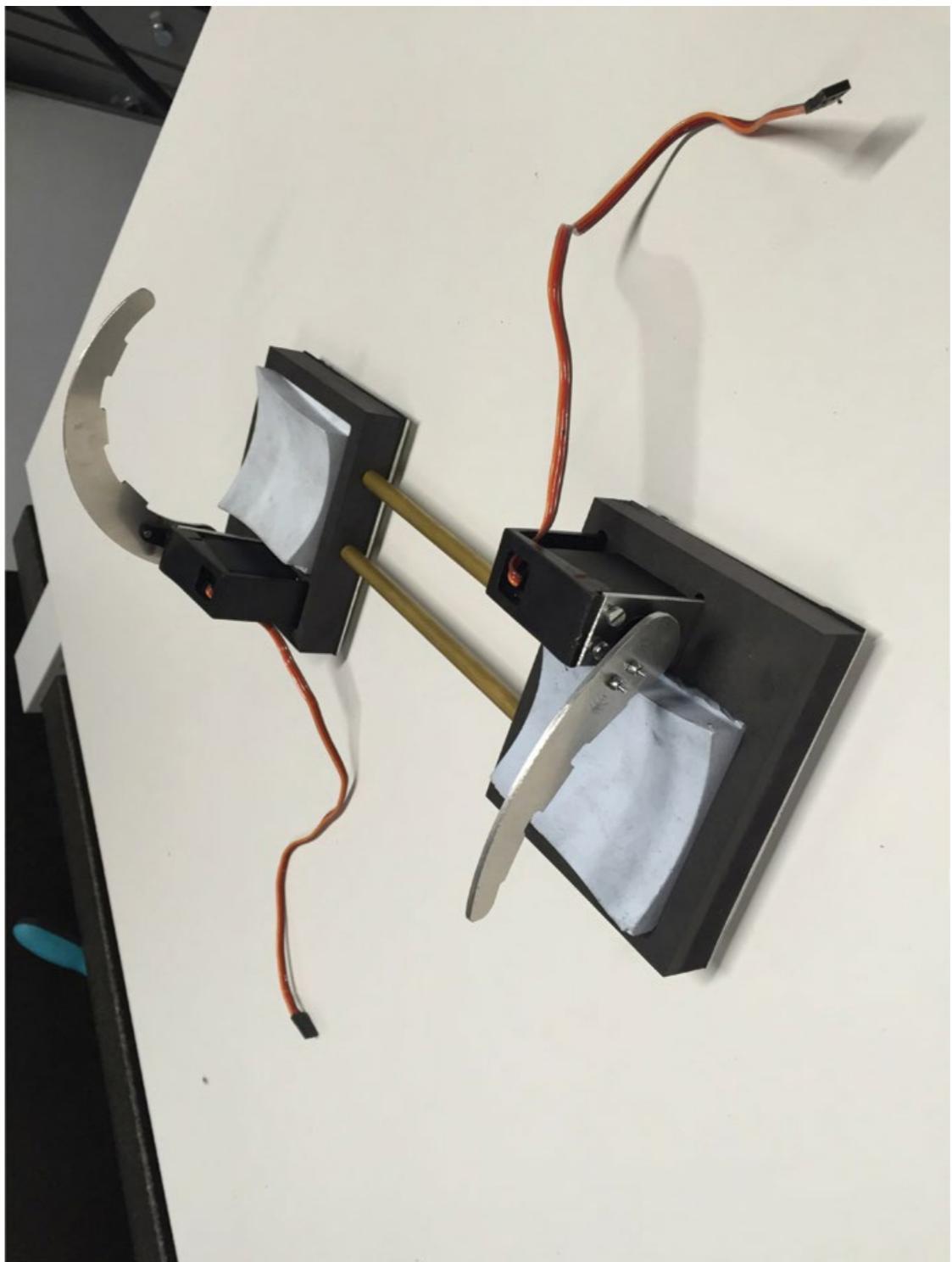
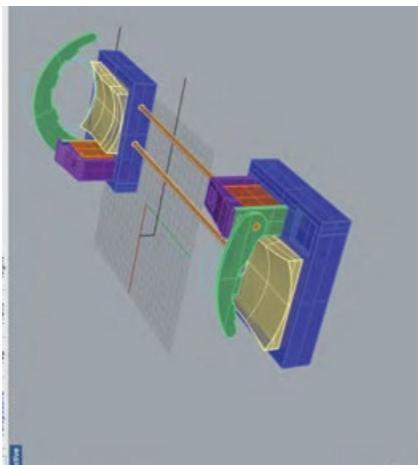
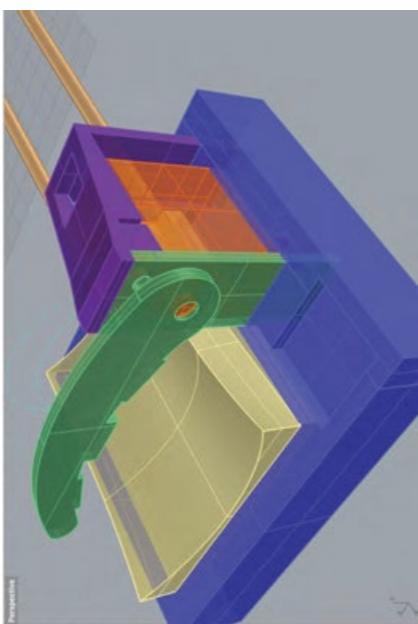


*Concept for an inflatable body.*



### First prototype





# Here, there, everywhere we go

Jib Ambhika Samsen

context



universal scale

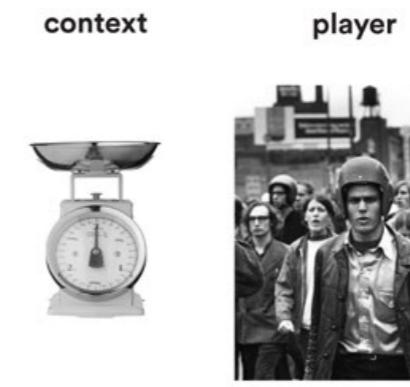
player



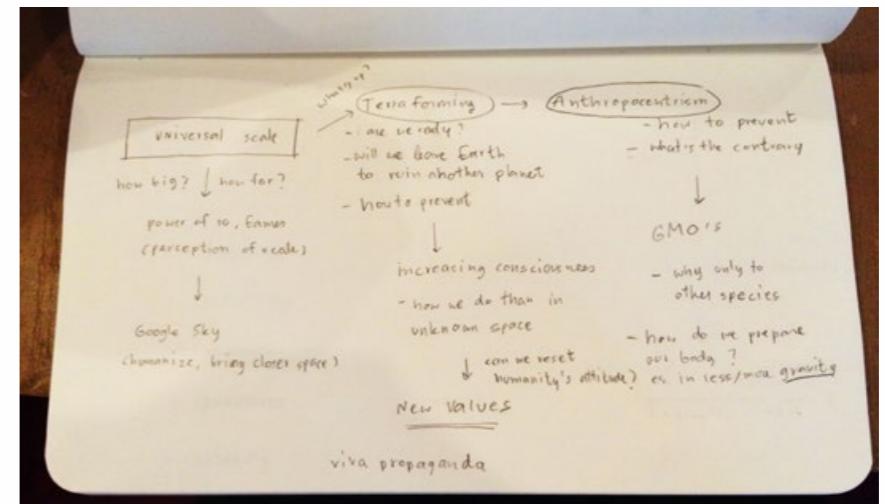
activist

goal

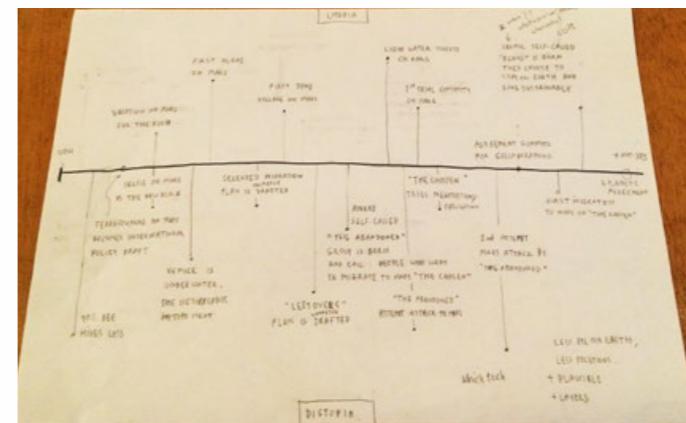
Cards to direct  
and guide  
initial research



disappear



Initial idea



Narrative  
timeline

## 1. HoneyMars

Year 2100, Earth

A guy is preparing before going out. He takes a quick glance at the transmission box, a reality program known as HoneyMars is running as usual... This successful program has been running for 80 years now, before he was even born. Everybody is crazy about HoneyMars. Why wouldn't they be? The show represents everybody's future, or at least, the future we all hope for: a trip to Mars. A long trip on Generation Spaceship where you'd live, have children, grow old and live on your generations.



HoneyMars advert

*A part of the  
story board*



## 2. Bento

Year 2100, Earth

Thanks to HoneyMars and its powerful sponsors, Terraforming on Mars is going well.

Apart from HoneyMars crews, others have also become excited about this idea of immigration to Mars. People have begun to prepare themselves for



Bento advert #1

**..Terraforming on Mars is going well.. but not just anyone can go to Mars. Only the quality ones..**

The Great Migration which will happen in the year 2230. The governments established The Selection Program. This program stated that not just anyone can go to Mars. Only the quality ones.

The guy's ancestors were one of the many who didn't fit the criteria. At the time, many were angry and desperate. They felt left behind in the madness and destruction of our beloved earth. But somehow, after the failure of many protests and revolutions of all kinds, Bento was born.

You might say that Bento are the leftovers, the abandoned people who could not go to Mars according to The Selection. But Bentos would say that they are people who choose to live on Earth; and for some it's true. The abandoned people, who become Bento, choose peace. Instead of being furious about their fate on earth, they accept and embrace it all.

**Bento people believe that no matter where we go, it is our attitude which counts.**



Bento advert #2



*Bento's values*

Respect  
Courage  
Sincerity

### 3. The Box

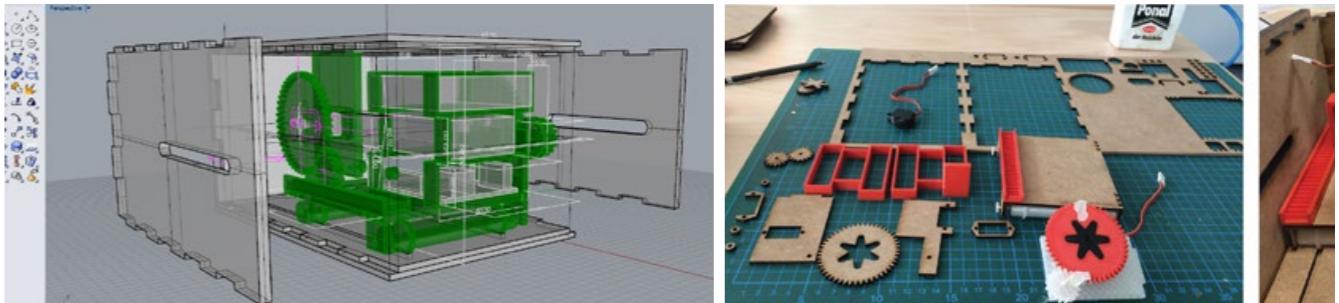
The guy is checking his Bento Box 1.1. He's one of the Beagle Explorer Team members (Beagle for short). His task is to collect ground samples and bring them back to the lab. From there, the Archivists will analyse them and send the database to the Alchemist. The Alchemist will make "new recipes" for survival solutions.



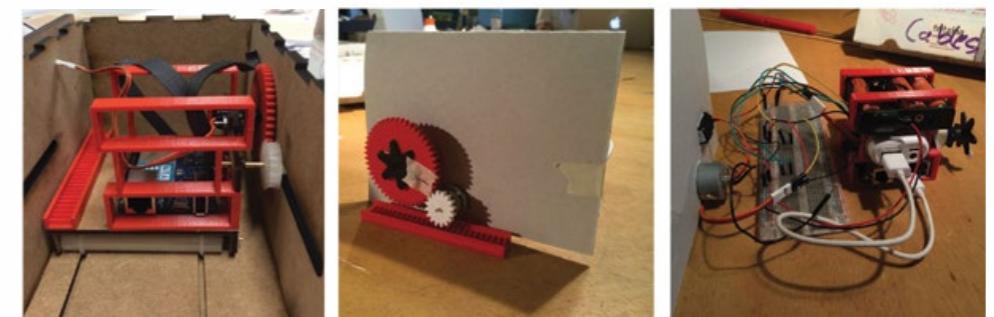
*Bento Box 1.1*

Bento Box 1.1 is simple. The Beagle carries it, drops it on the ground in order to collect new samples to avoid touching any potentially dangerous substances.

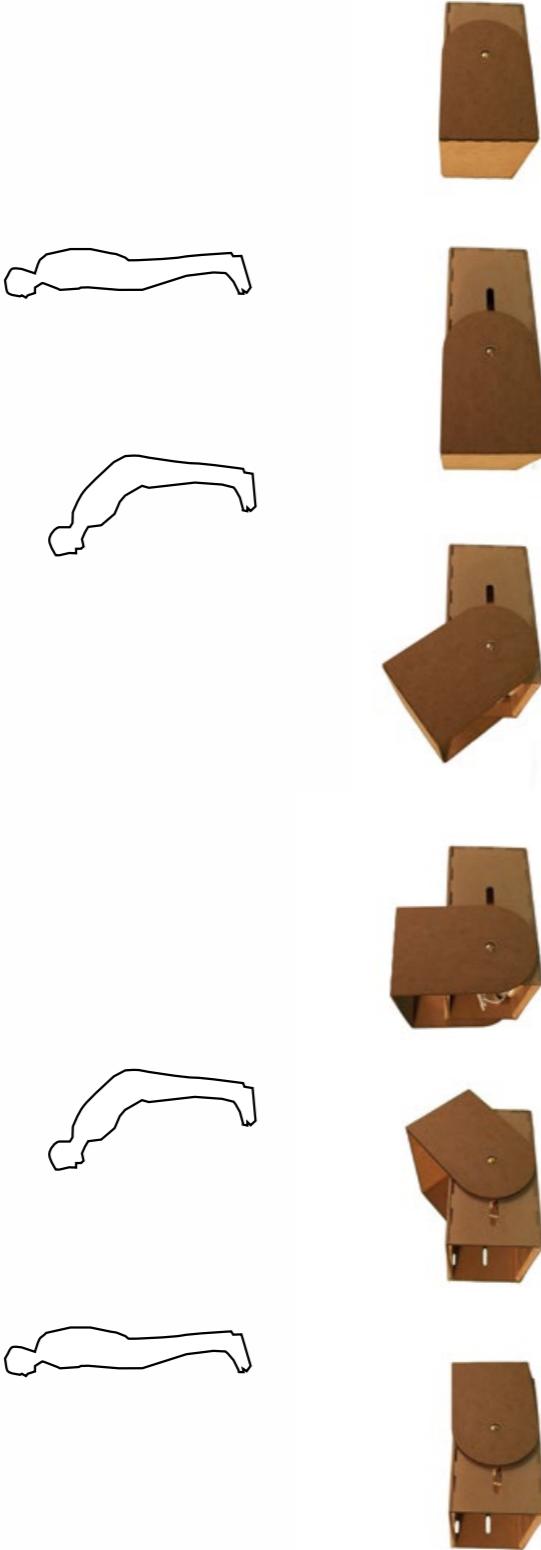
**Some humans will go to Mars, and ruin it as they did Earth. Bentos, however, have declared their new values. Values they believe are the key to life; to understanding every kind of life out there.**



*Modelling,  
Prototyping*



The Beagle bows to pay respect to the earth. The bow activates the Box to open itself by reaching its arms out. The Beagle straightens him/herself up to activate the closure of the box. Its' arms pull back meanwhile to collect samples which are in front of it.



*How Bento Box 1.1 works*

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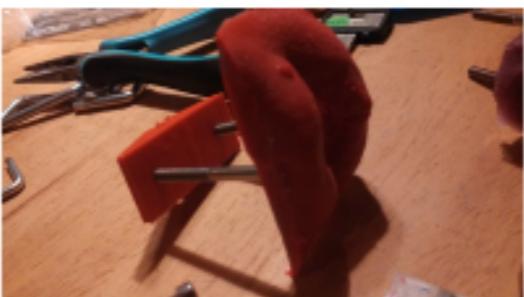
Rachel Uwa

Experimenting with objects to hold and to kiss.

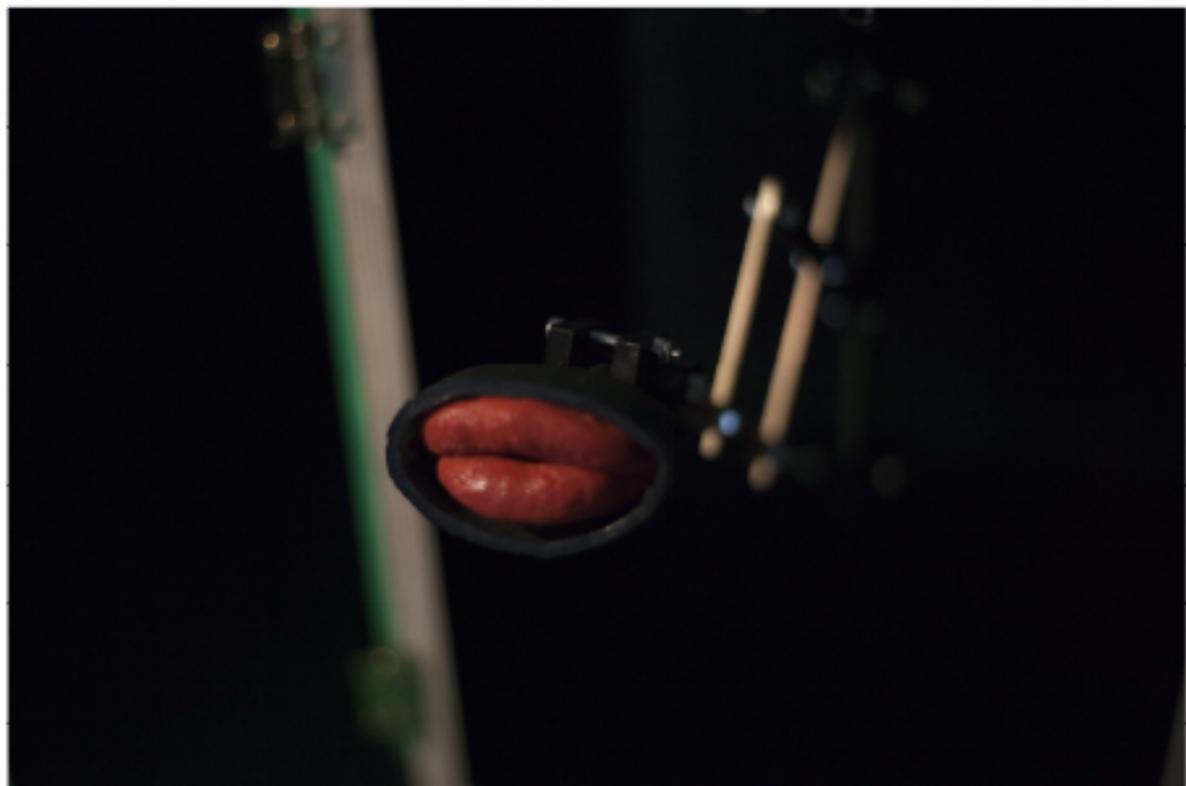


The intention of this project was to explore the possibilities of falling in love with objects for those humans stranded in outer space or here on earth.

When it comes down to it, whether we fall in love with humans or objects, it's all made up in our minds. This was the jumping off point for this four-week exploration.



**Because human relationships are complicated  
and sex with robots is too expensive.**



## MADE IN CHINA

1. - 26. April 2019

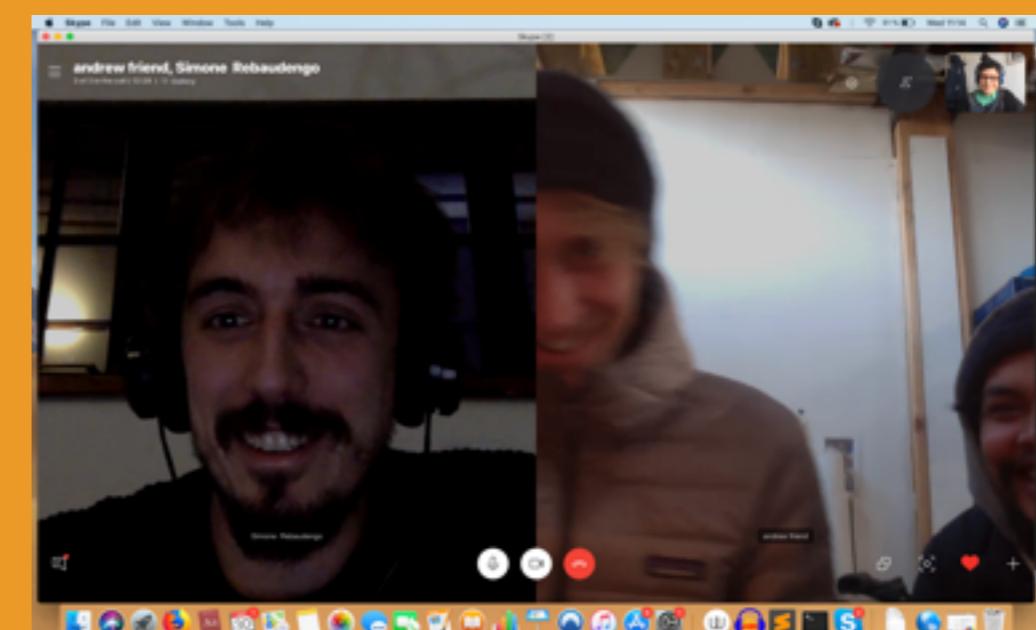
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[ANDREW FRIEND](#)

[SITRAKA RAKOTONIAINA](#)

[SIMONE REBAUDENGO](#)

[RACHEL UWA](#)



**Would you like to join us in China? Here's a [link to apply!](#)**

**Have questions? Get in touch  
at [info@schoolofma.org](mailto:info@schoolofma.org)**

**Sign-up here to our newsletter  
for the latest updates!**

**Special thanks to Jib Ambhika Samsen who helped put this document together many moons ago during our Fabricating Empathy program in Berlin.**

