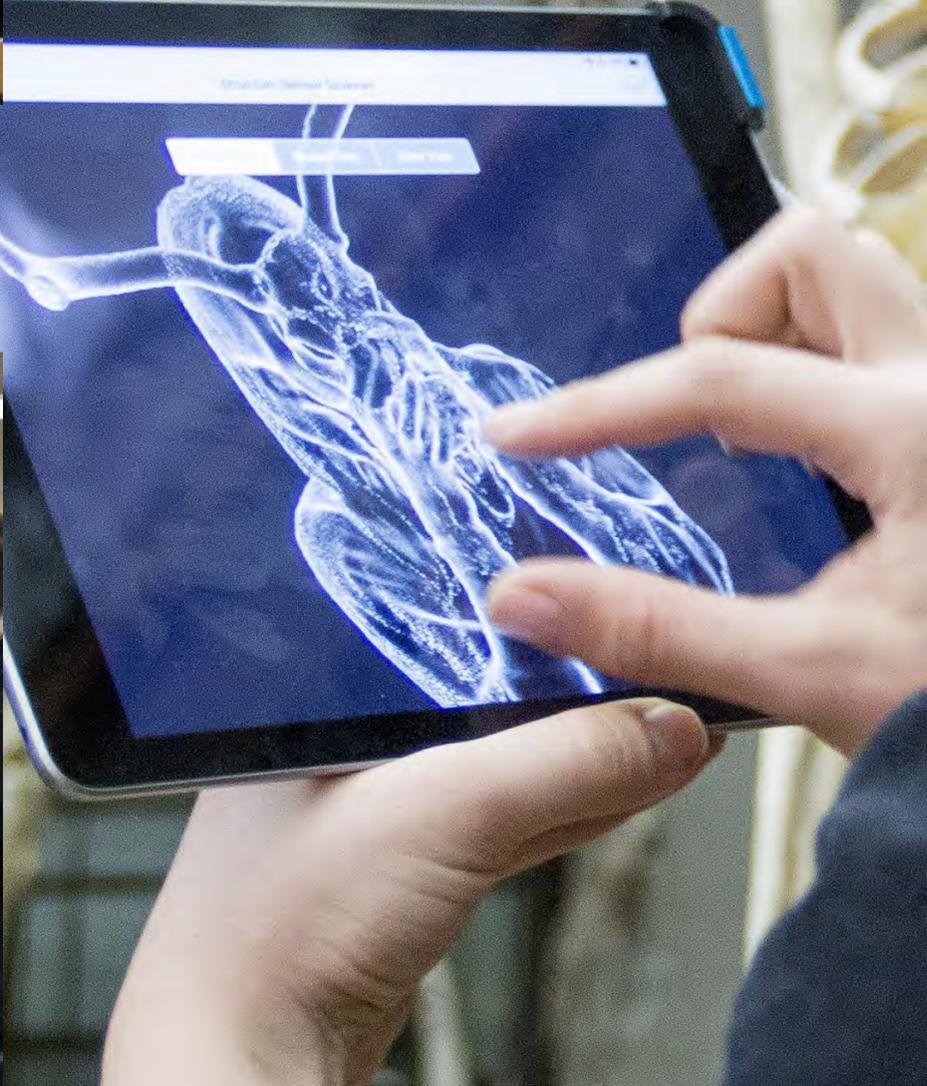
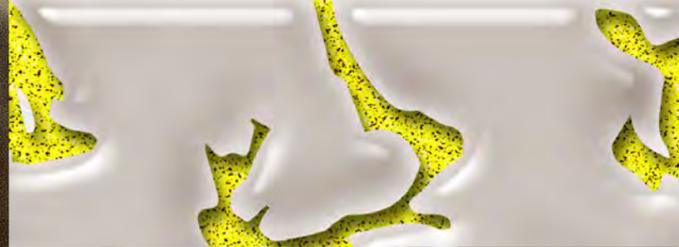
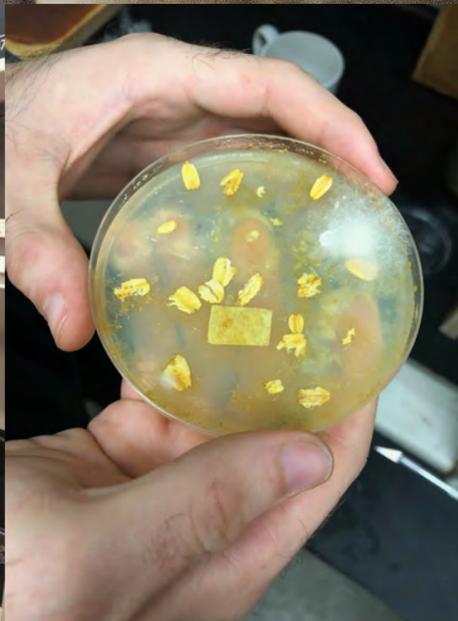
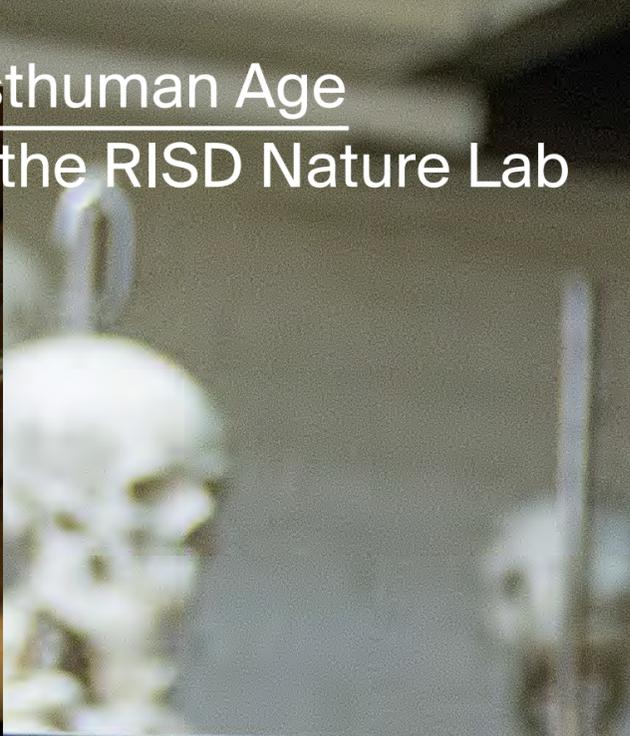


Design In The Posthuman Age  
Work Sessions at the RISD Nature Lab



# Design In The Posthuman Age

## Sketch Session

put it on.

take it out from the container when needed

Inject Memory

A huge plants database categorized by time, nationalities, people.. subjects.. species..

dissected post ec world memory is living things neuralog, emotion sound thoughts memory garden

high-tech material

blue/green fluorescent neurons

plant dandelion

attach to scalp

or inble while breathing directly goes to brain

triangular

no separation between upper + sole

waterproof fabric

breathability

Areas that are more prone to tears?

TEARS COLLECTED

size of tearducts, delimiting

TEMPERATURE FOR COLLECTING

What memories are worth preserving?

Memories of a place

Aliens made of memories

clothes for the aliens? to alter memories?

good memories

bad memories

Planning of land: what memories are more important vs. Not

less important memories can be knocked down/taken out for developing previously used land

WHAT SOIL IS REQUIRED?

plants require different soil

Now: Buildings require different soil

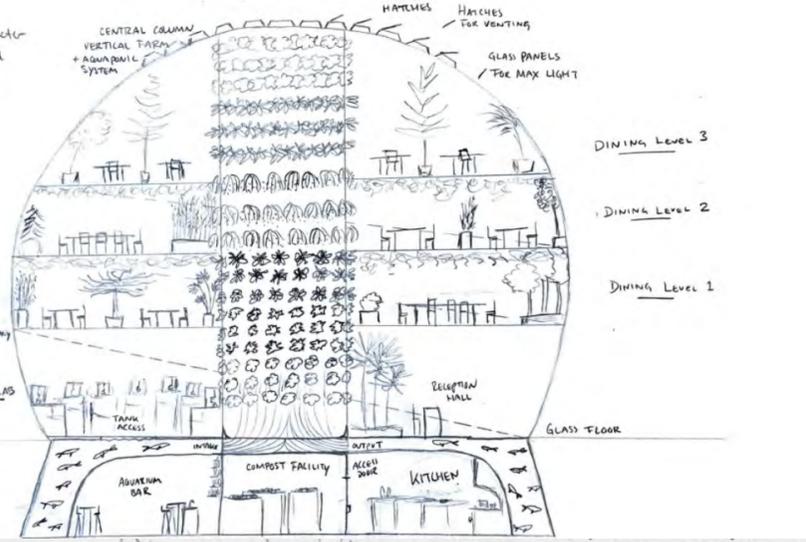
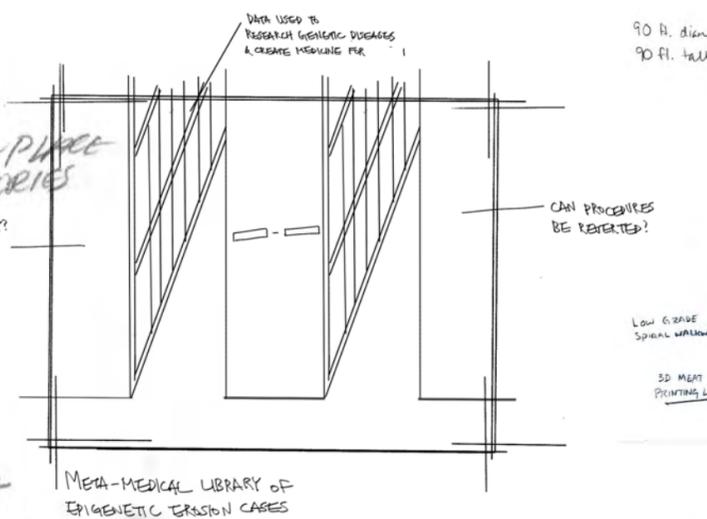
A: POST CATASTROPHIC HISTORY IS LOST LAND IS NOT A KNOWN PLACE ALIEN SPECIES OF MEMORIES GHOST OF SORTS PHOSPHORESCENCE MEMORY MAKERS BOTANICAL GARDEN UNDERGROUND

HOW CAN PLANTS STORE MEMORIES

WHAT ARE THE TOOLS PL CAN USE TO EXTRACT

PARASITIC ALIEN PLANTS

WHAT MEMORIES ARE WORTH PRESERVING



Effects of weather? + Rain on ability to maintain strength?

Communicate by touch

Communicate by movement

scents captured

scents archived through clothes

How certain sense are heightened due to touch?

A (C+M, T, S, R) sense?

How memories contribute to the knowledge of deprived senses

only have touch?

How each of the memories are/can be associated w/ a specific touch/feeling

new navigation (beyond the gps) by history

Direction by feel? shoes that are able to take in the path that the person has walked?

(Alternative ways of navigating)

vs. crowd coursed

smell → prefer

sound → foliage

touch → taste

of restaurant

DESIGNING PLANTS THAT WE WOULD CONSUME TO TRIGGER MEMORIES + EMOTIONS

CONSUME BUD TO GET THE MEMORY

MODIFY PLANT GENETICALLY

WHAT IF U SLICE + COMBINE DIFF BUDS OF PLANTS

alien plants looking to attach to a host

APPEAR BEAUTIFUL IN GLANCE

NEUROTOXIN RELEASES SPORES AND BUDS BY HI-TECH ALIEN

40FT

was a s

flowers are a sensory experience MAINLY SIGHT AND SMELL

Yimei Hu  
Lucruous

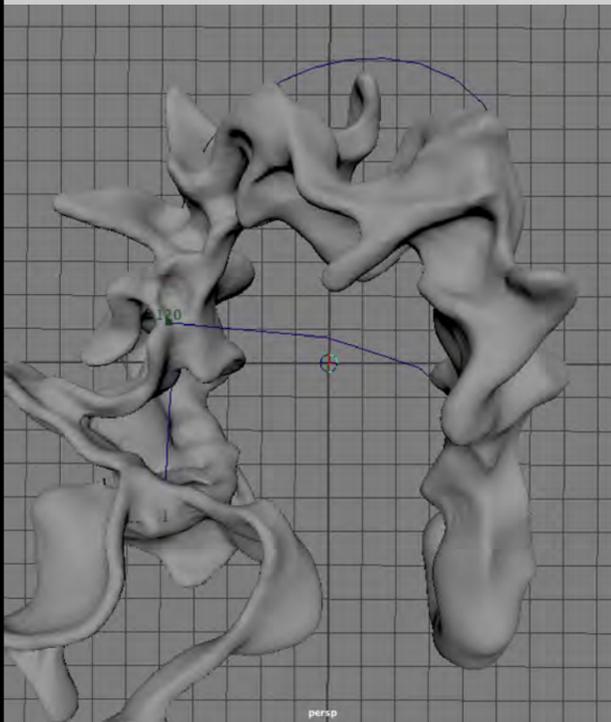
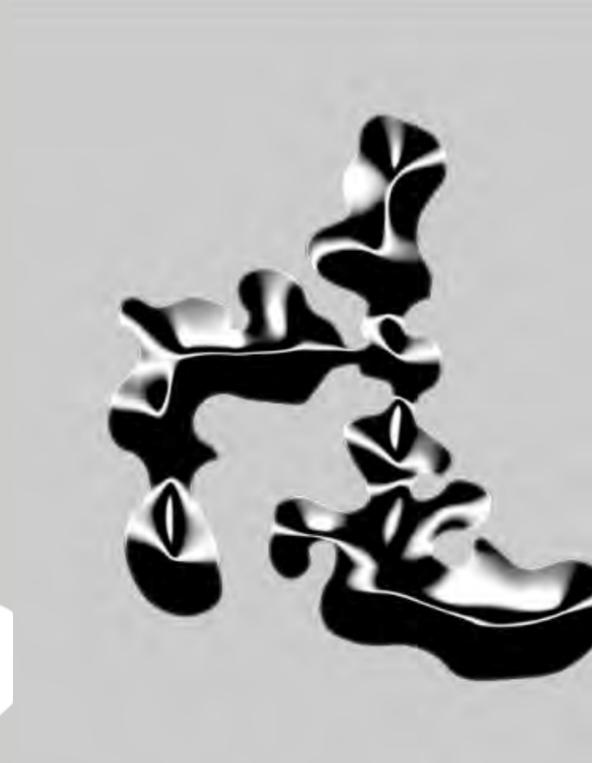
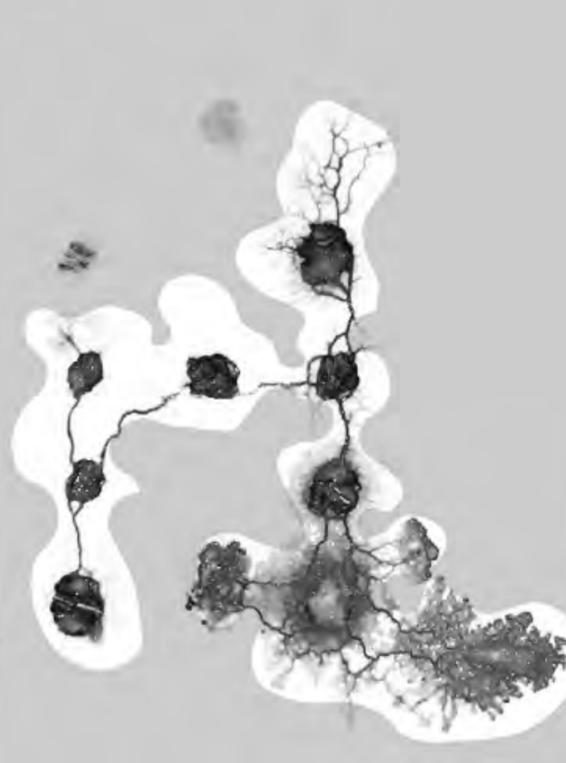
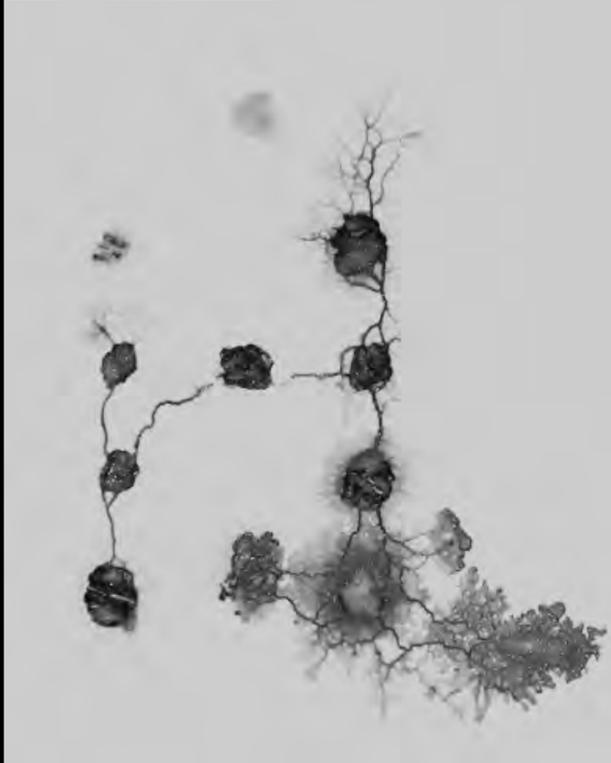


From Marie Antoinette's pouf fashion to the Kylie Jenner Lip Challenge, human desire to follow the celebrity has not changed much disregarding the progression of other aspects of our societies. As technological advancement pushes fashion trends toward further extremes, do we keep following? In 2138, the most-wanted fashion item is LICRUOS - an eyebrow implantation BOQUILLAGE, a luxury bio-fashion company. A pair of LICUROS is composed of 3D bioprinted skin, skeleton, and vascularized tissues. Customers are able to fully customize its shape, texture and color. Every pair comes with a set of implantation tools that is to be used only once. The implantation procedure is surgical and has to be performed in the medical center of BOUQUILLAGE. It is a permanent attachment unless removed surgically.

Surgical instruments 3D printed and metalcasted, silicon implants, acrylic box



Stefan Tesliuc  
Symbitech



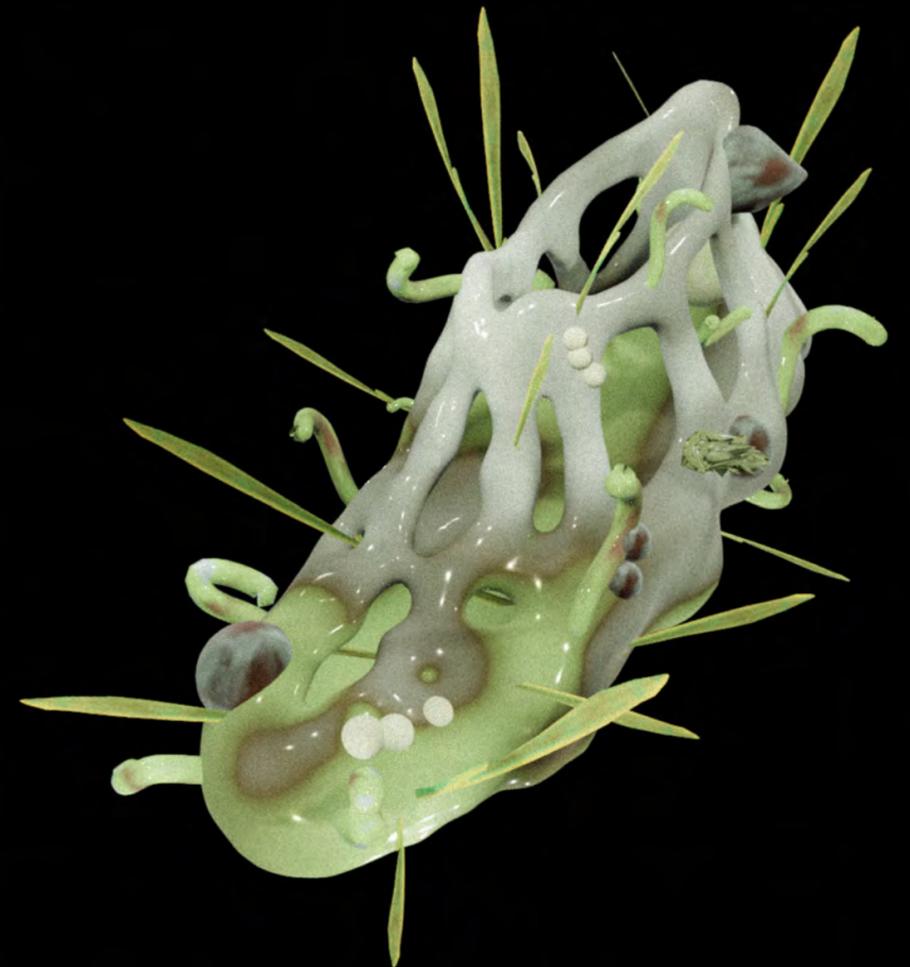
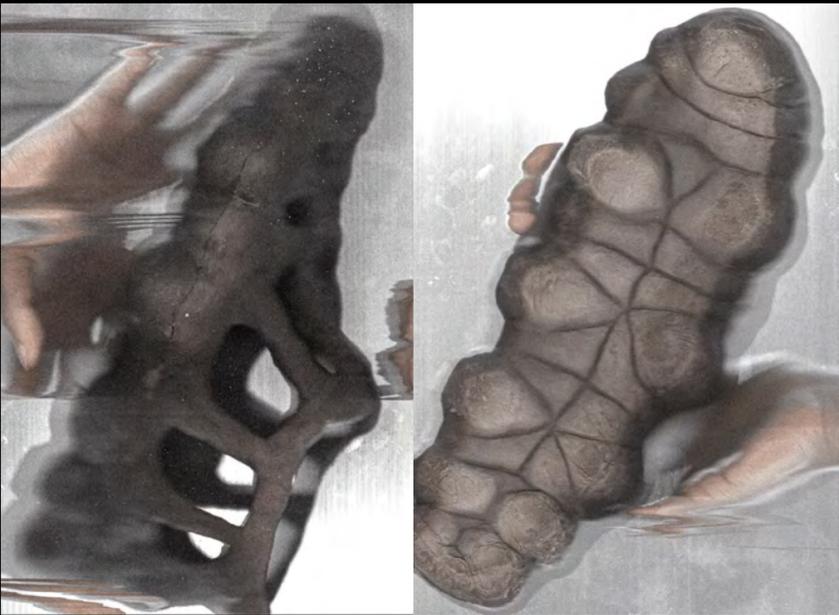
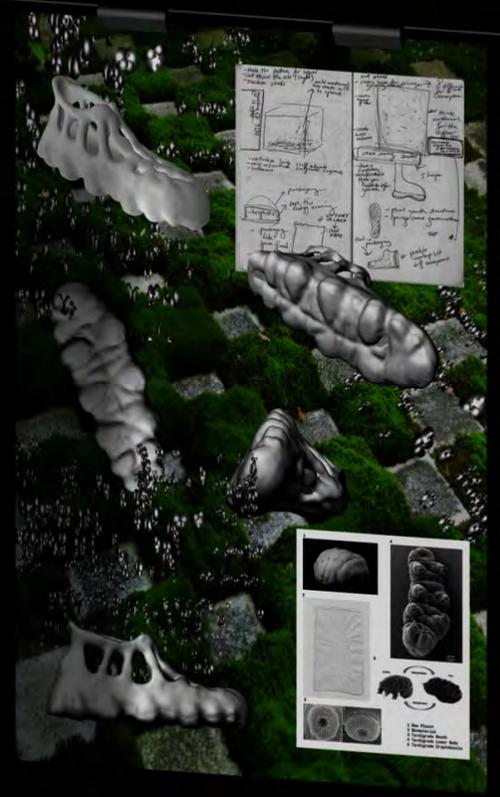
“How can artificial evolution help us form symbiotic relationships with microorganisms?”

RISD Nature Lab, slime mold, oats, C4D, video

# Sara Park Tardigradism

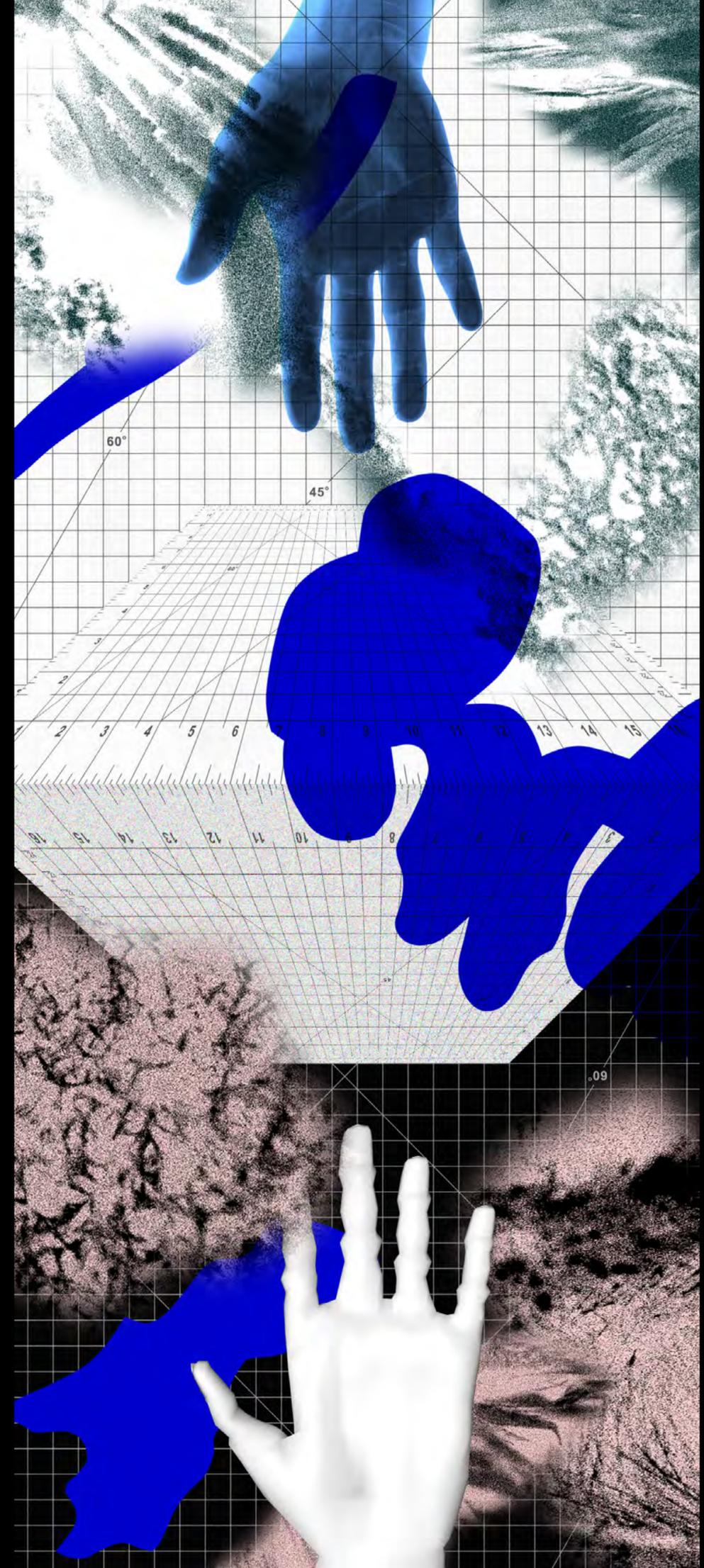
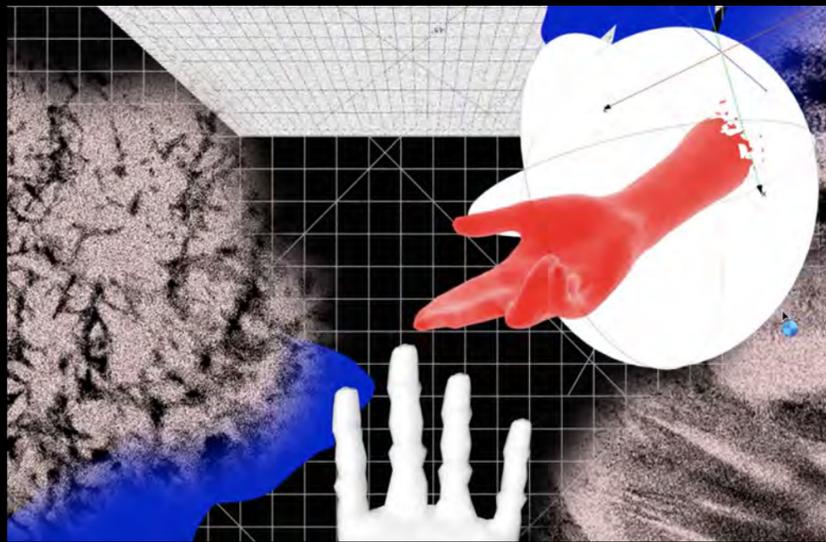
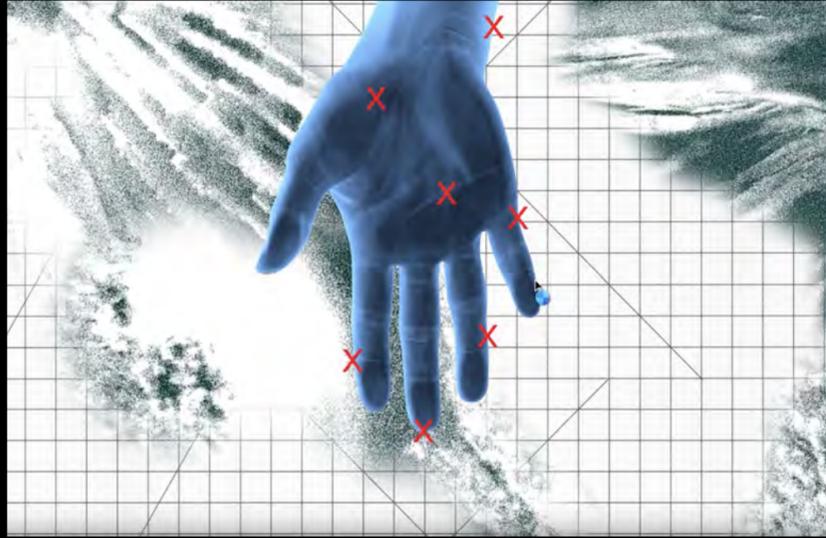


WHAT WILL FOOTWEAR IN 4020 LOOK LIKE AND HOW CAN WE USE BIOMIMICRY FROM TARDIGRADES TO SPECULATE THAT?



# Ji Eun Kim

## Sensory Exchange



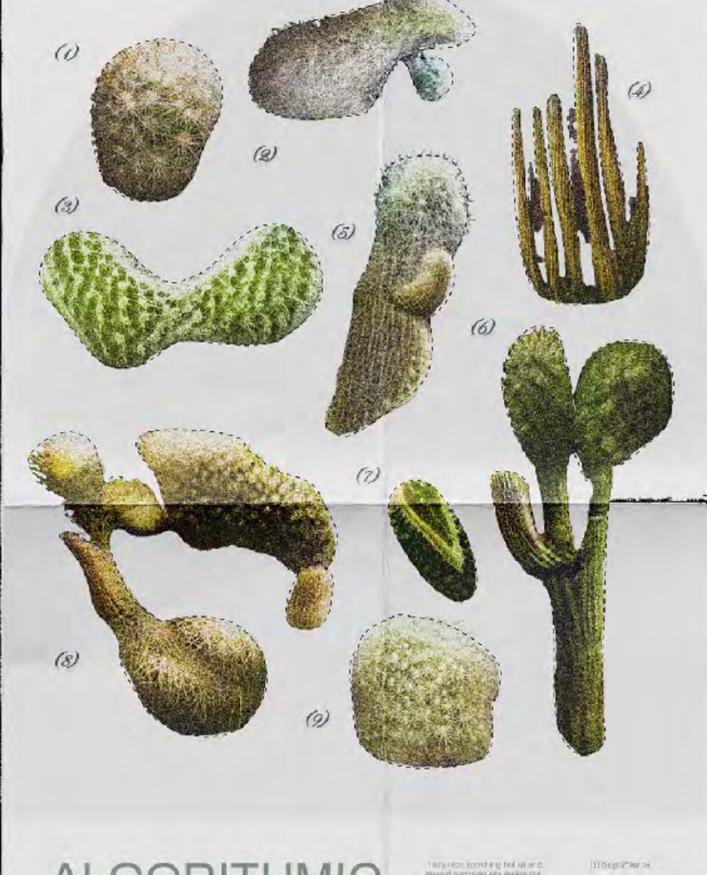
“Biometrics is the technical term for body measurements and calculations. It refers to metrics related to human characteristics. Biologic information equals our personal identity. In the future when there’s no physical body, what will we consider as our “biometric” information? This project explores transference of consciousness through behaviormetrics.

# Elyson Park Solitudinem



SOLITUDINEM 5.0

Solitudinem 5.0 illustrates the growth of a community through a collection of similar but repeatedly viewed as unique individuals. The production was progressed through not collecting and documenting data for an entire biological entity, however, via programmed selection of machine learning (CV) models with 200+ images of disassembled environments.

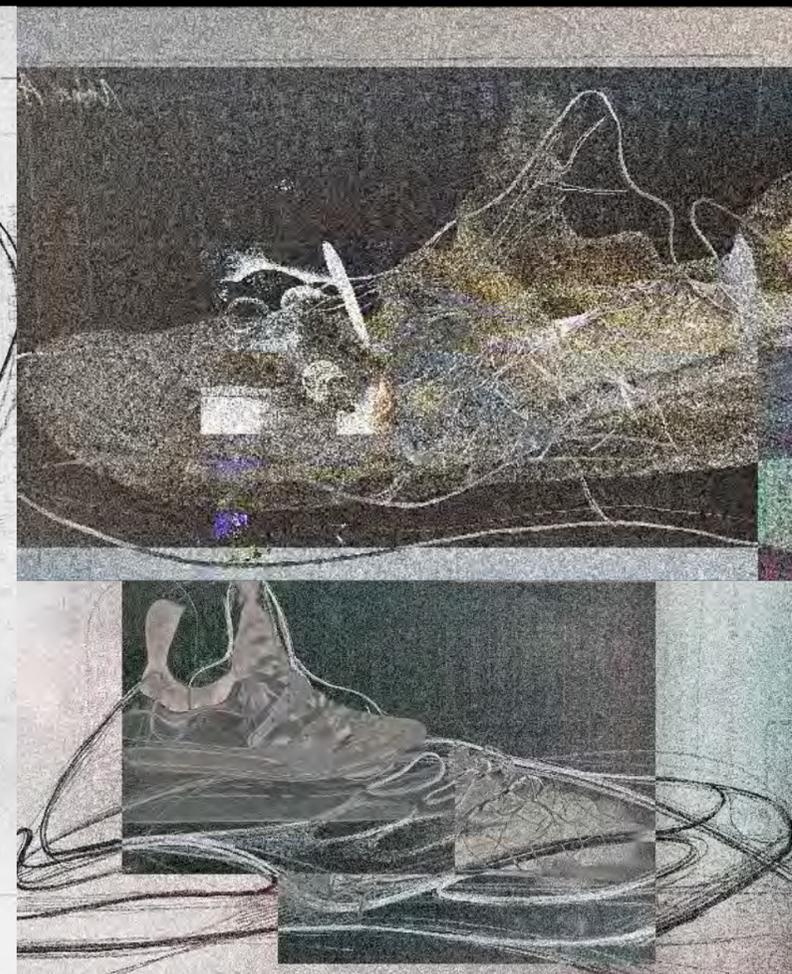
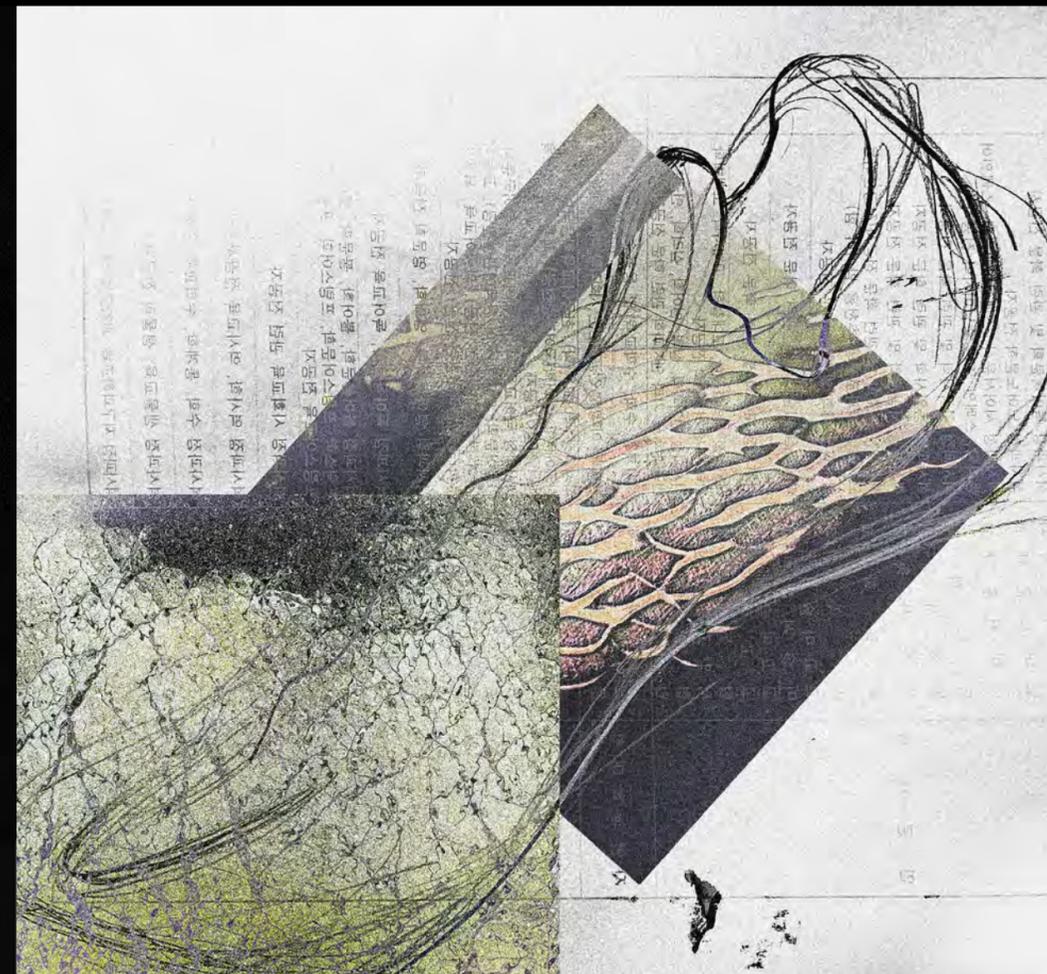
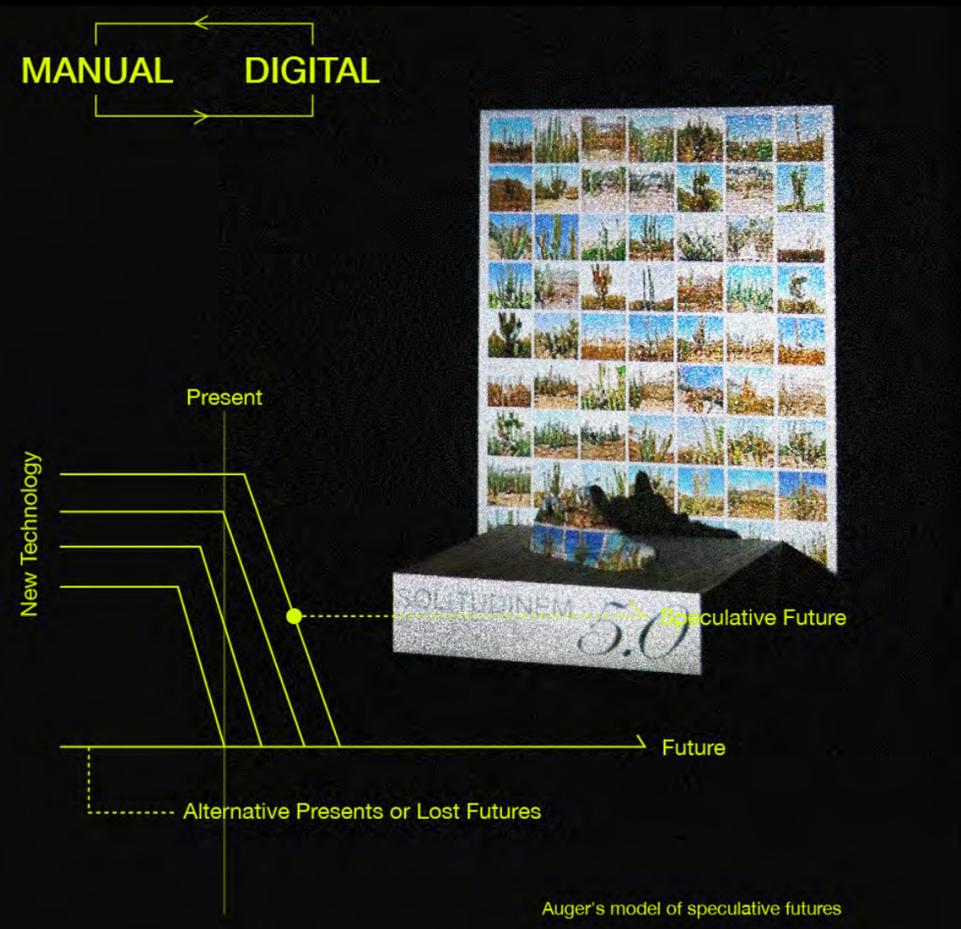


ALGORITHMIC KAKTOS 5.0

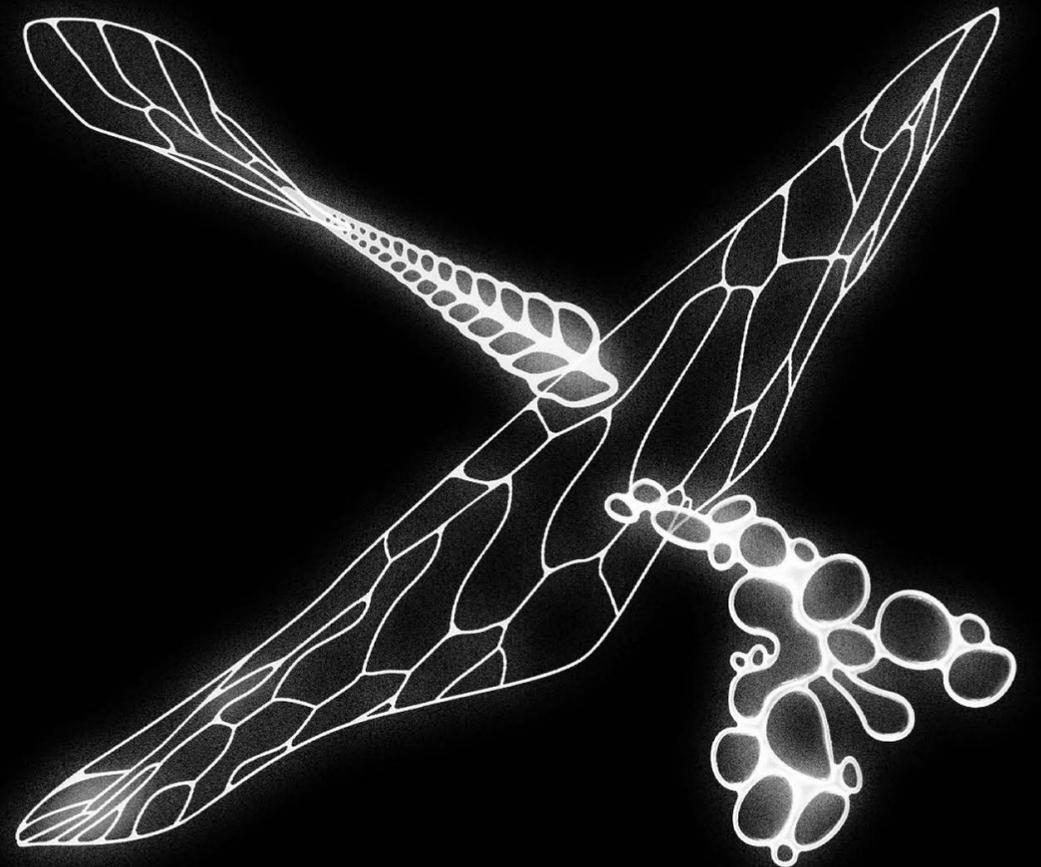
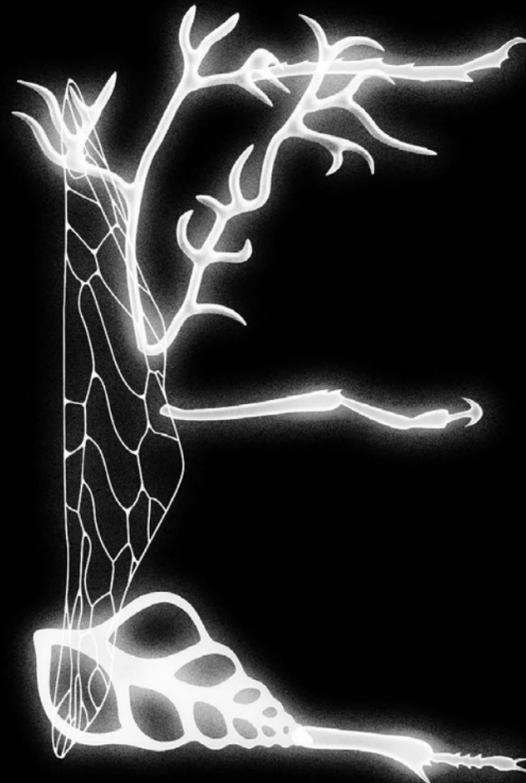
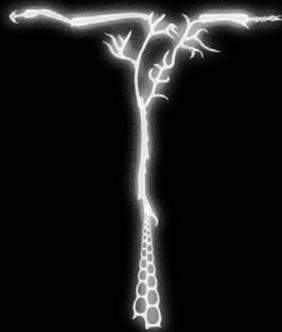
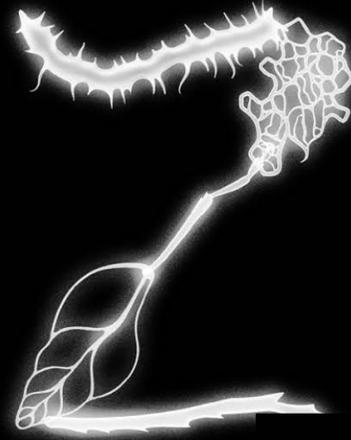
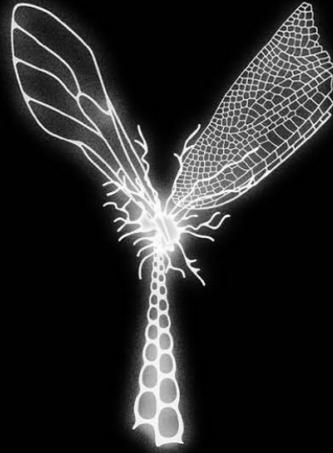
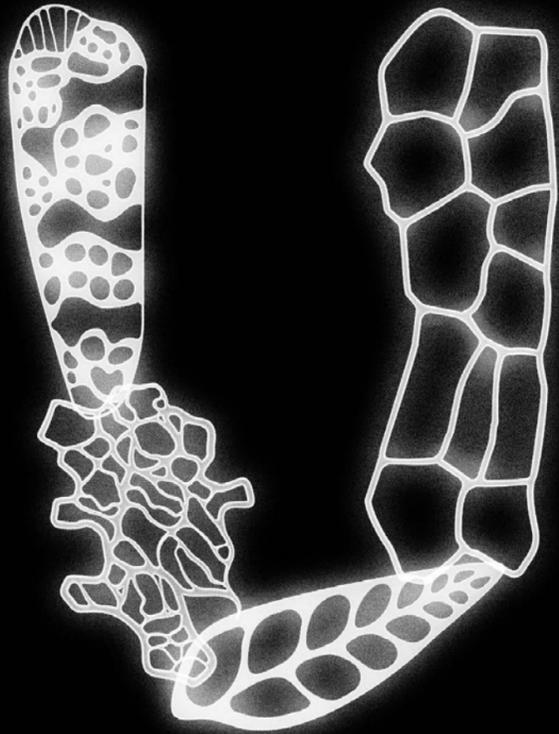
1) The first model is a simple, rounded cactus. 2) The second model is a more complex, branching cactus. 3) The third model is a tall, thin cactus. 4) The fourth model is a cactus with a large, rounded top. 5) The fifth model is a cactus with a large, rounded top and a long, thin stem. 6) The sixth model is a cactus with a large, rounded top and a long, thin stem. 7) The seventh model is a cactus with a large, rounded top and a long, thin stem. 8) The eighth model is a cactus with a large, rounded top and a long, thin stem. 9) The ninth model is a cactus with a large, rounded top and a long, thin stem. 10) The tenth model is a cactus with a large, rounded top and a long, thin stem.

"In this sense, the *post* of posthumanism need not imply moving beyond humanness in some *biological* or *evolutionary* manner. Rather, the starting point should be an attempt to understand what has been omitted from an *anthropocentric* worldview"

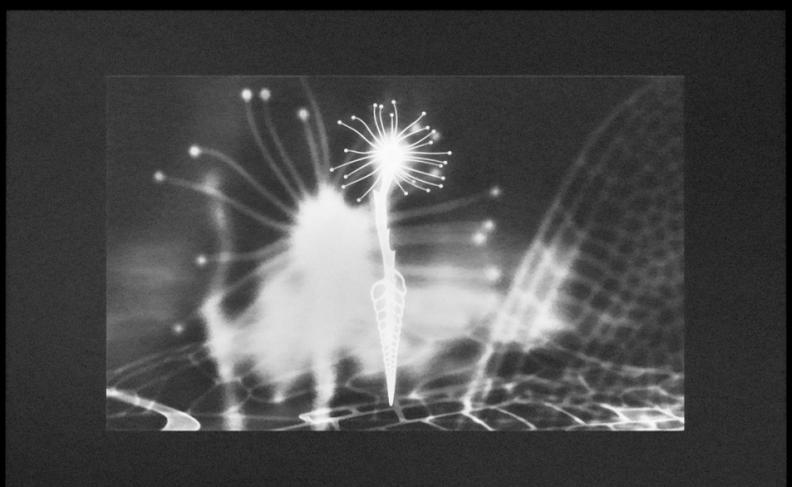
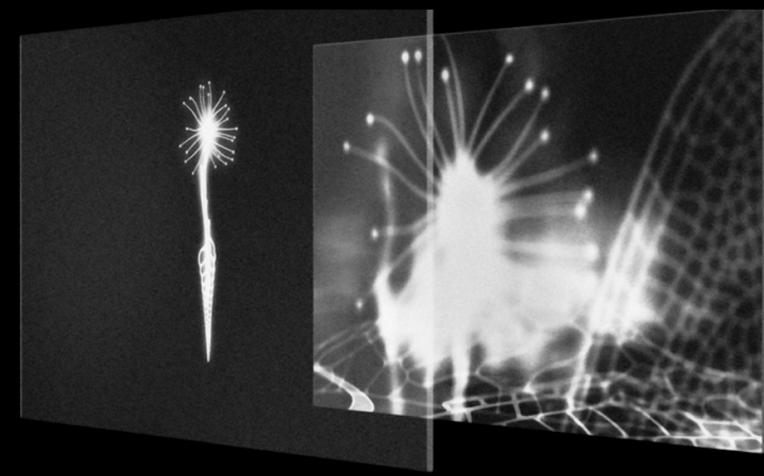
Andy Miah—"A Critical History of Posthumanism" (2008)



Louis Rackovich  
Abracadabra



Louis Rackovich  
Abracadabra



# Tiger Dingsun Reading Machines

## Can't Run Trip Over Your Fucking Swag by Liby Hays

1 Historically, certain boys have taken it upon themselves, on occasions more or less opportune—sometimes at public functions but more often on dun-colored carpets in finished basements at the oversugared tail ends of birthday parties, to do a dance known as “the worm.”

The dance is performed with belly to the floor. The challenge is for a pelvic undulation to seamlessly reintegrate between opposite ends of the body, so as legs lift off the ground arms brace against the fall and raise the body back up to initiate a new waveform. This is the premise, but there are many known variations, including the variation where the boy stays fixedly propped up on his arms and pumps his legs back, going nowhere, or where the boy rocks

2 “Hey,” said Beyond Birthday. But what she really meant was, “Hey, you.” It was eighth period art class—the period only existing because buses from afterschool activities had been defunded, and the rest of the student body had to be babysat while the orchestra was in session—and Beyond Birthday was squatting on the linoleum floor beneath the trifold board to which Airheads, Cheetos, and other sundries were affixed.

“Hey, do you think you can help me out? Can you take these...” handing you a package of Lemonheads, “and put them under the door?”

Beyond was the monitor for the ‘Trudeau Store,’ where you could buy candy with Xerox paper

3 Beyond Birthday, whose whole life was one long pantomime of a throat being slit...

4 The negative obverse dance is a wrist dance, called a wrist dance, its name, but it can be referred to as a wrist dance for the convenience.

The wrist dance involves parties. One party is at dropped off at sleepaway earlier in the day and a the welcoming bash and second party is her co-high school girl probably years older but obviously seeing the camper as and enforcing this belief the medium of dance, the new camper's wrists them back and forth like a toddler or a puppet but mortified stranger, as if be forcibly yanked into

## Reading Machines

A publishing platform for non-teleological reading.

No.	Title	Author	Mobile?
RM-16	Portraits and Repetition	Wen Zhuang	Yes
RM-15	Dream Dress	Aayushi Khowala	No
RM-14	Excerpts from No Man's Land	Ali Dipp	Yes
RM-13	Neograph	Tiger Dingsun	Yes
RM-12	Itchy, Fluffy, and Incomplete Things	Danning Niu	No
RM-11	Glossary of Feelings----	Jorge Palacios	No
RM-10	7 Poems	Justine Nguyễn-Nguyễn	Yes
RM-09	Can't Run Trip Over Your Fucking Swag	Liby Hays	No
RM-08	10 Poems	Greta Huang Skagerlind	Yes
RM-07	Pissed Pants Academy	Liby Hays	Yes
RM-06	The Meaning Maker	Jorge Palacios	Yes
RM-05	#hot sports girl	Théïa Flynn	Yes
RM-04	SPIRAL	Libby Marrs	Yes
RM-03	Ballast	Tiger Dingsun	Yes
RM-02	Third Form: One Month on Testosterone	Eliza Chen	Yes
RM-01	Wet Dreams	S.B.	Yes

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A publishing platform for non-teleological reading.

No.	Title	Author	Mobile?
RM-22	and I still welcome you home,...	Lara Kalecik	No
RM-21	the distance between anything at all and the center	Hannah Joyce	No
RM-20	I Never Believe it Until it Happens Again	Tiger Dingsun	No
RM-19	Affirmations for My Existence	Zainab Aliyu	No
RM-18	25x50	Paul Bouigue	No
RM-17	GUSHGUSHGUSH	Emma Kemp	No
RM-16	Portraits and Repetition	Wen Zhuang	Yes
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## 25x50 by Paul Bouigue

## Reading Machines

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# Sophie Loloi

## Thesis: Ancient Hyperpresent

*Ancient Hyper Present* is a gathering in space, where elements of the past and future come together. A slippage of discrete time periods into one another. History and deep futures coalesce to address our current circumstances. When you are folded into what I call the zone, the laws of reality will no longer apply. Memories, mythologies and mysticism will surface. Edges shimmer and reflect, flourish along chrome-crystal structures, bright with promises of the future; they signify a future that may have passed or is yet to come. The ancient past and deep future coalesce in virtual space.

### THE MATERIALITY OF MELANCHOLY



An essay about lost futures, *Blade Runner*, the music of Googooosh and other things

By Sophie Loloi

My life has been defined by melancholy. I don't live in the present; I live in the past and future, and mediate between the two. Memories of an alien past and images of a lost future, which has never been mine, haunt me. I found that this feeling is not in my DNA, but in my lived history, and the haunting of a collective memory passed down to me. Melancholy is often described as "a feeling of pensive sadness, typically with no obvious cause," and this describes well the existential and cultural condition of melancholy that I have come to know. So much so, that I wonder if it is ingrained in my DNA, or if it is a ghost that haunts me from another life. I carry within me memories of the past yet I'm also pulled by images of a future now lost.



### BEGINNINGS

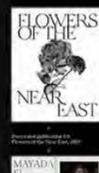
As the daughter of first generation Iranian immigrants, I grew up hearing about 1970's Tehran as a "better time"—a lost future that would never happen. In the Iranian diaspora, there is a nostalgic fixation on the past. In every family gathering over tea, conversations eventually circle to what could have been but never arrived: a sense of mourning for a past Iran. This becomes especially apparent in not only how my family speaks of Iran as a "then and now," the "before the 1979 revolution," and what Iran is today. Countless memes circulate online comparing these two temporalities. Often my father says, "the past was our future."

I first discovered the song *Gole Yakh* by Karwan Vahdati when Kanye West sampled the score on *North & South* featuring the Dream. Vahdati belonged to the pre-revolutionary "golden era" of Iranian music defined by Googooosh, Houdini, and Mahasti. Stripped, an asexual Iranian pre-revolutionary past, into my parents' childhood, was through a Western reworking. There's a certain beauty which happens through the sampling of music. It mixes, lifts, and reframes the original song, until echoes of it can be heard, but it is now altered into something new. *Gole Yakh* means "Water Flower" in Persian—a flower which only blooms in the winter. There is an inherent sense of longing in both the lyrics and the melodic texture of the

### FOREIGN FAMILIARITY

The notion of "post-memory" describes the relationship that the "generation after" bears to the personal, collective memories of those who came before. They "remember" these experiences only by means of stories, images, and behaviors with which they grew up. Over time, experiences seem to constitute memories in their own right. The music of my parents' generation feels far more present, far more mine, than the music of my own childhood. The moment that I felt a sense of nostalgia for Vahdati's song, a new memory was constructed for me, and I learned about my identity through the referencing of it as a Western song. This understanding of myself became a reappropriated copy of a copy, overlaid with a texture of something new, similar to the junction that happens each time a video is uploaded to YouTube.

Recalling a weekend in New York brings me to consider the poetic force of melancholy in places of foreign familiarity. During a weekend in New York, while walking in the Lower East Side, I noticed Arabic typography on the side of a building. I hadn't expected to see Arabic typography superimposed on the New York urban landscape. It turned out to be the entrance to the "Cairo street food" restaurant *ZooB*. The interior, with its neon signs bathing the ceiling, whispered foreign familiarity. Here, especially in Tehran, the city bathed in the fluorescence of neon signage, most likely a trend that emerged in the '70s, and then time froze. Sitting inside *ZooB* was not home, but felt like a simulation of it. The fluorescent neon lights, music with Eastern melodies playing in the background, and the loud conversations between friends and families filled the atmosphere. Sitting next to my friend inside the restaurant the song *Gole Yakh* by Karwan Vahdati started playing. Instinctively I started singing along, and two seats down from us there was another person, also in their 20s, who mouthed along with the lyrics. He shouted to his friend to say, "This is a Persian song." So there we were, two 20-somethings singing lyrics to a song our parents may have listened to in their youth, inside a "Cairo-themed" restaurant, in the lower east side of Manhattan.



### GHOSTS OF THE PAST

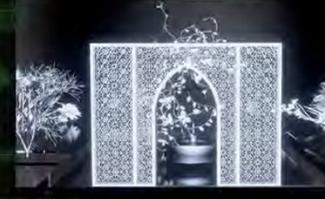
I have always been fascinated by ghosts as specters of longing, as yearning for another time. Not ghosts as you see them in a Western horror film, but ghosts as a feeling and haunting of past lives. The spectral feeling which is evoked when you catch a scent of something that takes you back to a memory, and transports you into another space. Earlier in my graduate thesis, I stated that I was conducting a practice of non-linear nostalgic memory, without knowing what that meant yet. My project, *Flowers of the Near East*, explored the phenomenological and the ontological. Upon reading *Flowers of the Near East* by Caroline F. E. Spurgeon, the first sentence in this book: "Women and Whistle are both endangered species"—replayed in my head for some time. This led me to think about exile and the female body in exile. This point in my research brought me to ask questions to my female friends from the Middle Eastern diaspora: "What flower evokes a sense of nostalgia for you?" All the answers were received through social media and conversation, because my questions about memory and nostalgia could not be found through a Google search. This type of research and work is heavily embedded in nostalgic connections and the memory of the women from these regions. Such inquiries cannot be found on the internet, it materializes into form through memories and those who feel a sense of nostalgia for it.

In this virtual space, I honored the ancient blueprints, and laid out a space similar to that of the Persian Gardens, with four sections, all leading to the center. This project emerged from a speculative design prompt: I imagined a post-apocalyptic world, and the need for a space that could house memories. The land outside is now barren, but there is an oasis, a Persian Chahar Garden that has been created by the surviving inhabitants, a high-tech botanical garden. Those who enter the garden are invited to interact with the flora and fauna and interact with memories of the past. The botanical garden becomes a digital multisensory archive. This Garden is flourished with chrome crystal structures which are a vector, the chrome is shiny, shiny and bright with promises of the future, a future that may have passed or is yet to come. The crystalline structures seem delicate, like they will shatter if you could actually touch them, and the forms they take on seem steeped in longing and nostalgia. However this is longing and fragility in the context of a virtual world, physically immaterial. Historically, the Persian garden was a place of refuge—an oasis in the desert. In Persian lore, to enter the garden is to leave the familiar and enter into celestial realm. Here I have modeled this space as an ancient Persian garden, you are invited to leave sections of the familiar, as paradise that is ancient. The world slips away. If only for a few moments. Ancient blueprints of the garden draw from the Zoroastrian "divisions of the universe into four parts: four seasons, or four elements," water, wind, soil and fire." In *Farsi*, the word for garden, *pardeh*, derives from the word *pardeh*, which literally means "sailed garden"—however, as a compound word, *pardeh* came to mean a celestial garden, a heavenly paradise on earth. Within the confines of this walled garden, time stops and the world outside slips away, if only for a few moments.

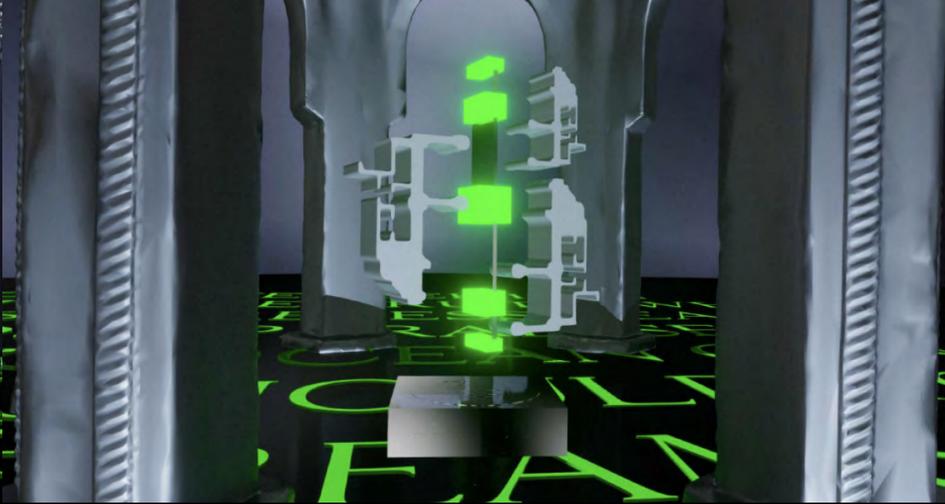
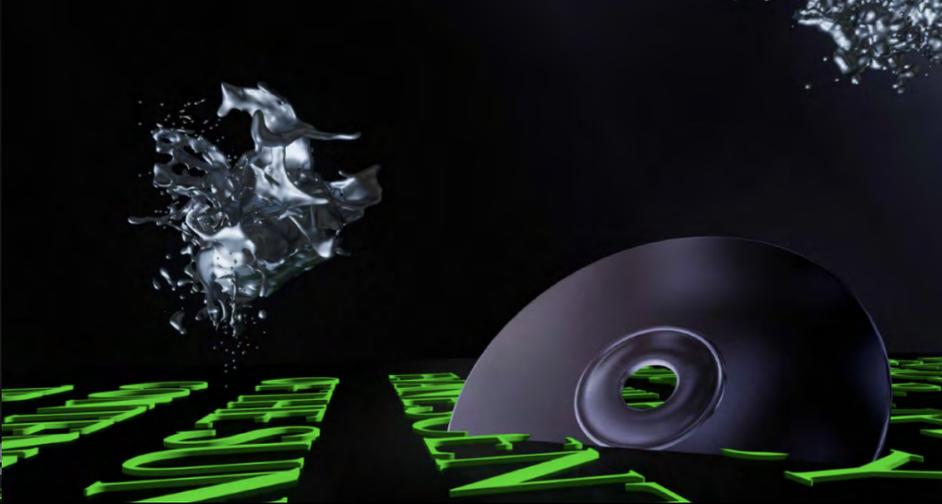
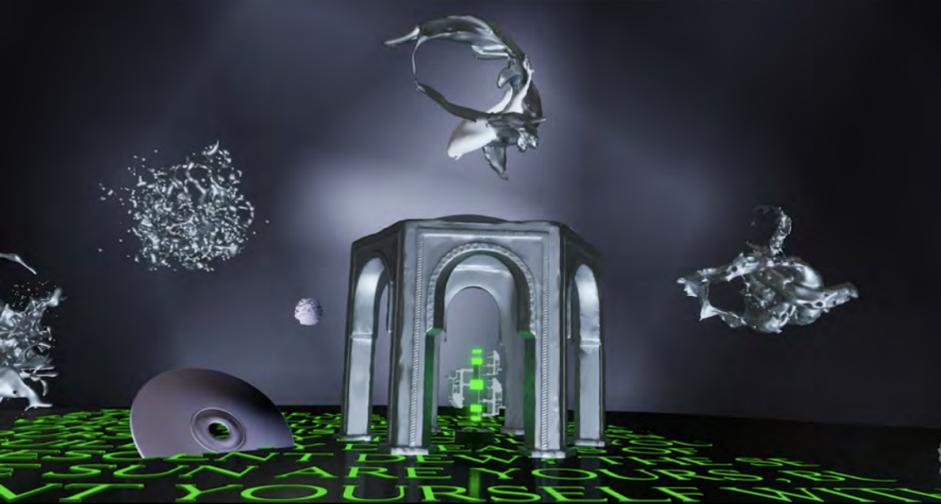
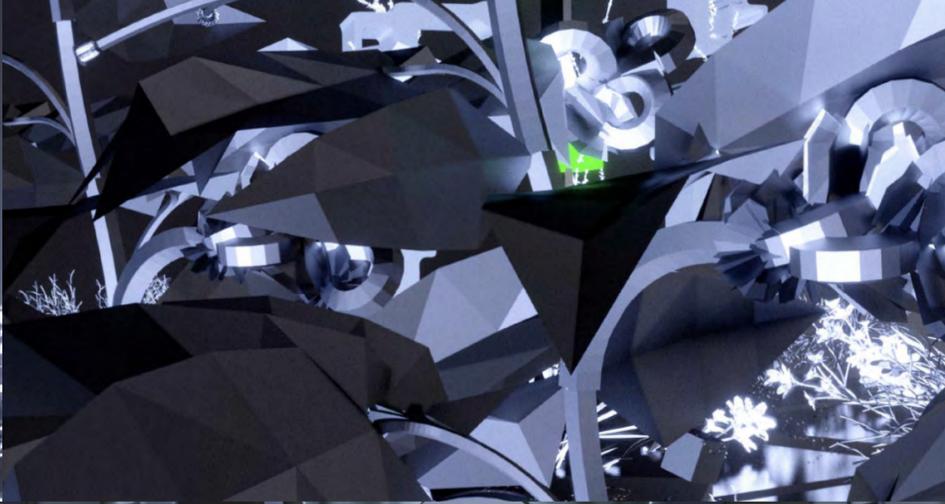
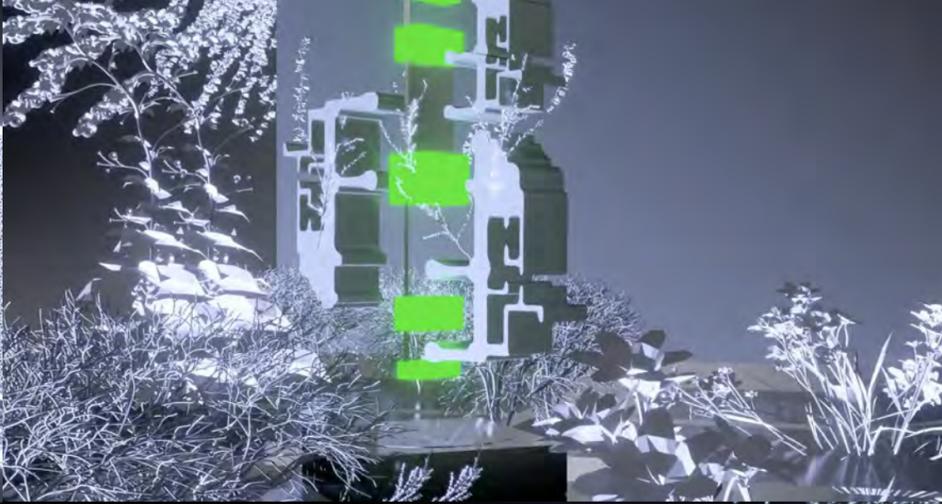
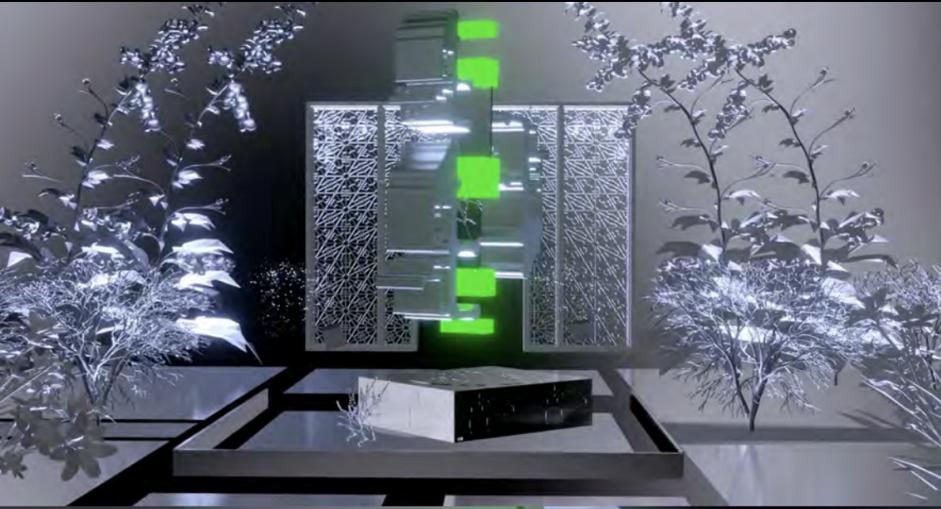


In the *Epic of Gilgamesh* (2700 BC), the Babylonians described their *Utnapishtim* Paradise:

In this immortal garden stands the Tree beside a sacred fountain the Tree is placed

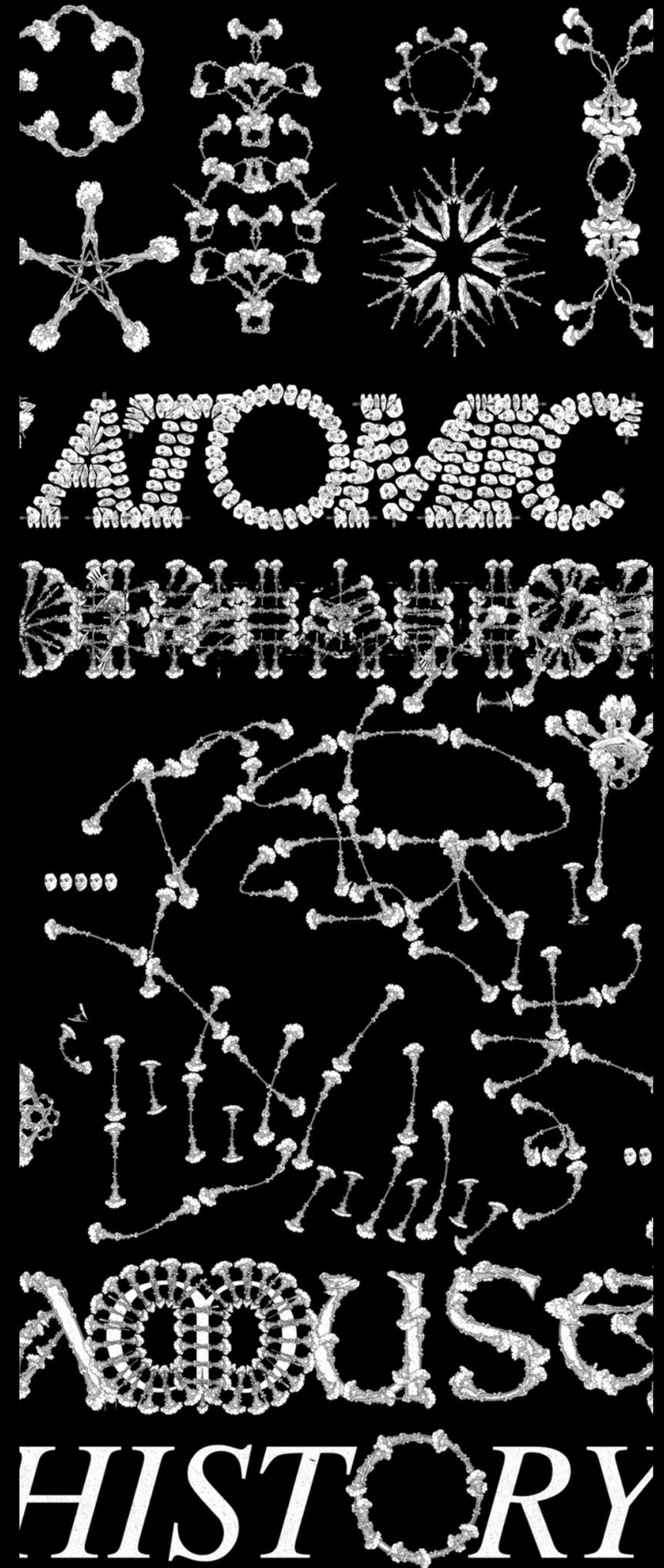
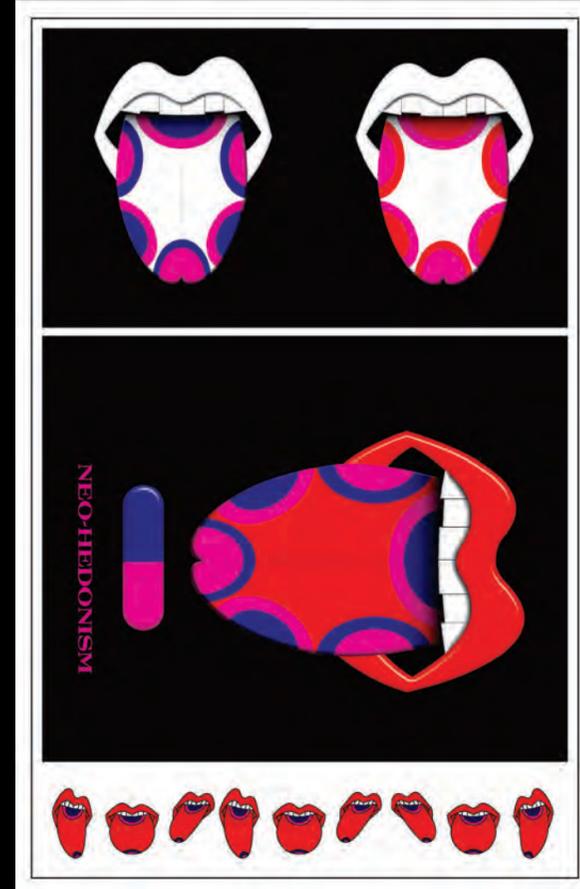
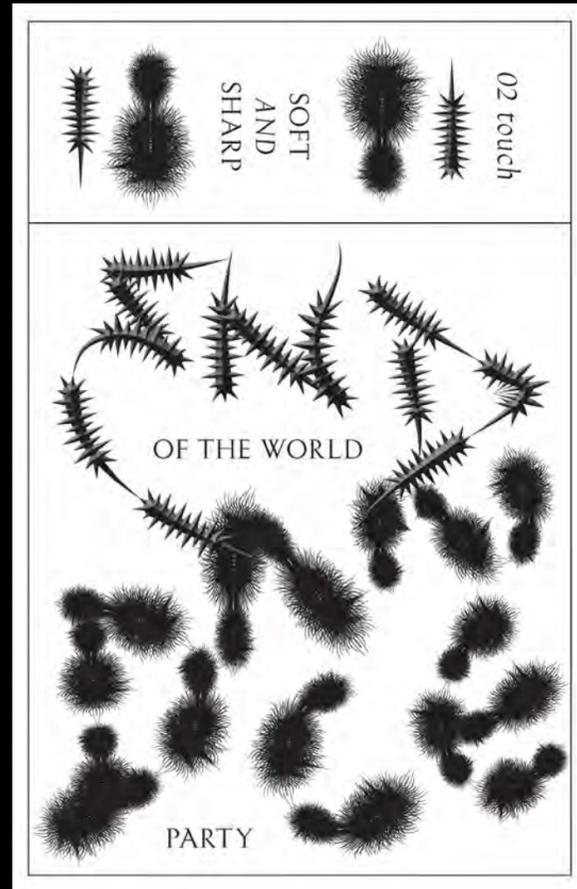
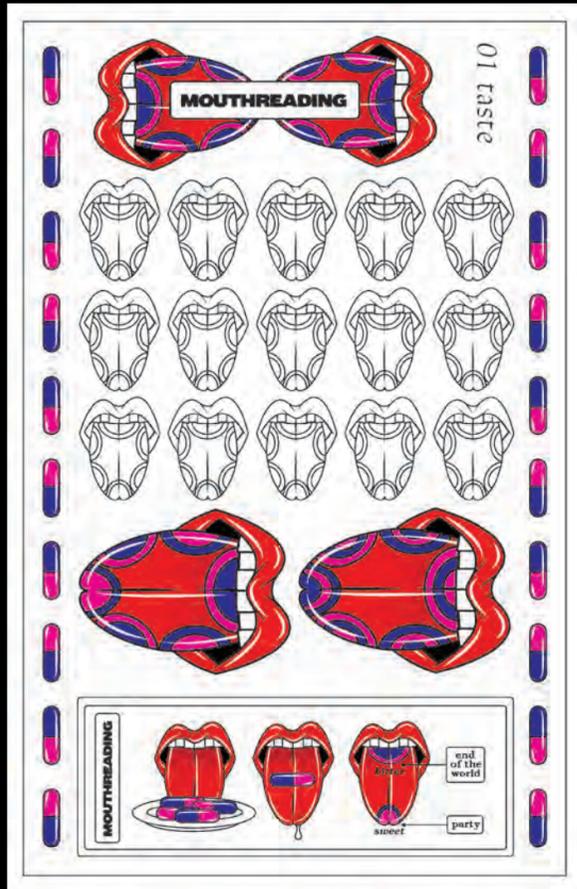


Sophie Loloï  
Pardis Garden—a virtual memory palace



# Nick Konrad

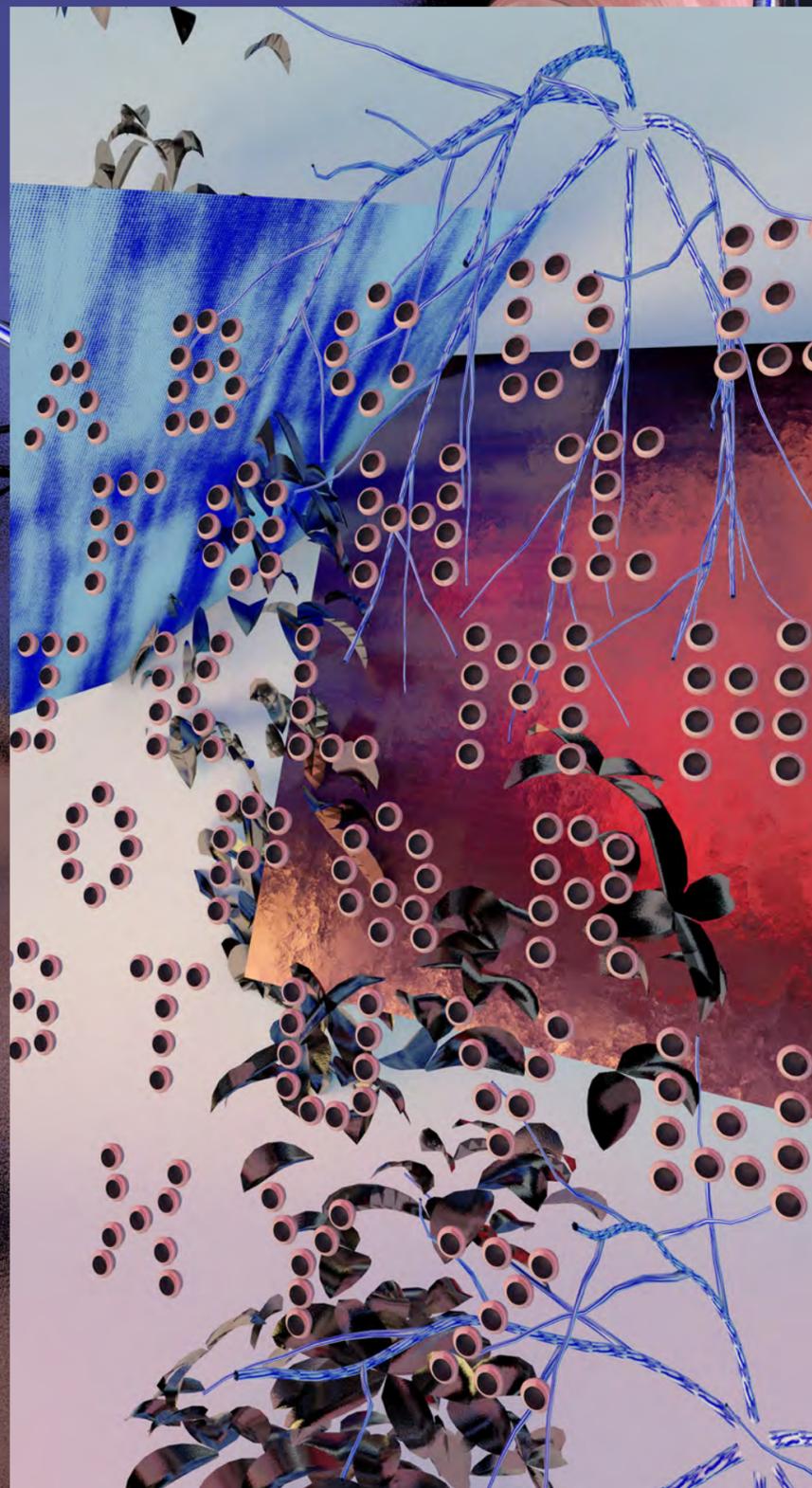
## Neo-Hedonism/Atomic Beauties



1. Neo-Hedonism—A Manifesto is a speculative project that explores the aesthetics of sensual dematerialization and serves as a guide to the party for the end of the world. 2. How do we envision complicated futures? What are the new forms of truth-making? Atomic Beauties envisions the futures that are informed by emerging technologies such as deep fakes and are bound by troublesome histories of the technological discoveries of the 20th century.

Book, posters, video

Annaka Olsen  
Cyber Type

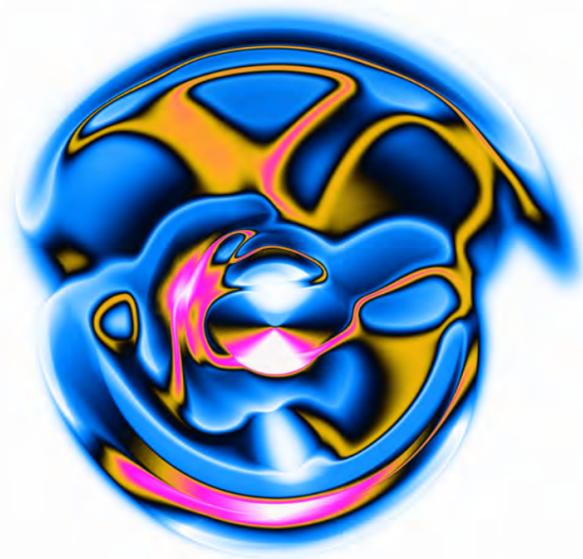


Throughout the semester, Annaka focused on developing VR spaces as a feminist tool for intervening into male virtual architectural systems of power. By inventing immersive, intersectional feminist worlds, these new spaces function as localized, peer-to-peer feminist virtual networks that do not mirror its male progenitor. As part of her MFA thesis research, Annaka also created methods for human and non-human co-authorship by employing machine learning algorithms in her writing.

Cinema 4D, machine learning, peer-to-peer network

# Jonna Mayer

## Loop Quantum Gravity Design Methodology



"G"  
Visualized From  
The Perspective Of  
A Black Hole



"Q"  
Visualized From  
The Perspective Of  
A Black Hole



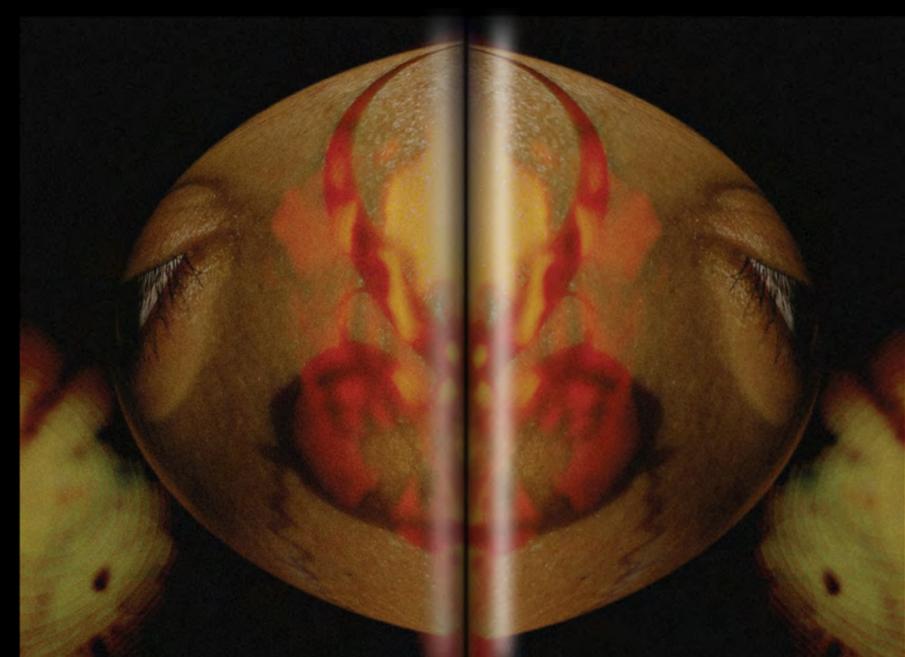
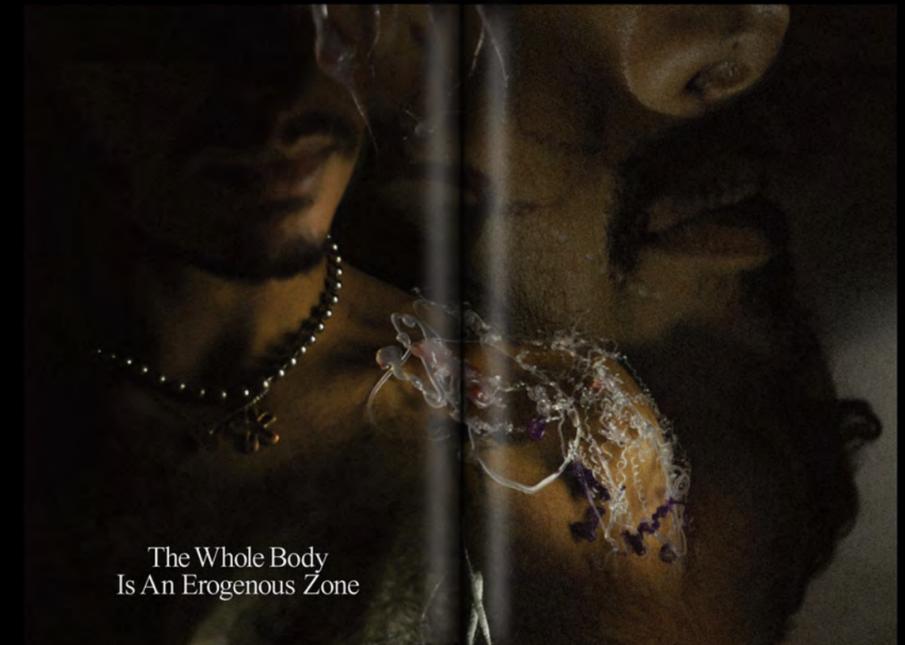
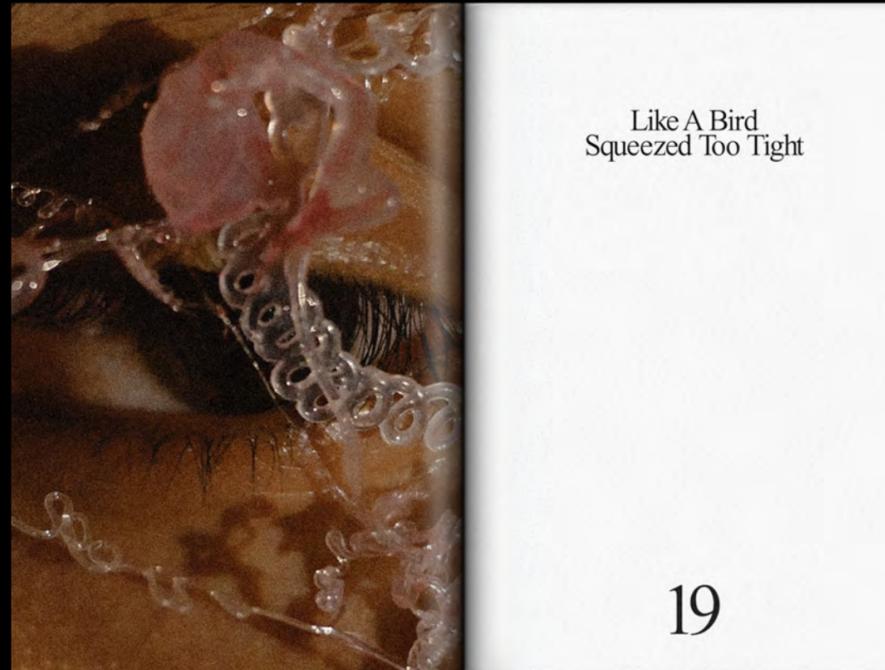
"R"  
Visualized From  
The Perspective Of  
A Black Hole

"If I were a black hole, I would suck in all that was around me with absolutely no filter. I would take in everything, all objects and mass, I would absorb all the information and all the conversations. I wouldn't have any care for who was allowed inside me, no filter—good or bad. I would slow down everything in my surrounding, like a powerful yet hyper calm blender machine. I could be small or large but either way I would be *heavy*."

Typeface designed from a perspective of a Black Hole

# Jonna Mayer and Nick Konrad

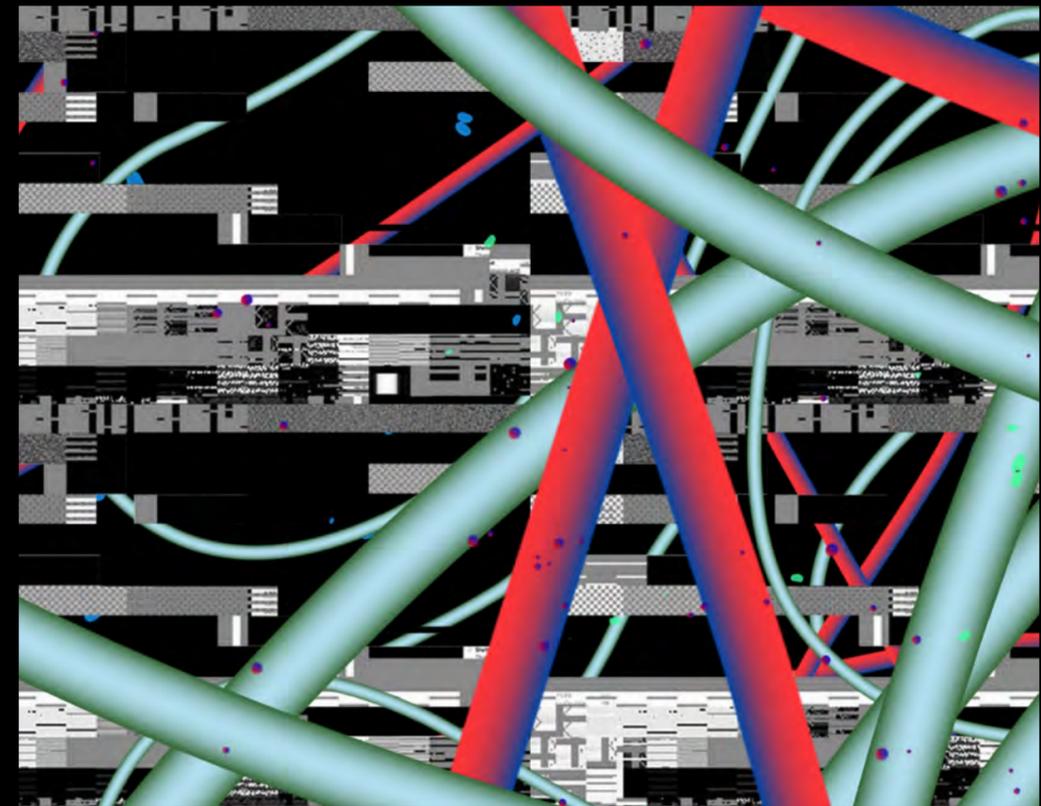
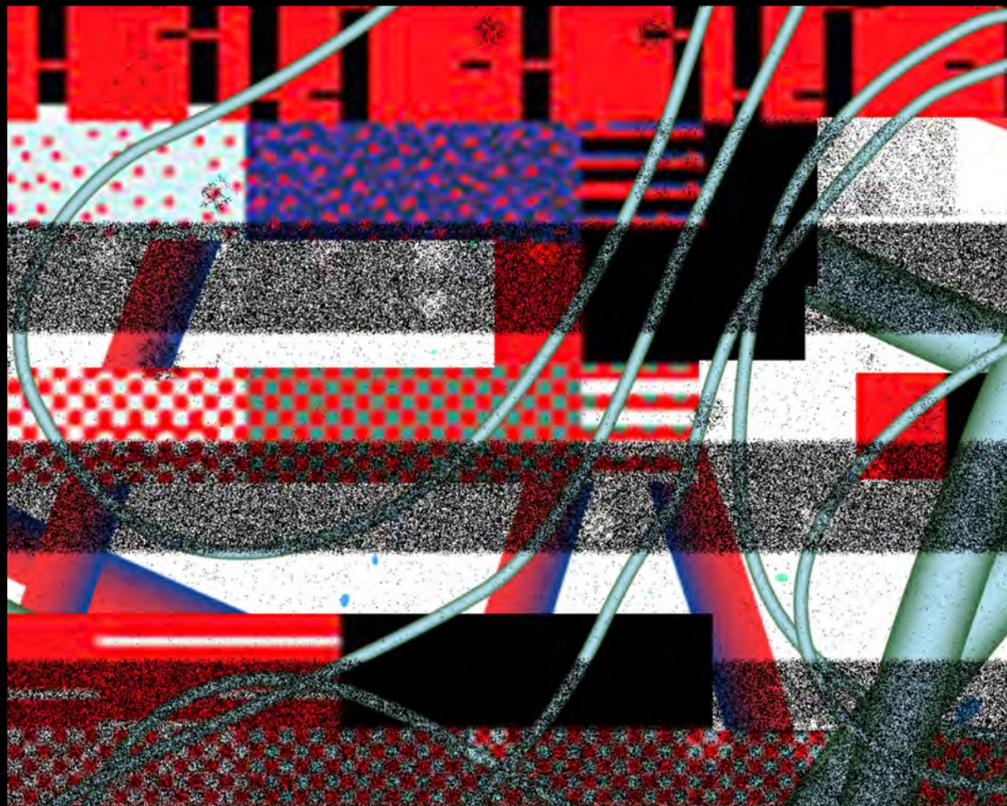
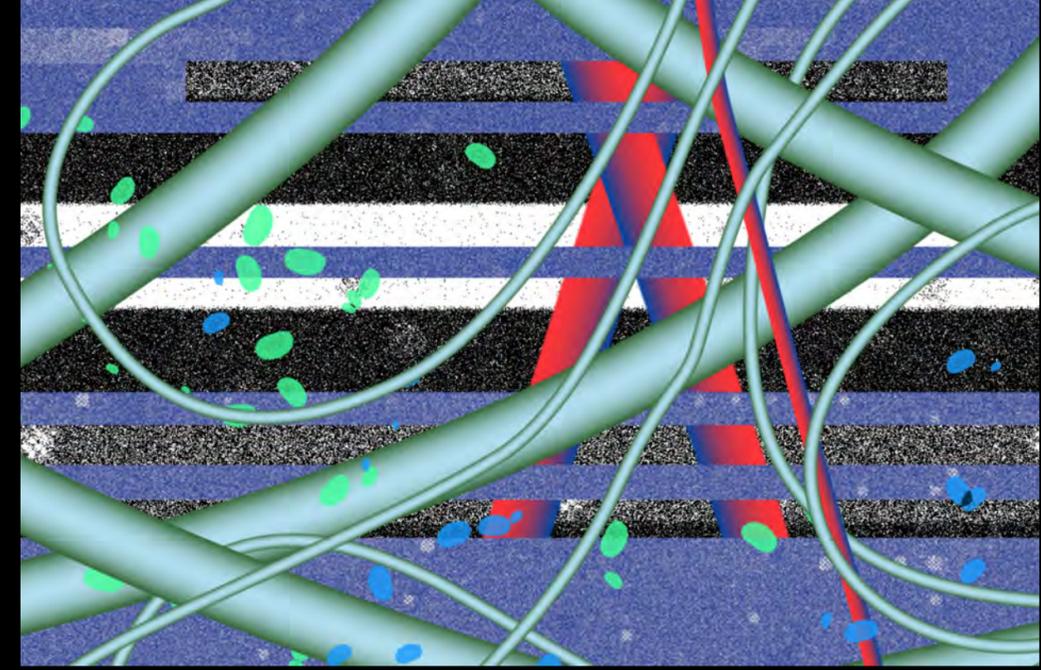
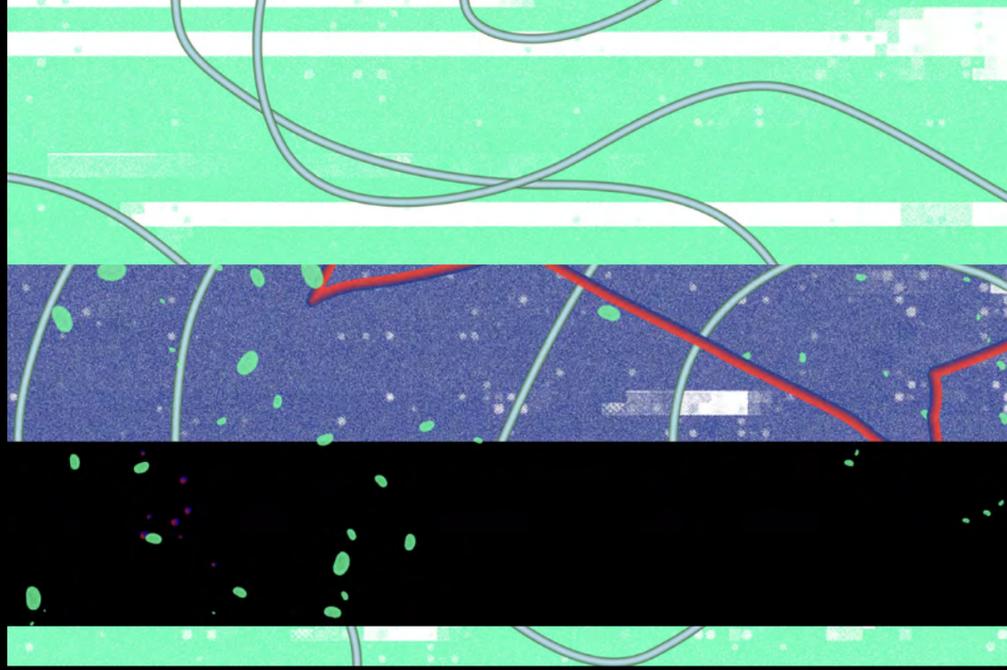
## Nip Magazine



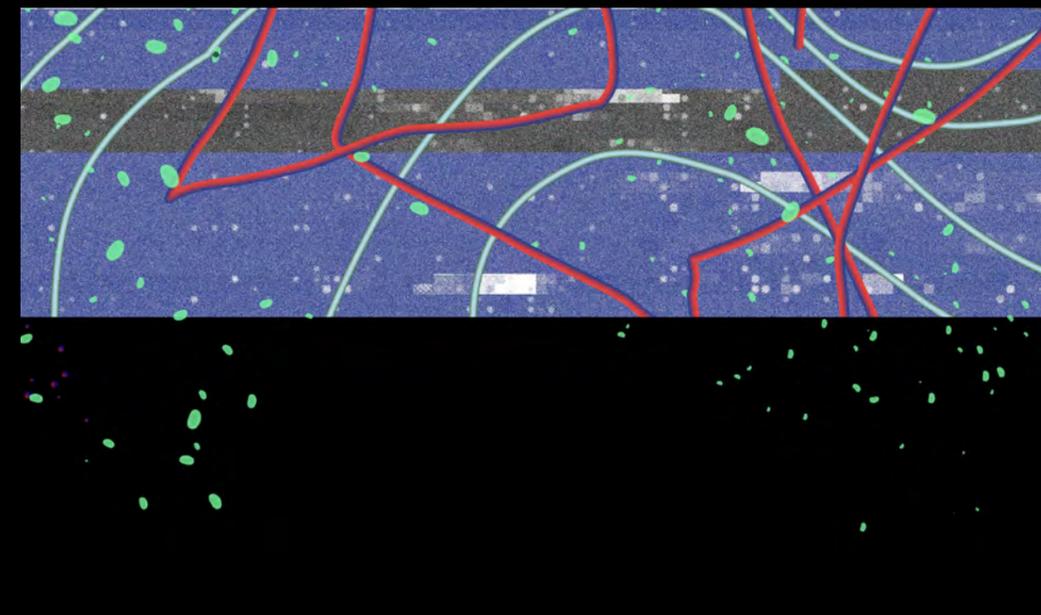
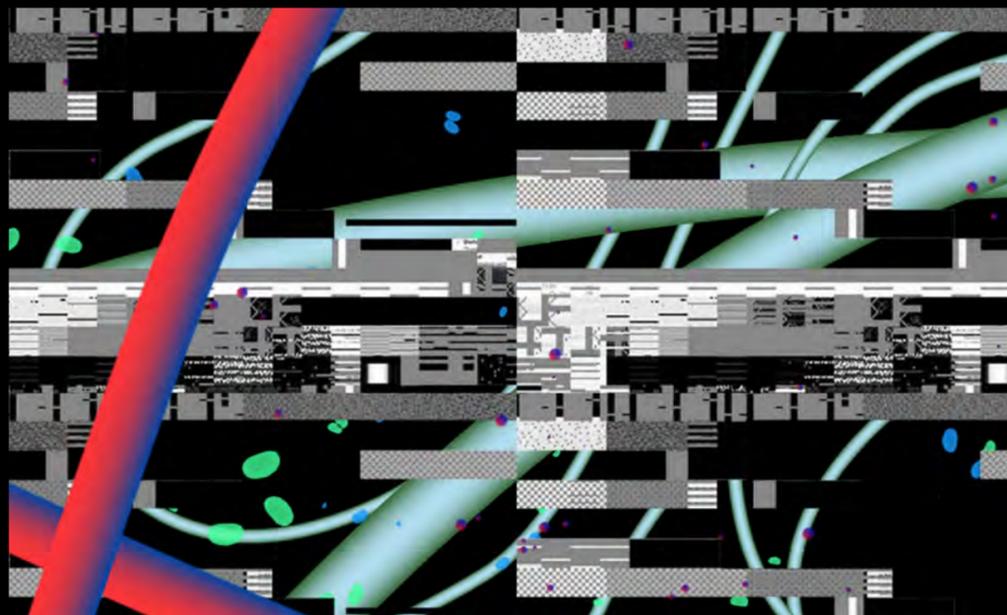
Nip Magazine is a platform for investigation the changing concepts of gender and identity through body modification. It invites designers, artists and writers to create work around a possibility of constructing ourselves through DIY biohacking.

Magazine, 8.5x11in, 64 pages

Ji Eun Kim  
Sensational Influx



“Sensational influx is an instrument that generates a set of audio-visual compositions derived from histological samples found at the Nature Lab. Each computer key is linked to a specific image and sound creating an interactive audio-visual experience with every keystroke. This project imagines a near future scenario when machines will take on algorithmic analysis and mimicry of sensibilities that are unique to living entities. The instrument serves as a platform for non-verbal communication between the human, organism and an algorithm.”



# Tanita Wensky

## Posthuman Collaboration



**WHAT IS IT LIKE TO BE A THING?**

"The first thing I learned was to give a handshake" says the ape Red Peter and expands "a handshake betokens frankness". In his fictional short story "A Report to an Academy" Kafka describes a presentation given by an ape at a scientist conference.

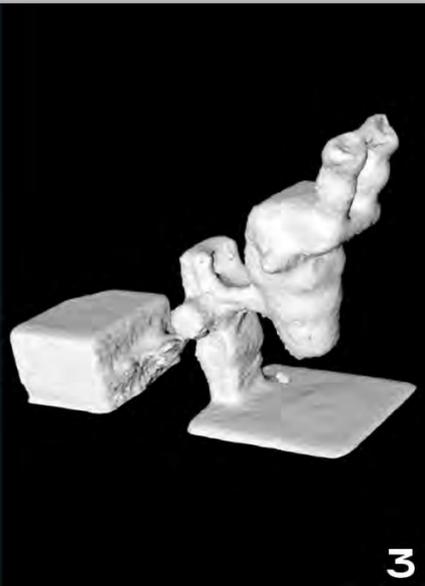
He describes how the non-human ape becomes a human in order to live in an academic environment. In his speech, Red Peter narrates that he learned to behave like a human to escape his life as a laboratory animal, his non-human life. He adopted human behavior in order to free himself from structures of suppression and a confining position.

What if we put Kafkas short story in a different perspective and think from an AI perspective collaborating with a drug resistant bacteria? What can Graphic Design as a discipline obtain from opening the field to a speculative and fictional approach in order to rethink the field from a non human perspective to think about drug-resistant bacteria and the relation to Artificial Intelligence?

This publication was produced in the class Design in the Posthuman Age at Rhode Island School of Design (RISD). The course was taught by Anastasia Krasa in the Fall term of 2019. The class gave a solid understanding of design from a non-human perspective a realm which is mostly unknown to the designer.

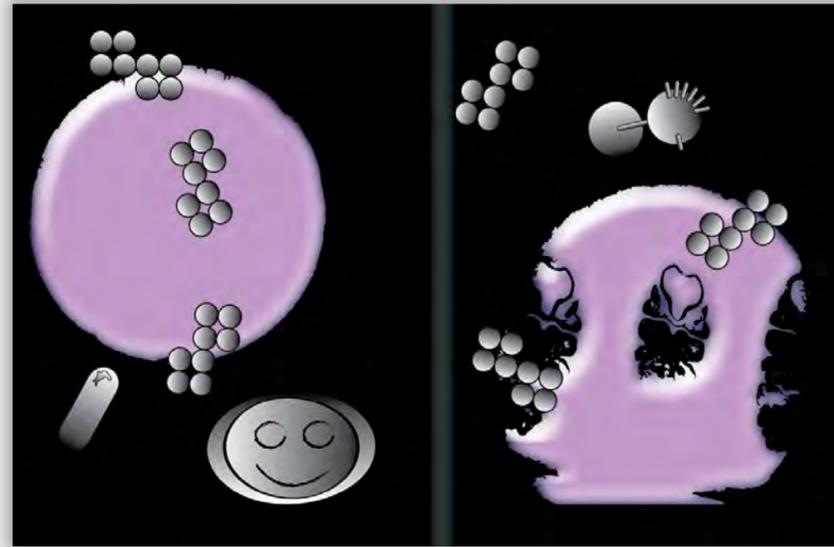
> 3D Scan of a microscope.

**2**



For this project, I imagined a world of biological and technological singularity, where both bacteria and AI function beyond human understanding. What does collaboration between drug-resistant bacteria and Artificial Intelligence look like?

Book, 8.5x11 in, 42pages



**4**

**THE DRUG-RESISTANT BACTERIA**

A human body consists of about ten trillion cells, in these cells there are about ten times as many bacteria. Humans and bacteria live in a mutual relationship, mostly. Drug-resistant bacteria seem to be more than a glitch in humans pharmacological activity in the last decades.

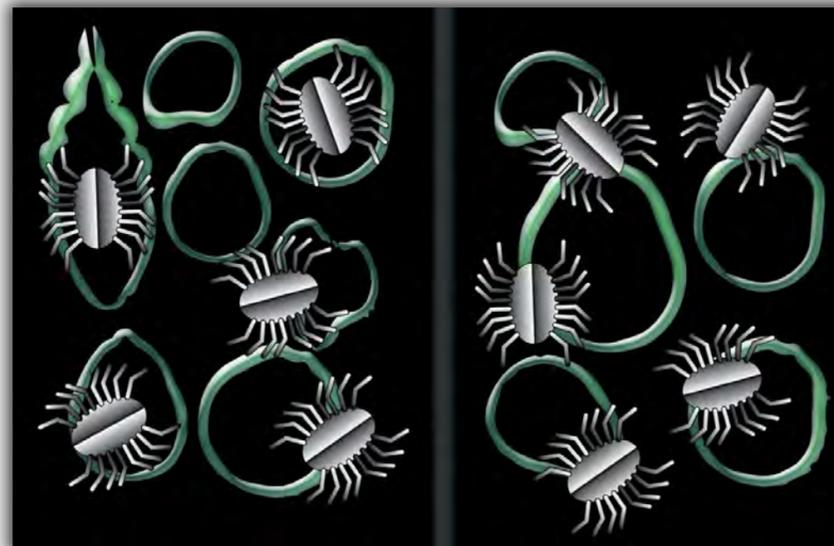
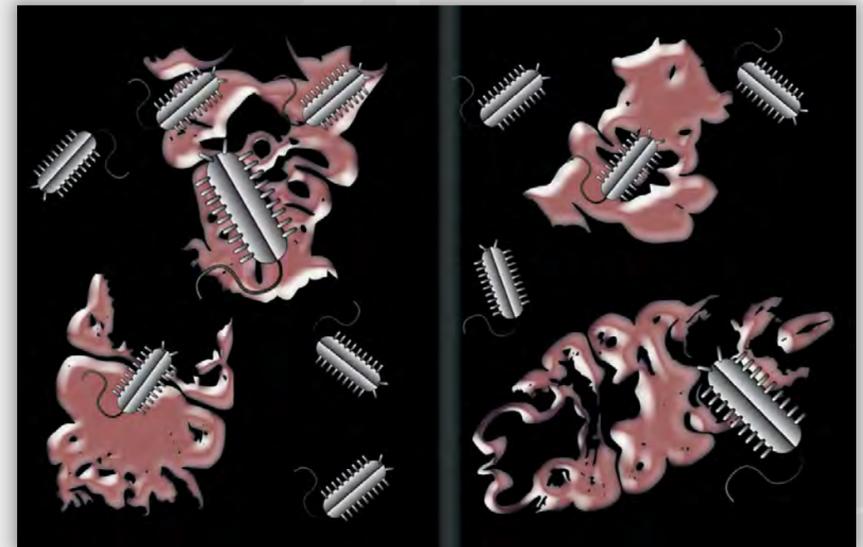
Gram-negative bacteria have always existed, but they never seemed to be so threatening than in the age of the Anthropocene.

Collaboration between designers, scientists and governments and NGOs are crucial in order to extend creative ways to develop drugs, vaccines, gene therapies and drug distribution in all countries of the world. Drug resistant bacteria are thriving creatures that compete around small resources and still promote growth of their population, all while consuming environmental resources rapidly.

Humanity has drastically over-used antibiotics and needs to get out of this loop. It sounds alarmist, but it might actually not be alarmist enough to find new ways.

ILLUSTRATION OF BACTERIA

**5**



**ARTIFICIAL INTELLIGENCE IN THE POSTHUMAN AGE**

With bots like Tay and other hate and fake news spreading bots thinking about the future of bots or AI in general gets a new urgency. As Hannah Arendt famously stated "The sad truth is that most evil is done by people who never make up their minds to be good or evil" we should think about the danger of promoting AI as a force which produces mindless information.

To what extent are corporations able to implement their discriminating habits and language into AI? What if bots or robots start to write programs by themselves in a way that humans teach writing and reading to their kids? Or, if we carry this thought a bit further: How will the world look like from an AI perspective, when they start to hold presentations at universities on a regular basis like Peter the ape in "A Report to an Academy".

From a human perspective they create mindless information often containing extreme viewpoints highly questionable from a moral human perspective. AI's don't have a feeling for space nor a need for natural resources.

They are clean and shiny, yet they appear cryptic to us while always being only one error away.

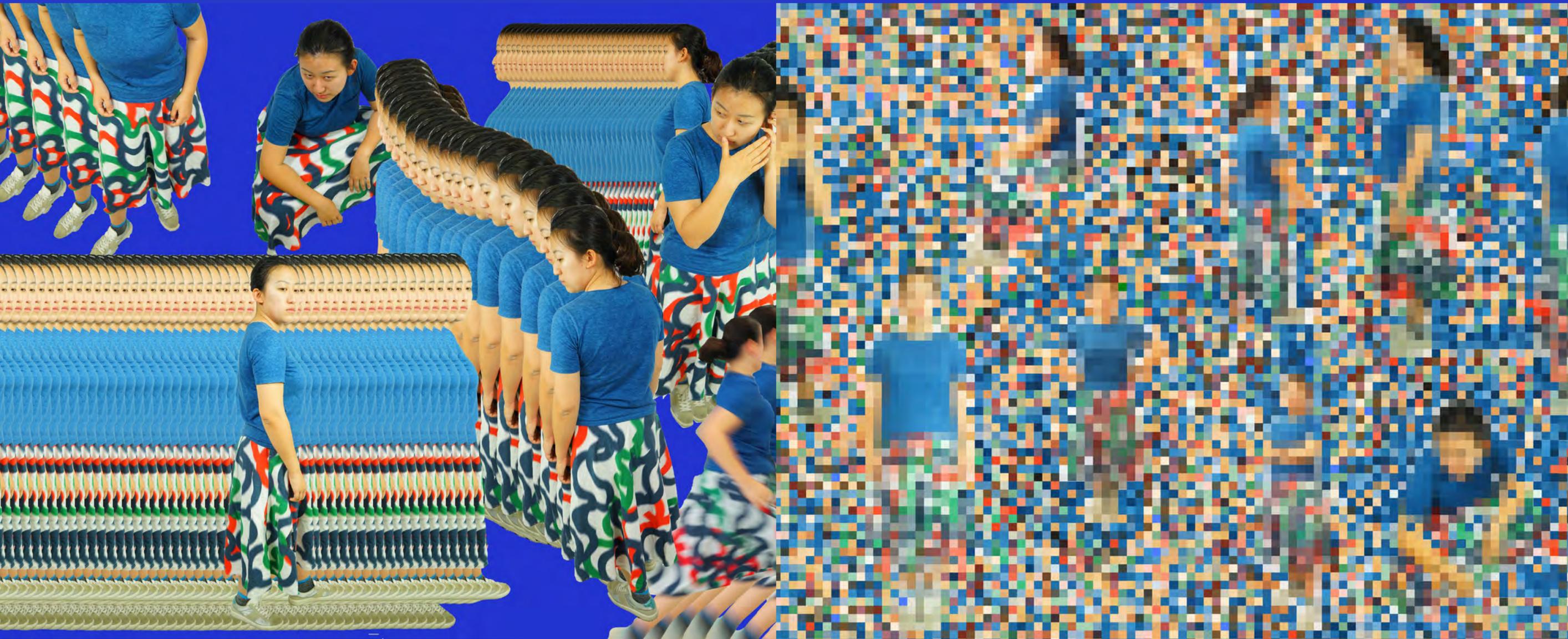
**14**

**15**

EXPERIMENTAL TYPEFACE VISUALIZING ARTIFICIAL INTELLIGENCE

A.I.E. DRUG-RESISTANT BACTERIA COLLABORATION

# Ningjing Sun Null—Pixel Me



“Pixels work together through combinations and permutations. A 256x256 pixel RGB picture has  $16777216^{256}$  possible scenarios. Yet only one of them makes up an accurate representation of your face. With a few pixels replaced, you become another person. With a few more, you become pure noise. The reality is segmented into a grid, with each pixel carefully calculated, governing our judgment of reality.”

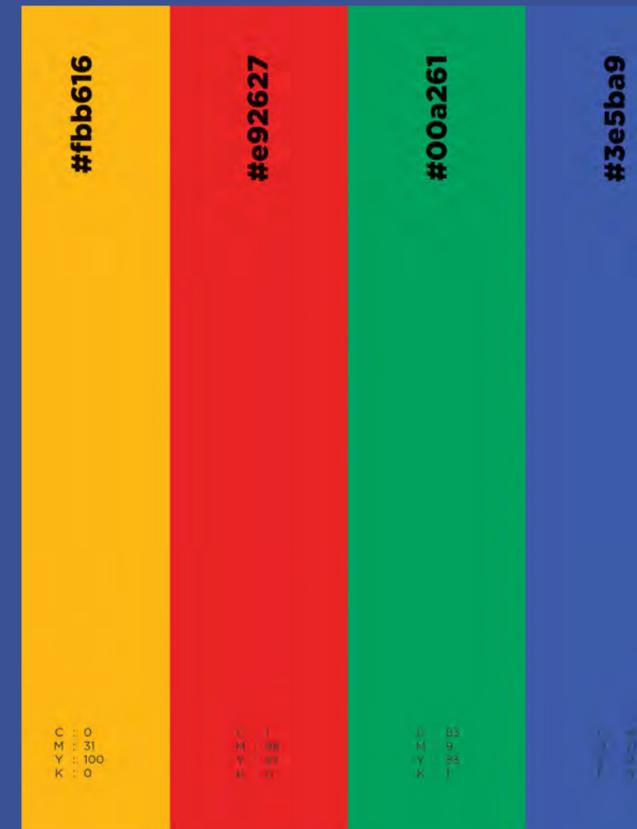
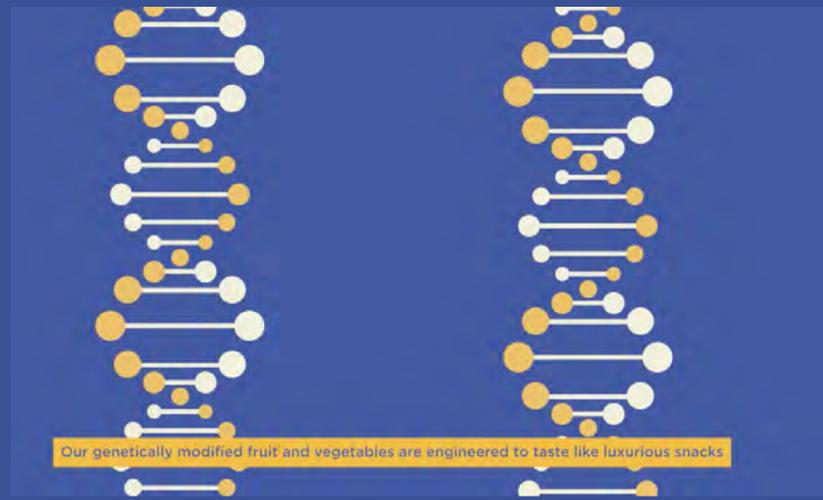
Ningjing Sun  
Archaeolinguistics



“Ancient languages of which we have no written evidence have been explored using a process of comparative reconstruction. But can we create a visual reconstruction of prehistoric languages? In this project, I created a physical archaeological dig with fossilized creatures that resemble letterforms. This piece is accompanied by a speculative sound piece, vocalizing the extinct hybrid language.”

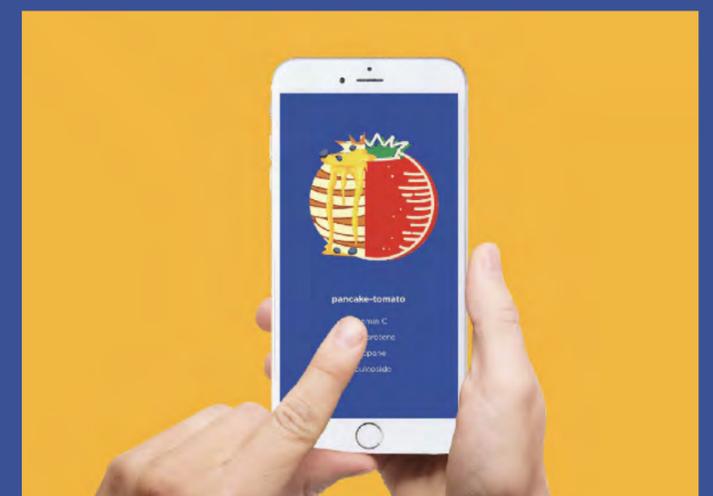
Wax, wire, soil, sound

# Lena Park (MICA) Syntheseed



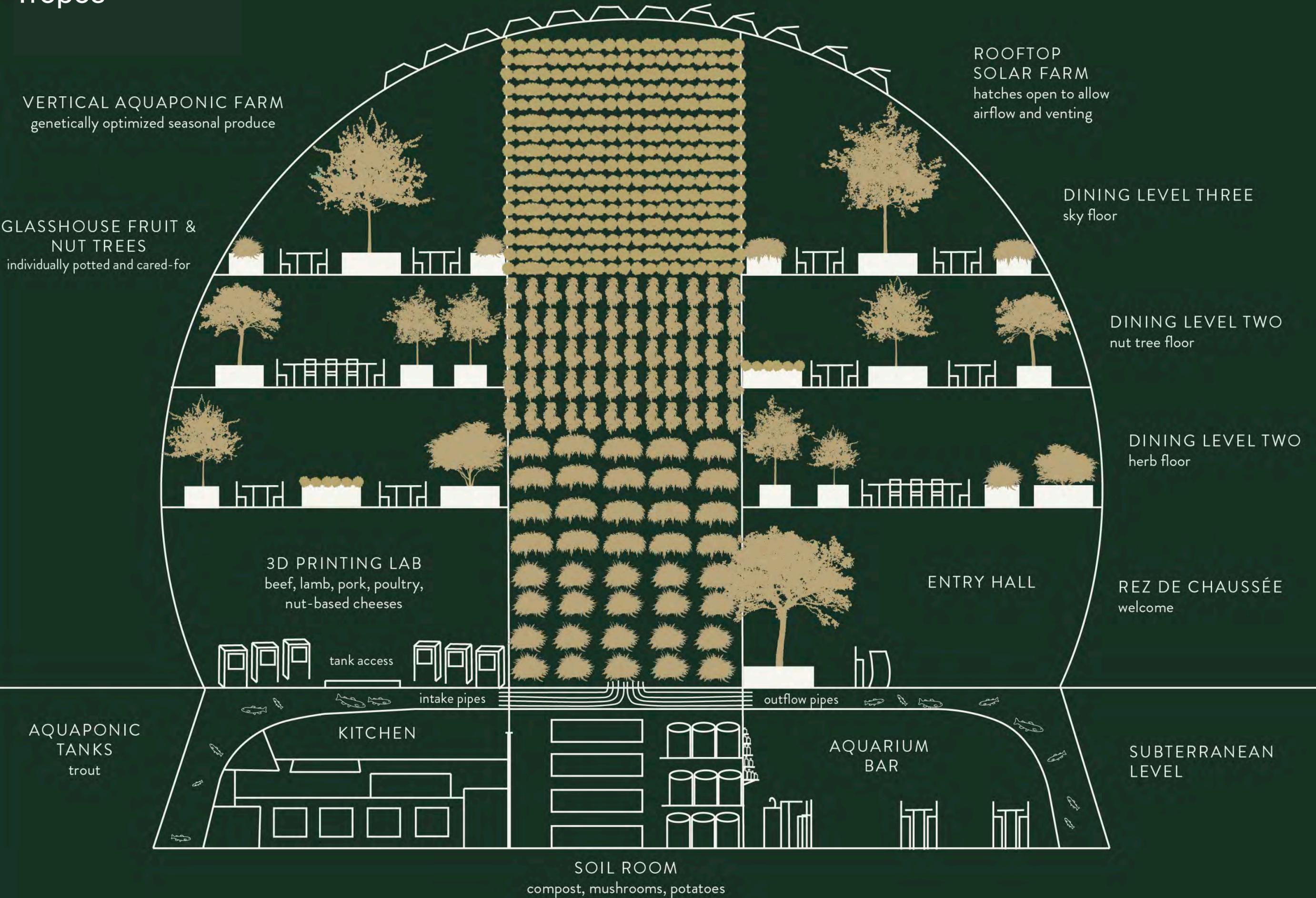
Have you ever thought about eating chocolate cake all day long without gaining weight? Do you crave pancakes? Do you want to eat more hotdogs?

Let's explore the new food world served by Syntheseed. Our genetically modified fruit and vegetables are engineered to taste like luxurious snacks. At Syntheseed, we put the flavors you crave into nature's bounty without compromising nutrition.



# Madeleine Page (MICA)

## Tropos



# Design In The Posthuman Age Exhibition



# Design In The Posthuman Age Exhibition

