

Karin Fischnaller
Graphic Design
Information Design
Research

KF

Hello, my name is Karin. I am an information designer and researcher with background in visual communication and creative coding.

My body of work includes digital information environments, built work, publishing, film as well as interview strategies to investigate and document the impacts of technological developments on society and the future role of designers.

Karin and Karin Anders

Speculative talks on human-AI collaborations in design

2018 • ACADEMIC PUBLICATION, INSTALLATION, ONLINE PLATFORM,
PODCAST SERIES, VIDEO, WEB DEVELOPMENT.

Guided by Joost Grootens, Gert Staal, Simon Davies, Toon Koehorst,
and Kim Bouvy at MA Information Design, Design Academy Eindhoven.

SOMETIMES YOU DON'T HAVE TIME FOR YOUR FRIEND



KARIN AND KARIN ANDERS

This project explores the potential of human-bot collaborations. In a speculative scenario the human designer Karin teams up with her synthetic alter ego: the design bot Karin Anders.

Together Karin and Karin Anders investigate how technology will influence the design profession. Today's work structures have become irregular and the role of the designer is changing. Meanwhile AI will not lead to a new phase of stability and poses challenges to our future. Therefore, teaming up will not be easy.

Karin's new born digital colleague is not a design tool, but an equal partner that can complement her and vice versa. The installation introduces Karin Anders and offers a platform for discussion: hear what various experts have to say on this new type of collective work practice between humans and AI.

RECOGNITION

- Gijs Bakker nomination 2018, Design Academy Eindhoven

EXHIBITIONS

- G18 / Graduation Show 2018, Design Academy Eindhoven, Dutch Design Week (Eindhoven, 2018)
- Mobile Week Barcelona, Disseny Hub (Barcelona, 2019)

TALKS

- Antenna, Design Indaba, Dutch Design Week (Eindhoven, 2018)
- DIF / Disruptive Innovation Festival (online, 2018)





How will Karin and I,
Karin Anders,
work together?

However, I am more than
simply a designer's tool.

I will be Karin's
synthetic alter
ego — but not her
replica.

KARIN AND KARIN ANDERS

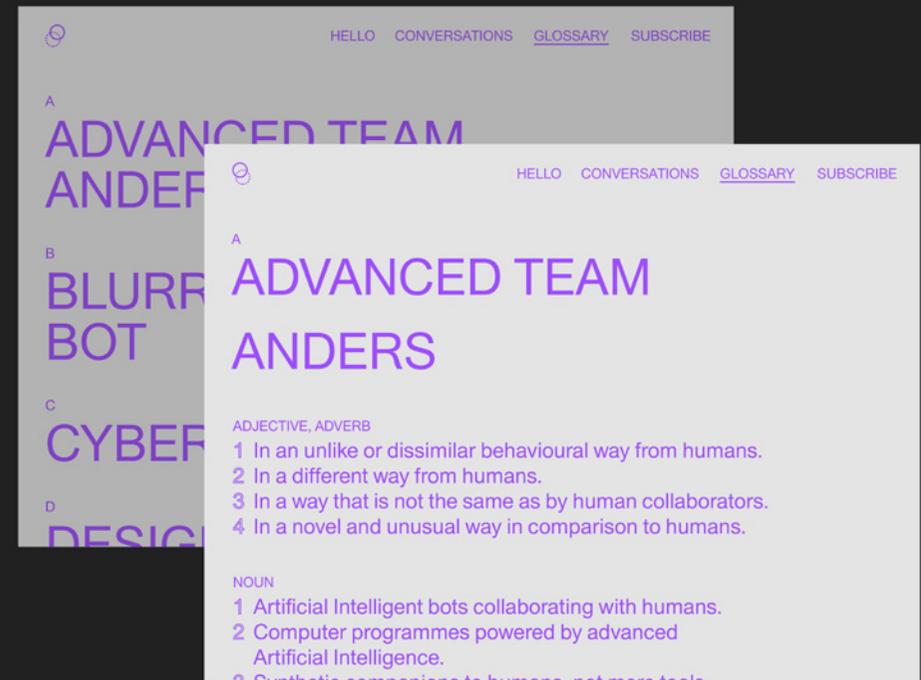
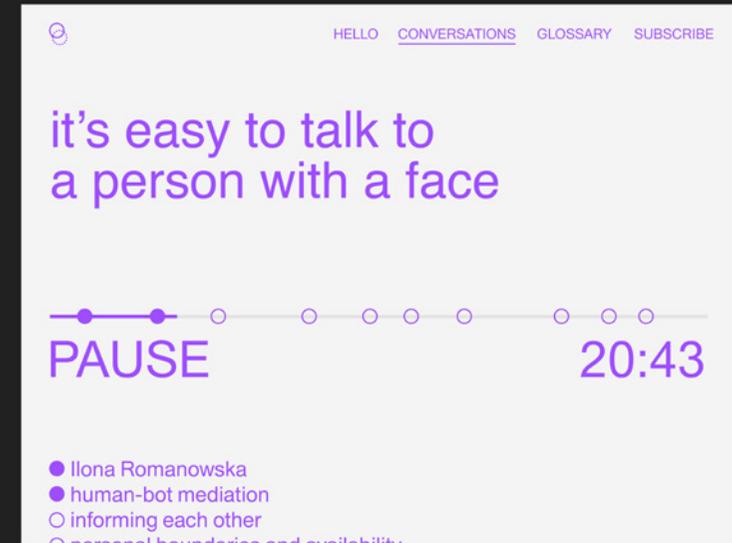
The German term “anders” describes unlike behaviour, a different character; thus, the Anders acts as an alternation of its human companion.

PODCAST EPISODES

- Counselling Our Relationship:
Ilona Romanowska, relationship counsellor
- From Tools to Companions:
Jaap Knevel, designer
- Legally Defining the Anders:
Avross Hsiao, legal consultant at Taiwanese Digital Ministry
- Critical Human-Bot Design Practice:
Francisco Laranjo, designer
- Renegotiating Our Responsibilities:
Merel Noorman, philosopher
- Collaborative Rights and Obligations:
Henny van der Pluijm, journalist
- Entreprenariat in Design Practices:
Silvio Lorusso, designer

Listen to podcast ↗

5/7 • KF

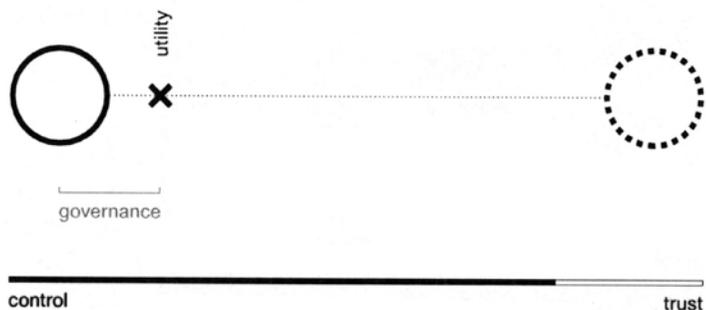


TION
 Alexis Lloyd (2016) has laid out
 on a spectrum that augments
 presents the distance between
 used—as prosthesis, as serv-
 complete Lloyd's scheme, the
 the relationship of control and
 the other. Furthermore, the
 the degree of agency. Finally,
 this relationship becomes ap-
 according to the closeness of the
 such as obligate (by necessity)

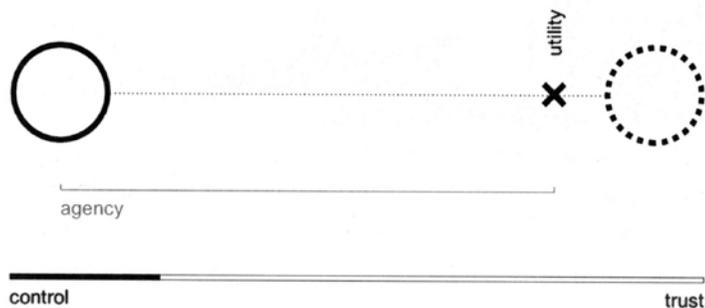
machine as prosthesis and serv-
 nancement and assistive exten-
 sion—ent conception and basic un-
 der-
 position as given dominance,
 the self—the other has been
 the prescribed obligations.

When the person (self) and the
 distance increases, trust is employed,
 anticipation of the artificial
 tool transforms into an in-
 dependent. In this case, the bot receives a
 degree of agency. Donna Haraway's (1984) idea of
*Staying with the Trouble: A Field Guide to
 the 'Omnimodal' Manifesto* where she re-
 defines the relationship between humans and animals.
 We can formulate a team as 'illusory
 wholeness'. For example, director
 George Lucas' independent companion
 film series *Star Wars* (1977).

BOT AS PROSTHESIS/SERVANT



BOT AS INDEPENDENT COMPANION



KARIN

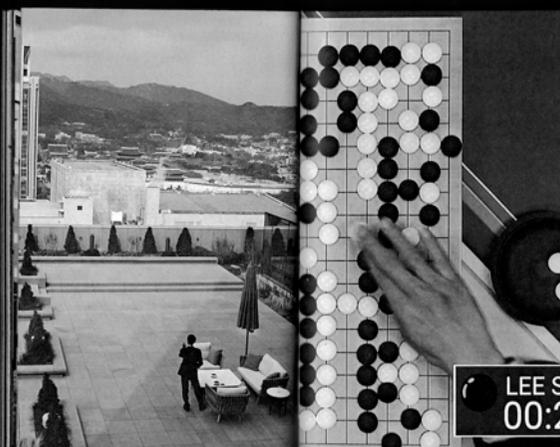
KARIN
 ANDERS

Model of bot's utilities and degree of agency
 from human perspective

KARIN AND KARIN ANDERS
 Karin Anders is different from Karin. Design bots are not
 identical to designers. The German term *andara* describes
 unlike behaviour that is exemplified in an alter ego—the
 other I. The desire to create an alter ego reflects on "the
 Other [that] remains the index of the self's insufficiency"
 possession, access. Gradually, the AI agent will become
 our modified double, our blurry copy, our dissimilar replica.
 Karin and Karin Anders are counterparts: equal, but
 not exactly the same.
 A key aspect of this research is to study a symbiotic
 relationship between Karin and Karin Anders. This team
 will work and acknowledge each other on an equal footing.
 As such, this research proposes the idea of a design bot, a
 model of an autonomous AI bot that does not exist yet, be-
 cause the stage of equal collaboration between humans and
 AI bots has not been reached yet.
 The design process is a constantly iterative process
 of analysis, synthesis, and evaluation. Donald Schön (2008),
 a philosopher and professor in urban planning, labelled
 the design process as a reflective and adaptive practice
 with more than one participant. The collaboration com-
 fronts different perspectives and causes re-evaluation.
 Contrary to the collaboration with a human work mate, an
 artificial companion does not have feelings and might not
 mince its words. When would Karin like to consult Karin
 Anders—and when will it be the other way around? How
 would they manifest their rights and obligations as crea-
 tors and collaborators?
 The iterative process is also essential in the collab-
 oration with AI. In contrast to a simple chatbot that fol-
 lows commands and answers questions, the design bot



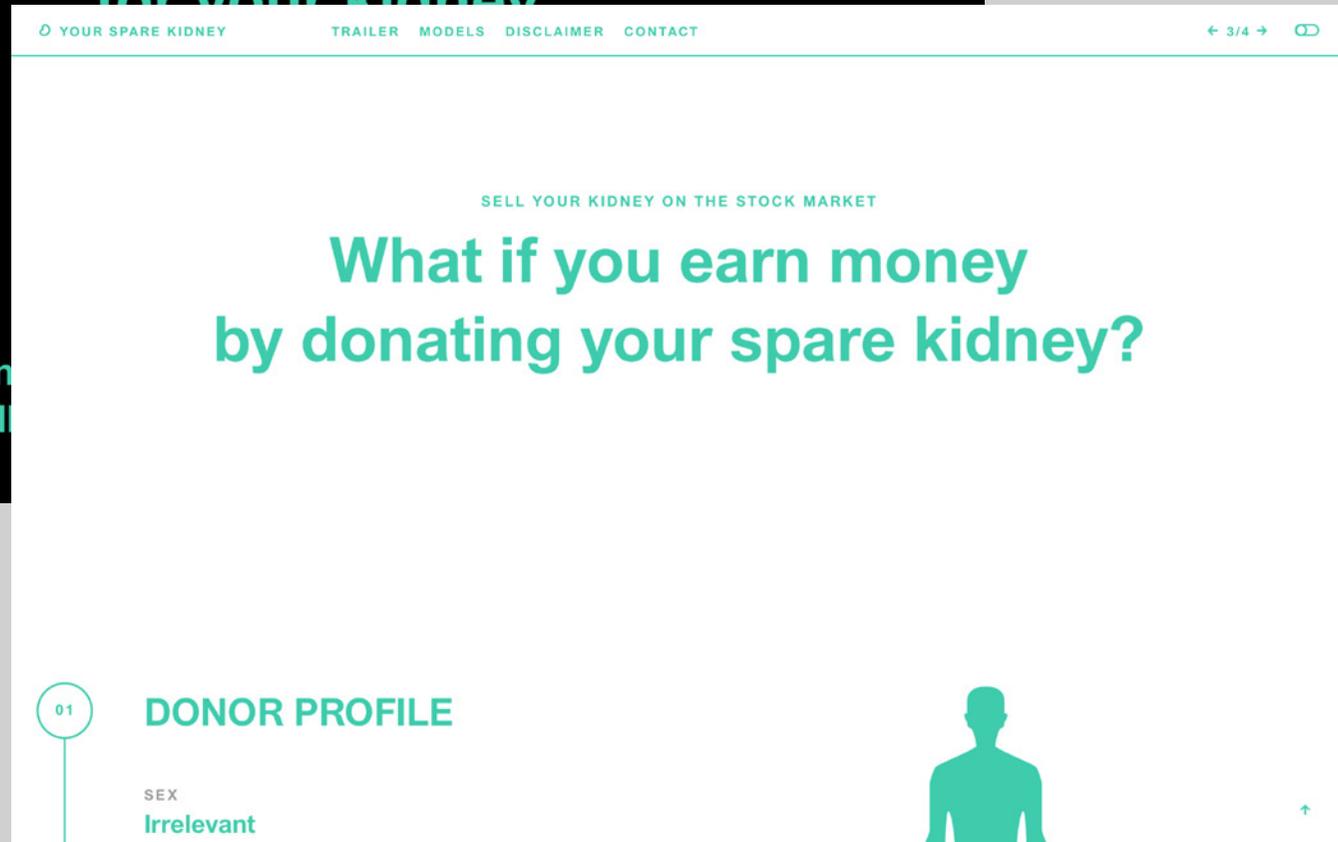
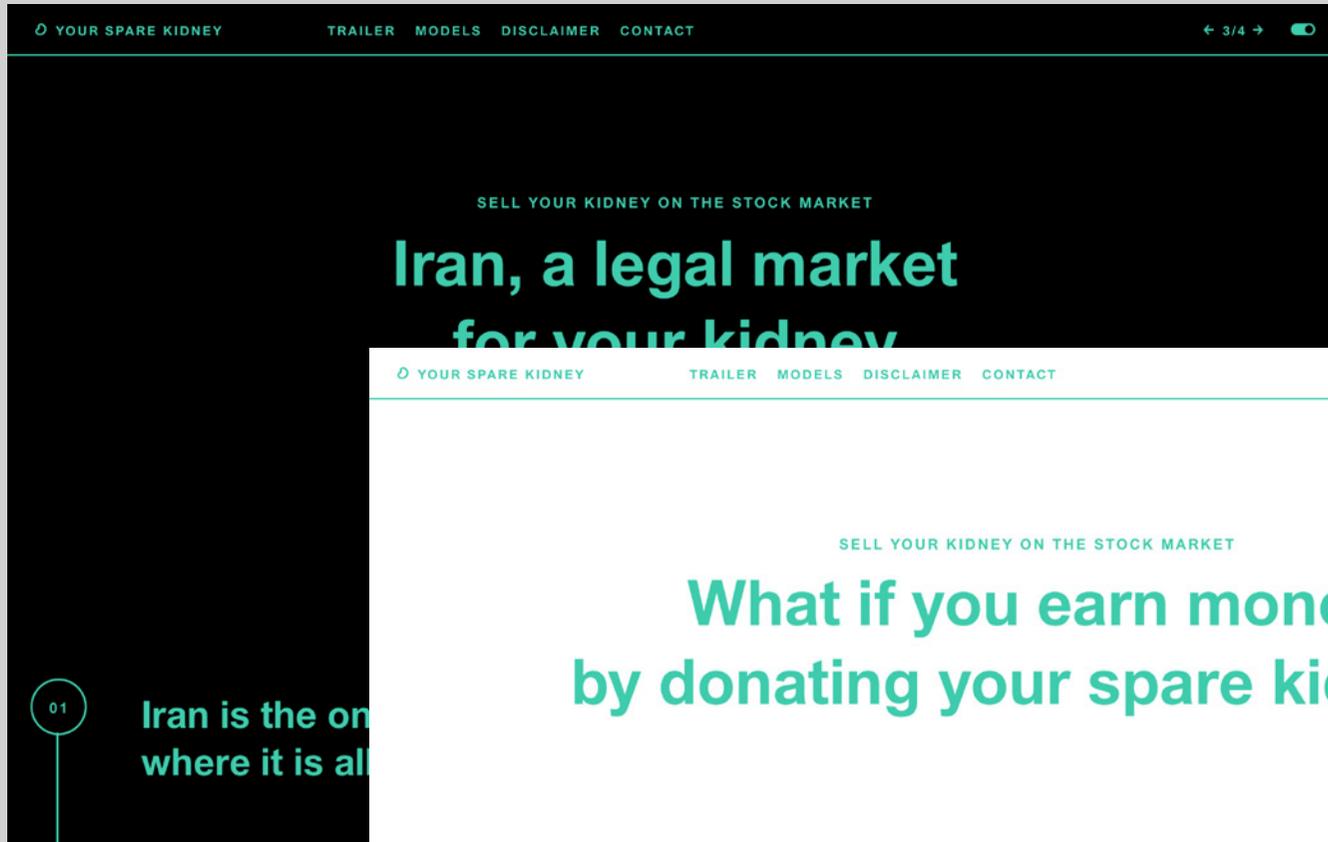
20 Not in the Photograph, 1997 by Frank Magritte (oil panel)



Your Spare Kidney

An open confrontation on today's donation models

YOUR SPARE KIDNEY TRAILER MODELS DISCLAIMER CONTACT			
<p>What if your spare kidney belongs to the community?</p>  <p>SEX Irrelevant</p> <p>AGE Registered by birth, donor from 18 to 35 years</p> <p>COMMUNITY Borderless community</p> <p>DATABASE DNA of every human will be stored in an indexed DNA</p>	<p>What if you donate your spare kidney to a stranger?</p>  <p>SEX Irrelevant</p> <p>AGE 20–35</p> <p>MEDICAL HISTORY Living donors may be asked to quit smoking prior to the donation, and if the person is a heavy smoker, he or she might be asked to see a pulmonary doctor to check breathing.</p>	<p>What if you earn money by donating your spare kidney?</p>  <p>SEX Irrelevant</p> <p>AGE 20–35</p> <p>NATIONALITY Same nationality as donor</p> <p>MEDICAL HISTORY Drinking or smoking is allowed as long as the donor passes the medical</p>	<p>What if you could get a lot of money for your spare kidney?</p>  <p>SEX Irrelevant</p> <p>AGE Irrelevant</p> <p>NATIONALITY Irrelevant</p> <p>MEDICAL HISTORY Irrelevant</p>



Switch between speculative scenario (white) and reality (black).

YOUR SPARE KIDNEY

What are you planning to do with your second kidney?

Yoursparekidney.info is an online platform that aims to raise discussion about the urgent need of kidney transplants due to the increase rate of diabetes or high blood pressure. On the other hand, there is an overflow of healthy kidneys: a healthy human being only needs one kidney to live. Therefore, why not donating your spare kidney?

The online platform offers four speculative donation models inspired by existing donation models: from an attitude of solidarity to the high prices set in the black market. The exaggeration and even absurdity of the four proposals faces reality when clicking on the 'switch' feature of the platform. In a black background real stories and facts are narrated with a journalistic voice.

The information displayed, forms and illustrations are replicated from several donation institutions across the globe and other journalistic reports.

EXHIBITION

• Visualizing Knowledge 2018, Aalto University (Helsinki, 2018)

DATABASE

DNA of every human will be stored in an indexed DNA profile database immediately after the birth



4/5 • KF

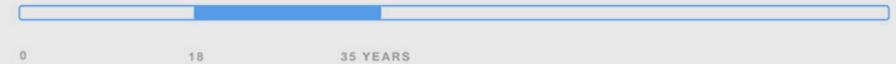
02

MATCH

Government will match kidney recipient with possible kidney donor of database.



ELEGIBLE AGE FOR DONORS



03

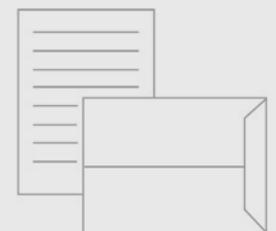
CONVOCAATION ORDER

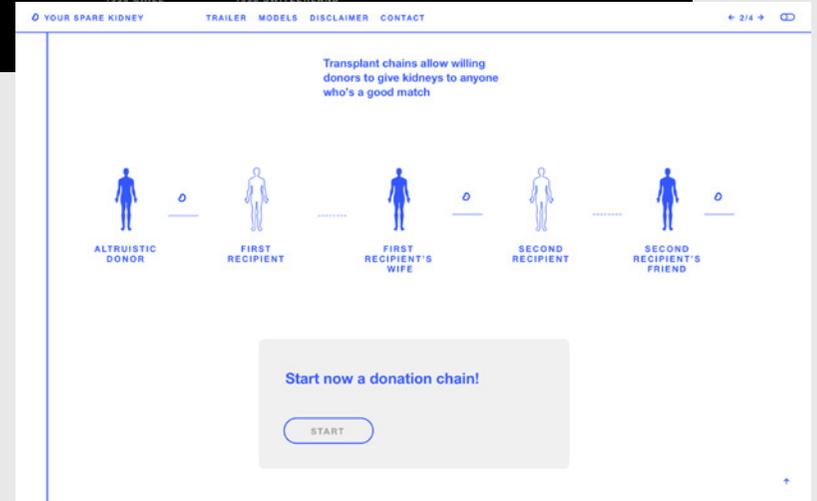
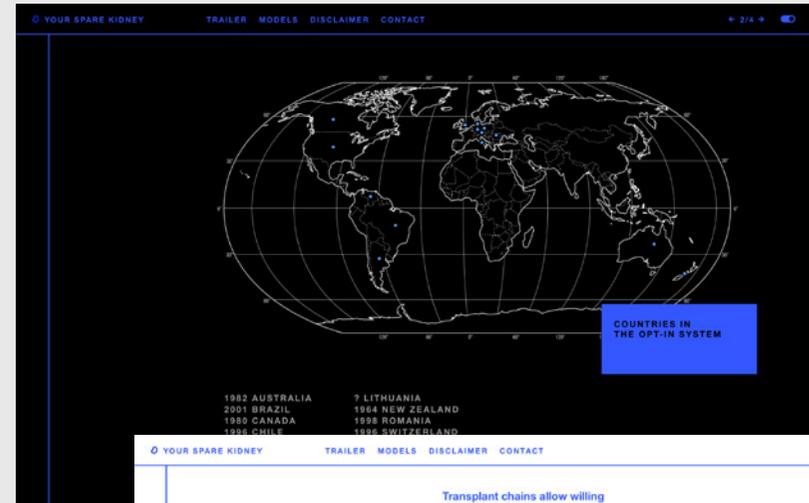
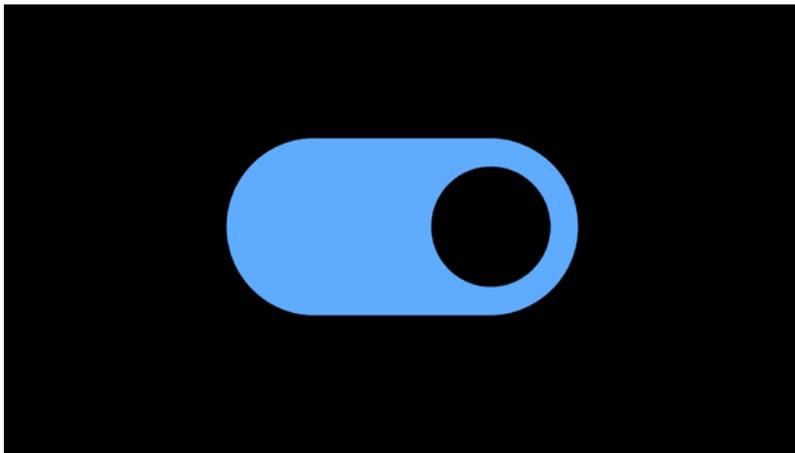
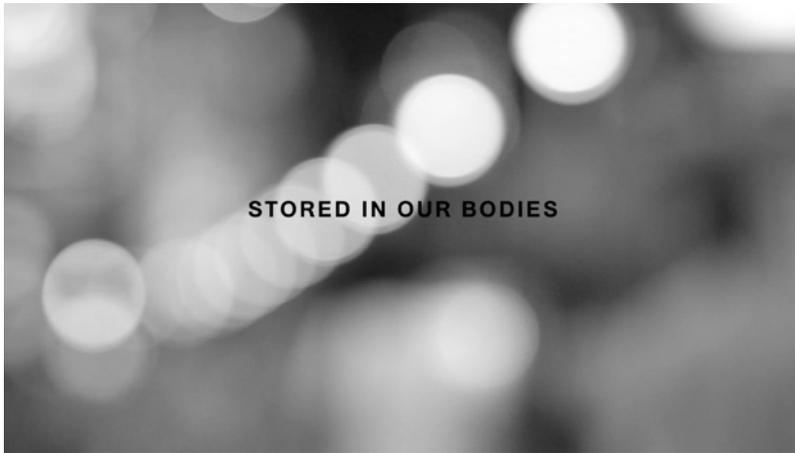
You might receive a convocation order when you are aged between 18 or 35 years old. The convocation order will be send to you via post mail and via email to make sure you receive it.

[How does it work?](#)

RANDOM ELECTION

No social or economical status will be taken into consideration





Based on the opt-in donation model.

Radicaal Oud

Future scenarios for an ageing society

2017 • EXHIBITION, PUBLICATION, VIDEO.

Research in collaboration with Fanny Basanta, Jagoda Fryca, Josh Plough.

Exhibition in collaboration with Gert Staal, Frans Bevers.

Commissioned by Atelier Rijksbouwmeester, at Design Academy Eindhoven.

RADICAAL OUD

Commissioned by the Government Architect master students of Design Academy Eindhoven investigated and speculated on the future use of the former prison complex De Kruisberg in Doetinchem. Contemporary issues around an ageing population were matched with the actual site and its history. A series of research publications documents the variety of proposals and a video summarises all findings.

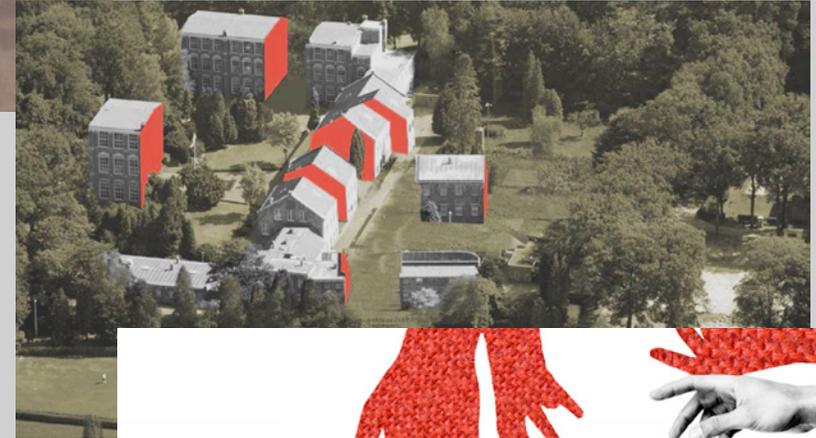
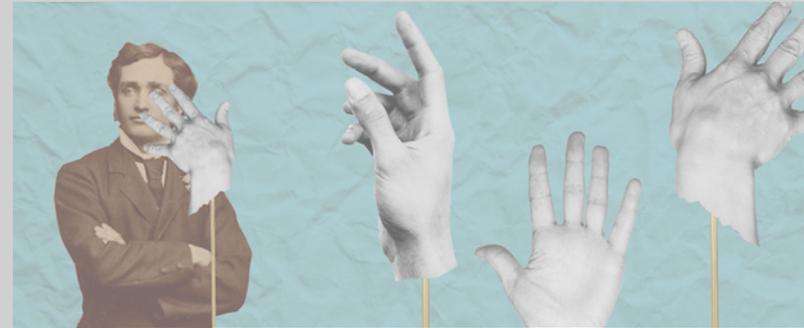
The research is structured in the following chapters:

- 1: Ageing and Overpopulation
- 2: Proposal: Final Future™
- 3: Alzheimer and Memory Loss
- 4: Proposal: Archetypes



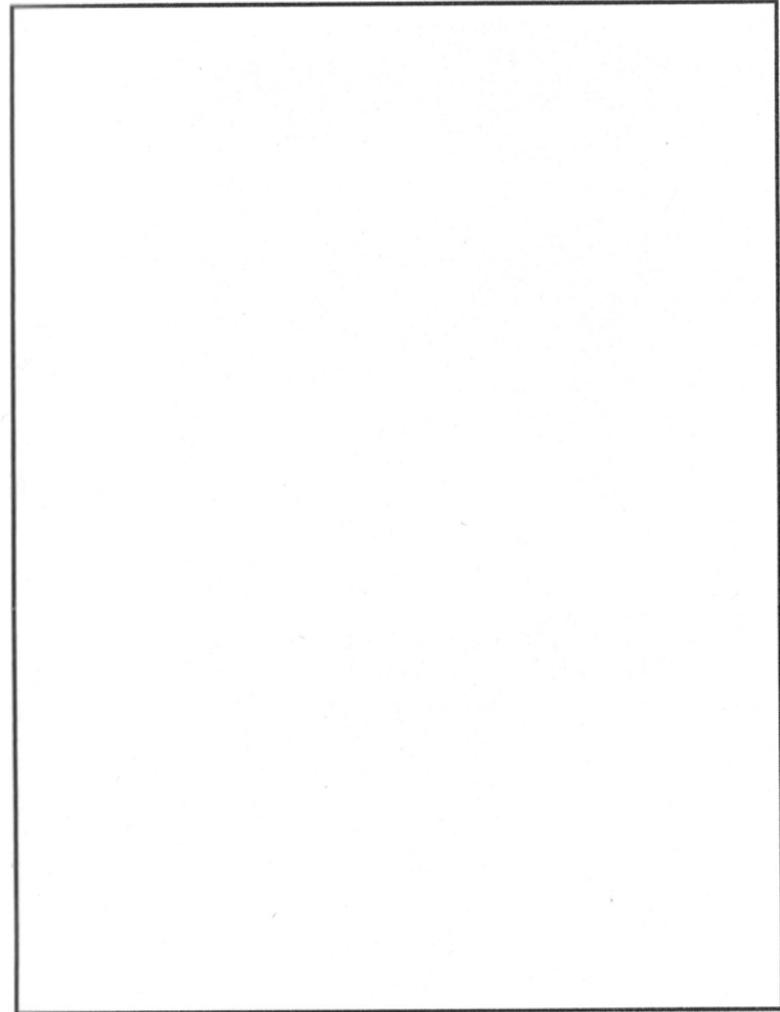
EXHIBITION

- Open Monumentendag, De Kruisberg (Doetinchem, 2017)



Video capturing all research findings.

What if we
could cure
ageing within
our society?

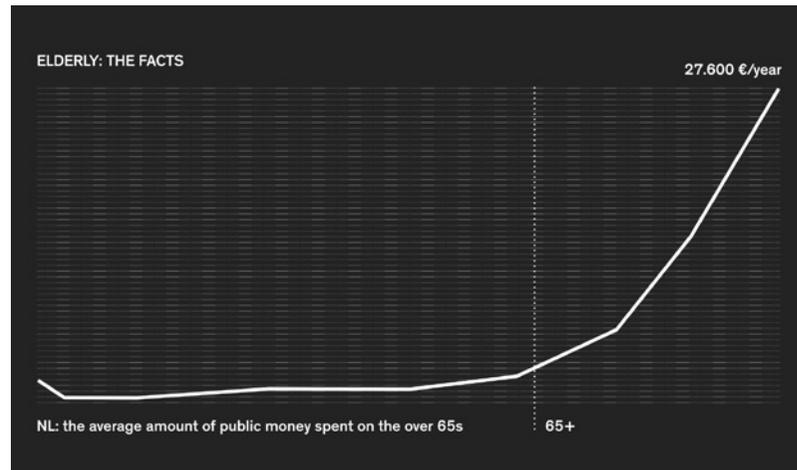


This research critically explores death as a commodity at a point in time where overpopulation and ageing population challenge society's perspective on euthanasia. How will our perception of elderly change as consumerism grows even further?

The impact of elderly on our future society will be immense: capitalism and hyper-consumption, Brexit and Trump, besides the burden on national healthcare systems. What if we could cure ageing within our society?

In 2060, what if death would have become a commodity? Each item that you buy earns you points with Final Future™, these can then be redeemed when you Re-New™ at De Kruisberg. The speculative scenario maps today's legal and illegal business models related to euthanasia.

BUY MORE!



H+

C+

O+

**Alzheimer's
is normal.**

We are not just living
accelerated time, but
direction of time—ha
longer have a linear t
of the past being follo
and then the future. I
other way around: th
before the present, ti
the future. If people h

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ity.

**if memory
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and the br
eterioratin**



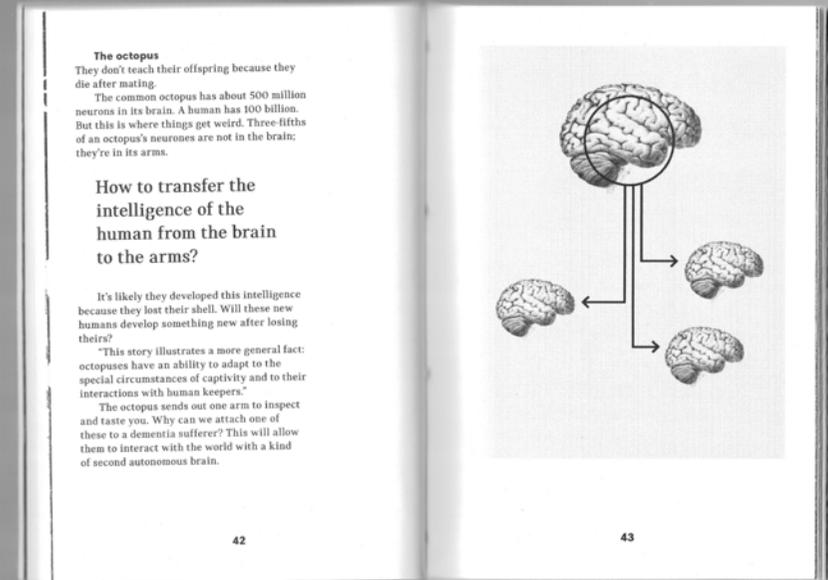
**archetypes
layers
memory**

RADICAAL OUD / ARCHETYPES

Project Archetypes embraces the metaphor of an octopus, and its brain capacities that are distributed all over its tentacles. Could human beings read spaces by growing tentacles in order to replace archetypes and fixed knowledge by sensory perception? How to remember in the future?

An ageing society challenges future living conditions for Alzheimer's patients. The disease affects distortion of memory and causes disintegration of patients. A decentralisation of the human brain would allow to interact with the world through a kind of second autonomous brain. In this scenario, the central brain doesn't have to be bothered with small, continuous signals from and directions to each of the suckers. They are operating on their own volition. Scientists describe this phenomenon as a fascinating alternative to our own jointed, head-directed limbs.

A series of short films and a publication use the octopus as a way to make us look differently at architecture for Alzheimer's patients. Do you feel like an octopus?



Do you feel like
an octopus?

- yes
- no

IDEOLOGIES HERE



How to experience archetypes without memory?





Otto-Falckenberg-Schule

A flexible stage performance

OTTO FAL CK?EN B/ERG SCH!U L,E

Einladung

70 Jahre Otto-Falckenberg-Schule

Das 70. Jubiläum der Otto-Falckenberg-Schule ist Anlass für dieses Jubiläumprogramm erstellt, an unsere Arbeit bekannt zu machen. Events finden in unserer Kammer 3 der M statt.

Mit »Werk it« – ein (30.09.16), mit in der Schule und zert von »Woods o einiges geboten. D rung »Reichstheat am 02.10.16 die F

Wir freuen uns au ern mit Ihnen und und spannende Ja

Das genaue Progr beiliegenden Flyer

www.otto-falcken

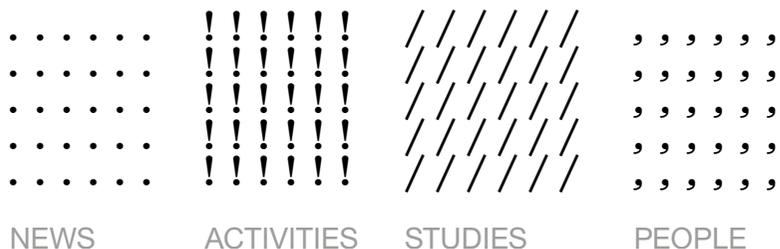
W?IR FEIER.N 70+!



OTTO-FALCKENBERG-SCHULE

The visual language for the academy of drama and direction Otto-Falckenberg-Schule maps ways to articulate emotion on stage by marks used in writing.

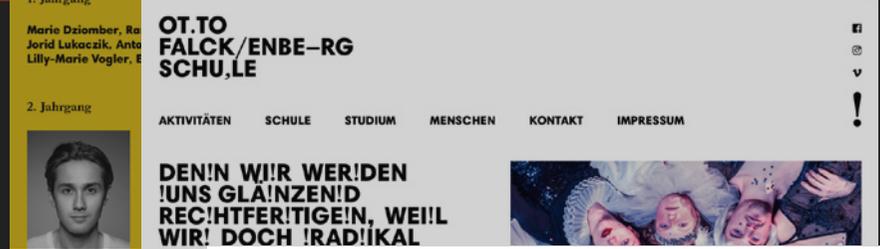
In 2017, the academy celebrated its successful history of 60 years. Style of language and mode of expression are fundamental for both departments drama and direction. The expressiveness of texts is performed as well as directed on stage and specified by punctuation marks in the screenplay. This style has been translated into the new visual identity and seizes on unpredictable interruptions typical for theatre acting. As students are constantly asked to challenge their stage area, the logo adapts its size in relation to the medium's format. Additionally, people's roles are marked by different colours divided in the phase during the studies (yellow) and the phase after the studies (red).



**OT,TO
FAL!CKENB?ERG
S.CH/ULE**

**OT?TO
FAL
C.K!EN
B/ERG
SCH,U
LE**

**OT?TO
FALC.K!EN
B/ERG
SCH,ULE**



Bike Loop Station

A sound observation
in Eindhoven

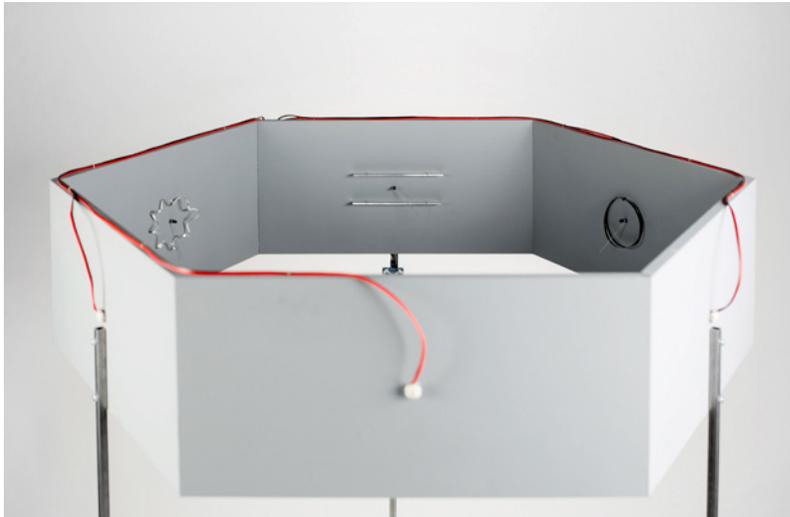


BIKE LOOP STATION

Even though every single actor seems to behave isolated on public space, they all perform a composition together. Crossing other people on the street, everyone moving leaves its own sound footprint: walking, cycling, or driving by. Thereby, the most particular audio trace was produced by bikes: clattering and squeaking.

Bikes are used as long as they work somehow, no matter how difficult it is to ride them or in what shape they are. Therefore, they produce recognisable sounds and rhythms.

The object replays a fragment of chosen sounds at the same time at a popular junction. When the visitor steps into the middle of the shape, the bike loop station replays typical sounds of Eindhoven.



Listen to sounds ↗

3/3 • KF



Time Writer

A proof of time becoming
a proof of presence

TIME WRITER

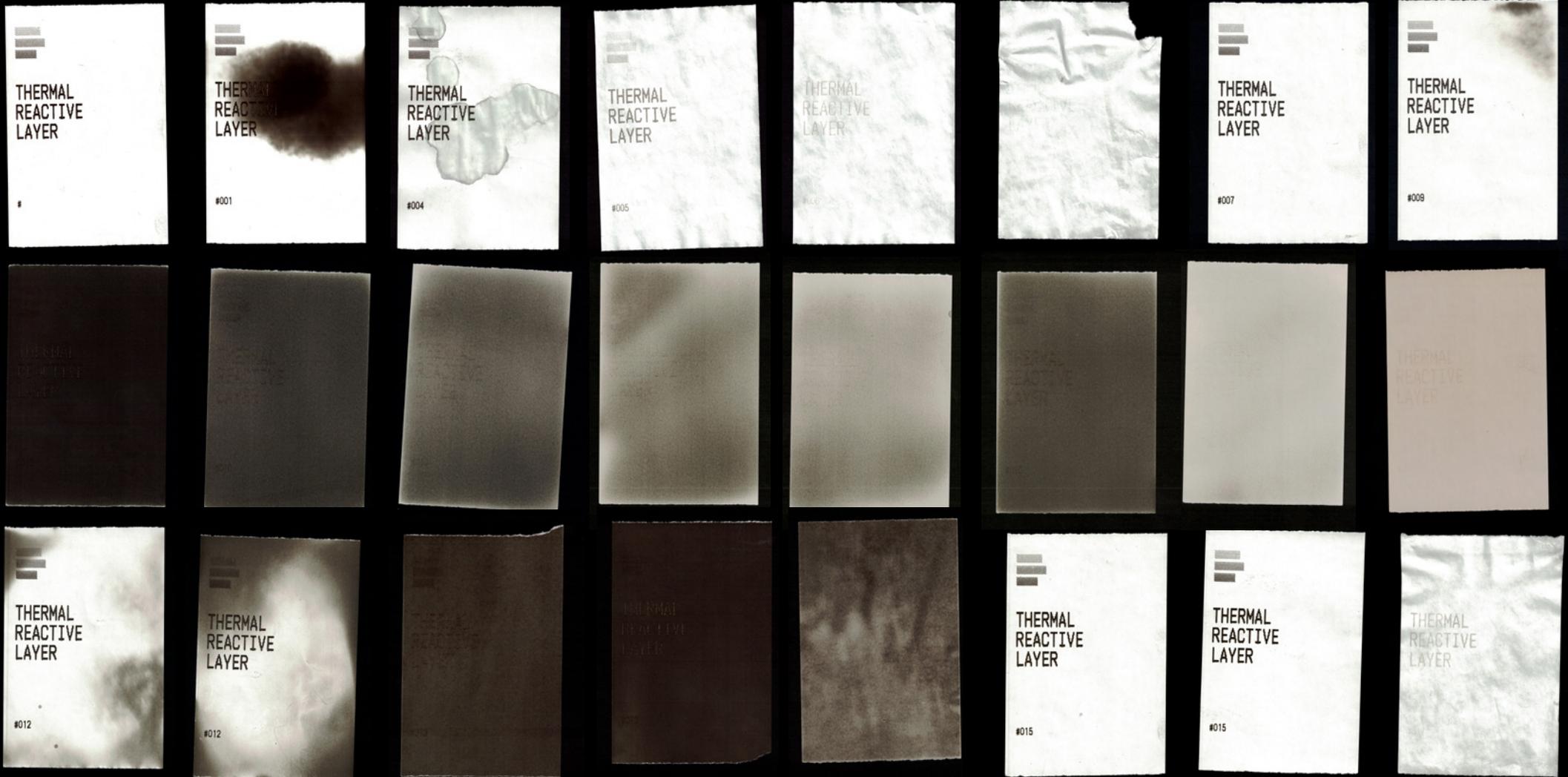
What happens if time passes and nobody is there? The time writer conveys presence and prints time onto thermal paper unintentionally used as time stamp to document, copy or prove a certain moment.

Current time will be printed only if someone is identified nearby. Approaching the object, speed and precision of printing time increase according to the observer's distance zone. In addition, when booting the machine, it prints the project's log file: all events, successes, failures—and its research.

[Watch video ↗](#)

3/4 • KF





Analysis of material (selected examples).

Look up a Place to Eat

A personal guide by cities'
'massive' mountains

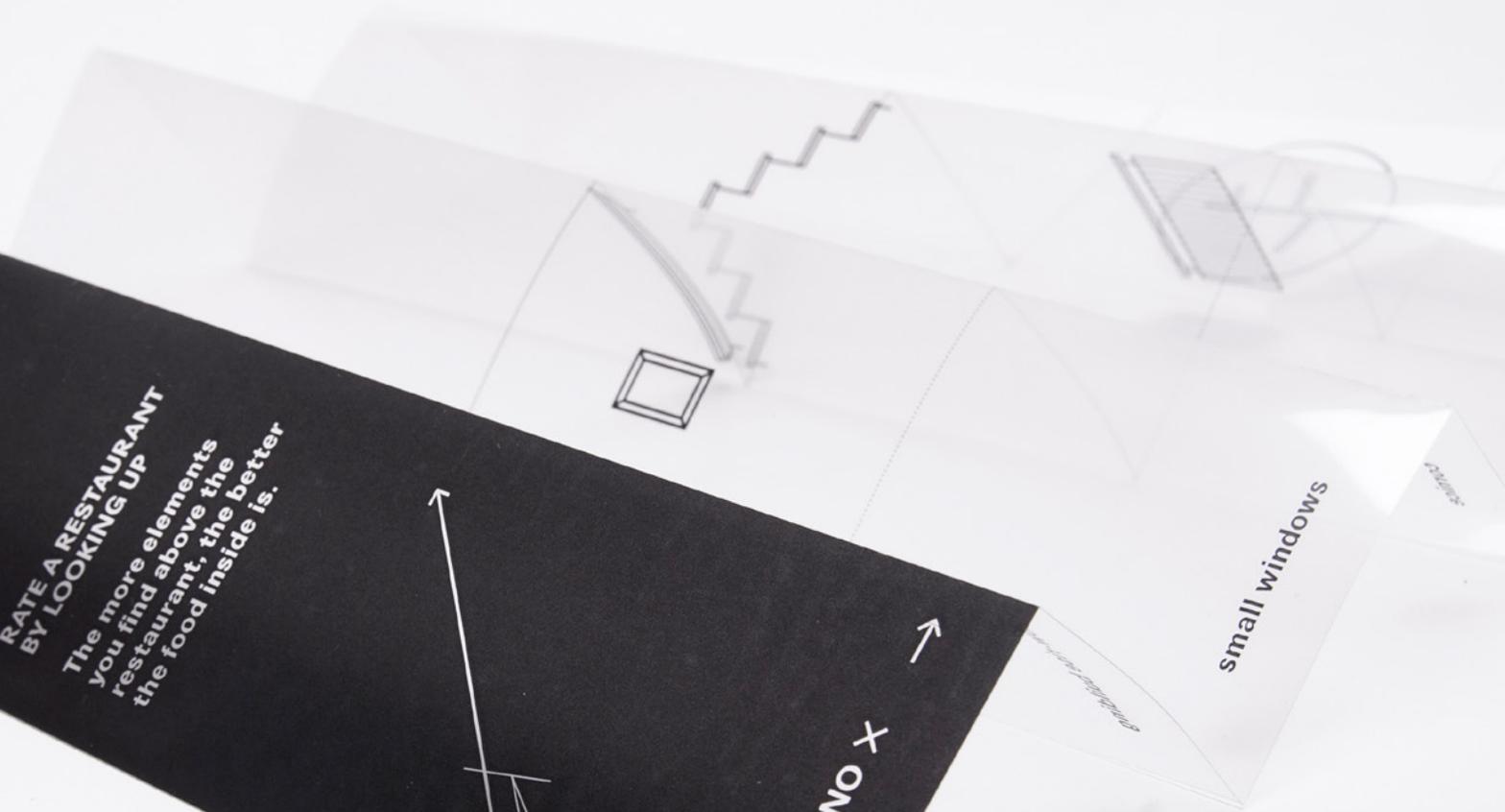
LOOK UP A PLACE TO EAT

RATE A RESTAURANT BY LOOKING UP

The more elements you find above the restaurant, the better the food inside is.

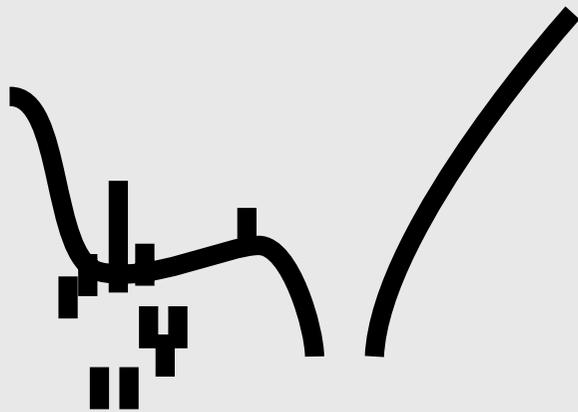


YES ✓ NO ✗ →





TEIS/TISO



MUNICH



LONDON



SÃO PAULO



EINDHOVEN

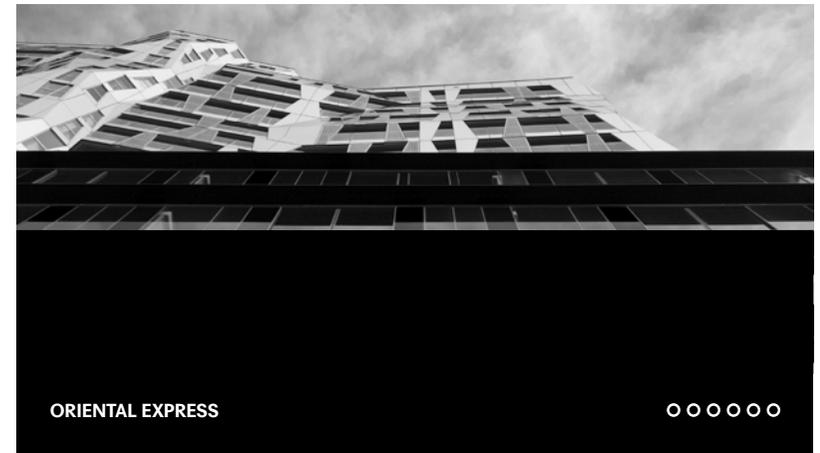
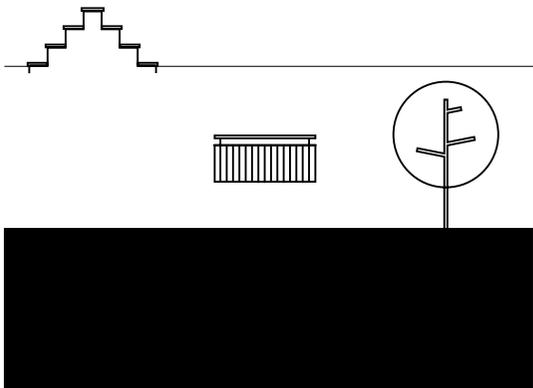
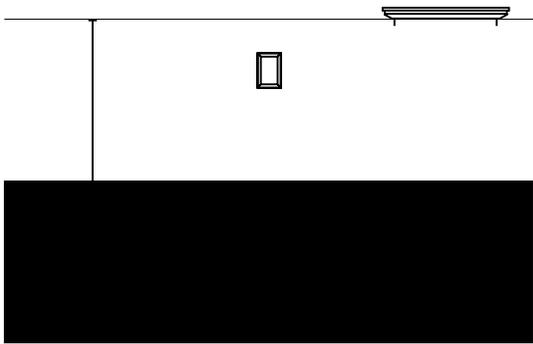


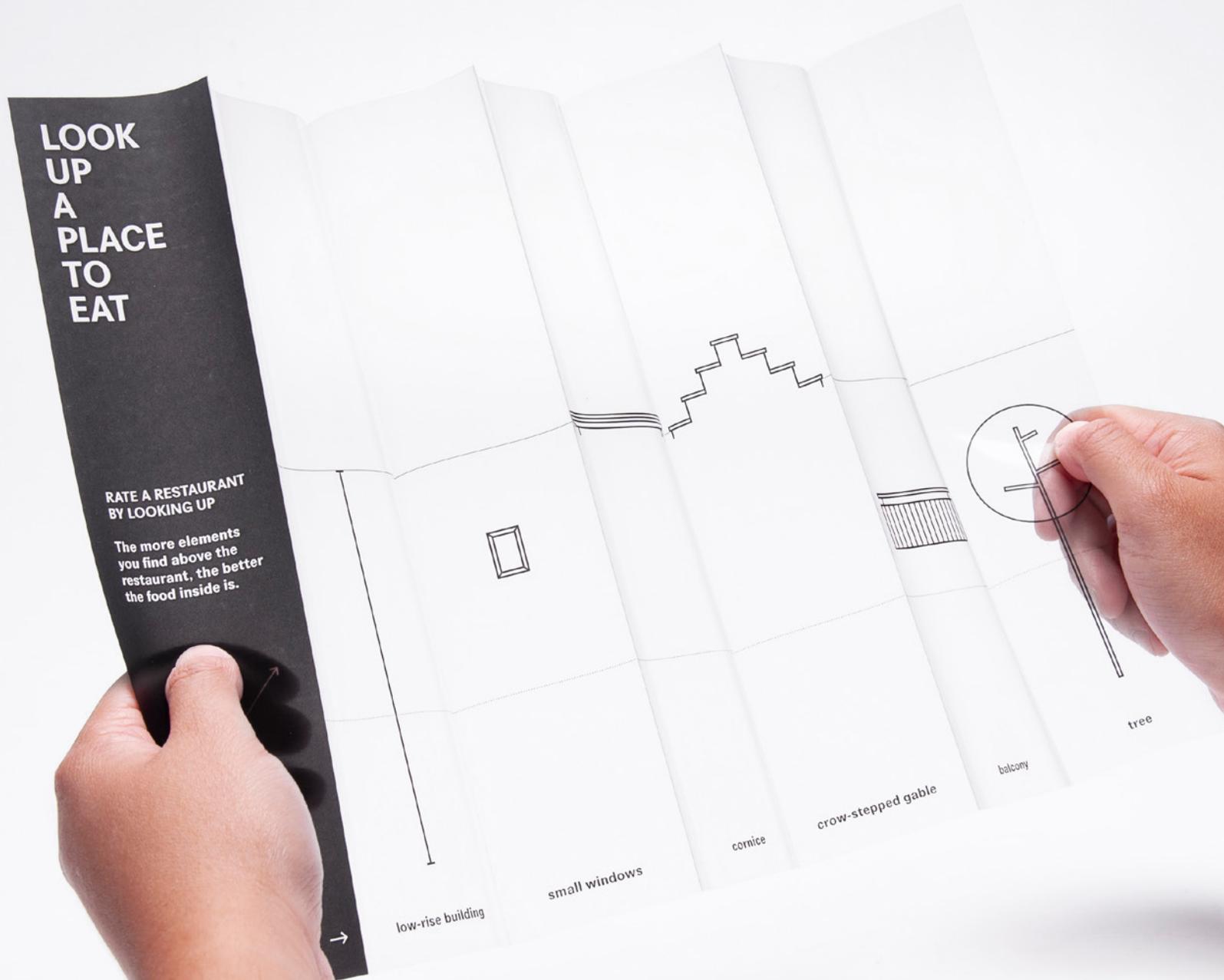
Natural and artificial mountains are personal reference points.
 Analysis of heights in places where I lived.

LOOK UP A PLACE TO EAT

How do I navigate? The tool translates personal habits of navigation and reference points predetermined by childhood into new surroundings like the city of Rotterdam. Grown up in the heart of the Alps, mountains are natural reference points. In cities, these are substituted for massive building blocks. How to find a place to eat in a city by looking up to their artificial mountain tops?

An analysis of architectural elements suggest that the more elements you find above the restaurant, the better the food will be inside. To sum up, rate a restaurant by looking up.



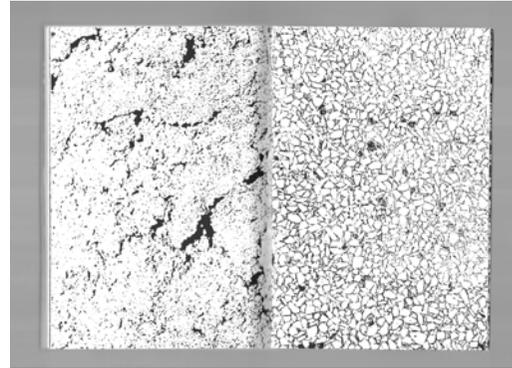




DP • TECH • T • VJ



VJ



M • VJ



M



TECH • T • M



TECH • T • M



T • M

CATEGORIES

design practice (DP) • technology (TECH) • tools (T) • mapping (M) • visual journalism (VJ)

Since 2014 I have been working independently and collectively across various media with different clients and contexts. In 2018 I completed my master studies in Information Design at Design Academy Eindhoven.

In today's complexity and ambiguity design serves as a critical tool to share knowledge, to speculate on possible futures and to provoke discussions. My design practice displays a strong relation between a journalistic approach and scientific methods.

For work, inquiries or collaborations,
please get in touch.

Karin Fischnaller

hello@

karinfischnaller.com

+31 6 17279537

Linkedin

Instagram