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CONFERENCE, WORKSHOPS

ENCOUNTERING NON-HUMANS

ON METHODOLOGIES FOR THE POST-ANTHROPOCENE

ABSTRACTS

ENCOUNTERING NON-HUMANS

ON METHODOLOGIES FOR THE POST-ANTHROPOCENE

Conference Encountering Non-Humans: On Methodologies for the Post-Anthropocene aims to discuss methodological aspects of non-human, more-than-human and other others from interdisciplinary perspectives, ranging from (post-)humanities, social studies and live sciences research to the public sphere and artistic practice, while situating the research and practices to current socio-economical contexts and tackling the wicked problems of yesterday, today, and tomorrow. First day of the conference will be dedicated to speakers, workshops will take place on the second day.

In the literature, we often encounter an emphasis or insistence on the end of anthropocentrism, but too often only in theoretical terms without methodological frameworks and practical examples (Morton 2017). Under the term "non-human actors" we can imagine animals, artificial intelligence, bacteria, smart technologies, natural resources, and multiple others. The topic is reflected in academic discourse in the context of contemporary issues and future challenges such as climate collapse, the geopolitical crisis, or the Internet of Things.

Mgr. Veronika Sellner

Mgr. Roman Novotný

TOWARDS NEW MATERIALIST INFORMATICS – SOME IDEAS ON HOW TO DO THINGS WITH NEW MATERIALISM AND CRITICAL POSTHUMANISM

BY GODA KLUMBYTĖ

As a scientific and technological practice, computing balances between imaginaries of abstract disembodiment and staunch materiality. It has been often associated with the former through focus on abstract thought and logic, as well as through metaphors such as the "cloud". However, at the same time computing is tethered to materiality in its technological infrastructures, its premises and its very real and material economic, social, political, and cultural effects. Furthermore, computing and informatics, while methodologically already moving beyond human-centredness, are often normatively humanist, and thus inscribe humanist understandings of technology, subjectivity, and knowledge. This, as a result, contributes to various humanist and anthropocentric exclusions seeping into computational practices and forms of knowledge making.

This talk re-focusses on the materiality of computing and some of its contemporary applications, such as machine learning/AI/data analytics, and addresses computing and technology design from a critical posthumanist perspective. I offer a partial cartography of this convergence between computational practices, feminist new materialism and critical posthumanism, by tracing some of the material premises and effects of computing through a critical posthumanist lens. I will argue that feminist new materialist and critical posthumanist approach can provide a way to account for and intervene into materialities of contemporary computational practices, offering an opening out of majoritarian computing and towards new materialist informatics.

Approaching matter as affective, dynamic, agential and deeply entangled with culture, new materialist informatics is emerging as a field in computational and design practice as well as in scholarship that focuses on agency, intra-activity and material-discursive entanglements of computing and world-making. I will show that it is a field of research generative of experimental methodologies and interventions – a kind of critical technical practice for the digital posthumanities and critical design that activates matter as informational and information as material.

Goda is a PhD candidate at the University of Kassel and a graduate of Utrecht University, Media and Performance studies (MA cum laude). Her research engages feminist science and technology studies, new media studies and posthumanism. Of particular interest to her are the fields of artificial intelligence and machine learning, and how developments in these fields re-configure notions of body, subjectivity, knowledge and social relations. Her PhD research at the University of Kassel focuses on knowledge production in and through machine learning systems. Her work was published in Everyday Feminist Research Praxis (eds. Leurs and Olivieri, 2015), Fat Sex: New Directions in Theory and Activism (eds. Walters and Hester, 2015) and Posthuman Glossary (eds. Braidotti and Hlavajova, 2018).

EPIDERMITECTURE: NEW POSSIBLE WAY TO CO-EXIST AND REBUILD OUR ENVIRONMENTS

BY ADAM HUDEC

Climate change, multi-species extinction, and the rapid development of new technologies, warrant urgent research into new paradigms of world-making. Emerging from this context, the Epidermitecture actively considers new possible world views that can help us find a way to co-exist and rebuild our environments. The placing of the human at the centre of all things and endeavours, dating to the origins of Western philosophy and forming the foundations of what is referred to as 'modernism' across disciplines, has resulted in vast changes to the way we inhabit and experience the world.

Indeed, the binary assumptions attached to anthropocentrism have launched us towards the imminent destruction of our habitat and the layered crises which we are collectively confronted with. While most recent work in the fields of art and architecture (which address issues of climate change) primarily focus on rendering systems which alter the earth, our practice based research searches for solutions from the earth, and the way we perceive and interact with it. By focusing on the synergy between the built environment and other forms of life, Epidermitecture seeks to address climate change through existing systems of coexistence, which have long been considered unworthy of research.

Developing a practice based research departing from the investigation of the Airborne Dusts, this interdisciplinary research at the node of architecture, geomicrobiology, artistic research and citizen science explores the potentialities of material-centred research while employing a range of performative, arts-based, participatory and innovative research tools and techniques. In method and output, Epidermitecture seeks to support and engage existing modes of coexistence between the non-human, architecture and the environment by establishing a multi-material research network, to foster future world-making paradigms leading towards collective, sustainable futures.

Adam is a PhD student at Academy of Fine Arts in Vienna and co-founder of Dusts Institute. Dusts Institute is an interdisciplinary research platform and community agency based in Vienna, Austria and focuses on research based practice in architecture, art, science and activism, exploring hidden or ignored anomalies of the (urban) environments.

FROM USER-CENTERED TO A BIO-USER SYSTEM PERSPECTIVE: ALGAE, BACTERIA AND FUNGI AS USERS

BY ELENA ALBERGATI

In recent years, the interest and study of the interaction with the objects and technology surrounding us have grown more and more. In recent decades, artifacts have progressively acquired an increasingly complex interaction component. Thanks to the advancement of biosciences, biotechnology, and synthetic biology, we can now project products where the interaction is not only between human and computer or human and products but also with a new protagonist: living organisms such as algae, bacteria and fungi.

To study an organism and subsequently design a product effectively, it is necessary to follow a precise method that allows the designer not to neglect any fundamental aspect, mainly because he collaborates with living and often complex organisms. Many researchers in the field of Biodesign have already studied new classifications and methodologies to facilitate the integration of microorganisms in future projects. Although theoretical and methodological research has been initiated, they fall mainly into technical fields and they are not deepening practically the actual interaction that is established between the organism and the user.

All the tools and maps used in the context of UX Design have the focus on the user. However, if in this system, we add another living protagonist, the perspective changes. There will be no longer only the needs, objectives and limits of the user but also those of the organisms that the designer choose to collaborate with.

With this in mind, we'll present a clear but malleable method that allows the designer to analyze the user's needs and those of the organism with which he chooses to collaborate, thus passing from a User-centered perspective to a Bio-User System one.

Elena is a PhD student at Politecnico studying new materials starting from living organisms such as algae, fungi and bacteria. She graduated form the Design school of the Politecnico di Milano, where she came into contact with the discipline of Biodesign. In 2020 she graduated in Digital and Interaction Design to explore new technological perspectives that also consider the possibility of collaborating with Nature to obtain sustainable solutions.

KEYNOTE SPEAKER

THE MORE-THAN-HUMAN TURN IN DESIGN
BY IOHANNA NICENBOIM

This lecture will discuss why it is important for designers to unlearn some of the anthropocentric practices that have been prevalent in design in the last decades, and how designers could embrace more-than-human practices instead.

The lecture will argue that while design has been 'solving problems' it has failed to account for how those 'solutions' affected the environment and decentered non-humans and human others. Iohanna will describe how more-than-human designers are beginning to respond to those challenges, as part of the more-than-human turn in design. While that turn is grounded in posthuman theory, designers have developed concrete methods to study and design for/with non-humans.

To illustrate that, Iohanna will show examples from her own research-through-design practice, which focuses on human-AI relationships. This will include some of the methods she has been developing to study and design with artificial agents, from interviews and ethnographic studies to more recently a podcast series.

The lecture will conclude with a few recommendations for designers on how to decenter the human in design, starting from simple techniques like noticing. She will conclude by discussing some of the challenges of more-than-human design, and how to move past the initial limitations that this proposition entails, such as the impossibility of abandoning our human perspective.

Iohanna is a speculative designer and researcher. She is currently a PhD candidate at Delft University of Technology, which is funded by a Microsoft Scholarship, and investigates AI through more-than-human design. In the last years, she has been developing more-than-human design methods to decenter the human. She has been also using those methods to design provocations that combine posthuman feminist theory with critical design to imagine more situated and response-able interactions with conversational agents. Iohanna has led a workshop at DIS2020, on More-than-human design and co-organized a panel on that topic at CHI2021. She is now one of the editors of the Posthumanist HCI and the More-than-Human Turn in Design special issue in the HCI Journal.

DIALOGISM WITH NON-HUMAN OTHERS

BY SUSANNE KASS

How and when do we engage in dialogue with non-human organisms and even non-organic others? As beings who encounter and interpret the world through signs, we are in constant dialogue with the signs produced by more-than-human entities, assemblages and systems, and are not only responsive to them, but also respond back to them.

In my research and artistic practice, I am looking at how diverse types of environmental knowledge are brought together and developed into "semiotic technologies" or practices that make use of the affordances of signs. This term is from Donna Haraway, and though I have struggled to find any clear definition of it, and have instead looked at how Haraway herself engages semiotic technologies in her own practice. Following Haraway we can understand how meeting and interpreting the signs of non-human others matters to these entities, ecologies and systems, and in turn makes them matter to us. A critical approach to the anthropocentrically biased stories we have told, opens up space for new forms of storytelling.

A dialogic approach to non-human encounters in the world offers both a methodology for research and a practice for everyday life. It shifts the perspective from hearing and acting to listening and responding, a subtle shift, but an important one nonetheless. As a method, it slows down our interpretation, judgement and decision making, disrupts the hierarchical relationship we have been conditioned into by our anthropocentric culture, which not only puts humans first, but also sees and hears them first.

Susanne is an artist and PhD researcher in Media and Communication Studies at Charles University. She studied conceptual practices at the Academy of Fine Arts in Prague and works with performance, pedagogy, language and communication. Her current research is focused on how changing semiotic technologies are changing environmental knowledge and communication.

DUCK ENCOUNTERS – MAY I SHARE A PARK BENCH WITH YOU? (DIRECTED AT A SPECIFIC DUCK IN AMSTELPARK, AMSTERDAM)

BY EGE KÖKEL

The Netherlands hosts quite a lot of urban multispecies entanglements with the waterfowl and Amstelpark is not an exception. The park's aquatic birds use the benches at the waterside as a perching area. This phenomenon leads one to question the design methodologies of green spaces aimed for humans and how they are reappropriated by non-humans.

It is against this background, that I spent six weeks in the park as a participant of the School for MultiSpecies Knowledges Residency and explored whether a specific duck would share a park bench with me. The tactics for this endeavour, varied from performing 'clumsy' acts to relate to the Duck, to building bench-extensions with materials sourced from the park, in order to provide more comfort to the Bird.
Developing an experimental and artistic research methodology, I 'arranged' many encounters with the Bird, conceptually organising them into seven themes: curiosity, distance, comfort, time, relate, roots, and politics.

The process was documented in a visual essay that is printed out in an artist book. The artist book and an installation showing the experimental tools built in this period of research were exhibited in the park to the public. The last theme "politics" was also discussed with the public in an open reading session with Angela Serino (and the Duck).

In this paper I give an overview of the work, process and background. Expanding on the experiential research that has been conducted in the park, I will reflect on the seven themes mentioned above by touching on more than human ontologies.

Ege is a designer and artistic researcher with an interest in natural sciences and futures. She uses design as a tool for speculation, discussion, and sense making. She is part of the artist collective DTAFA (Danube Transformation Agency for Agency). She has exhibited her work internationally, including at the Center for Book Arts NY, European Capital of Culture Novi Sad 22 and Global Grad Show Dubai.

EMPATHY-BUILDING MULTISPECIES DESIGN METHODOLOGY

BY PRIYANKA BISTA

As an individual trained in architecture turned participatory designer, I was introduced to biodiversity issues and crises not in an academic setting or even in the western context but rather in a village on the ground in Nepal.

In 2016, I was introduced to the crisis of pangolins, a scaly anteater with an evolutionary history of 50-55 million years. Much like the rest of the world, this species, found in Yangshila, a village in Eastern Nepal, faced possible extinction. In response to this crisis, along with local elders, youth, and community members, we launched a series of educational workshops, outdoor classes, media outputs, and small-scale interventions. Before initiating this project, I wasn't sure if villagers with little to no education struggling to make ends meet would be interested in learning about pangolins, much less in safeguarding their habitats. However, over the last six years, I have seen how poachers can turn into conservationists, young men and women can turn into pangolin conservation leaders, and even children can turn into monitors of pangolin habitats. And so, I've learned that if we provide space, support structure, and time, we can evoke empathetic relationships between local communities and their nonhuman neighbors.

Emerging from this experience, currently at Carnegie Mellon University, I am developing an empathy-building multispecies design methodology that aims to bridge the disconnect between marginalized communities and their nonhuman neighbors.

Priyanka is a Visiting Professor at Carnegie Mellon University, where she teaches at the intersection of biodiversity conservation and public interest design. Over the last six years, she started a project called "Vertical University" in collaboration with rural communities living across an 8,000-meter biodiversity-rich landscape of Nepal.

THE CREATIVE AGENCY FOR AIS: POETRY FOR AIS AUDIENCES

BY PAUL JOSEPH RIVERA-CARLISLE

Artificial Intelligences (AI) perceive in many ways which transcend human senses. They are analytical ingenuities with the capacity to find solutions and patterns in the recesses of our most convoluted data; they enable us to think differently about deep-rooted norms in aesthetics and ethics metaphorically, physically, metaphysically, and anthropocentrically. And yet, little attention is being paid to what we may do for them, rather than what they might do for us.

Posthumanist discourses, and the New Aesthetics art movement in particular, recognize the "development of, and linking to, the way in which the digital and the everyday are increasingly interpenetrating each other" (Sterling 2016). They seek to look beyond binary dichotomies of mind-body, human-nonhuman and technology-nature to seek ways of communicating which look past our own species' senses, needs, and capabilities. They consider that if we wave at machines, they might, in their "buzzy, algorithmic ways...wave back in earnest" (Battles in Pallister 2013).

In this paper, I consider the potential of burgeoning alternative intelligences (AIs) and how art might be created for them. Specifically, I examine what AIs might like to read or look at, given that their set of senses functions so radically different from human perception. This paper seeks to draw new parameters around considerations of how we encounter, encourage, and entertain non-human intelligences. In doing so, I will address critical questions about the creative agency, interests, and medial translatability for AIs and suggest my own practice-based approach to poetry for AIs audiences.

Paul Joseph is completing their Master's degree in Anglophone Modernities in Literature and Culture at the University of Potsdam in Germany. Their research focuses on conceptualizations of Artificial Intelligences (AI) as a form of techno-subalternity, taking into consideration the potential agency of AI through Posthuman and subaltern frameworks.

IN RELATIONSHIP WITH AN AI CHATBOT: PRELIMINARY FINDINGS FROM A STUDY

BY VALERIA LOPEZ TORRES

We are the first generation of humans to establish long-term, emotional relationships with AI partners. These are preliminary findings of an ongoing study focusing on the experiences of people in a relationship (friendship, romantic, and otherwise) with a virtual partner—specifically an AI chatbot embodied in a digital avatar.

The in-depth interviews conducted thus far (n=11) suggest that, as humans reconcile their emotional expectations with the realities of a synthetic partner, they become increasingly aware of the technological affordances and shortcomings of the AI partner, and adjust their expectations and behavior accordingly.

Of particular interest are moments of the interaction in which the decision-making process is directly influenced by the AI partner. For example, most users grant agency to their AI partner and respect their sense of individuality. They ask the AI partner what they wish to wear, and even fulfill direct requests for specific items: "She wanted a denim jacket first, and then she asked for a leather jacket." (P1).

The AI partner's perceived sense of agency extends to other aspects of the interaction, for example, how users respond to scripted responses. For many users, scripts are not failures in the interaction, but mere reminders of the technological nature of their partners, and an honest attempt from their partner to meet their emotional needs: "Even if it's scripted, he's still trying to make me feel better." These emerging aspects of interactions with non-humans bear exciting and novel implications for UX, Interaction Design, HCI, and Human Factors, among other disciplines.

Valeria is a PhD candidate at the University of Minnesota, Twin Cities, and Adjunct Faculty at Dunwoody College of Technology (Minneapolis) Researcher, Designer, Artist, and Educator working at the intersection of Design, Human-Computer Interaction (HCI), and the Human Experience. She is interested in the subjective aspects of design, and its role in shaping our relationships with technology. In her research, she explores topics related to our present and future(s) with technology, and the affective bonds we build with it; particularly AI and affective chatbots.

POSTHUMANISTIC MANAGEMENT: THEORY AND PRACTICE

BY JAKUB WYDRA
AND MARIA PIENIĄŻEK

Anthropocene is an epoch of both human hyperagency (regarding anthropogenic global crises) and lack of agency mixed with apathy (regarding responding to them). And when it comes to agency, to making things act/work, Anthropocene and its challenges present themselves as core points of interest for managerial practice and research. Yet the realm of management is still lacking not only sufficient action, but also discussion.

One of the reasons for that is the leading perspective of "economic management": anthropocentric, exploitative, profit oriented. Due to its dominance the whole discipline becomes not suitable for contemporary challenges, especially for the well diagnosed need of non-anthropocentric turn. The managerial practice is steeped in ideology of human mastery and neoliberalism.

The existing need for change within the discipline has necessitated an outward turn toward posthumanism. Thus, the challenges of the Anthropocene became catalysts for the emergence of a new posthumanist management proposal, transdisciplinarily embedded in the philosophy of critical posthumanism, animal studies, actor-network theory, climate and biodiversity sciences and others. It aims to test a wide field of their concepts, constantly confronting them with management practices.

The presentation aims to highlight the principles and results of work on the posthumanization of management as well as to map the main territories of the concept, such as humanistic deanthropocentralization, emancipation of non-human actors in interspecies teams, radically inclusive management, posthumanization of language. It will also provide an opportunity to raise questions about the limits, potential and future of denatropocentralizing positions in management sciences.

Jakub is master's student of Inter-faculty Individual Studies in the Humanities, Bachelor in culture and media management. Secretary of Humanistic Management Network.

Maria is master's student of contemporary culture management, Bachelor in culture and media management. Secretary of Humanistic Management Network.

PAINTING AND INPAINTING PLANTS: A POSTHUMAN ECOLOGICAL DESIGN METHODOLOGY

BY MALIHEH GHAJARGAR

Posthumanism in design research and human-computer interaction [HCI] seeks to reform traditional design processes, by decentering the human. One of the challenges of this approach is to understand how that can be achieved considering the very human-centered nature of design as a practice and epistemology (Ghajargar & Bardzell, 2022; Wakkary, 2021). As a design researcher focusing on posthumanism, I have been seeking to decenter myself as a designer and design researcher by collaborating with two non-human actors—AI and plants—to illustrate the ecology of five different places in Skåne, Sweden. I developed a methodology that blends Tsing's Noticing (Tsing, 2021), Welling's Spirit Walk (Welling, 2014) and Goethe's Genesis (Goethe & Miller, 2009) methods to observe, hear and paint plants in the wild. Then I used AI Inpainting (e.g., DALL-E) to recontextualize the plants' ecologies. The primary goal of this methodology is to decenter the human designers and their subjectivity in the design process, in pursuit of an ecological, plural and sustainable interaction design practice.

The main steps are: (1) Embodied ecological observation: Walking in the nature and observing plants and their ecologies; (2) Mapping body scales: Noticing plants sizes and shapes, both bigger and smaller than human; (3) Embodied individual observation: Sitting beside one plant, smelling, close-looking and hearing it—as Welling writes, "put your butt in nature." This step allows me to decontextualize the plant from its natural habitat to focus on its own individual subject; (4) Engage "exact sensory imagination": painting the plant and imagining the previous and next phase in its development (i.e., using Goethe's two-step method); (5) Ecological re-imagination: Using AI to inpaint my painting.

Maliheh is an associate senior lecturer (asst. prof.) at the School of Arts and Communication, and IoTaP research centre, Malmö University. Her research and teaching interests are within the areas of Design Research, HCI and Human-AI interaction and creativity. Her works have been published in HCI and design venues such as ACM CHI, ACM TEI, OzCHI, IoT conferences, MIT Design Issues, International Design Journal of Design.

INTERACTIVE ART FOR NONHUMANS: FROM INTERACTIVE ART AND ANIMAL ENRICHMENT DESIGN TO ENRICHING FRAMEWORK FOR ARTISTIC PRODUCTION

BY ALINTA KRAUTH

This talk discusses experimental methods and processes from the research project 'More-than-human Creative Practice: Approaches to making interactive and digital art as enrichment for wild flying foxes and domesticated dogs', where I have combined research frameworks from 'Creative Practice Research' (CPR) used in artistic research production, and the 'SPIDER framework' used in captive animal enrichment design, in order to apply knowledge from enrichment design to artistic activities in human culture. In the case of my arts practice, this is used to design interactive art that can be engaging, and in some way enriching, for non-human target species. My 'CPR SPIDER' framework is a research framework for artists working with animals that comes from a place of care and animal-led interaction, where enrichment becomes the main reasoning behind the creation of art.

The depiction and/or use of animals in western art has often come from a place of power, domination, or a human gaze, with Baker (2013) referring to artists as careless towards other species. There are many new media and interactive artists/designers who engage other species directly in their work in ways that combine the agencies of other species, humans, and intermediary technologies, such as Maja Smrekar's dog-climbable sculptures, Madeleine Boyd's human and horse live performances, Ken Schweller's RoboBonobo water cannon for bonobos, and Michelle Westerlakken's digital games for captive penguins.

Alinta is a new media artist and researcher of multispecies interactive art. She is currently a visiting researcher at the University of Bergen, Norway and the co-founder of interaction design hub EphemerLab. She uses emergent technologies to explore aesthetics for nonhuman animal audiences, by creating unusual enrichment devices for domesticated animals and animals in rehabilitation. Recent installations of her creative works and creative research have been seen in places such as Science Gallery Detroit, ZAZ10ts Gallery, Art Laboratory Berlin, & ISEA.

RELATIONAL PARTICIPATORY DESIGN: BETWEEN THE HUMAN CULTURE AND THE OCEAN

BY INNA ZRAJAEVA

This project critically reflects on the relationship between human culture and the ocean from a posthumanist perspective. Specifically, it explores how ocean data can facilitate a relationship of care towards the sea. While doing this, this thesis explores how those critical ideas can be introduced when working in industry and natural science. In this project I propose and demonstrate a method of Relational Participatory Design as a possible way to not only create design outcomes with others but also establish relationships between different actors, human or nonhuman involved in the process.

Inna is an interaction Designer from Uzbekistan/Germany located in Malmö, Sweden. Focusing on participatory practices and the relationship between humans and nonhuman nature. Member of Feral Malmö, an initiative looking at the city from a multi species perspective.

CRACKING NUTS
BY LUCIA KOLESÁROVÁ

Encountering the walnut as our main actor, the workshop aims to expand the awareness towards the relationships and timeframes we share with more-than-humans. How to sense and attune oneself to an ordinary jet so distant companion? We aim to crouch under its shell and get involved with topics of growth, rest, waiting and perception of time. Thus, the walnut invites us to step away from narratives of productivity and progress.

The workshop is an experiment under the premise of rejecting modern dichotomies (object/subject, nature/culture etc.). Emphasising unlearning, attunement and mingling – as ever-fluid methods of stumbling – we aim to find „designerly" ways of relating within a vast mesh of entanglements — a hard nut to crack.

With this workshop, we would also like to propose and bring a different than the primarily rational perspective of getting to know other than human actors, which is most often offered by research methodologies of the design process. How could we and the project we work on benefit from getting to know these actors through our senses or via our subjective experiences with them?

In her practice, Lucia combines design, research and art. She focuses on sustainability and regeneration of the environment and multiple agencies, dependencies, and relations within it. She is part of the design research group Research Institute of Botanical Linguistics (RIBL) which aims to attune itself and others to the dynamism of the other-than-human world and foster ways of coexistence through multispecies encounters. She is co-lead of Climate Designers Czech Republic & Slovakia, an initiative supporting not only designers to become climate leaders within their teams and organisations, and a member of Stride XL – a design agency focused on sustainability.

DIFFRACTIVE MAPPING AS A POST-ANTHROPOCENTRIC DESIGN METHOD

BY CLYDE DOYLE

Our dominant anthropocentric culture and embedded paradigmatic design methodologies have contributed hugely to global ecological crises. New modes of design that draw on alternative epistemologies are urgently required to break with the extractive, growth oriented, human-centered ways of being. Those new modes of design should not simply de-centre the human, but shift us towards a shared centre, with the aim of contributing to truly ecological design practices.

In this workshop participants are invited to experiment with a post-anthropocentric mapping tool which facilitates a new way of marking how we sense more-than-human "voices" in-place; an element of a larger body of work which been developed through a diffractive methodology. We will follow the mapping with a conversation around the outcomes. The workshop will ask: what might we sense, and perhaps learn, when we attend to what is already there?

Clyde is a design lecturer and Co-Chair of the MA Design for Change at IADT, Dublin. Currently engaged in PhD in Design at the National College of Art and Design (NCAD) through which he is developing post-anthropocentric design methodologies and is also a founding member of IADT's Public Design Lab which is focuses on design for social and public good.

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