



KIM KEEREWEER  
GWEN EIJMAEL  
REBECCA HERNANDO  
MAX MOONEN  
PUCK VERBEEK

# YOU OWE ME - THE REPORT

*A report that describes the process of creating an experience  
focused on the ownership of life*

DBB190 DESIGN FOR DEBATE  
Bachelor Industrial Design @ Eindhoven University of Technology  
09/11/2022



# INTRODUCTION

In this report we outline our ideation process for the final experience we set up for the course 'Design for Debate', starting at the first three ideas we worked out. The ideas were based on concepts 'design', 'thing' and 'designer' in the book 'Things we could design' by Ron Wakkary (Wakkary, 2021). The book explains that a 'design' is something that is designed. A 'thing' is something that becomes an extension of the user and enables them to do certain things. A designer is an entity (human or non-human) that has an effect on the end result of a design.

Our selection of three ideas we worked out were on the topics cloning as Design, psychedelic mushrooms as Thing, and bio-design as Designer.

## DESIGN

We chose human cloning because it seems to increasingly be something people see as being possible in the future. It is strongly debated topic (mainly regarding ethics) and it is important to think about what the consequences could be if cloning would happen. Our first idea for this topic was to show the audience a glimpse of what a future with clones could look like. Three mirrors would be used to mimic the clones and two of them would be bent slightly to show the nurture element (clones growing up in different environments), and one would be the exact same as you (but mirrored). The mirrors could also be put across from each other to create many versions of the same person. The goal of this idea would be to get people to think about who is responsible for the clone and what rights it should have.

## THING

For the Thing, we chose psychedelic mushrooms because we felt there was an unnecessarily large stigma placed on the subject. Our goal for the performance was to give a more nuanced overview of what the drug entailed by showing not only the downsides, but also the (usually not highlighted in the debate) possible benefits such as treating mental health disorders such as OCD or depression. The idea we eventually came up with consists of two parts. On the one hand you have a table displaying a mushroom growing in some soil to show that it grows naturally. On the other side we would create an experience box visitors can enter. This would either let people experience having a trip or would show people what it is like to have a trip to a small extent.

With this we wanted to show people that drugs can have positive effects, a good trip and possible alleviation of mental health disorders, and negative effects: a bad trip. Our goal for the performance was to give a more nuanced overview of what the drug entailed by showing not only the downsides, but also the (usually not highlighted in the debate) possible benefits such as treating mental health disorders such as OCD or depression. The idea we eventually came up with consists of two parts. On the one hand you have a table displaying a mushroom growing in some soil to show that it grows naturally. On the other side we would create an experience box visitors can enter. This would either let people experience having a trip or would show people what it is like to have a trip to a small extent. With this we wanted to show people that drugs can have positive effects, a good trip and possible alleviation of mental health disorders, and negative effects: a bad trip.

## DESIGNER

For Designer we ended up with the theme Biodesign. Because the book talked a lot about non-human designers, we tried to find one as well. We found this topic interesting since plants or other organisms (nonhumans), often have a special way of fixing problems that affect them, which we as humans can learn from. We wanted to make our vision/concept clear by "humanizing" nonhumans. We wanted to do this by taking multiple plants from a plant species and shaping them into a human shape. This way our public can identify better with the plants and experience more empathy towards them and thereby eventually maybe consider them more as designers in the future and use their ways more in human design. This can then be used to make more sustainable and environmentally friendly designs.

Eventually we decided on the topic cloning for our final design. However, we wanted to focus on cloning using the third part of the book, Designer. We decided to go with cloning, because this topic already led to a lot of discussions within our team. Some questions that arose in our group were: "Who is the owner of the clone," "Has the clone the same rights as 'normal' humans," and "Who designs the clone?" This gave us a lot of possible directions to explore related to the topic cloning.



# PREPARATORY RESEARCH

Our research started in the book. After having read each chapter, we came together as a group to discuss the contents of the book. In the beginning we talked a lot about our story of things; how do we see ourselves in respect to other things (clones in this case). We also focused on perspectival knowledge; who knows what? What is the truth? But we also talked about the constituencies and (anti)biographies of cloning. Based on these discussions we decided to dive deeper into the literature on the history of the technology and to find out what drives humans in the first place to use everything in their power to prosper.

With the advent of cloning technologies and it being possible to clone certain animals at a large scale already, cloning humans is becoming a real possibility. The first mammal, Dolly the sheep, to be cloned was born in 1996. It took scientists 277 tries in order for it to work the first time. Since then, the success rate of cloning cattle has risen to 5-20% (Palacios, n.d), and Chinese companies claim to be able to clone pigs at a success rate of 70-80% (Shukman, 2014). Furthermore, cloned mammals have a higher frequency of adverse health effects, so the technology is improving but not yet perfect.

Still, scientists see potential in this technology to solve a number of issues humanity currently faces. Creating organs (Sandeep, 2018) and stem cells (Cyranoski, 2013) for donation are some of the promising possibilities, as well as asexual reproduction (Strojnig, 2005).

But with these advancements comes the question: do we as humans own these clones, or do we owe them a normal life? And does this go for clones only, or for other living beings as well?

Human kind has evolved to dominate large parts of the world because we use anything we can for ourselves. This mentality has allowed us grow the way we have, but we are currently realizing more and more the impact this has on the environment, forcing us to rethink our place in the world. Should we continue prioritizing ourselves at the expense of the plants and animals around us, and to what extent do we think we can use other living beings for our wants and needs?

Even though there is not a lot of research being done on the psychology of using clones for our own benefit directly, the concept eventually boils down to a matter of greed versus compassion, which has been studied thoroughly. Depending on whether clones would be portrayed by society as individual human beings or rather merely as a product to be used by humans, cloning may become a new way of producing donor organs.

Analyzing this possible future, a prevalent question becomes where we as humans draw the line on what we are willing to sacrifice for our own progress.

From an evolutionary standpoint, greed is logical, to a certain extent. It is a survival instinct making sure we have enough resources to survive and reproduce (De Vries, 2016). However, humans are social animals and mainly depend on their social abilities to stay in the group and thereby survive (Frith, 2007). Human civilizations depend on cooperation, and therefore being able to assess each other's needs helped build stronger communities, making compassion and empathy prerequisites to being a part of the group (De Waal, 2005).

Being compassionate towards humans is one thing, but depending on how possible future clones will be portrayed, will they still experience the same compassion if they are seen as non-human? Or will human greed in that case take over?

Researchers found that context matters when it comes to empathy for non-humans (Bohn, 2022). Whenever humans see a competition between humans and other animals, they are more likely to empathize with other humans. When no competition is seen, however, that preference disappears.

From this we could assume that the role the non-humans should play in society shouldn't be one that challenges humans' positions too much at first if these entities want to be accepted.

To get a different perspective on the place clones could get in society and because our lecturer said our mid-term video reminded him of the book, the book "Never let me go" by Kazuo Ishiguro was read (Ishiguro, 2005). It was interesting to read this book and the take on a world where this type of concept about cloning seems a reality. What was also interesting in the book, was the discussion on if the "clones" should know their eventual fate of becoming donors is the right choice or not and how they should be treated. The book was very inspiring for creating our scenarios for the interaction between the "clone" and the person going through our performance. As our "clone" is also created to be eventually used for donation (they eventually die for 'normal' humans) and live together with other clones, there are some similarities between them. Such as being raised separately from naturally born human children and not having the same rights.



# CONCEPTUAL DESIGN

The conceptual design was to show that humans should consider laws on cloning before it is too late and cloning humans is already possible. We wanted to show a doom scenario where clones were made for society and to show how being raised by different designers might influence the life of the clone but also showing how it might be if the clone was raised with rights. The three designers were: the scientist, the clone itself, and the surrogate mother. We hoped to show that it is important to think about who raises the clone as it might be important to make laws on the rights of clones, or if cloning should even be legal.

In the case of the scientist, a scenario was created where the clone would not have any rights and would be created solely as a worker and as donor. The clone itself of course had rights and could choose who to be. The clone of the surrogate mother would be raised kind of like her child. The question would thus be is cloning even ethical? And who raises/owns the clone after creation? The main goal was to think about the (anti-) biography designers might leave if clones are indeed created.

In the following chapters the further iterations are explained and the process towards our final performance.

## INITIAL VIDEO

### CREATING THE VIDEO

After having decided about our idea for the final performance with the theme 'Cloning', we set up a plan for a video to show our idea to the class of the course and the lecturers in order to gain feedback on how they would interpret the essence of our subject in our presentation. We decided to take the form of a sort of trailer for our final performance, to hype people instead of just informing them about our theme and idea. The idea was to first give them a question to think about, then some background information about the subject, then to show our idea, and to close off with the main question which would shock people to think about. Cinematographically, we wanted to have dark shots with one light to focus on the person (and clone in the mirror). Therefore, we used the photo room in Atlas to film. We also chose to have Max as the person that is being cloned and therefore use three different outfits for him, so you would see three times the same face, but another outfit would show that two of them were another person (the clones). The rest was in black and white clothes, all the same to show that we would be the guiders. All of these cinematographic decisions were focused on having a futuristic ambiance. Therefore, the shots would also be edited like shocks. The reason we thought so much about this ambiance is because we had learned from the book 'Things We Could Design' (Wakkary, 2021) that context determines a direction how people think about the subject you present to them, and every element of that context plays a part in that. That is also the reason why we not only thought about futuristic visuals, but also about the audio, which is why the audio was tense.

### FINAL VIDEO AND FEEDBACK

Our final video can be seen here: <https://youtu.be/6Uik8tttgAA>. When we showed the video, other students recognized the strength of the narrative because of the cooperation between the visuals and the audio having the same futuristic ambiance. Although the video showed an interesting subject, we could give the presentation more structure for ourselves, since in the video we talked about three different components and their structure was not clear: choosing the organ of your clone, creating three clones out of your DNA and how they change and the role of the designer in this process. Also, it was not clear how the term anti-biography, which we called in our video, was processed in our experience. Therefore, we should choose less terms to focus on, and make the relations between the terms we show clearer. For this, we would again need to look in how to frame the experience. Eternally, we choose to focus on whether to choose the organ of your clone, so that we could focus on the anti-biography of our choices, with a link to our choices related to nonhumans. How we integrated this is explained in the next chapters.



# ITERATIONS

## ITERATION I: DEFORMING MIRRORS

So to start off, our initial idea is already briefly explained in the previous chapters. Our first idea would show the audience a glimpse of what a future with clones could look like. We would use three mirrors to mimic the clones. One mirror would be the exact same as you. And two of the mirrors would be slightly deforming to show the nurture element where they are in a different environment. The mirrors would be put across each other to create many versions of the same person. This idea focused a lot on the nature vs nurture debate, which wasn't exactly the kind of debate we eventually decided we wanted to focus on. We wanted to focus more on the ethics of cloning, so whether clones would have their own rights or whether other people would own the clones.

## ITERATION II: DIFFERENT DESIGNERS

With this in mind we iterated on a new performance, this led to the conceptual design mentioned before. This idea focused on the effect different designers can have on the clone. In this iteration we would also use three mirrors, however they would now be used to design three different clones. The three clones would each have a different designer, the scientist, the surrogate mother, and the clone itself. The different designers would mean different rights for the clones and different (anti-) biographies. In the case of the scientist the clone would only be used for organ donation and therefore wouldn't have any rights. When the surrogate mother would be the designer, the clone could be seen more as a 'real' child and therefore the clone would have (more) rights. In this case it would still be the question whether the clone or the surrogate mother would have the rights over the clone. And lastly, the clone as a designer would mean that the clone would have ownership over their own lives. With these three different designers we wanted to start a discussion on the ethics and laws around clones. Because currently cloning is still not possible, but it is good to have already thought about laws for future clones. And whether we want to make cloning humans even possible. This idea got partially presented in the video, explained in the previous chapter. In this idea we wanted to put too many terms into the performance, namely the designer aspect, the biography and anti-biography aspect, and the discussion about whether cloning is ethical. This made the essence of the story unclear. Therefore we decided to focus on whether participants would choose the organ of their clone. In this way we would only focus on the anti-biography of our choices.

## ITERATION III: MIRROR MASK

For the next iteration we decided to focus on only one clone, to make the performance more graspable for the audience. We had some difficulties with the idea of cloning the participant during the performance. We weren't sure how to create a clone that would look like the participant. Eventually we got the idea of making a mask out of a mirror. One of us would wear a mask which the participant would look at during the performance. This way the clone would still look like the participant, but we would have the possibility to have the conversation as clone. The participant would get to know the clone, after which a scientist would walk in and ask whether the participant would die or survive by taking an organ of their clone. During the Tuesday session, we received feedback on this concept. The feedback being that we might not only focus on cloning, but rather a broader spectrum, namely ownership of life. This feedback made us realize that indeed our performance wasn't only about cloning, but more. Next to that we also received feedback on the mirror mask. With the mask not really tackling the cloning aspect, the mask made the clone look very unprofessional. So we should make the cloning look more believable and professional.

## ITERATION IV: OWNERSHIP OF LIFE

To tackle the debate of ownership of life we wanted to add a non-human element to it. We first thought of adding plants, but eventually we decided on carrots. The carrots would be put into soil and the participants would have the option to take a 'living' carrot out of the earth, for their own benefit. The carrot would symbolize the fact that we already use plants, vegetables, fruits, etc. for our own benefit, while they also are living beings.



**Figure 1,** set-up with sheets



## ITERATION V: BEAMER

To make the cloning more believable we tried to use a beamer on the mirror, to replicate the scanning for the cloning as well as to replicate the actual clone onto the mirror. Using a beamer would also make the performance more futuristic, compared to the masks. We saw great potential in using a beamer, however when trying it out ourselves the results weren't as good and futuristic as we expected. Therefore we had to find another solution to make the performance more futuristic and the cloning more believable. After discussing different possibilities we decided to use white sheets and a spotlight, to mimic the clone using the shadow of one of our group members (figure 1,2,3). In this way the clone of the visitor would be the shadow of a group member, standing behind the white sheets.

With this final idea of using the shadow, to mimic the clone, and using the carrots, to address ownership of life, we asked different stakeholders for their feedback. The feedback received, will be discussed in the following chapter and after that the final iteration will be discussed in more detail.



Figure 2, set-up with sheets in total



Figure 3, set-up with sheets without persons

# FEEDBACK FROM STAKEHOLDERS

After we had finalized our idea, we talked to three people to gain different perspectives and feedback on our performance. The insights we got from the discussions will be discussed in the following chapter. The guiding questions used can be found under Appendix A: Questions for stakeholders, they were used to guide the conversation when needed.

## DESIGNER: ELSA GIL

The first person we interviewed was Elsa Gil. She had an exhibition, The Mycelium House, at the Dutch Design Week (see figure 4). First, she explained her project and afterwards we explained our concept and asked her some questions related to our concept.

Her project, The Mycelium House, "...shows how a plant-based diet can be both nutritious and delicious giving whole and symbiotic meals, focusing on the fermentation through fungus, achieving tempeh, kombucha and cashew cheeses." (The Mycelium House - Fabricademy | Dutch Design Week, n.d.). This is relevant to our topic as it is about working with living materials and about using them for things like food. As this is very intertwined with our concept of using cloning to show that we still use living things for our own benefit such as food.



When we explained our concept about ownership of life and using cloning and eating vegetables as an example, she gave us some valuable input and from the discussion we got two interesting insights.

**DISCLAIMER:** These insights are what the group got out of the discussion as interesting points. That does **not** mean these are the opinions/statements of the person, just the interesting things or thoughts that came from the discussion.

The first being that a big difference between humans and non-human, such as fungus and bacteria, is consciousness. We started contemplating about this matter afterwards, do these types of non-humans indeed not have a consciousness as there is some research that these non-humans can communicate and even learn (Baluska, Gagliano & Witzany, 2018). And they are still alive, does having a consciousness give us the right to own those without?

The second insight is that there are already living beings, for example, bacteria, that clone themselves and it is in their nature to be cloned. So that is interesting because it seems it isn't in human nature to be cloned. But then later thinking back to the discussions within the course about our innovations and designs being part of being human, does that then mean that because we are trying to clone humans that it will become part of human nature?



Figure 4, the exhibit of Elsa Gil at DDW

## STUDENT WITHOUT EXPERIENCE BIODESIGN

The student is a Mechatronics student and didn't know anything about the course and the concept beforehand so we were able to get less biased feedback. He is still a stakeholder, as this topic can influence his life in the future as he is a member of the society and the ethical debate on the ownership of life also affects him.

Again, our concept was explained first and then his feedback was asked on our concept as well as some questions.

He addressed that by using a shadow to represent a clone, he wouldn't really see this as a person and therefore found it hard to see this as his clone. He would feel more connected and feel more empathy towards the clone if we would make use of a hologram, so he could actually see the clone. When we asked him about similarities and differences between him and his clone he commented that the only similarity would be the appearance of the clone. As for differences he commented that he as person would have an opinion, but his clone on the other hand wouldn't have an opinion. When we asked him the same question, but now related to a plant he found it hard to find similarities. He commented that he found animals more likable to humans compared to plants. In his opinion animals have more rights than plants, because animals can actively think whereas plants don't seem to have this ability. However, animals would still not have the same rights as humans. Coming back to the cloning of humans he found it very hard who would have control over the clone. So he did find our experience a good eye opener on the discussion.

## STUDENT WITH EXPERIENCE BIODESIGN

A student with experience in doing projects with Biodesign was approached. As in Biodesign living organisms are used it is strongly intertwined with our topic: Ownership of life. The following insights were taken from the discussion. **DISCLAIMER:** these are things that were insights based on the conversation. This does **not** mean that these are the exact opinions or statements of the person, just the interesting things or thoughts that came from the discussion. That there are multiple types of symbiosis. Later we thought about cloning being seen as a sort of symbiosis. It is difficult to place the symbiosis of clones and humans as clones would not be alive without us, but we do use



them to our benefit in our scenario without the clones receiving anything back except living and eventually dying and be used for their organs. Does cloning an organism with a proven consciousness also makes a difference as well as if the organism can already naturally clone themselves? If the clone is the same as us would then the only difference be who was here first and that

the clone was made artificially and why would those aspects give one more rights than the other? Another thing that came to mind after the discussion because organ donors were mentioned was that why would we clone the entire person if we only need the organ and why wouldn't we create a system where only the organs are cloned when needed and not the entire person.

# FINAL ITERATION

## OUR MESSAGE

In the days before the final presentations, we set up our performance in Plug-in-City.

With our final performance, as said earlier, we wanted to start the debate of “the ownership of life”. The goal of our performance was to make our public think about how we tend to put ourselves as humans, over other non-humans. Why do we do that and, where do we draw the line of putting ourselves first and taking ownership over others?

We feel like we owe non-humans to think about this matter more seriously. Can we own living organisms or do we owe them their own life?

That's why we named our performance “you own/e me” We felt like the best way to deliver this message and start the debate was by building a performance. By doing this, we could carefully create empathy for humans and non-humans and make it more impactful by creating a “show”.

## PERFORMANCE SET-UP AND CHOICES

Firstly, our project plan is to be found under Appendix B: Project Plan and the poster we used is under Appendix C: Poster final performance.

We started the performance by introducing our participant to something they can feel a connection with, making it easier for them to feel empathy for and bond with (Freedberg, 2007). That's why we chose a clone as discussed in previous iterations.

We wanted our performance to look futuristic and grab the attention of the public. That's why we simulated a bodyscan of our participant. We did this by placing a mirror in our performance combined with a scanning sound and a robotic voice that talked you through the scanning. To make the performance go smoother we used a doctor/scientist actor to guide participant through it as can be seen. After the scanning was over the participant got to meet their clone as can be seen in figure 5.



**Figure 5,** Participant talking with their clone after “being scanned” in the mirror



**Figure 6,** Booth with the living carrots and the guider who asks the question

We noticed that the previous iterations of the clone took away too much attention from the message of the performance, so we tried to minimize the clone and make it more sophisticated.

We visualized this clone by creating a shadow on a sheet. We had two actors for the clone. One female and one male to which enables us to visualize a clone that is more likely to look like the participant. The female clone had long hair so it could be put in all different sorts of hairstyles. We had code names for different hair styles so the clone actor could put her hair in different styles before appearing in order to look more like the participant. The participant then got to talk with the clone. We did this so the participants could feel more empathy for the clone.

After the talk with the clone the participant got to hear that the results of the scan showed that the participant suffered from organ failure. The only way to survive is by taking the clones' organs. Will they put their life above the clone's life? Is that fair?



In order to make optimal use of the room we had in Plug-in-city and to create an element of surprise and confrontation in the second room, we divided the room we had into two booths. The first booth was where the clone actors performed their act and where the lamps stood to create the shadow of the clone (the participant would not come here). As said earlier, the second booth was for an element of surprise and confrontation. As can be seen in figure 6, it was where the carrots were presented together with a person that asked the confronting question: “you chose to not- / you chose to take the organ of your clone, now we ask you in case of hunger, would you take this living carrot from the earth for your own benefits?”

We were struggling a bit with what to say here but after some experimenting, we found out that this would be the clearest way to not create any confusion about the thought behind this question, but also leave enough room to for the participant to really think about the question and feel empathy for the carrot.

# INSIGHTS FROM THE PERFORMANCE

Right before the presentation we decided to walk through the whole performance one last time. This time we asked a student from the course to take part in our performance. This turned out to be a good decision, since we had the opportunity to receive some final feedback before our performance.

We noticed that the transition from the cloning question to the carrots didn't go as gradual as we thought it would. Meaning that the connection between the cloning and the carrot still felt a bit random. Therefore, the participant wasn't sure whether the carrot would cure her from the organ failure, in case she didn't choose the organ of the clone. Or if the carrot was just meant for hunger. This was a great question we hadn't thought about before. So, therefore we decided to rephrase the question asked at the location of the carrot.

During the performance we divided our tasks in such a way that one person could observe the participant and write down all the feedback. When observing the participant, we noticed that she was really intrigued by the cloning of herself and she was really curious to get to know her clone. To engage the audience we added the interactive part of the clone and the participant getting to know each other, by the clone asking questions to the participant. We noticed that the participant wanted to ask questions back to the clone, however this wasn't part of our performance. Therefore, she did not get the opportunity to ask questions back. Next to that the participant was really empathic towards her clone. She looked a bit sad when the clone was talking about her life experiences.

The empathy also occurred when the question was asked whether she would take the organ of her clone. She didn't want to answer this question, before asking the clone permission.

After the performance we received some valuable and interesting feedback. The connection between cloning and the carrots showed the essence of our story of ownership of life. However, how do we define ownership? Next to that, the question arose whether our discussion is a question of threshold. And what that threshold would be. As we have also seen this when talking with stakeholders, this led to a discussion about consciousness. Humans, clones and animals have a proven consciousness. Plants on the other hand don't have the same type of consciousness, as far as we know. Therefore, we think that the consciousness of an organism can possibly be the 'measuring tool' people use when it comes to the threshold of ownership. But then the question arises: Why do a lot of humans still eat animals and keep animals as pets? When it comes to the definition of ownership, we as a group should have defined this more. So for future work, it is important to define the terms used in the performance. This will make the performance even more valuable, since everyone will be watching the performance with the same definition of the term. In this way the personal interpretations of certain terms can be discarded during the performance. This will make the discussion more valuable, since everybody is discussing the same things.



To conclude this chapter we will discuss some of our group insights. As a group we are really pleased with the outcome of our final performance. We have received some great feedback before, during and after the performance, which helped us bring our performance to a better level. We have been through various iterations, which eventually led to our final performance. In our opinion the performance wouldn't have been possible if it would have been done online. The whole futuristic cloning aspect wouldn't have been as strong as it was now.

# CONCLUSION

In this course we learned, among other things, how to build an performance that can start an interesting debate. We did this by collecting knowledge and perspectives from the book 'Things We Could Design' and the assignments. They helped us to raise important questions about things, design and designers.

The first assignment helped spark our first interest in the ownership of life with bio-design. It helped us realize that non-humans are also very useful designers and should be taken more seriously. This made us think about how egocentric we as humans tend to be sometimes as we tend to put ourselves above non-humans. We amplified the empathic feeling humans often have towards other humans by using a clone. We then confronted them by making them think about what makes the difference between you and a plant for example? What makes you entitled to use it and/or take its life? The main thing we wanted to achieve with our performance while (focusing on the Designer) was to make people think more about the ownership of life and to help to rethink how we position ourselves in front of non-humans or other humans. Why do we decide some nonhumans should be sacrificed for us, and where do we draw the line?

Therefore, we are very pleased the performance took place in person in Plug-in-City. As a group we worked quite structured, which resulted in an efficient way of working. Meeting in person helped us a lot to with the internal communication and conveying ideas. Overall, we as a group are very proud of our end performance and we have gained some valuable knowledge throughout the course.

We see ourselves often as the most important designer and try to bend to the world to our liking. Is it fair to sacrifice other non-humans for our own benefit? With our performance we feel like we got some more people thinking about our position in the world and especially towards other non-humans.

We eventually hope these humans take this with them in their life and designs.

Our individual reflections are to be found under Appendix D-H.



# REFERENCES

- Bohn, K. (7 Apr. 2022), “Are People More Willing to Empathize with Animals or with Other Humans?” Penn State University, Penn State News, <https://www.psu.edu/news/story/are-people-more-willing-empathize-animals-or-other-humans/#:~:text=While%20there%20are%20plenty%20of,different%20than%20those%20of%20humans>.
- Baluska, F., Gagliano, M. & Witzany, G. (2018). *Memory and Learning in Plants*. SpringerLink. Retrieved October 27, 2022 from <https://link.springer.com/book/10.1007/978-3-319-75596-0>
- Cyranoski, D. (2013), “Human Stem Cells Created by Cloning.” *Nature*, vol. 497, no. 7449, pp. 295–296., <https://doi.org/10.1038/497295a>.
- De Vries, K., Manfred F.R. (18 Apr. 2016), “The Greed Syndrome.” SSRN, Elsevier, [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=2766233](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2766233).
- De Waal, F.B.M, (1 Sept. 2005), “The Evolution of Empathy.” *Greater Good, Greater Good Magazine*, [https://greatergood.berkeley.edu/article/item/the\\_evolution\\_of\\_empathy](https://greatergood.berkeley.edu/article/item/the_evolution_of_empathy).
- Freedberg, S. (2007). Re-examining Empathy: A Relational–Feminist Point of View. *Social Work*, 52(3), 251–259. <https://doi.org/10.1093/sw/52.3.251>
- Frith, C.D., and Frith, U. (2007), “Social Cognition in Humans.” *Current Biology*, vol. 17, no. 16, 2007, <https://doi.org/10.1016/j.cub.2007.05.068>.
- Ishiguro, K. (2005). *Never Let Me Go*. Faber & Faber.
- Meme Generator. (n.d.). Imgflip. Retrieved November 5, 2022, from <https://imgflip.com/memegenerator>
- Palacios, M. (n.d.) “Why Cloning in Non-Human Mammals Fail?” SOCIEDAD INTERNACIONAL DE BIOÉTICA, <http://sibi.org/why-cloning-in-non-human-mammals-fail/>.
- Sandeep, S. (2018), “24th International Conference on Cardiovascular and Thoracic Surgery.” *Clinical & Experimental Cardiology, Magical Organ: Cloning of Organ to Be Used in a Transplant, Magical Organ: Cloning of organ to be used in a Transplant (longdom.org)*
- Shukman, D. (14 Jan. 2014), “China Cloning on an ‘Industrial Scale’.” *BBC News*, BBC, <https://www.bbc.com/news/science-environment-25576718>.
- Strong, C. 2005, “Reproductive Cloning Combined with Genetic Modification.” *Journal of Medical Ethics*, vol. 31, no. 11, 2005, pp. 654–658., <https://doi.org/10.1136/jme.2004.011189>.
- The Mycelium House - Fabricademy | Dutch Design Week. (n.d.). Retrieved October 27, 2022 from, <https://ddw.nl/en/programme/7291/the-mycelium-house>
- Wakkary, R. (2021). *Things We Could Design: For More Than Human-Centered Worlds*. Amsterdam University Press



# APPENDIX

## A. QUESTIONS FOR STAKEHOLDERS

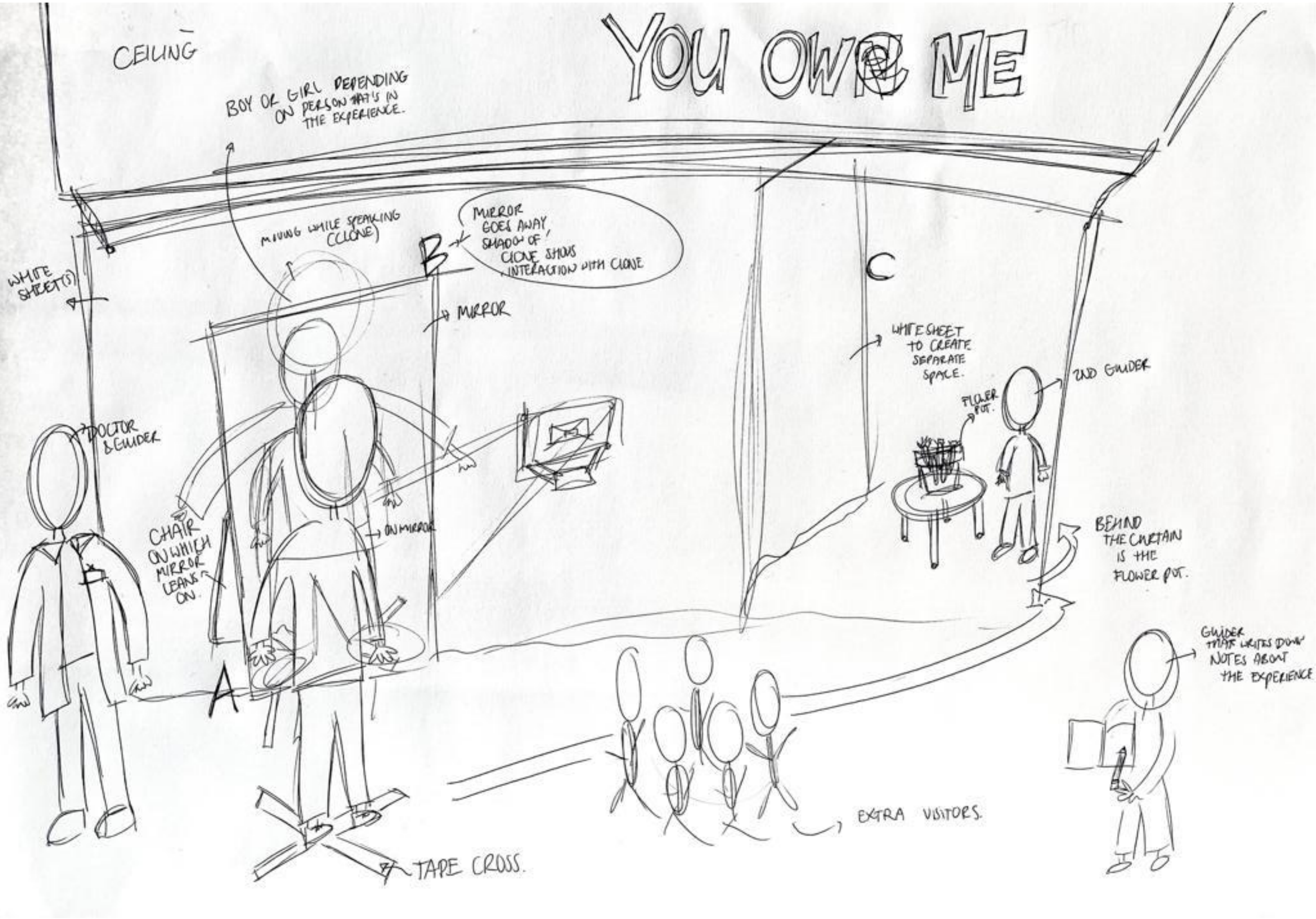
1. Explaining our whole experience and asking
  - What they think they would think during and after the experience
  - What they think is our goal
  - What they think can be better to reach our goal
2. Would you see your clone as a human and/or as an equal?
3. What are the similarities between you and your clone? And what are the differences?
4. Why are we interested in cloning according to you?
5. What are the similarities between you and a plant? And what are the differences?
6. Why do we take so much from the nature without thinking about what we do to it?
7. Ask about ownership of life, and how they think about this concept. Both related to cloning, but also plants and animals



B. PROJECT PLAN

Project plan: You ow(e/n) me

The Experience consists of three parts: A, B and C (as seen in the image below).



Part A

The user walks up to a mirror where they are ‘cloned’. User stands in front of a curtain where they see their own shadow, at some point the shadow starts moving on its own (because of person standing behind curtain). Their clown is now and independent being. They are then told to walk to part B.

Space: 100cm x 300cm

power outlets: 2

Necessities:

|                                  |            |
|----------------------------------|------------|
| Mirror                           | Rebecca    |
| White sheet (200cm x 150cm min.) | Puck       |
| Music Speaker                    | Kim        |
| 2 lights                         | Gwen       |
| Tripod for the light             | Max        |
| Nails + hammer                   | Rebecca    |
| Poster                           | Gwen & Kim |
| Extra table cloth                | Kim        |
| Rope                             | Gwen       |
| Scissors and tape                | Puck       |
| Extension chords for electricity | Kim        |



Part B

User gets to know their clown, finds out how similar they are. Then, a doctor comes rushing in, telling the user he needs an organ transplant which only the clone could provide. The user gets to choose if the clone donates the organ and dies or the user dies itself. Then the user moves to part C.

Space: 100cm x 300cm (same space as part A)

power outlets: 0

Necessities:

|              |         |
|--------------|---------|
| Doctors coat | Puck    |
| Clipboard    | Rebecca |

Part C

The user is now asked if they would harvest a growing carrot from the soil, thereby killing the carrot and using it for the user’s benefit.

Space: 100cm x 300cm (same space as part A)

power outlets: 0

Necessities:

|                              |      |
|------------------------------|------|
| Carrots with leaves          | Puck |
| Container with soil          | Puck |
| Table / chair to put bowl on | Puck |

Other

Presenters wears black pants and shoes with white shirt/blouse

Clone wears complete black outfit



C. POSTER FINAL EXPERIENCE

DBB190 Design for Debate  
Bachelor Industrial Design @ Eindhoven University of Technology  
1ST OF NOVEMBER 2022

By KIM KEEREWEER  
GWEN EIJMAEL  
MAX MOONEN  
REBECCA HERNANDO  
PUCK VERBEEK

YOU  
OWN  
ME

References

CROSSLIGHT. (2020, 17 februari). SHADOW HANDS OF THE WOMAN BEHIND THE WHITE CURTAIN. <https://crosslight.org.au/2020/02/17/exposing-the-hidden-cost-of-domestic-violence/shadow-hands-of-the-woman-behind-the-white-curtain/>  
Silva, R. (2020, 20 april). Dead nature. Unsplash. <https://unsplash.com/photos/dead-nature>

AUDIO

AchillesWrath. (2018, 15 februari). Dark Time Machine Sound [Video]. YouTube. <https://www.youtube.com/watch?v=aRPb7W0-GSQ>  
Flex Music. (2020, 9 mei). Scanner Noises, Special Effects, Royalty Free [Video]. YouTube. <https://www.youtube.com/watch?v=r04RhZxOK9k>  
GMC files. (2021, 2 juni). Futuristic Interface | HUD sound effects [Video]. YouTube. <https://www.youtube.com/watch?v=S2kymv60ndQ>  
Hassna Ahlam. (2019, 22 augustus). GLITCH Sound Effect FREE Download [NO Copyright] [Video]. YouTube. <https://www.youtube.com/watch?v=hCfqTb6ks3o>