

# Singer Magazine: A Speculative Creation to Spark Reflection on Animal Ethics

By Jurre van Rijswijck

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## Abstract

'The question is not, Can they reason?, nor Can they talk? but, Can they suffer?' As Bentham suggested in 1789, non-human animals are just as capable of suffering as human animals are. Within modern academics this view remains to be scientifically and ethically supported, while at the same time non-human animals are still being used for suffering inducing practices like entertainment, leisure, resources and experiments. This gives reason to believe that the current relationship between humans and other animals demands for a change. Through the analysis of animal ethics the political framework of Zoopolis is identified and applied. The framework serves as the structure for the speculative output of this project: Singer Magazine. This magazine from the future communicates speculative change within the relationship between humans and other animals. Singer Magazine invites readers to reflect upon the present by reading into the future, giving access to speculative stories that are inspired by today's complex matters.

Keywords: Animal Ethics, Speculative Design, Anthropocentrism

## Instruction on Content

This graduation project is a combination of theoretical research and speculative output. As the reader of this project you have two choices. The first choice is to start at the beginning, reading through the theoretical backbone that precedes the speculative output. This allows for understanding the project as an academic. The second choice would be to take the role of a reader that is born in 2021. You will be 21 when Singer Magazine is published and you figuratively understand the context because you are living in the year 2042. Go to page 15 if you decide to take this path of speculative immersion.

3	-	Introduction
5	-	Background Information - Theory
9	-	Background Information - Speculative Design
14	-	Method
15	-	Result
41	-	Discussion
47	-	Conclusion
48	-	References
49	-	Acknowledgements
50	-	Appendix

## Introduction

While co-existing with the rest of the world, human civilization has marked its presence on both ecological and geological scale. Lands and forests that were formerly untouched by humans went through a process of change through agriculture and urbanization. Human induced factors like hunting, population growth, economic intensification, landscape burning and deforestation all contributed to the transformation of flora and fauna communities[1]. The impact of human civilization has concluded the geological epoch of the Holocene and progressed into the era of the Anthropocene, a geological epoch that finds its definition in the significant impact of human activity on the world.

Throughout the Anthropocene the relationship between humans and other animals changed drastically. Non-human animals are a significant source in the production of food, clothing and medicine[2]. They have proven to be viable subjects for medical trials and are seen as a source of entertainment. The current relationship between humans and other animals is a result from thousands of years of domestication and exploitation. This relationship is correlated with the biomass distribution of land animals and birds[3]. Biomass entails the dry mass of organisms and can be used to quantify life. While the biomass of both livestock and humans has been increasing, the mass of both wild birds and mammals has been decreasing rapidly in the last century[4]. The biomass of wild mammals and birds is more than ten times smaller than the mass of livestock alone. If this trend continues, increasingly more species will be lost through extinction. Currently, it is undeniable that the relationship between humans and other animals has significantly affected the distribution of land animals and birds. This demands for a change within the relationship between humans and other animals.

Changing a relationship can not be done by reconsidering the entities that are involved because the human and non-human entities can not deny being themselves. Humans can not behave and think like other species, therefore it is impossible to leave the human centered stance. However, it is possible to rethink the anthropocentric stance by changing the ethics of the relationship itself. Rethinking the ethical framework allows for reconsideration of the position of both humans and other animals which eventually leads to a change of the relationship. >>

Many philosophers have discussed the fundamental beliefs that define certain ethical frameworks. Formally understanding, reflecting and questioning ethical frameworks can be abstract and does not reach many people beyond the academic field. The discussion about ethics and the relationship between humans and other animals is nevertheless interesting and can invite people to think about their own observations and actions. My main goal for this project is to create speculative, but accessible output that is built upon an ethical framework. The unconventional form should invite laymen to reflect about their own beliefs that are concerned with animal ethics.

Next section will give theoretical background information that is used for realizing this project. The subsequent section in this introductory paper sets out the speculative approaches that are possible to use for this project. The result section afterwards is the speculative output itself. This project is finalized with a discussion and conclusion that reflects on the research and output.

A side note which is important to mention is that the result of this project rather is the product of an extensive search of structure than a result of a traditional research set-up. The domain of animal ethics has shown to be both big and abstract. This resulted in the need of a framework for crafting the speculation and tailoring the narrative. Therefore, the speculative output is based on the political framework of animal rights as described in the book *Zoopolis*. The framework provided the necessary structure to create the desired output about animal ethics. The non-traditional, overarching structure of this project is later reflected upon in the discussion section.

A second side note for reading this work is that other species are included within the writing style. This style is adapted from reading the work by animal philosophers in which they use the description non-human animals for animal species. This is used in addition with the conjunction of other animals. The combination of the two styles emphasizes that the human species are also animals without disrespecting the members of other species.

## **Background Information - Theory**

Currently non-humans animals are not regarded as equally valuable as humans and are treated in a different way. Other animals do not enjoy the moral status that is concerned with being part of the human species. In relation with other animals, humans are treated with special regard as they enjoy moral rights and justice. Moral status did not always concern all people of the human realm. Throughout history, certain groups of people have been excluded from moral valuation. For example people of color did (and do still) not fit the norm and were actively discriminated against on the basis of race. This changed over time because people, black or white and everything in between, are human and deserve equal treatment through universal human rights. This is a logical process that gave all members of the human species equal consideration. But why should moral consideration only concern members of the human species? This question became increasingly relevant in the second half of the 20th century and marks the current debate in animal ethics..

Within this section I am going to investigate the concept of equality that allows non-human animals equal consideration. I will be doing this by first setting out classical conditions that allow for equal consideration. With the classical approach in mind, I continue to briefly discuss modern approaches on non-human animal ethics. This background information section will conclude with the recommendation of a framework that allows for creating the speculative output.

### **Classical Consideration**

Regan and Singer both have been influential within the recognition of moral value in non-human animals[5]. The ideas of the two philosophers are rooted in Western liberal individualism and raised concern for the rights and consideration of non-human animals in the 70s and 80s. Regan believed that the equality of an individual is grounded in the ability to experience life. Beings are a-subject-of-life if what happens to them matters to them. All humans and other animals that are classified with such experiences are eligible for having moral rights[6]. Singer on the other hand thought that all subjects that are able to suffer earn equal consideration of interests[7]. An important distinction between Regan and Singer is that the latter emphasizes on equal consideration of interests instead of giving other animals moral rights because they have inherent value[8]. >>

There is however a problem with Regan's criterion as the individuals with experiences are defined on an arbitrary basis. It is possible to argue that an autonomous vacuum cleaner has moral rights because 'they/he/she' has experiences when cleaning a room. This line of reasoning is similarly visible with contributing rights to trees, rocks and cars as they all have experiences throughout their existence. Therefore the criterion is vague and unclear with defining limits to contribute moral status to entities.

This is less problematic with Singer as his definition of equal consideration is less arbitrary. He argues that entities are sentient if they have interests in avoiding the experience of pain and suffering. Within this line of reasoning the experience of pain and suffering is biologically wired within a subject's nerve system. Therefore, the interests of sentient beings with nerve systems, from molluscs to monkeys and humans, should be considered equally because they are all prone to pleasure and pain.

Although in different ways, both Singer and Regan contributed to the development of the animal rights movement. They raised understanding and awareness for the moral value of animals which resulted in public debate and legislative attention. The philosophical stances did however cause an emphasis on negative rights and described other animals as merely moral subjects in an ethical debate.

### **Modern Consideration**

Other, more recent philosophers in animal ethics do not solely focus on non-human animals as moral subjects. Meijer describes how non-human animals are not just agents that have interests in feeling pleasure and avoiding pain, but are individuals that have their own culture and language[9]. She writes about non-human animals like they are individuals that have, just like humans, the need to act upon their own interests[10]. In her work she presents a theory of political animal voices in which she criticizes human language as an exclusive feature of the human species. She describes finding alternatives for communication with other animals that allow for the emergence of interspecies politics.

But what particularly took attention was Zoopolis[11], a book about a political theory of animal rights written by Donaldson and Kymlicka. They propose a framework that has three distinct pillars that potentially form the foundation of future interspecies politics and society. Most importantly, the three distinct categories serve practical use for the realization of the fictional part of this project as they clearly structure the topics that need to be covered.

### **Political Consideration**

Donaldson and Kymlicka look beyond seeing animals as mere subjects of moral consideration and suggest a theory in which non-human animals are political actors[10]. In the book Zoopolis they propose a framework of accepting other species into a political system that is shared with humans. In the framework groups of animals have rights and duties to other humans, and vice versa. Zoopolis divides non-human animals into three different categories. The first category is that domesticated animals are seen as co-citizens, the second is that wild animals are seen as sovereign communities and the last emphasizes on non-domesticated animals that live among humans.

#### *1 - Co-citizenship*

Domesticated non-human animals are defined as species that are tamed by humans to function as workers, food source or pets. For them, in order to survive, it is important that they receive food and care. They should not be abolished but made part of society by allowing them co-citizenship. They would fall under an extension of human jurisdiction when it comes to rights and justice. It is important that they are able to express their subjective good in both negative and positive rights. This can be accomplished through human spokespersons who represent domesticated non-human animals in politics, allowing a human voice to speak up for co-citizen rights[11]. >>

## 2 - *Wild sovereignty*

Wild non-human animals are defined as untamed species living in the wild. They live autonomous lives and are able to survive without humans intervening. Their rate of survival is not just affected through the harshness of nature but also through deforestation, overhunting and spillover effects made by human civilization. Zoopolis argues to let the self-sufficient nature of wildlife thrive with sovereignty. Wild communities that are sovereign will have secured spaces that allow for autonomy while protecting against external human threats. Human access is justified if the intervention is of positive influence. This would be the case with assisting wild animals with the fight against diseases, wildfires and other disasters that pose a risk to the sovereign community[12].

## 3 - *Denizenship*

In Zoopolis denizens are described as liminal untamed non-human animals that are living among but apart from humans in urban areas. To exercise their moral rights it is crucial to recognize liminal communities and not see them as pests that ruin the integrity of human urbanized areas. But at the same time humans are allowed to limit increases in the denizen population to avoid overpopulation. Both factors need to be balanced carefully in order to protect the rights of both denizens and humans.

A denizen enjoys the same individual moral values as a co-citizen or as a member of a sovereign community. However, it is impossible to categorize them with the status of co-citizenship or wild sovereignty. Relocating denizens in either of those categories would threaten the individual moral values of a denizen because they do not belong in either of them. Thus recognizing their status as permanent autonomous residents of human society is crucial for denizenship [13].

The political framework that is described in zoopolis is a theory that allows other animals to exercise their moral values with individual rights. It contributes to the field of animal ethics by proposing a theory that considers non-human animals just as well as human animals, potentially building towards a society with inter-species politics.



## Background Information - Speculative Design

The goal of this project is to craft speculation that enables laymen to form opinions on the debate around animal ethics. The previous section functions as the theoretical backbone of the speculation. This section will set out different speculative design approaches that allow speculation to function, translating zoopolis from theory to speculative reality.

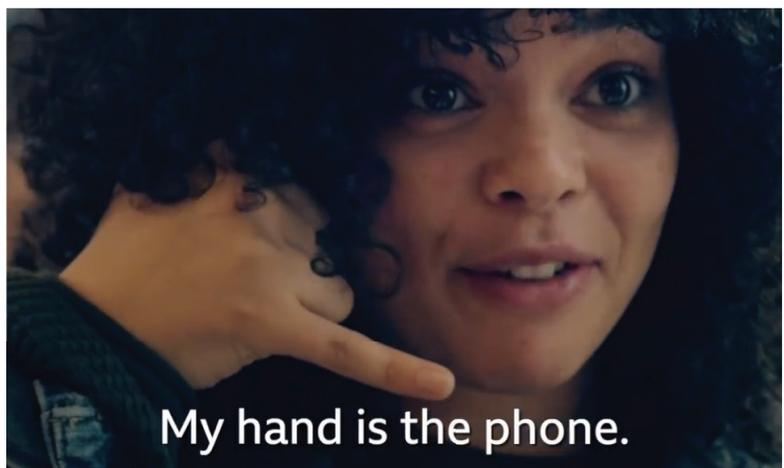
Speculative design is a design method that addresses current problems by projecting them into the future. The method is coined by Dunne and Raby [14] and forces people to think about the future and to reflect on the status quo. To succeed with posing speculative futures it is important to engage with the audience. The audience will not engage with a speculative design if it presents a future that is implausible. Therefore, it is important to connect with the audience with a meaningful proposal. The successful engagement with the audience is conceptualized as the perceptual bridge. A perceptual bridge poses a vital factor in managing the speculation because it allows the audience not just to understand, but also to reflect on the project and the future implications of the problem. Different approaches can be used to construct the perceptual bridge between the audience and the speculative design project [15]. These approaches will be listed and explained below. Together they will provide a cohesive overview on means to communicate speculative design.

*1 - Design for context: the ecological approach*

The first one is the ecological approach. Creating a perceptual bridge is done by the careful consideration of the environment and context that surrounds the speculative project. Grounding the concept in hypothetical outcomes of familiar trends (1) and logical realities (2) allows for recognition with the audience. An example of a speculative outcome that uses familiar trends to engage with the audience is the BBC series *Years and Years*. A series that follows the lives of a fictional family over the span of 15 years.

The show starts with giving the audience an oddly familiar recap of 2019 and immediately skips forward to 2024 in which Trump is re-elected. The re-elections and the other events are all extrapolated from the audience's own actual reality. Throughout the show the current state of technology, politics and relationships among nations are used to craft speculation that is based on familiarity.

Speculations can also be grounded in logical reality. The author of the article uses the example of H.G. Wells' *War of the Worlds*. In the Steven Spielberg blockbuster depiction of the book the alien invaders are using their machinery to effectively move around, terrorizing Planet Earth. While in the original novel the aliens have trouble moving on Earth because of the gravity that is different from Mars. The martians are struggling with the conditions of Planet Earth, resulting in the disability to adapt. The reasoning behind this is derived from biology which mixes the alien invasion with logical reality.



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Bethany uses her body to harbor technology in *Years and Years*

## 2 - *The uncanny: desirable discomfort*

Using the ecological approach does not necessarily lead to a perceptual bridge with the audience. Within this first approach it is possible that the familiar and logical grounding is too close to reality as experienced by the audience. This results in the project missing the desired effect of speculation. Provoking the audience potentially solves this by presenting a project that is provocative but yet familiar. The author defines this approach as the uncanny: desirable discomfort which is inspired by cognitive dissonance. This psychological phenomenon refers to a situation involving conflicting beliefs, ideas or values. The reaction that emerges from cognitive dissonance is difficult to manage or even discomforting, while the artifact itself is

desirable and meaningful. Successfully provoking the audience benefits the engagement with a project.

Transfigurations by Agi Haines is a project that provokes. She proposed speculative methods to future proof individuals through bioengineering. The outcome of her project is a set of tangible baby figures that have modified body parts that are tailored for potential problems of the future. It provokes because the bodies look disturbingly real, resulting in an uncanniness that leaves the observer with both discomfort and contemplation.



**Transfiguration by  
Agi Haines**

### 3 - Present and future : blurring the lines

Provoking the paradoxical feeling of familiarity and discomfort can still result in a proposal missing the desired effect of encouraging reflection. It is important to consider the possibility of the fiction that grounds the design concept. Speculative narratives can be unrealistic within the audience's range of possible future states. The third approach of blurring the lines with the here-and-now and the proposed future can solve this. Speculative proposals make sense if the audience recognizes the relevance and existence within the status quo. Take for example a wearable face projector, a technology that prevents digital surveillance to recognize a face. While being a speculative object, people are aware of the technical possibility and recognize the relevance of a 'big brother' preventing artifact.

### 4 - Observational Comedy: rooting in the familiar

For speculative design to succeed it is important that the narrative is understood by the audience. Too much information to explain a project can scare the audience away, too little results in the concept being intangible and too abstract. The fourth approach to communicate the speculative design is to tailor the narrative in a way that the people can relate. Using the concept of familiarity in a narrative to take the audience on a journey to a speculative future allows for pitching alien concepts that make perceptual sense. The author of the paper uses the example of a comedian's strategy to build the joke on the foundation of familiarity. The comedian uses narrative to relate to the audience and takes advantage of that to construct the stage of the climax: the joke.



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wearable face  
projector  
by Jing-cai Liu

### 5 - Alternate presents: counterfactual histories

A fifth approach to pitch speculative efforts is not to reflect on possible futures but to alternate presents. Previous approaches emphasize on speculations that ground their existence in the current status quo. Alternate presents are created by changing developments and events from the past and extrapolating them into the present. Managing this approach allows for reflecting and criticizing the past by observing its speculative outcome in the present. For example political events and technological developments can be extrapolated to the present if you take an important historical event as a starting point. This can be seen within the movie industry that investigates the effects of different outcomes stemming from alternate versions of the cold war, moon landing or spanish flu epidemic.

### 6 - Domesticating Technology: literally

The final approach on constructing the perceptual bridge between the project and the audience is coined as Domesticating technology: literally. This proposal is grounded in domestication theory and humanity's ability to shape nature. An example of this is a project by Kathryn Fleming. She created speculative animals that have increased rates of survival through specific bio engineered traits. This speculative approach demonstrates the human ability to domesticate, engineer and alter the world to humanities own desire.

The six approaches described above set out multiple ways to manage expectation of the audience through the creation of perceptual bridges. Managing the engagement is important for speculative design to succeed. The design approaches and the previously described analysis of animal ethics serve as the theoretical basis for the speculative form that is presented in the results section.



**Engineered Superbivore**  
by Kathryn Fleming

## Method

The method to achieve the goal of creating speculative output is split in three different phases. The first is the analysis of examples of existing speculative efforts. The second is the creation of different prototypes. The third is the methodological approach to create the final output.

### **Final output - Existing work**

Analyzing existing work gives insight in specific forms that can be used to create speculative design. For this project it is necessary to recognize forms that prove to be viable to carry the narrative. Forms that ultimately succeed in constructing the perceptual bridge (as described in the previous section) can be used for collaborating the choice for the final output.

### **Final output - Prototyping**

Creating prototypes helps with discovering the final form of this speculative effort. Validation of the prototypes helps with supporting choices that are made with respect to the final form. Additionally, prototyping allows me to get hands on experience when it comes to producing speculative content. It is vital that the final form is feasible to replicate. Choosing forms that fit my own expertise could make

or break this project. For this project three different prototypes will be created and then shared with the supervisor. The prototypes will be shared within the appendices.

### **Final output - The magazine**

The final output will embody the theoretical background that is described in the previous section. The form that is decided upon is a magazine. The methodologic approach for creating the magazine is structured by the three distinct categories that are recognized in Zoopolis. These main topics of co-citizenship, denizenship and wild sovereignty provide the subjects that need to be covered individually. The form of describing these topics is both visual and textual. Additional to covering the main subjects the magazine is further filled with other content. This will eventually lead to the final output not being a bundle of essays, but a complete magazine that is a reflection from the future.

To avoid ambiguity the process of creating a magazine is tracked in a schematic that is shared with the supervisors. This will be used as an overview for all the content that makes up the final output.

Result >>

# SINGER

## MAGAZINE

### Co-citizens

Undisputed  
moral rights?

### RAAM

Where the wild  
things are not

### Cato Bax

Denizens in  
architecture



# SINGER

## M A G A Z I N E

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Undisputed  
moral rights?

### RAAM

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things are not

### Cato Bax

Denizens in  
architecture



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# Contents

4

Colophon

5

Editorial

**7** The Burden of  
Being a Cow

The wellbeing of cowbreed employees is at an all time high. But at what cost?

**13** Scales of Justice

Luca D was prosecuted and locked away. His case of egg theft remains controversial.

**19**

**Lens**



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Jeff the Goose is guided to his residency.  
page 24

**27** Why I Hate  
Watching Them

The Window Institute allows us to observe the revival of the century. Is this wat Sir David Attenborough predicted?

**31** An Interview  
With Cato Bax

Discover how Cato Bax redefined architecture for denizens.

# Colophon

Singer Magazine is released annually and is published by the Attenborough Media Group

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My Dad in  
 Sequoia National  
 Park, 2020.  
 J. van Rijswijck

# Editorial

*'The difference between animals and humans is that animals change themselves for the environment, but humans change the environment for themselves.'*

~Ayn Rand

Last month I cleaned my storage and stumbled upon my father's box of 22 year old photography equipment. Among this was an old SD card that was used for file storage. When I plugged it into the old macbook a photo emerged of my father standing up high in a tree hut. Scrolling through the photos made clear that this was captured in Sequoia National Park, a place forbidden for people.

Today it is five years ago that the Sentient Beings Law redefined the relationship with non-human animals. In-vitro production made the non-human animal centered bio industry obsolete. Because of this it was not a secret that the European Union wanted to get approval for a bill that redefined the ethical relationship between species. After years of deliberation a policial structure was approved based on the moral duty to strictly consider the interests of other animals in human polis. This historical event has left a mark on society as it destroyed the former livestock industry, transformed urban communities and gave sovereign status to wildlife areas. At first the reformations were well received but after five years it became clear that there are still major concerns for the rights of people and other animals.

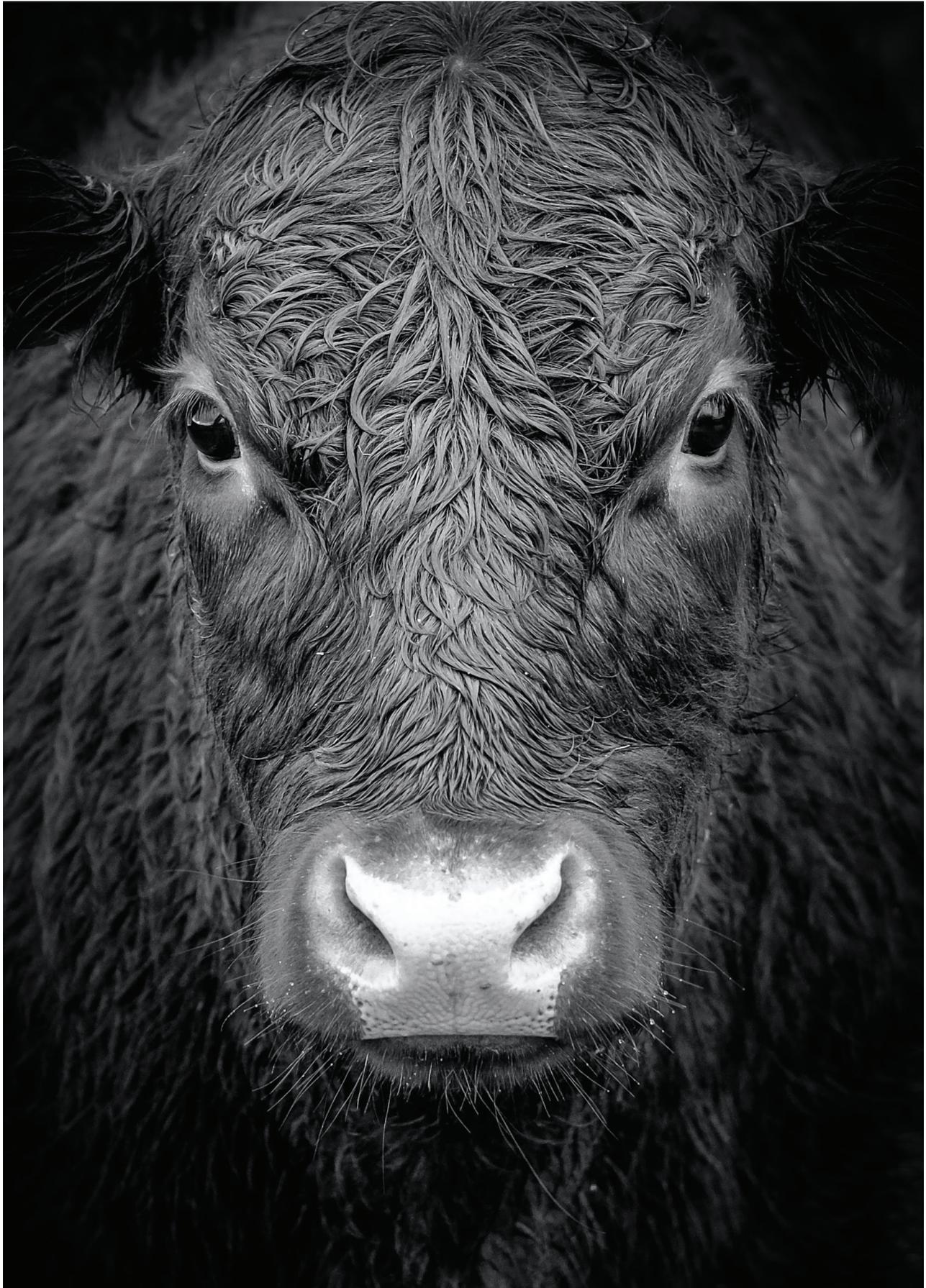
Take for example the traditional system of justice that has difficulty to function in a multispecies world. Or that generation V is not able to experience the world in its truest form and is limited to digital access to nature. Most importantly, non-human animals still are denied basic rights as their employment is not doing what they promised 5 years ago.

What Ayn Rand said is completely true, but unfortunately humans do not seem to adjust to the new environment they have created.

Please enjoy the Sentient Beings special!

*Jurre van Rijswijck*





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# The Burden of Being a Cow

Me and my husband enjoy the great pleasure of having a child. She is barely 1 year old but eager to communicate with the world around her. Not with words but with her glazing eyes and hands reaching for conversation. The fortune of seeing her grow up is beyond what I expected. That lucky feeling is always there but today was different when I travelled to the outskirts of Greater Amsterdam. While I boarded the hyperloop I sensed injustice that reached maximum presence when the intercom echoed: *Plain grounds Station: the Taurus Office*. Hundreds of workers are employed here and a recent investigation showed that they are denied to have natural offspring. The basic rights of our co-citizens are infringed upon and I don't understand why.

Text by Macy Kluber

'You should feel how warm her nose is', said David Roskin, senior cowbreed manager at the Taurus Office, while walking past an employee. 'The warmth of the nose gives an accurate indication about the wellbeing of a cow', continues Roskin when I touch it. 'It is not just her, all of our employees have warm noses. This used to be different back with the old system'. The employee that I stroked had already returned to her friends. Roskin glances at me and says, 'Magnificent being right?', her name is Maria Cowbreed and she is having a well-deserved retirement'.

Not many people know that Maria was never meant to reach the age of twenty. Maria was born on a traditional farm before the Sentient Beings Law got passed. Back then, most cows would not have lived longer than 10 years before they got to their final destination: the slaughterhouse. The 2037 regulations introduced an era in which the wellbeing of former livestock like cows increased drastically, said Roskin. 'Right now, there really is no burden to be born as a cow'.

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Maria Cowbreed,  
retired employee  
of the Taurus  
Office.  
By Ties Bes

**Roskin explains** to me why domesticated non-human animals live longer and healthier lives. While at the same time allowing for non-mandatory employment. Currently, natural death is the only option that permits the production of meat. For non-lethal resources like milk, wool and eggs, the non-human animal has the option to opt for employment. It is not mandatory to work as it should always be a choice of the employee. Cow offices are equipped with robotic milking machines, smart machines that are only used if the employer decides to. The choice to deliver work allows for extra beneficial care. The result is that good functioning employees have access to better facilities and an improved retirement plan.

What Roskin suggests does not only hold true for the Taurus Office. Data that is gathered over the past 5 years implies that the employment model has evidently improved the age and overall wellbeing of cows. The employees of similar cowbreed offices have an average life expectancy of 19.5 years. The quantity of milk they deliver is noticeably less, but of much higher quality. The feces they deposit are of high quality when used as natural fertilizer. Each factor is, together with the

**David Roskin**  
 ‘Maria Cowbreed has a preference for voting on the conservative right wing parties’

warm noses, the result of both a good physical and mental health indicating that the cows are in a supreme state of being.

**Not long ago** the office of Singer Magazine got access to research that was conducted by the Non-Human Animal Research Team (N-HART) institute. This unpublished report showed that the improved wellbeing and age should have resulted in a significant increase in calf birth rate. The cows have more time for social activities with friends and mating with bulls. Two factors that contribute to an increase in calf birth. However, N-HART pointed out that the contrary is true because over the past five years, 43 percent less calves were born.

The N-HART file suggests that the Taurus Office and similar companies control the population of cows by influencing the rate





of birth. Cows that are pregnant allow for good milking employment but also have a higher risk of contracting diseases. Abortion could potentially solve this but illegally harms the unborn calf while imposing a risk on the mother. Making cows infertile solves this completely but takes away the milking capability that allows cows to work and earn benefits. The company's solution is that the cows are treated with hormones that allow for milk production without the risks of pregnancy. This results in happy employees that are able to work for which in return they receive

social security. The report indicates that, after 5 years, the hormonal treatments are still being used on the employees to, as the cow office formally states, maximize the wellbeing of cows.

**The European approval** of the sentient beings law in 2037 formally concluded the suffering of animals. Farms made way for offices and livestock got approved formal co-citizenship. The domesticated non-human animals got accepted as official members of society which gives access to social security and healthcare. In addition to this, non-human

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Two employees  
roaming the  
fields of their  
employer  
By Ties Bes



animals are eligible to participate in democracy through casting their vote by human proxy. Together with a changing public view on non-human animal relations, the sentient beings law resulted in a time in which non-human animals are heard and cared for.

### David Roskin

‘the cows seem to know what is best for them and I cannot argue against that’

‘Maria Cowbreed has a preference for voting on the progressive right wing parties’, says David Roskin when I ask how political participation works. ‘I represented Maria in her vote in the 2038 elections because she was heavily against the plans to completely forbid the gathering of milk. Apparently she did not want to give up the possibility to work. As you already know, work with Maria has been mutually beneficial so she did not want to give up the milking process’. When he catches my look of disbelief he continues. ‘You don’t know Maria Cowbreed as well as I do. We have been working together for many years now and I know what she wants. She would not want more change as the past decades already were beyond progressive anyway.’

Roskin smiles when I ask him what Maria thinks about hormonal treatment and population control. ‘Maria does not mind any of this because she does not want to jeopardize her social security. I know you find it hard to believe that I seem to know my employees

inside out, but you are projecting your own beliefs on Maria. I can imagine that it is difficult for a human person to give up the right of birth, but apparently it does work like that for my employees.’

**On the one hand** it is difficult to stand by and see cows being disregarded the right to give birth. Many human individuals deem it important to expand their family line from generation to generation. What happens at the Taurus Office precludes the cows from being able to create offspring. While on the other hand it is impossible to lie about the positive influence the new system has had on cow wellbeing after hundreds of years using the old system. A choice between allowing an increased birth rate that potentially jeopardizes cow welfare, or maintaining cow welfare while offering employment and social security. Most importantly, the cows seem to know what is best for them and I cannot argue against that.

Roskin laughs at me when I tell him that I have promised my child to take some pictures of the newborn calves. He says everything that the N-HART file showed is true. The Taurus Office accepted the accusations about population control with a formal statement that they are doing their absolute best to represent their employees to get the best care possible. ‘We are upholding our promise by disallowing newborn calves, while the employees give milk so that they are assured of social security’. Roskin glances at me and continues, ‘you will be able to find new calves here in three years, that is when the next generation will be conceived’. ■



# Revive the Past

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TapBuy



# Scales of Justice

Luca D was sent to prison for stealing eggs. While this is not wrong from a rights perspective, it does question the credibility of our system of justice. Did we do well by putting non-human domesticated animals on the human scale of justice?

By Kenneth Rogers

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Egg series no. 1  
Koji Sagawara



**‘You can not** pick them up’, says Lara Hoenderdorp while we stand next to her chicken coop. The ten chickens that are renting property from the Hoenderdorp family are strolling through the garden. There are plenty of eggs on the ground but since these chickens do not owe me anything to me I can not grab any of them. Lara enters the garden and picks up three eggs, ‘this is the rent they pay me for staying here’. The Hoenderdorp residence made the news three months ago when they sued a man for stealing the eggs from the chickens. Luca D was caught red handed and was sentenced to 12 months in prison, the maximum perpetrators can get for thievery.

‘I think he got what he deserved’, says Lara when I ask her about the case. She represented the interests of the chickens in the

case. ‘I have known them for many years and am definitely able to speak up for the chickens. Also, this is not the first time I fulfilled the role of being a representative. The chickens used me for voting in the previous elections. The vote that they casted allowed for better employment conditions and lower rent. That particular vote is the only reason there are now 10 chickens living in the residence, otherwise they could never pay for it’. Lara looks at the chickens. ‘I think that I have enough certainty to say that my tenants did not just lose eggs. but also are distressed after the event happened. Some of them are showing symptoms of post traumatic stress’. Lara looks at the chickens and sighs. ‘Luca D did not only steal eggs, but he also disturbed the wellbeing of my tenants’.

**Breaking laws** is not uncommon as both non-human animals and human animals are doing it everyday, from using violence to speeding and trespassing. When an individual gets prosecuted it does not matter what species the perpetrator is. For the judge the only thing that matters is the severity of the illegal act. All species deserve a fair trial and will get punishment that is proportionate to the offense.

### Matteo Rojo

‘Mental damage because of egg theft, could you believe it?’

In the past years both wild sovereigns and co-citizens have been breaking the law occasionally. A famous case is the state versus Fox in which a fox was both illegally trespassing and biting co-citizens. The fox was captured and now serves time in a remote reservation near Moscow. Another more recent case is the recurring illegal act of speeding of a co-citizen named Helmut Horsebreed. The New York inhabitant broke the speeding law multiple times and eventually caused an accident

with physical damage. Helmut was relieved of his social benefits and put in a rehabilitation facility to ease up his speeding addiction. Human criminal acts directed against other animals have however been unusual, which makes the chicken eggs case special. Luca D received the maximum sentence for thievery and is currently serving his time in the Haarlem prison facility.

‘**Luca D was not** just unfortunate receiving maximum punishment, he is serving unrightful jail time for an act that is completely ridiculous!’. Says Matteo Rojo, the attorney of Luca D. ‘The ruling of the judge does entirely neglect the fact that this concerns two different species. One of which does not care less for the loss of property. Chickens have no sense of possession and it is ridiculous to punish Luca D as if he stole a human property. Look at this headline that I took with me as an example’, continues Rojo and he shows me an E-paper article from a couple days before: notorious robot joyrider arrested. ‘This lunatic awaits half of the time my client is sitting for. He hacked into several autonomous vehicles and wrecked a suburb outside London. Not a single bystander had physical or mental damage, and the robot vehicles are



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Egg series no. 3

By Koji Sagawara

programmed to feel no suffering. The joyrider only got punishment for property damage'. Rojo shakes his head. 'Mental damage because of egg theft, can you believe it?'

Rojo believes that this is not about justice. 'This is about a structural misconception of animal rights. Domestic animals have been enjoying citizenship for nearly five years. This contributed to the protection of negative rights. Just like humans, animals have rights to act without interference. They

have rights to life, to liberty and to own property. Also, it allowed animals to be accounted for with positive rights like health-care and employment. It seems that both positive and negative rights have been blatant copies of what works within the human realm. Domesticated animals like chickens deserve their own specifically tailored rights that aim to respect the animals as animals, not as beings that suffer from the judgement influenced by anthropomorphization'.

## Lara Hoenderdorp

‘If I can sue someone for stealing my E-bike, then a chicken can sue someone for stealing her eggs’

**Luca D received** immediate support from the human rights movement. They have been opposing the justice and rights introduced by the Sentient Beings law for many years and are dedicating a fund to Luca D. ‘We made a fund for people that are victims of the shifted scope of justice’, says Viola Boternoot, chair of the movement. ‘We brought domestic animals in existence, they have been serving us for thousands of years. Repeatedly science has proven that animals like chickens do not understand the world as humans do. Chickens do not have desires for the future and could not care less for human justice. The sentence that Luca D received was not just out of proportion, it is completely wrong to put a man in jail for grabbing the eggs from animals without desires. What scares me even more is that

Lara Hoenderdorp imposed her own beliefs on the chickens. She just wants to have the eggs and because of that Luca is in jail. She wanted this, not the chickens’.

After 2 weeks the fundraiser already reached an amount of four million euros. More than a hundred thousand people donated for preventing similar law enforcement. The money will not help Luca D while he is still in jail. But it does open opportunities for future cases in which people are the victim of animal rights. It allows for defendants to get elite attorneys and enough incentive to pursue a retrial. The current size of the fund indicates that people are concerned with the radical changes that were introduced by the Sentient Beings Law.

Lara is not bothered by the developments within the human rights movement. ‘I will continue to represent my tenants in the heated debate about animal justice. Humans and other animals are of equal moral value which means we both are prone to the same system of justice and rights. If I can sue someone for stealing my E-bike, then a chicken can sue someone for stealing her eggs’. ■

# Lens

Images with a story



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In 2037 the infamous Helmut Horsebreed was speeding once again on the streets of Chicago. After this attempt Helmut was arrested and institutionalized for his addiction to illegally running in dangerous areas.





# Lens



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The borders are opened due to the wildfires in the Yosemite region, California. For once humans are allowed entrance in order to help extinguish the scorching flames that have been burning for 6 weeks.



# Lens





# Lens



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Split from their parents and stripped from their rights. These eggs were confiscated by the Belgian police and destroyed in the war against illegal breeding facilities.



# Lens



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Normally Jeff the Goose would walk home with his wife. Unfortunately she has passed away so now Jeff's landlady escorts him home every night.





# Lens



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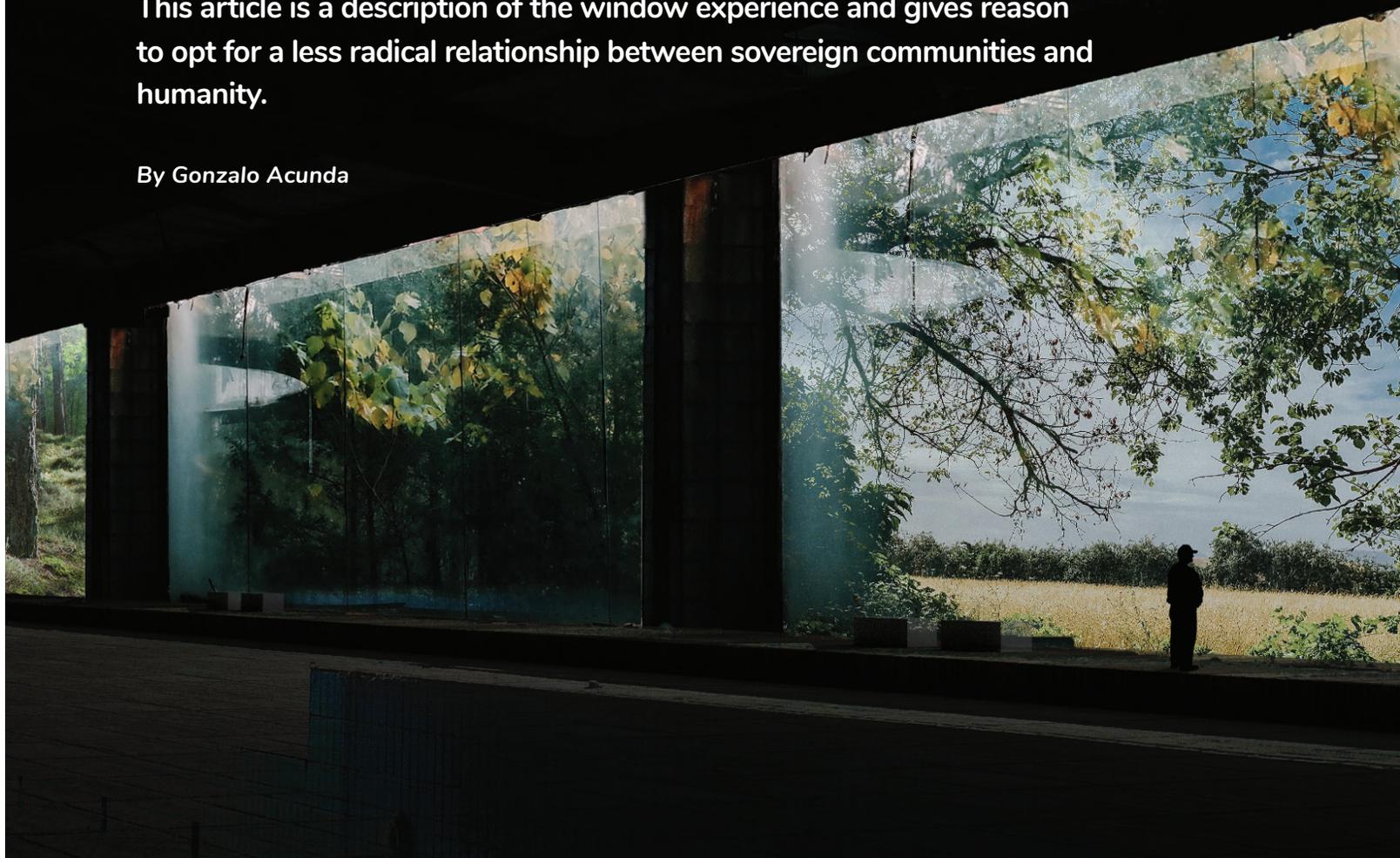
Due to efforts of the White Rhino Fund, scientists are able to artificially breed the Passenger Pigeon, 128 years after its extinction. The first batch will be released at the Passenger Memorial Square in Guangzhou this summer.

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# Why I Hate Watching Them

The Window Institute is a new organization with venues worldwide. They have been widely discussed as the ethically correct and only alternative for wildlife entertainment. The general public can still not enter physical nature as they are only permitted in wildlife reservations for conservation goals. However, over the past few years conservation has become less necessary as the self-sustaining properties of nature got stronger. Without conservation humanity is threatened to completely lose physical touch with nature. This article is a description of the window experience and gives reason to opt for a less radical relationship between sovereign communities and humanity.

By Gonzalo Acunda



*'For 500 years, these birds have been surrounded by myth and glamour. And I have got to confess that I have been fascinated by them for most of my life. The bird is dancing with his wings wide spread. This is just one member of a hugely varied family that, to my mind, includes the most spectacular and beautiful birds on Earth. The birds of paradise.'*

**These are words** cited from the Earth documentaries, a series narrated by Sir David Attenborough. Today it is the day that he passed away 20 years ago.

Sir David Attenborough narrated the viewer through different ecosystems while telling stories about their inhabitants. The godfather of nature documentaries reigned over television for almost half a century, showing us the wonders of the world. The birds of paradise in Western Australia, the white rhino in Africa and the globally present humpback whale that dominated the oceans. Species that fulfilled a role in his documentaries, but also species that are no longer with us. Attenborough died together with the concept of wild diversity, leaving nature to a tipping point of monotonous existence. Within his testimonial that was released back in 2020 he warned us: we are living in an age of extinction and with that, the wonders of the world will disappear.

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A lone visitor  
staring into  
Malawi at RAAM  
Amsterdam  
By Erik de Vries



**Zoos were long gone** before the Sentient Beings law was put into order. Zoos were unethical because they entertained the visitors with caged non-human animals. Wild species that live most, if not all of their life in captivity, cut off from their own natural habitats. Back then zoos were obsolete, the importance of freedom for zoo wildlife outweighed the fact that zoos are of entertainment and educational need. While at the same time humans were restricted from trespassing into wildlife territory. Therefore, together with the disappearance of the traditional zoo, the ability to experience remote nature and animals was limited. This resulted in the creation of the Window Institute.

‘The Window Institute is a new non-human animal friendly zoo alternative in which visitors can still observe nature and its inhabitants.’ Says Emmanuel Koelman, senior projection engineer at the RAAM Window facility in Amsterdam. ‘The institute that I work for owns thousands of wildlife cameras worldwide. The cameras are continuously

capturing the restricted areas. This way you and I have access to the wonders of untouched nature through these massive projections, the windows’. While he is talking I see something moving in the depths of the jungle, the view did remain static until now. ‘Well look’, Emmanuel points to the screen, ‘The Giant Anteater, you are lucky because this window rarely catches wildlife’.

**Sir David Attenborough** provided us years of amazement and marked an era in wildlife education and entertainment. Twenty years after his death, the Window Institute was founded. The institute had close ties with the group of conservationists that had access to wildlife territory. Over the years they placed cameras in wildlife systems all over the world. Everything that is captured is primarily owned by the institute and broadcasted within all of their Window facilities. They have an absolute monopoly on live broadcasting wildlife scenes and with that they contribute to Sir David’s legacy by making nature accessible to the general public.

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A projection  
of the New-  
Guinea jungle  
at RAAM in  
Amsterdam  
By Erik de Vries





The virtual window that physically borders between wildlife communities and human civilization protects the diversity of sovereign communities. But it does also mean that most people still are unable to experience nature in its most true and realistic form. Unreasonable doubts, because the Window Institute promises the most direct connection with nature to date. Observing through the windows allows for having a chance to spot real wildlife. Catching a glimpse of non-human animals that could have been extinct. Real, living creatures that are the evidence of wildlife reviving from the Anthropocene.

With my visit to RAAM Amsterdam the reality is that it is time consuming to spectate the wonders of the greatest revival of the century. I have been visiting the RAAM Amsterdam for 4 hours now and have not seen much apart from the projected plants, trees and the single anteater. The apparent thought that nature is thriving comforts me. While at the same time I am frustrated because somehow we are only able to see a glimpse of the diverse life that is present in nature. Sir David Attenborough warned that human behavior could potentially lead to the extinction of many species. Fortunately, his reality did not become the truth. However, one of his famous quotes about extinction turned out to be quite close to the current reality. His question was, 'are we happy to suppose that our grandchildren may never be able to see an elephant except in a picture book?' . While elephants do still exist, they just do not want to appear in the windows. This is, and will remain the flipside of wildlife segregation. ■

# An Interview with Cato Bax

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Cato Bax is a Dutch architect who won the 2041 Pritzker Prize for young talent in architecture. She has been the face of Urban Interspecies Structures, a group of architects and designers that create and facilitate structures for multiple species. Her work primarily explores inter-species coexistence with projects that connect life between ground, air and water. Resulting in structures that serve urban inhabitants ranging from birds and fish to humans and mice.

*Text and portait by Noor Wijngaarde*

**SINGER:** When you received the Pritzker Prize you gave an impressive talk in which you thanked not just your human colleagues but also the non-human animals that you have worked with. How are non-human animals important for your work?

**CATO BAX:** The world is in a continuous state of motion. While the whole world is transforming, architecture always seems to lag behind. Back when I was beginning to work as an architect in 2040 I started to question why architecture has been static. For me the answer was inclusivity. I should not just listen to humans as my client. No, I should be listening to all species that potentially

benefit from living in environments that have my work. This is when I started to interview both human and non-human species. They both contribute to my work and that is why I thanked them both for working together with me.

**SINGER:** Most humans share the same means of communication while other species do not. Working together involves communication so how do you approach inter-species collaborations without a mutual sense for verbal and non-verbal language?

**CATO BAX:** Working together with humans or non-human animals does not work in similar

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**April 6, 2010**

Born in

Amsterdam

**2033 - 2035**

MSc architecture

**2035 - 2039**

PhD in Animal

Ethics

**2040**

Amsterdam Canal

Project

**2041**

Amsterdam

Waterbird

Housing Project

**2041**

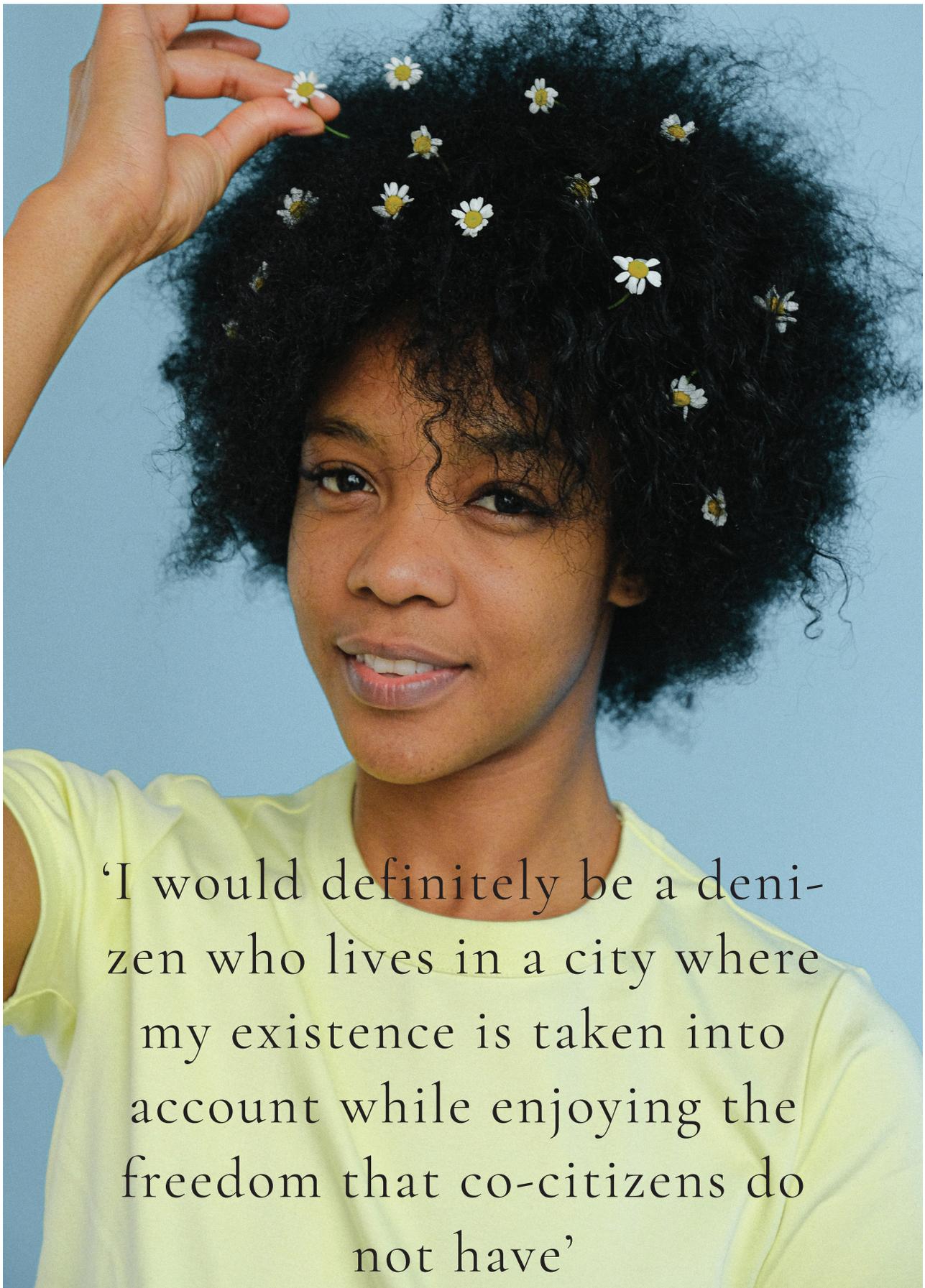
Pritzker Prize for

young talent

**2040-2042**

Denizen Opera

House Almere



‘I would definitely be a denizen who lives in a city where my existence is taken into account while enjoying the freedom that co-citizens do not have’



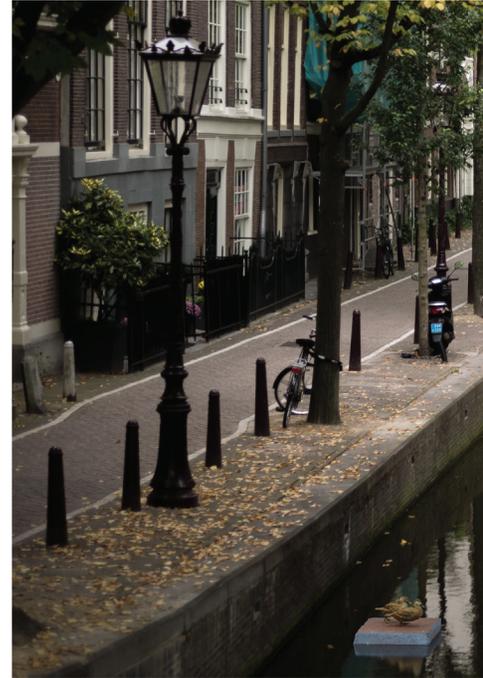
### Cato Bax

‘Denizens however, do not have the burden of having a history written by domestication’

ways. With people it is relatively easy to talk, to observe their experiences and to get results. This holds universally for communicating with human species. It does not compare by any means to the way communication is established with other animals. The decisions that are the result of interviews with non-human animals are grounded from communication of trust. How do they fly, how do they land, do they sing. But also, how do they react to me, to crowds and to my prototypes. Establishing communication of trust goes both ways and allows me to translate observations into interpretations. It requires extensive testing to verify that these interpretations are correct. I understood the non-human animals if they benefit from the structure and show communication of trust. With human clients a shared denominator is usually found through language, with non-human animals this is found with mutual trust.

SINGER: In architecture and design this method of working is quite revolutionary. While on a political scale, non-human animals in wild and domestic situations have been listened to since the mandation of the Sentient Beings law. It was expected that the new law was especially difficult with the non-human animals in the city, how did architecture and design solve this?

CATO BAX: Urban non-human animals, or denizens, thrive in turbulent city life. They do not necessarily need us to survive, but they do have a parallel coexistence by using the buildings and infrastructure for their own needs. As you say, the denizens are a difficult group to govern. Traditionally they were considered as controllable pests which is morally wrong, but setting aside our own human needs for them to survive is an overly radical solution. This requires a careful approach to coexistence with denizens in which unconsciously traditional architecture and design already was a solution. Urbanized areas have always harboured a wide range





The waterbird  
housing project  
Lauriergracht in  
Amsterdam

By Lola Merkator

of species. What changed however is the relationship that determines urban coexistence. Through my new perspective we try to maximize the pleurability of the inter-species relationship through the application of architecture and design.

**SINGER:** Which of your projects reflects this vision best?

**CATO BAX:** That is a difficult question because after a project is realized it can take many years to get to its full potential. Like humans, denizens need time to settle and adapt with change. So far this has gone particularly good with the 2040 Amsterdam Canal Project. The extensive boat use of the canals negatively affected the fish population. This was caused by the noise produced by boat thrusters that disoriented and scared away subsurface inhabitants. We reimagined the canal which

eventually contributed to maximizing pleasure of multiple species. Our redesign resulted in less noise pollution and increased the infrastructure. In the years that followed the fish population became much more diversive while human water users were not affected by it.

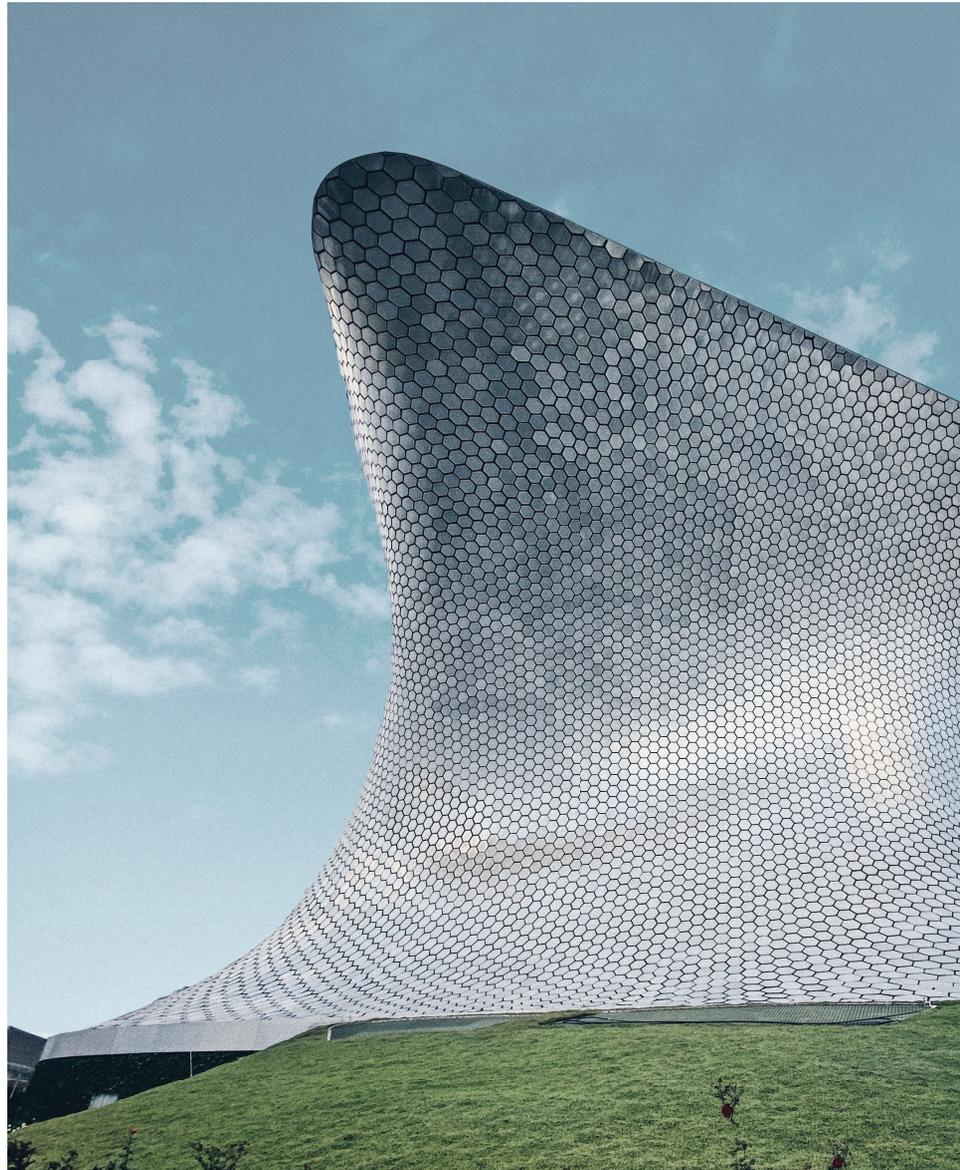
**SINGER:** When I saw that project I immediately thought about the sound dampening walls that have been used for decades to lower sound pollution of highways. Is that where the inspiration came from?

**CATO BAX:** Not entirely, it initially was Wageningen University that inspired me with research about the negative effects of noise pollution for water inhabitants. They took the initiative by presenting a problem which I started to solve through communication of trust with fish and

people. The Amsterdam Canal Project is not inspired by sound damping walls but by the results of my research and interviews with multiple species.

SINGER: The non-human animal centered Wageningen University repeatedly appears in your work. Not just the Interspecies Waterways project but also the Bird Birth project was inspired by research done there. While at the same time much inspiration, like the Denizen Opera House is drawn from Architects like Zaha Hadid and Renzo Piano. These different sources of inspiration seem to be heavily influenced by your completed studies. After you finished your master degree in architecture in 2035 you did a PhD in animal ethics. Which of these two impacted your own expertise the most?

CATO BAX: My masters in architecture was entirely human centered. The projects I did back then were indeed influenced by Hadid and Piano. After my graduation I became inspired by the legislative changes that were coming with the Sentient Beings law thus I opted for a PhD in Animals Ethics. Great political reform thinkers like Singer, Donaldson and Kymlicka





**Denizen Opera  
House Almere**  
By L. Merkator

had formed a new perspective on non-human animals. Their ideas contributed to revolutionary consideration for non-human animals. Being aware of the political discussion I began to research the ethical application of architecture and design on denizens. Both my background in architecture and animal ethics affected my work equally. They both are the foundation of the Urban Interspecies Structures movement, but it was really the concept of time that made me who I am today.

**SINGER:** With that wisdom being said it is time to almost wrap up this wonderful interview. The Sentient Beings law made three distinctive categories of non-human animals, in which one would you want to live if you were to choose?

**CATO BAX:** That is an easy question, I would definitely be a denizen who lives in a city where my existence is taken into account while enjoying the freedom that co-citizens do not have. Because if I may be honest, they may be considered formal citizens but they still need us to survive.

**SINGER:** Even though the consensus is that non-human animals with co-citizenship are thriving under the new regulations? They

are not being used for resources anymore and have access to the same social securities as humans. The necessary human care is not for survival, but for maximizing their wellbeing, right?

**CATO BAX:** I believe that the wellbeing is at unprecedented heights, but I do not believe the motive that the caretakers have. Employees that work in biological offices remain to give their resources. The natural products that come from chickens, cows and sheep are deemed highly valuable and thus important for running a profitable company. The wellbeing of the employees is ensured under the condition that they produce resources. I do support the goal of maximizing wellbeing, but it is caused by the wrong reasons. Co-citizens are only receiving this care because they have been domesticated and thus resourceful, and not because they are non-human animals that share similar interests as humans. Denizens however do not have the burden of having a history written by domestication, their existence as non-human animals is well respected within my designed urban areas. ■

NHC Opera Months  
Summer 2042  
Denizen Opera House  
Almere

Denizen Opera House presents

# Singing birds

Every early summer morning:

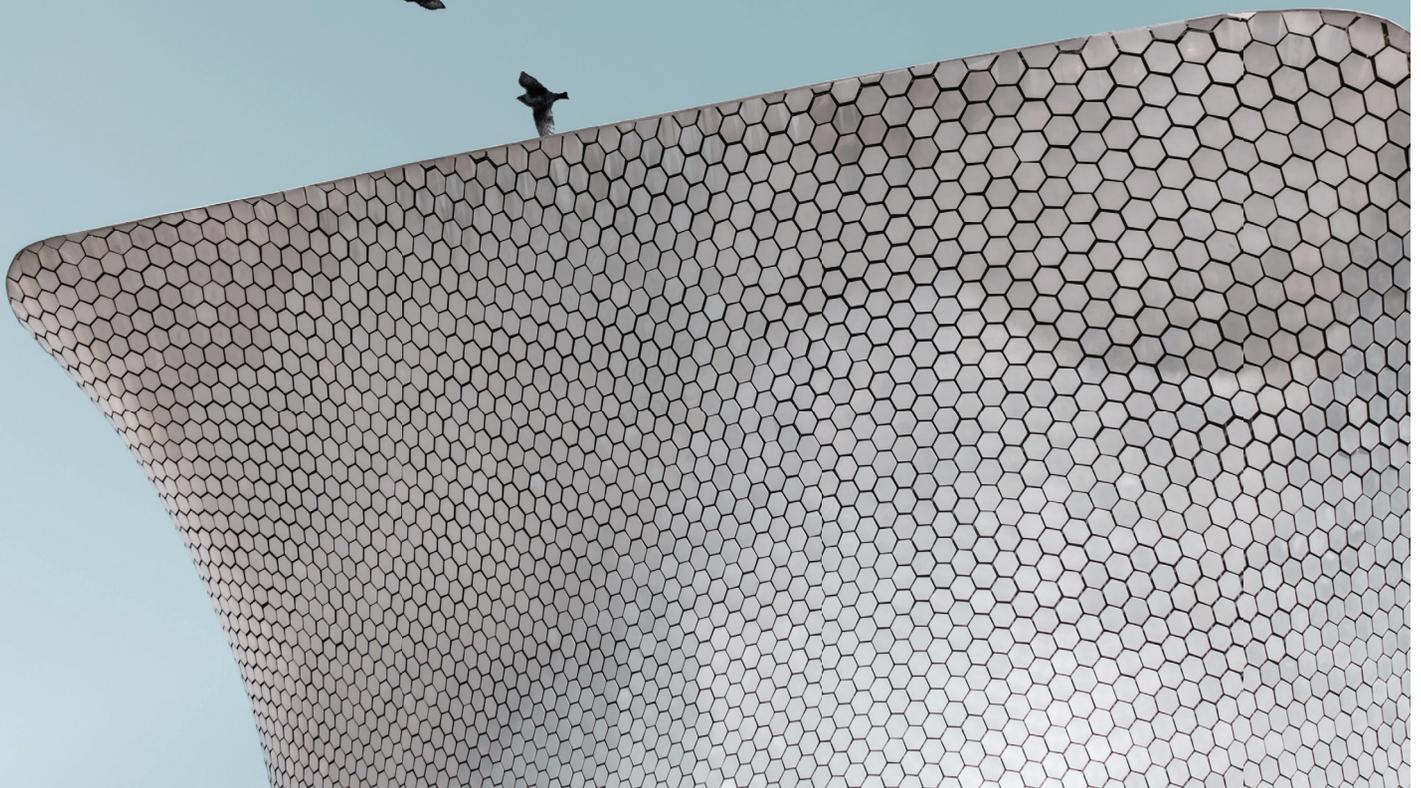
Presenting:

Dam Square  
pidgeon flock choir

6th Starling  
Ensemble Utrecht

And special  
guests:

The scandinavian  
Northern Gannet  
Quartet



**'It's surely our responsibility  
to do everything within our power  
to create a planet that  
provides a home not just for us,  
but for all life on Earth.'**

The Attenborough  
Foundation

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## Discussion

This discussion will reflect on search, theory and form. These three topics were essential for the creation of the magazine. The topic of search is about the underlying process behind realization of the magazine. The topic of theory is about the academic ideas that are addressed with the magazine. Finally, the topic of form will be about the goal, the magazine itself and the content within. Each of these three topics will be elaborated upon in a two-fold fashion of which the first is describing the process and the second will be the reflection on the process.

### The process of search

Throughout this graduation project the process of search was important for the consideration of both theory and form. The search for these two defined most of the time spent within this project. Developments within the search are made by making choices and an important factor to weigh in these, is a personal preference for a theory and form.

The search for theory was characterized by reading into a wide range of topics. This is not necessarily wrong but the broad scope refrained from making decisions. Therefore the most significant progress that was made during this search was the decision to opt for the domain of animal ethics. This domain was chosen because aside from personal preference, the relationship between humans and other animals is a contemporary topic in both science and popular media. More importantly, the domain of animal ethics can not be described as having one scientific truth. The ethical frameworks are built upon different philosophical perspectives which allowed for a wide range of possibilities in envisioning different scenarios for speculative content.

The search for a specific form was supported by the preference to create output that is not limited by the traditional formalities that come with creating, for example an experiment and a paper. There are many ways to communicate scientifically grounded knowledge and this project emphasizes on such opportunities.



Creating different prototypes helped with deciding upon which form to use. The prototypes allowed for trying out different means of expressing form through text and image. The prototypes provided reason to opt for a form that allows a non-linear combination of multiple textual and visual content (this will be explained in the form subsection). Therefore, the form of a magazine was chosen to embody the theory and deliver the content with.

### **The reflection on search**

The choice to create a magazine about animal ethics was difficult because the search was unstructured. The ability to make decisions was often influenced by skepticism on the subject of interest. This resulted in a lengthy search that was prone to the disability to make decisions. Within this graduation project, theory does not only need relevance for scientific purposes but it also needs to offer sufficient possibilities with respect to the content and form. During the search it was difficult to satisfy the aspects of theory, content and form at the same time. Not being able to make a decision about either of these three aspects resulted in perceiving no progress. This is partly because of how the goal was formulated within the search. The goal that was formulated is rather broad and allowed for a wide range of possibilities in satisfying upon it. More clearly specifying the goal and structure to include the concept of a magazine and a framework, would have helped with this. Now, the necessary breakthrough was through the discovery of Zoopolis. The framework formed a relation between theory and form as it allowed for the translation of animal ethics into accessible content.

## **The process of theory**

The domain of animal ethics is recognized to be of relevance for the greater public while at the same time the domain offers possibilities to the creation of a speculative magazine. The domain is relevant because humans share the world with other species. It appears that the ethical relationship that forms the basis of this coexistence can be described from many different, neither right or wrong, perspectives. This statement on the current relationship specified a focus for both the theoretical research and speculative content. Additionally it allowed for a concise direction that took this research through traditional, and modern animal ethics. Investigating different ethical theories allowed for elaborating upon the statement on the current relationship with a question about the future relationship. This question is: what does the relationship between humans and other animals need to be? The question touches upon multiple factors that I deemed important in this gradation project. Namely, it actively asks the reader to think about possible answers. The question also implies that there is, based on the investigated utilitarian views, something wrong in the current relationship. But most importantly it allowed for imagining scenarios that answer this question.

The researched traditional and modern ethics addressed the issue of the current relationship but did not provide a concrete answer to the question of what the relationship needs to be. To answer this in a concrete manner the decision was made to use the theory that is proposed in Zoopolis. This choice is based on two factors. The first being that the framework is a potential answer by establishing a new relationship between humans and other animals. The second being that it gives structure to the form as it allows for creating speculative content as it provides three distinct categories of non-human animals. Zoopolis formed a logical relation between the theoretical research that I had done and the speculative content I was going to produce. With this I was able to further specify this project's goal to create speculative, but accessible output that is based on an ethical framework.

## **The reflection on theory**

The ethics that are described in the research were often abstract and difficult to create speculative content about. The theory that is communicated to the public should reflect one's own capabilities as a researcher. Within this project, Zoopolis was the reflection of these academic, but also creative capabilities. The categories provided structure for the existing research on animal ethics and for the creation of speculative content. It allowed for the creation of a narrative in which the posed question imagining future ethical relationships between humans and other animals is answered. The narrative allows the general public to reflect upon the complex issue of animal ethics.

The academic ideas that are addressed in the magazine are an accessible interpretation of the complex ethics that underlie the theories on animal ethics. The different pieces of magazine content reflect the research not just through the application of Zoopolis but also through the other research that is done. Translating all theories into less complex forms improves upon the desired goal of creating accessible output. Therefore the theories are described in more detail in the accompanying paper. This two folded approach allows for accessible output for the public, and for traditional output for academics.

The accessibility of the different narratives in the magazine is realized by deliberately choosing for familiar future scenarios. The articles within the magazine are described from an anthropocentric perspective, this is done because humans will be the only readers of this magazine.

The approaches in speculative design are not used in the construction of Singer Magazine. In hindsight they shows resemblance with the final output as it is based on the concept of familiarity. Using the six approaches as a starting point for conceptualizing futures could have offered structure to the creation of Singer Magazine.

## The process of form

The search for a particular form was concluded by the decision to make a magazine. This decision is the result of speculative design analysis and the creation of prototypes. Within the creation of prototypes it became clear that the form benefits from having non-linear content. Content that is linear forces the observer to see through from start to finish. With this the risk is that a speculative effort will not engage if content fails to capture the interest of the observer. This is not as strict with the creation of a magazine. Although a magazine consists of multiple linear narratives, the magazine itself is non-linear. Therefore, there are multiple opportunities to engage with the audience, even when one piece of content fails. Additionally to this the prototypes delivered upon trying different forms of narrative. They allowed for 'free' exploration within the writing as they were produced under the presumption of purely 'creating content'. It is important to note that the content created in a prototype phase does not have to be of a certain quality. In the end this allowed for quantitative exercise in the ability to create, and give visual form to narratives.

The form that was given to the magazine content is a mix of both textual and visual methods of communication. Modern magazines consist of many different ways to communicate a message, from textual articles and interviews to visual advertisements and covers. To give the experience of a real magazine the decision was made to incorporate a similar range of form expressions. This was done by using existing magazines as an example for both visual and textual articles. Using existing examples as inspiration contributes to the realism of the speculation as the form makes it plausible to exist in the future. The result is that the speculative effort feels and reads like an authentic magazine.

The content itself is structured by the three categories that are provided in Zoopolis. Writing different speculations that are all based on the same framework allowed for a cohesive relationship between the major articles. The process of creating content was tracked in a schematic that described the form, the synopsis and all other elements that contribute to the creation of an article. The schematic provided an overview of the articles that already were created and gave insight into the content that was still missing. The methodological approach of tracking allowed for a carefully tailored and complete speculative experience.

## **The reflection on form**

The goal of this project was to create speculative, but accessible content that is based on an ethical framework. The result of this project is a magazine that has 40 pages, 4 major articles, 4 advertisements, an editorial, a colophon, a cover, a visual section and a table of content. All of the content is speculative and all of it is derived from the theoretical backbone provided in Zoopolis. Therefore, as for the goal of creating a speculative output this project has succeeded.

But another, arguably more important part of this project was to convince people to think about the current relationship with other animals. Although there is a concrete magazine, it is not sure if it has the desired effect of inviting people to think about animal ethics. This uncertainty is driven by the lack of validation. Testing the effect of reading the magazine was not chosen to investigate as this project has other parts that required extensive focus. Therefore, reflecting upon the engagement and effectiveness of the magazine can only be done from my own perspective.

The project succeeds in delivering a speculative future through the means of a magazine. The content that makes up the magazine delivers a range of different perspectives that all peek into a speculative future. The core question is if reading this will lead to the desired goal of the reader thinking about how the relationship with other animals can be. I think that the magazine touches not just upon the research, but also upon interesting points of the discussion on animal rights and ethics. At the same time I think that the quality of engagement could have been improved. This conflicting thought about form missing quality is driven by the errors that were made in this project. >>

More research should have been done before starting on the magazine. The magazine would have felt more natural if a specific audience was targeted. Modern magazines all have in common that they target some group of people, while this output does not have a focus on any group. Additional to this is that there was no timeline created before I started to create content. A timeline helps with building a future that feels consistent as it gives a speculative history that forms a baseline for the context of the content. Both mistakes indicate that a future needs to be planned carefully in order to deliver an effective result. Missing this in the creation of my own future affected the engagement of the Singer Magazine.

## **Conclusion**

This graduation project resulted in the creation of a speculative magazine. The magazine was created to fulfill the goal of presenting accessible output that is based on an ethical framework. The ethical framework is set out in the background information section which acts as the theoretical backbone of the magazine. In that section different philosophers are analyzed. With the ethical analysis in mind the decision was made to use Zoopolis to build my speculative form on. Zoopolis provided structure for the magazine, while at the same time it was able to embody the theory as proposed in the background information. The result is Singer Magazine, a speculative object that invites readers to reflect upon the present by reading into the future.

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## Appendix

This appendix folder gives insight in the entire process of the graduation project. The magazine folders give access to the individual articles and to the process behind creating the magazine itself. These folders maintain the core of this project.

The other folders contain all other content that was explored during the research phase. These are evidential for all other theories that were investigated and narratives that were created. It is a lengthy list of google documents that are unstructured but show great example of the amount of time spent on this graduation.

All content can be found through the QR code below.



