

NOT ANOTHER DESIGN MANIFESTO!

A CALL FOR A DEEP ECOLOGY DESIGN

by Brian LAU (901031270)

INF2010H: DESIGN ECOLOGIES AND ECOLOGICAL DESIGN (1)



GRAPHICA UNISPHERA by Lilian Chan. Photograph by Brian Lau

EVERYTHING IS DESIGN. EVERYTHING! ¹

Design is the art of technological cultures. Design is the conception and planning of the artificial. Design is the creation of artefacts and the configuring of systems. From tables and chairs to sites ² and cities, Design shapes and structures Our World, and those who live in It ³. Design is the eros and the ethos that conjugates Creativity and Innovation birthing Emancipation and Empowerment.

THEN WE DESIGNERS, ARE IMPLICATED IN OUR DESIGNING.

We are implicated in our Designing as the Consequents of Design are increasingly the key Constituents of the Detritus damming the flows of the World. ⁴ We honestly/hubristically/naively/delusionally, see ourselves as benign/vengeful gods, as always Designing A Solution, to alleviate from, for the betterment of ⁵ ... but we remain, perhaps wilfully, stubbornly, ignorant of our simultaneously Designing A Problem. We assiduously, assininely, assertively, create/re-create a World that conforms to Our Wants and Our Desires, but we simultaneously disrupt, dismay and destroy what is and what was for the sake of what can never be. Our constant need to satiate our creative urges urges our constant betrayal of the Old as Obsolete and our unquestioned certainty that the New is always Better. ⁶

And this Addiction to the New, has been exploited and capitalised on as our Appetites are time and again whetted by the wiles of Capital. ⁷

We had once thought that to ally with Capital, that hand-in-hand in our common desires, we could make real a dream of a better World; Capital, would build a more equitable society, facilitating social

1 This quote is attributed to Paul Rand, renowned American designer. (<http://www.paul-rand.com>)

2 By sites I mean spaces and environments.

3 Patrocínio offers encapsulating definitions of design, echoed by Levit and Levy in the Harvard Design Magazine's description of Design where '...design is offered as a master term to describe forms of "creative" activity that ordinarily go by other names: biology, material engineering, mechanical and civil engineering, economic and urban planning, and so on.' (2006:88)

4 <http://www.conferenceboard.ca/hcp/details/environment/municipal-waste-generation.aspx>

5 David Noble traces the messianic complex in 'The Religion of Technology. The Divinity of Man and the Spirit of Invention', that has influenced designers and their ilk; starting from the artisans of the medieval era to the inventors of the Renaissance to the engineers of the Manhattan Project, Noble offers insights into the inventive mind. Jaron Lanier makes a similar observation in 'Who Owns the Future' (2013).

6 'The market-driven necessity for the appearance of constant change affects not just production, but all of our institutions, universities, museums, even governments, that previously banked on the value of tradition but that now, to retain their viability, must constantly refashion themselves.' (Levit and Levy, 2006:89)

7 'The power to mediate goods and thus consumer desire is the story behind design's ascendancy' and 'Design is now openly recognized as holding the key to, among other things, the kind of change that must take place for success in the market place' (Levit and Levy, 2006: 89). Note the recognition of Design by the Dean of the University of Toronto's Rotman School of Business Management 'in which understanding consumer desire is key, [and] design occupies a prominent place' (Levit and Levy, 2006: 89). The design policy papers referenced were in the main, also couched in the language of Standard Economics and mainstream businesses.

mobility and building a middle class, and we, to democratise Beauty, to make Beauty available to one and all. But such honeyed dreams and sweet delusions were quickly dispelled as collaborators became conspirators and an alliance became a tryst.⁸

And now, Design is but one of Capital's many consorts, a concubine forever beholden to, and constantly betrayed by, his many infidelities.

Under the spell of Capital, the lure of the Free Market, and the premise of Economic Efficiency, we have been seduced into designing the myriad mechanizations and digitizations that incessantly shift and shape our never still World, our always on always now always new World, our non-stop sped up time warped mind bending World, a world where Buddha is made breathless and Shiva dances in double, triple, quadruple, quintuple time, *allegro* aggressivo... a World where the cycles of creation and destruction are made ever smaller all in the name of appeasing our economic gods, the GDP, the PPI, the CPI, the PMI etc... Growth, Progress, Wealth, Prosperity et al. But it seems that no matter how much or how fast we feed them, we cannot temper their voraciousness or assuage their appetites.

And paradoxically, just as Technology has subdued Space by enslaving Time, creating the illusion of a smaller planet, our World is simultaneously growing bigger, as our population has yet to attain the eleven billion anticipated by the middle of this century.⁹ In such a smaller-bigger / bigger-smaller world, can we satisfy the multiplying millions of masticating mouths, each demanding their pound of flesh to be washed down with pints of pinot noir or a cuppa fair trade single-origin French-pressed Ethiopian Yirgacheffe? Can we placate the millions and millions of mall minions who horde/herd/hurl themselves into the Temples of Consumption to swipe their credit cards to leave behind an offering and a prayer?

⁸ David Noble traces the assimilation of the engineering professions by commercial concerns in the United States in his book, 'America by Design. Science, Technology and the Rise of Corporate Capitalism'. Also, as the history of modern design documents, design has always been allied with such commercial concerns as reflected in the Bauhaus' philosophy of pairing Art with Industry 'to reunite the applied arts and manufacturing' (Borteh, 2015).

⁹ Compare the numbers as reported in Science Daily (<http://www.sciencedaily.com/releases/2015/08/150810110634.htm>) with the numbers presented on Wikipedia (https://en.wikipedia.org/wiki/Projections_of_population_growth). In 1993, the projected population by the end of this century was 10 billion (Ehrlich and Ehrlich, 1993: 58).

THE ECONOMIC GODS DEMAND MORE. THE ECONOMIC GODS DEMAND FASTER.

Amplification and Acceleration .¹⁰ More! Faster! Faster More! These seem to be the only injunctions Our gods are willing to issuing, admonishing us from our dull and sullen lives with simulacra and stimulation. Mass becomes Meaning. Speed becomes Sense. Buy! Buy more! Buy more faster! We/They always want More. We/They always want Faster. The faster we go, the more mass we gain .¹¹ The more mass we gain, the faster we go! Infinite speed will give us infinite mass! Infinite mass will give us the Infinite Economy! CONSUMERS OF THE WORLD UNITE!¹² Together, we can create the Infinite Economy!¹³

BUT THERE ARE LIMITS.

There is only so much Matter on our planet. Even if we were able to smash every atom of our planet into energy, there are only 133,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000 of them .¹⁴ This may seem like a lot. But a lot, is not Infinite.

As always, Capital will adamantly assert, But Technology will enable us to make stuff more Efficiently!¹⁵ We can make More with Less! Consumers of the World Unite! Buy More as you are buying Less!

However even if we could make More with Less and Consumers could be nudged into buying More and More of Less and Less, there will still be a limit to how much Less can be produced. If we were to pursue Capital's ambition of the Infinite Economy, we would still be producing an Infinite amount of Less.

10 With reference to 'dromology' as defined and described by Paul Virilio, 'The Virilio Reader: Chapter 2, Military Space', (1998) edited by James Der Derian, Wiley-Blackwell.

11 A deliberate misrepresentation of Einstein's Special Theory of Relativity, where mass and speed are related through the equation $e=mc^2$. Physical speed has been conflated with the psychological sensation of speed. In Einstein's calculations, mass increases as speed approaches the speed of light and I have inferred that such a relation exists between psychological speed and physical mass, hence the Infinite Economy.

12 A parody of the Communist Manifesto's 'WORKING MEN OF ALL COUNTRIES UNITE!', here in the voice of the Capitalist classes.

13 Herman Daly's critique of mainstream economists advocacy of 'Growthmania' (1996:33) which assumes an infinite source of materials and energy to satisfy infinite wants. Daly refutes these claims, advocating for an Economics of Development instead (1996). He is an American born economist and was the Senior Economist in the Environment Department of the World Bank. He was the recipient of an Honorary Right Livelihood Award, the Heineken Prize for Environmental Science, the 1992 University of Louisville Grawemeyer Award for Ideas Improving World Order, the Sophie Prize (Norway) and the Leontief Prize from the Global Development and Environment Institute. (Wiki, 2015)

14 This number is an approximation and is presented here to emphasise the finiteness of matter on our planet taken from calculations made on http://education.jlab.org/qa/mathatom_05.html.

15 Mainstream economist often point to advances in technological efficiencies to solve resource scarcity. Daly lists four types of efficiencies; 1) service efficiency, 2) maintenance efficiency, 3) growth efficiency and 4) a measure of usable natural capital stock against the per unit of sacrifice of other natural services eg. burning as fuel vs. as producer of oxygen (1996: 84-86) which 'at some point, even if carried out efficiently, this process of conversion... will itself reach an economic limit, an optimum scale of the economic subsystem beyond which further expansion would increase costs faster than benefits.' (Daly, 1996:86).

Then Capital will inveigh in indignation, But we can Recycle!¹⁶ Consumers of the World Recycle! We just have to Recycle more! Throw away Your stuff and buy more of Our stuff so that it can become Old stuff for us to make more New stuff!

But even atoms become exhausted.¹⁷ Atoms can only become stuff for a limited number of times before they are worn out. We can beat them, bend them, burn them only a finite number of times before we break them. For a while, perhaps Technology can force our atoms to give up more of their energy (like water-boarding humans with coffee) but if without end, then someday no matter how caffeinated we are, we will never be able to get it up.

And eventually, atoms die¹⁸. (18) After we have extracted, exacted and exhausted them into an atomic mush, where will we put one hundred and thirty three trillion, trillion, trillion, trillion dead atoms?¹⁹

Everything becomes waste. Everything is Design. Design becomes Waste. Design is Waste. And with the increasing yearnings of More and the unstoping exhortations for Faster, we might as well circumvent the Consumer and just design Waste.²⁰

BUT DESIGN WILL SAVE THE WORLD!²¹

Design prides herself in being able to solve problems. Design prides herself as the provider of novel solutions to the problems of Our World in Our Time.²² But these solutions are *also* the cause of the problems plaguing Our Word in Our Time.

16 Recycling, is actually a Downcycling and cannot be indefinite (McDonough and Braungart, 2002). Energy is also required in recycling. As matter degrades with each cycle, more energy is required to make them useful again. So recycling as a component of Sustainability Design, is but a panacea.

17 A Deep Ecology must take into account the laws of physics. A key constraint is the Second Law of Thermodynamics, which says 'all physical processes, natural and technological, proceed in such a way that the availability of the energy involved decreases' (Ehrlich et al, 1993:77); with each use, energy is converted into forms that are not usable to humans. As yet, no technologies transcend the Second Law and such technologies are not anticipated (Ehrlich et al, 1993).

18 Entropy measures the amount of disorder in physical systems. The higher the entropy, the greater the disorder, the less useful energy available. The Second Law of Thermodynamics dictates that systems always move from states of low to high entropy, that useful energy decreases until all useful energy has been expended. (Ehrlich et al, 1993)

19 '...what goes into the economic process represents valuable natural resources and what is thrown out of it is valueless waste.' (Georges-Roegen, 1993)

20 " [As] the twentieth century draws to a close it becomes clearer and clearer that neither infinite resource availability in the absence of an infinite ecological sink, nor an infinite sink in the face of resource scarcity, permits economic growth to be sustained..' (Daly, 1993) Where do we put the waste? Just as there are limitations to energy availability, there are also limits to waste disposal. See <http://www.conferenceboard.ca/hcp/details/environment/municipal-waste-generation.aspx>

21 Paraphrasing of a quote attributed to Bruce Mau, renowned Canadian designer. (<http://www.brucemaudesign.com>)

22 As evidenced by the exhibition MASSIVE CHANGE, curated by designer Bruce Mau. (http://www.brucemaudesign.com/work?project_id=24) and critiqued by Levit and Levy in the Harvard Design Magazine (2006).

The solution has become the problem.²³ Design is the problem. Then how do we solve the problem of Design? How do we re-solve this dilemma of the solution as the problem?

DESIGN IS EVERYTHING! DESIGN!

DESIGNER, DESIGN THYSELF!²⁴

WE NEED TO RE-DESIGN DESIGN.

Design is the conception and planning of the artificial. Design is the creation of artefacts and the configuring of systems. There is a need for a re-conceptualisation, a re-planning, a re-configuring of Design such that Design is no longer beholden to the one who feeds and capitalises on her appetites and addictions. Design needs to harness her own creativities to re-empower herself, and to seek her own emancipation from the crises and conundrums that she has cornered herself into.

As a first step, Design needs to seek new alliances. Alliances with truer, nobler, more steadfast forces, forces that can pull her from her concubinage, that can wean her of her infatuation. Allies who can help her regain the clarity of her original visions, to awaken her forgotten dreams.

I PROPOSE AN ALLIANCE WITH JUSTICE AND TEMPERANCE.²⁵

Justice would remind her of her once upon a time dreams of removing the hegemonies of those who have and those who have not, of those above and those below.

23 "The world has not embraced secular democracy, but it has embraced traffic. The radical success of the car has brought about its failure. Personal mobility projects are underway worldwide to deliver maximum freedom with minimal impact", Bruce Mau himself acknowledges that the success of the design of the car, was foundational to the cause of traffic jams and other unintended consequences which now require other designs to solve. (interview with Metropolis Magazine, <http://www.metropolismag.com/December-1969/At-the-Parsons-Table-with-Bruce-Mau/>)

24 A play off of the more commonly known, "Physician, heal thyself." According to Wikipedia, "[the] moral of the proverb is counsel to attend to one's own defects rather than criticizing defects in others...", an apt message for modern day designers. (https://en.wikipedia.org/wiki/Physician,_heal_thyself)

25 Daly notes that a new Sustainable Economy should be balanced between three factors, that of 1) Allocation, 2) Distribution and 3) Scale (1996:52), which I have labelled Capital, Justice and Temperance respectively.

Even though he lists Scale last, it is the first and determining factor as it delineates a space within which an economy may take shape. Daly offers a preliminary framework of setting limits to an Anthropocentric Optimum and a Biocentric Optimum, which demands that we as humans, relinquish our anthropocentricity (which as we know, is easier said than done). As limits are imposed, this is an area of contention as what are these limits to be established, who sets them and how are they to be enforced? " It is clear that scale is not determined by prices, but by a social decision reflecting ecological limits." (1996:53)

After Scale has been established, Daly lists Distribution as the next factor to be considered,. As the nomenclature suggests, it is the equitableness and fairness of how resources are dispensed amongst all the economic actors. Again, these raise questions beyond standard economic theory.

Then and only then is Allocation brought into play. Given the above constraints, how can the pricing mechanism of standard economics efficiently allocate the resources made available amongst all the economic actors.

Through an amalgamation of the arts with technology, Design had once dreamt of dissolving society's differences with Beauty. But in her sharing her dreams with Capital, those dreams were contorted and corrupted, becoming the dreams now rendered into the reality of our reification of the Infinite Economy. Justice needs to re-awaken those long ago dreams and in those dreams, revive her envisionings of a Beautiful equality, of a Beautiful fairness, of a Beautiful unity.

Temperance would counsel her that thinking should precede making, that action should follow thought. Temperance can call her attention to the details not only of the Thing in the Making, but to the connections that that Thing makes and unmakes in its Making and Un-Making. Temperance can caution her, that considerations should be given to both the Old and the possible New, the Now and the Then and of all possible Thens, and only then, should Design affirm a path or a plan. Temperance can coax her into the seeking of connections between Conscience and Creativity and only with such temperance can Design not succumb to the mesmer of Mass and Speed, to not fall again into the maelstrom of Amplification and Acceleration.

The allying with Justice and Temperance however does not imply an unframing of Capital. Capital for all his faults, his singleminded obsession with economic efficiencies, his fetishistic exploitation of the weak in the attainment of such efficiencies, his unthinking betrayal of those who no longer serve this obsession, nonetheless has the impetus of ambition and the ability to action, attributes that can be harnessed into driving Design towards the taming of Growth, Progress, Wealth and Prosperity.

Design must now mediate this Triumvirate in order to enact an urgent re-shaping and re-structuring of Our World to bring it back from its Precipice .²⁶

26 [The] definitions and measures of costs and benefits in each of the three cases are different because the problems being solved are different." (Daly, 1996:54) and "[any] tradeoff among the three goals... involves an ethical judgement about the quality of our social relations rather than a willingness-to-pay calculation". (Daly, 1996:55). Daly poses this need to balance the three factors as a problem to be solved.

But most importantly, Justice and Temperance must rekindle in Design her forgotten modesty.²⁷ It is only with modesty and humility can Design remember that she serves not only her own desires, nor only one other, but the many who are as yet un-empowered and un-emancipated, of those ignored and unacknowledged²⁸.

The un-empowered and un-emancipated are many and the unacknowledged even more. Our World in Our Time is a fragmented one, broken into a bricolage of the Haves and the Have-Nots, the Norths and the Souths, the Wests and the Easts; divided between Man and Nature, the Artificial and the Natural, the Human and the Non-Human. How will Design construe, construct and configure all the aspects that are required in the re-Making of Our World, into a World in which all are equal Actors acting-with, acting-on and acting-in?²⁹

And her humility in no way absolves her of her culpability in that with each configuring of a Solution, she will always also birth its twin, a Problem. Every new configuration initiates and imposes re-configurings and de-configurings. Every new design causes lines to be erased, new lines to be drawn, old ones to be re-traced (often with a crayon)... Then consideration and empathy should be given in each and every such re-configuring and de-configuring, of how the roles of all the Actors in Our World are re-scripted.

And Design in her most humble, must acknowledge that her envisionings of a perfect world can never be realised while we live in Uncertainty*. Perhaps a better World is the best that can be attained, or a good one is all that should be contemplated and made acceptable.

27 The French philosopher Bruno Latour lists MODESTY as a first of 'Five advantages of the concept of "design" ' and proposes that design could instigate what he calls a 'post Promethean theory of action' (2008:3).

Bruno Latour is a French philosopher, anthropologist and sociologist of science. He is especially known for his work in the field of Science and Technology Studies (STS). After teaching at the École des Mines de Paris (Centre de Sociologie de l'Innovation) from 1982 to 2006, he is now Professor at Sciences Po Paris (2006), where he is the scientific director of the Sciences Po Medialab. He is also a Centennial Professor at the London School of Economics. (Wiki, 2015)

See <http://www.bruno-latour.fr>

28 I draw attention to Victor Papanek and his book 'The Green Imperative' (<http://papanek.org/about/victor-j-papanek/>).

29 With reference to Bruno Latour's Actor-Network-Theory. A design can be seen as a configuration of elements that have been connected together to achieve a specific objective, and the repetition of a specific configuration by way of mass production, or mass uptake by users results in a pattern. Such patterns are then 'patterned-in' into larger patterns as a building would into an urban landscape and we can then envision such patterning-in resulting in a network of patterns which posits the potential for Actor-Network Theory as a philosophical and methodological foundation (Latour, 1992, Cressman, 2009, Dudhwala, n.d.) for efforts in Design Futuring (Fry, 2011)

Latourian actors are seen to have agency, exerting influence over other actors and transforming, or 'translating', the influences other actors exert on them. It is this translational dynamic between actors that ultimately configures and describes what Latour calls a 'society of associations' (Latour, 2007). And as Actor-Network-Theory sees non-human actors as equally able and equally accountable in the formation of this network of associations (Latour, 2007), ANT allows for the possibility of Non-Human-networks and Human-networks to become interfaced and intertwined into larger networks, with Non-Human-actors acting on Human-actors.

DESIGN MUST THEN BE DE-DESIGNED.

Design is an act of Meaning Making,³⁰ Meanings are embodied in designed Things experienced only in the Moment of Consumption. But with Amplification and Acceleration, a Moment of Consumption is a burst of Existentiality, a surge of Meaningfulness, dissipating just as rapidly back into non-existence. Finding Meaning, even for such short Moments, she trembles for More. She seeks another, and her world becomes a succession of Moments, each a vignette, framed and isolated, without a Before or an After, only a Me and never Another. And she Consumes More and More Moments Faster and Faster, trying to merge one Moment with the next, to meld a chain of unbroken Meanings, to link together a Life-Meaning through her serial acts of Consumption...

de-Designing is then the act of Meaning Making such that the Thing in the Making is equally meaningful in the building up as it is in its breaking down; is equally Meaningful in its coming into existence as in its entering of non-existence; is equally Meaningful in a Before and an After. de-Designing opens up the processes of the Making of the Thing, reveals each Moment of Making, traces the connections of these Moments forging Meaning Making as Making Meaning. Then Meaning can be experienced not only in a Moment of Consumption but also in its Moment of Making. Then perhaps we may rely less on Things and equally eagerly seek Meanings in Things in the Making.

And when Meaning is experienced equally in the Making and the de-Making; when moving along the paths of Making is as Meaningful as moving along the paths of de-Making; when the surfaces of these paths have been traversed and torn open and its substrates revealed, when de-Designing is the Making of a World that is Meaningful

* *Addendum to previous page* - With reference to Heisenberg's Uncertainty Principle - In quantum mechanics, the uncertainty principle, also known as Heisenberg's uncertainty principle, is any of a variety of mathematical inequalities asserting a fundamental limit to the precision with which certain pairs of physical properties of a particle, known as complementary variables, such as position x and momentum p , can be known simultaneously (Wiki, 2015).

A phenomenon also familiar to sociologists that the observer changes the nature of the phenomenon under observation. Perhaps this is another limit imposed on us by Nature and must be respected. It presents a world of targets which move when shot at, as witnessed by designers attempts at providing so-called solutions to problems.

³⁰ The third of Latour's list is MEANING, in that he sees the design of things that '[lend] itself to interpretation; it is made to be interpreted in the language of signs' and '[as] it infiltrated into more and more levels of the objects, it carried with it a new attention to meaning.' (2008:4).

'The etymology of design goes back to the Latin *de + signare* and means making something, distinguishing it by a sign, giving it significance, designating its relation to other things... Based on this original meaning, one could say: design is making sense (of things).' (Krippendorff, 1989)

It must be noted here that I use the word MAKING not in the sense of the increasing popularity of the MAKER classes, a social group of hobbyist who just happen to make things, whether as a source of entertainment or as a means of skill-attainment and self-discovery (https://en.wikipedia.org/wiki/Maker_culture). Rather, I use the word in the sense as elucidated by Richard Sennett in his book 'The Craftsman' (2008), an altogether different and more sophisticated idea of making and thus, of Meaning Making.

in its Becoming and in its un-Becoming; when stories traverse narratives that arc over and under, in oblique longitudes and latitudes, making sense backwards as it does forwards; when the melodic contours of music are as beautifully structured in its cancrizant harmonies as in its contrapunctual symmetries; then perhaps we can unravel the warp and the weft of the World without unravelling the tapestry that is Our World in Time.³¹

31 My attempt at a Heideggerian impossible possibility (Intronas, 2009), but also drawing ideas from Ancient Cultures and Wisdoms.

I bring them up in response to Latour's book 'We Have Never Been Modern', in which he critiques the Modernizing practice of fragmenting our world into discrete and segregated aspects, what he calls 'Purification', and the two key categories that we have bifurcated our world into are Nature and Society. Latour calls for a re-unification as a way to re-solve the many contradictions and conundrums of our so-called Modernity (Latour, 1993).

Many Ancients in their Wisdom, never segmented the World to begin with.

In Buddhist thinking, Cause and Effect are simultaneous events unlike in Western thinking which draws a distinction between the two. Buddhism views the Present Cause as an Effect of some Past Cause and that initiates a potential Future Effect. In this, there are no unbroken chains of discrete events. Moreover, such Cause and Effects are not linear in their relationship, each Cause perhaps diverging to form multiple Effects or a myriad of Causes converging to form an Effect. As such Buddhists perceive an interconnectedness and interrelatedness between the past, present and future causes/effects and effects/causes.

This is echoed in Taoism where within the Yin, there is Yang and within Yang, there is Yin. There is a seed of the Past in the Present and the Present in the Future and the phenomenon of so-called Causes and Effects are the consequences of the never-stopping flows of Yin and Yang as they seek a state of proportionality and steadiness. (I do not use the word balance, as the English understanding of the word seems to mean of equal proportions. Yin and Yang need not be equal in order that a state of steadiness be maintained. Proportionality is contextually determined and wisdom and knowledge are what help in the understanding of these contexts.)

In Hinduism, Destruction and Creation are merely aspects of the god Shiva who enacts in a dance, the processes of Destruction which begets a simultaneous process of Creation. One must here bear in mind that in order to Create, Destruction is necessary and Shiva only destroys the old that has been deemed no longer of use and that he does not wantonly destroy for the sake of creation.

In all these, one sees the interconnectedness and interrelatedness also found in the ideas put forward by designers such as William McDonough and Michael Braungart in their book 'Cradle to Cradle' (2002), or in 'Thinking in Systems' by scientists Donella Meadows and Diana Wright (2008), as well as in the ideas of Western philosophers such as Bruno Latour (2007) and Deleuze (1987). There are many similarities between new and ancient forms of thought as well as in thinking from different cultural spheres. We can see that all these ideas already traverse Space and Time as should the work of Designers.

Presented here is a video palindrome by Yann Pineill (<http://www.wired.com/2014/02/visual-palindrome/>) and a piece of music by Johannes Sebastian Bach, (<https://www.youtube.com/watch?v=xUHQ2ybTjU>), which could be played in a myriad of configurations and still make musical sense. Perhaps we could make a study of these pieces of work to derive design principles that can help lead us towards a de-Designing.

In all these Wisdoms, and I am sure there are more, the Before and the After, the Making and the un-Making, are of a One-ness, a One-ness which has been lost, or misunderstood, by our Modern designers. Then to de-Design design, perhaps we designers should proclaim that We Are No Longer Modern!

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