

Notes on Design Futures:

These problematic aspects of the model are symptoms of its first major fault, a violation of the wisdom of Confucius: **"Tell me, and I will forget; show me, and I will remember; involve me, and I will understand."**

Issues with Rob Fleming:

- What role does he want to play?
- How does he view this film?
- How does he see this film working with his career?
- Funding support?
- Content/Alignment with book?
- Communication Strategy
- Access to 3D animation?

General education is often thought of as a means to expose students to a broad range of "essential" knowledge and to provide a historical context for the culture in which they live. These are valid, but insufficient, goals. The purpose of general education should be to produce graduates who are skilled in communication, imbued with quantitative reasoning skills, instinctively collaborative, inherently transdisciplinary in their approach to problems, and engaged in their local and global communities—broadly educated individuals with an informed perspective on the problems of the 21st century and the integrative abilities to solve them.

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Notes on Design Futures:

General Education: A Curricular Commons of the Humanities and Sciences, published by the Pennsylvania State University Press.

David Byrne at the Barnes:

-Wallace Stevens---6 Imaginary Landscapes

-Build Aesthetic theme in film

-Alchemical Formula of Design

-Installations/Solar Fountains

-Reverberate Space

-Impressionistic music space

-Opera Space

-Alchemical Editing/

-Modulations

-Chord changes

-Chord progression

-Architectural Space that sonically evokes a rare bird

-Pitch/Frequency/Tone

Art evokes the mystery without which the world would not exist

--Rene Magritte

Notes on Design Futures:

The function of Art is to disturb.

Science reassures.

--George Braque

"Aestheticism is a search after the signs of the beautiful. It is the science of the beautiful through which men seek the correlation of the arts. It is, to speak more exactly, the search after the secret of life."^[1]

--John Ruskin

[Marshall McLuhan](#) suggested that art always functions as a "counter-environment" designed to make visible what is usually invisible about a society.^[2]

German *ästhetisch*, from New Latin *aestheticus*, from Greek *aisthētikos* of sense perception, from *aisthanesthai* to perceive — more at [audible](#)

First Known Use: 1798

Live each day as if it were thy last
without haste, or pause, or sloth,
or hypocrisy

--Marcus Aurelius

Failure is life in disguise trying to

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teach you a lesson. **Iterate until you get it right.**

-Henry the Navigator and the Discovery Ship
research and development to support continuous discovery
School for Navigators as a early example of the systems
approach to knowledge.



The Sphinx was a winged monster of Anatolian origin. It had heavenly powers and was settled near the city of [Ancient Thebes](#), spreading destruction and bad luck to the entire district.

Appearance of the Sphinx

The Sphinx had long hair, the body of a lion, the chest and wings of a bird and the head of a woman.

The triumph of a man over a monster

In a steep, rocky landscape, Oedipus, a character from Greek mythology, is seen naked, in profile, facing the Sphinx. This monster, with the face, head, and shoulders of a woman, a lion's body, and bird's wings, is standing in the shadows of a cave. **Oedipus is giving the solution to the riddle that the Sphinx has asked him, as he has asked all travelers passing through this region of Thebes. When the monster asked him: "What is it that has a voice and walks on four legs in the morning, on two at noon, and on three in the evening?" Oedipus answered that it was man who, as a child crawls on all fours, as an adult walks on two legs, and in old age**

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uses a stick as a third leg. At the bottom of the picture, a discarded foot and human bones recall the previous travelers who have perished after failing to reply. In the background, one of Oedipus's companions is running away, terrified. Further away, in the distance, the buildings of the city of Thebes can just be made out.

The theme of the work is the triumph of intelligence and of human beauty. But the scene is also one of man confronting his destiny since Oedipus's exploit will lead to him becoming king of Thebes and marrying his mother Jocasta, as the oracle had predicted when he was born. It was a subject rarely portrayed from the end of the classical period until Ingres, but in the nineteenth century it came to fascinate many artists, most notably Gustave Moreau (1826-1898).

Most ignorance is evincible ignorance

We don't know because

we don't want to know

---Aldous Huxley

London: You mentioned Goethe earlier. He remarked that our greatest happiness lies in practicing a talent that we were meant to use. Are we so miserable, as a culture, because we're dissociated from our inborn talents, our soul's code.

Hillman: I think we're miserable partly because we have only one god, and that's economics. Economics is a slave-driver. No one has free time; no one

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has any leisure. The whole culture is under terrible pressure and fraught with worry. It's hard to get out of that box. That's the dominant situation all over the world.

-Multiverse as the frontier of Design.

A Multiverse contained in a Multiverse

-Cosmic Calendar

-the Ship of the Imagination travels to.....

-Life began on Mars, and migrated to Earth?

-As Painters know, objects are not contained in space, they generate their own space

-The companies that last, are ones that create and grow an ecosystem. This was first championed by Michael A. Cusumano at MIT Sloan in his book Platform Leadership.

-the history of cities could be interpreted as the clash between geometry (an invariable dictatorial power or bureaucratic power) and free forms that are congenial to human life

Notes on Design Futures:

--Bruno Zevi

For almost as far back as I can recall, I have been drawn to the accreted material density of this chaotic capital of 21 million, a place whose successive warring cultures piled their monuments atop those of the vanquished; whose anthill tumult, against sense and logic, remains in some mysterious fashion orderly; whose public spaces often impart to pedestrians a distinct sense of processing across a vast stage set dressed with the architectural furniture of many ages. I loved that, at almost 8,000 feet, Mexico City feels like an elaborate altar laid under the sky.

In “Breath, Eyes, Memory,” the Haitian American novelist Edwidge Danticat speaks of people who are “given the sky to carry because they are strong.” That Mexicans carry the sky is never in question; the sky is the least of their burdens. Contemplating again the routine gorgeousness of the heavens above this high volcanic plateau, which perhaps provide spiritual sustenance to the inhabitants and whose baroque cloud architecture has always exerted a pull on me, I decided it was time to return.

1.

2.

3.

4. If you want to be creative, stay in part a child, with the creativity and invention that characterizes children before they are deformed by adult society.

5. -*Jean Piaget*

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26. Man is most nearly himself when he achieves the seriousness of a child at play.

27. *-Heraclitus*

10. Don't play what's there, play what's not there.

11. *Miles Davis*

Paideia=Werner Jaeger

=the whole intellectual world revealed by education into which an individual is born

-access the whole content of a tradition

-made a fundamental distinction between **technical knowledge and power on the one hand**, and true culture on the other, is the very basis of humanism

-civic virtue is the foundation of the State

Notes on Design Futures:

-basic elements of all education

nature/learning/ and practice

-cultura anima--spiritual culture

-the Greeks invented the ideal of culture

-via contemplativa was the original form of the modern humanist's and scholars life

--Machine vs Organic Learning

-Most people never achieve consciousness at all, but remain in a sleeping condition. They are no better than machines hopelessly in the grip of unexamined, uncontrolled, external influences. And “nothing” Gurdjieff argues, “evolves mechanically. Only degeneration and destruction proceed mechanically.”

-Theodore Rosak--**The Unfinished Animal**

-Studio based learning vs classroom based

Notes on Design Futures:

-spin me down the years.....

Music and Design:

-weird time signatures

-key changes

-complex chord changes

-parody as a revealer of the Status Quo

-creating a stand-in character/alias/nom de plume

-metaphor/smile/satire

-And your wise men

don't know how it feels

to be thick as a brick

- "Today, design is as important as technology."

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Success is often
found buried in the
garden of failure
--Rick Wakeman

Cities in the future will become what Richard Register calls “scaffoldings for living systems,” as well as “learning machines,” designed to support residents in attaining knowledge and expertise in all fields of human endeavor.

In the Pliocene Era we began the long process of hominization by coming down out of the tree canopy —a move the hominins did not choose but was forced on them by weather change and forest desiccation--to get together on the ground. This emigration required new skills for a new world: such as recognizing many

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faces, organizing in protective hierarchies of dominance, developing a culture around sexuality and child-rearing, and learning how to communicate through language. To manage all these new cultural skills, our brains responded over time by growing larger and more complex. In a good Buddhist fashion, there was no such entity as an isolated self; we became human through a process of dependant co-origination in which an *I* was an expression of an *Us*.

-William Irwin Thompson

-Art is a meaning-making machine. Without it, we only stammer and grasp, like Eugene O'Neill's *fog people*.

--Cousineau

-Where does the imagination go to school in America?

What is Inquiry Pedagogy?

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Pedagogy is defined as “any conscious activity by one person designed to enhance learning in another” (Watkins & Mortimer, 1999, p. 3). Inquiry pedagogy therefore, is based around a set of teaching and learning strategies that involve student-centered research and investigation that encourages metacognitive thought processes, discussion and collaboration. Carroll defines Inquiry Pedagogy as an understanding about society and its interactions that “requires us to seek out knowledge as well as apply historical skills to determine why events occurred and what motivated the people to take the action they took” (2012).

As a man is, so he sees.

William Blake

**Every man takes the limits of his own field of Vision,
for the limits of the World.**

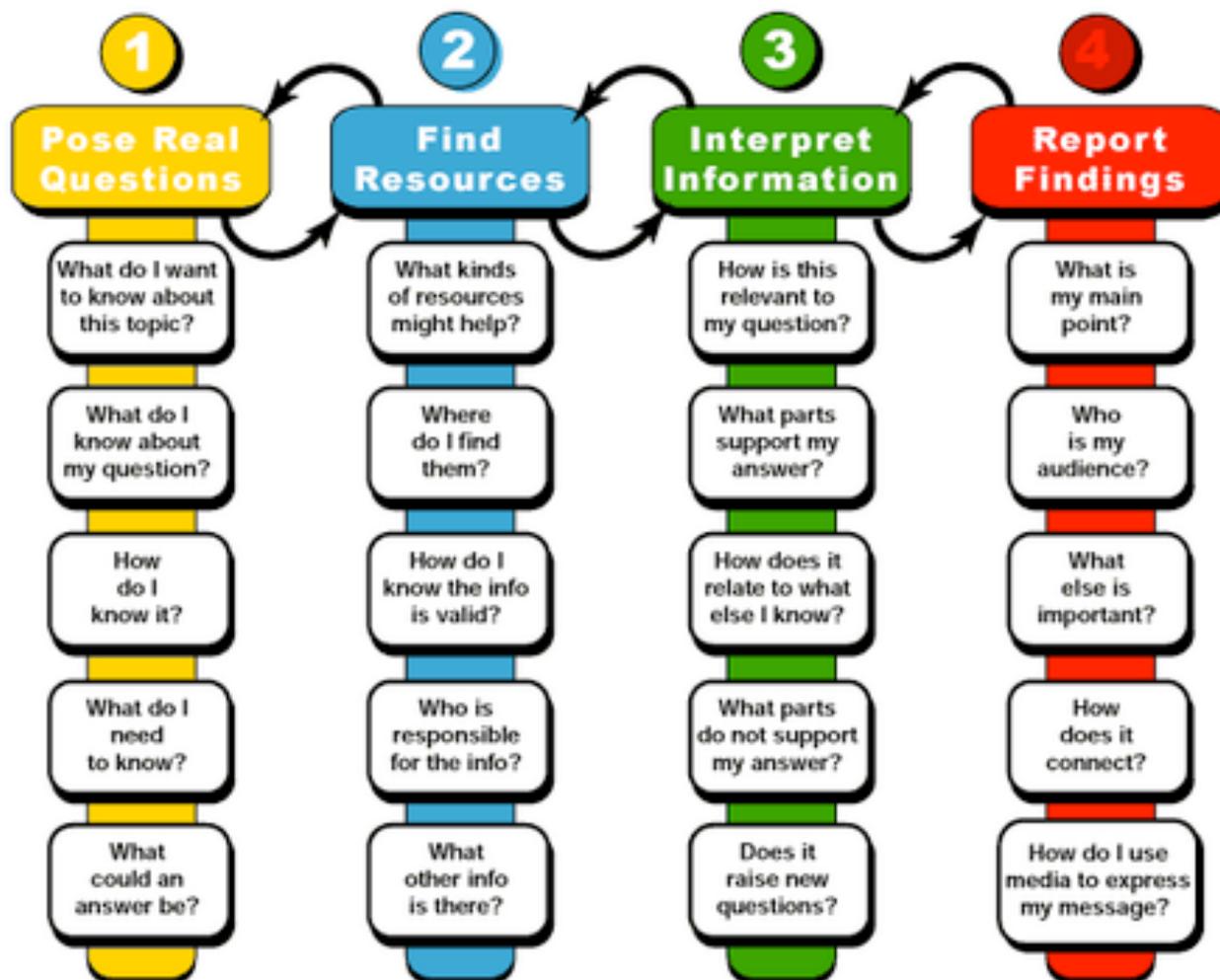
--Arthur Schopenhauer

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Gilbert Murray refers to the concept of mana. "that primitive word which comprises force, vitality, prestige, holiness, and power of magic, and which may belong to a lion, a chief, a medicine man, or a battle-axe," and he suggests, following Robertson Smith, that this vital power, originally ascribed to magical animals such as the bull, was absorbed or transformed to human in a sacramental feast." You devoured the holy animal to get its mana, its swiftness, its strength, its endurance, just as the savage now will eat his enemy's brain or heart or hands to get some particular quality residing there." But we are still in a world of magic and the question still remains: how did primitive man make the transition from the real animal with it's mana to the superhuman god?

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The Inquiry Process



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The vast body of literature, in every domain, is composed of hand-me-down ideas. The question — never resolved, alas! — is to what extent it would be efficacious to curtail the overwhelming supply of cheap fodder. One thing is certain today — the illiterate are definitely not the least intelligent among us. If it be knowledge or wisdom one is seeking, then one had better go direct to the source. And the source is not the scholar or philosopher, not the master, saint, or teacher, but life itself — direct experience of life. The same is true for art. Here, too, we can dispense with ‘the masters.’

-Henry Miller

-My work draws on theories of ecological design and on the history and philosophy of technology to examine the complex interaction between the built and natural environments. To rethink ecological design at the beginning of the twenty-first century means reconsidering the strong claims made about technology — utopian and dystopian — through the twentieth century,

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--Bill Braham

the autopoiesis of the “mecosphere superposed on the biosphere.” Ecological design can involve many different kinds and scales of practice, from the most intimate aspects of product design to the largest infrastructures, from the use of water in bathroom to the flow of traffic on the highway. In its broadest form it is open, contingent, granular, historical (non-reversible), and organic to its environments.

*-education is not filling a bucket
rather lighting a fire
yeats*

-A.W. E.--ancestor wisdom education--book 2006
-re-inventing education/re-inventing the human

-Reptilian brain is killing the planet/420 million years old-action/reaction/territorial

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-Monk inside of everyone--tonic to Reptilian brain

-Mammal brain--210 million years old compassion/
kinship/underdeveloped in most people

Neo-Cortex --100,000 years old

-move from knowledge to wisdom education

-Education is in crisis all-around the world

-Dali Lama

-Soul is a place where the imagination lives

-Put creativity at the heart of education

*-There is little doubt that the world will need many
transformative technologies to deal with climate
change.*

Notes on Design Futures:

-NYTimes

-Matter is frozen light

-David Bohm

-Veriditas--the power to bring forth life

-witness as value

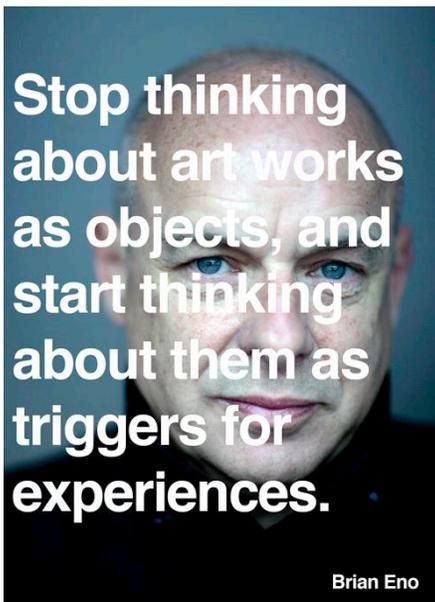
One of Eno's favorite quotes, from the managerial-cybernetics theorist Stafford Beer, would become a fundamental guiding principle for his work: "Instead of trying to specify it in full detail," Beer wrote in his book *The Brain of the Firm*, "you specify it only somewhat. You then ride on the dynamics of the system in the direction you want to go." Eno also derived inspiration from Stafford Beer's related definition of a "heuristic." "To use Beer's example: If you wish to tell someone how to reach the top of a mountain that is shrouded in mist, the heuristic 'keep going up' will get him there," Eno wrote. Eno connected Beer's concept of a "heuristic" to music.

The Oblique Strategies cards, while ostensibly quirky, had a specific, utilitarian purpose. The cards were designed to help artists and musicians get out of creative ruts and loosen up in the studio. Each Oblique Strategy had a

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different aphorism: "Accept advice," read one. "Imagine the music as a series of disconnected events," read another. "Humanize something free of error." The Strategies were, in their own way, a systems-based approach to creativity.

Eno recalled some ten years later, in a guest lecture he gave at Trent Polytechnic. Ascott's teaching philosophy involved countless mandatory group collaboration exercises -- an echo of cybernetics' emphasis on "systems learning" -- and mental games. Very little of the teaching at Ipswich had anything to do with what the teenage Eno had ostensibly set out to do -- study the fine arts. Instead of daubing canvases with oil paints, Eno and his fellow students were instructed to create "mindmaps" of each other.



-Groundcourse by Roy Ascott taught at UK Art School, alumni include Pete Townshend and Brian Eno

- detournment
- unitary urbanism
- situationist international

The focus of his interest was not in the finished artwork, but in the process of doing, of which many aspects can be

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examined rationally; and in the substance between artist and spectator, both contributing to the shaping of the artwork's meaning (2). In this respect, Ascott described artworks in terms of thermodynamics, as carriers of more or less defined

messages from the artist to the spectator. If an artwork is hot, it is 'densely stack with information bits, highly organised and rigidly determined'. In this case, the work acts as a one-way channel, carrying a message from the artist to the observer. Differently, in a cool artworks, the bits of information it is made of are less densely and more loosely organised. In this case, the artwork admits more feedback, allowing the observer to participate by projecting his order, meaning or relations into the work. At the same time, incredibly hot artworks – saturated with multiple information – can turn into very cool ones, as their inclusiveness of meaning offers a high level of possible interaction (3).

In
his

line
with

CULTURE-SHIFT		
<u>classical</u>	<u>post-modern</u>	<u>syncretic</u>
<i>Content</i>	Context	Field
<i>Object</i>	Process	Flow
<i>Perspective</i>	Immersion	Absorption
<i>Paranoia</i>	Telenoia	Holonoia
<i>Reception</i>	Negotiation	Transversion
<i>Representation</i>	Construction	Seeding
<i>Autonomous brain</i>	Distributed mind	Technoesis
<i>Nature</i>	Artificial life	Hybridology
<i>Certainty</i>	Contingency	Evention
<i>Resolution</i>	Emergence	Actualisation
<i>Behavior of forms</i>	Forms of behavior	Behavior of mind

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why *transmedia* is moist

Artists are no longer interested in digital media alone. We now wish creatively to explore *moistmedia*: all those info, bio, neuro, geo, chemico, cogno, nano, astro pharmo, socio and psychic media, which transit the spectrum of systems wet and dry, natural and artificial, embodied and distributed, tangible and ephemeral, visible and occult. Our work is transdisciplinary, transcultural and transient

ROY ASCOTT 2009

TECHNOETIC ARCHITECTURE

technoetic architecture is

an architecture that has a life of its own
that thinks for itself, speaks for itself,
feeds itself, takes care of itself,
repairs itself, plans its future,
copes with adversity

and anticipates our changing needs

**technoetic architecture is
architecture that returns our gaze**

- it's not what buildings look like to us
but what we look like to them
- it's not what we feel about places
but how those places feel about us



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understanding of art as a form of behaviour – a process rather than an activity oriented towards the making of objects – Ascott envisioned art schools to be ‘structured as homeostatic organisms, living, adaptive instruments for generating creative thought and action’ (4)

Moist art, wet-wear merging with a building, buildings that teach directly, cultural agents, co-evolutionary architecture, artificial life, neural networks, optical networks,

-Emergence of post-human era or transhuman or metahuman or augmented human

The first is that “archeology” seeks to define the history through philosophical means, which is to say the discourse between **thought, representation, and themes**. The second is that “archaeology,” the notion of discontinuity assumes a

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major role in the historical disciplines. The third idea is that “archaeology” does not seek to grasp the moment that history at which the individual and the social are inverted into one another. And finally the fourth point is that “archaeology” does not seek the truth of history, rather it seeks the discourse in it.[\[9\]](#)

Alexandre Gady, conservationist, historian of French architecture and professor of modern architecture at the Sorbonne, argues that changing or “renewing” Paris diverts from its real need to look outwards. Paris, he says, is a “finished” city that does not need improving or anything more doing to it. “It’s not that we should be doing this or that – we should not be doing anything in central Paris ... any plan is a diversion from the need of the city to grow outwards,” [Gady told the *New Yorker*](#). He accused the French elite of having no long-term vision and being “mediocre in the sense that they have no capacity for projection, for seeing what’s happened or what’s coming”.

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Matthew Fox: The A.W.E. Project

-David Korton: The Great Turning

Empire Mentality=6500 years

-Schools are still preparing the young to be obedient to the institutions of the Empire, but not for life and leadership in vibrant human communities, not for roles as social architects of a new human era

-Culture involves the ability to cultivate and grow human intelligence through knowing the best that has been said and done by humans since the beginning of time

-We are working for the success of civilization over chaos. The virtuous ideal State. Service to the Ideal. The laws of the Universe.

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- The modern age did not give us meaning, Meaning comes from the traditions of wisdom, not from traditions of knowledge.
- the modern era practically threw out the word soul, banished it from educational discourse altogether. The results are everywhere to be seen. The modern era has practically assassinated the meaning of education in the West.
- edge-ucation**----title of film--morph affect for the film
- Capax-Universi---cable of the universe
- awe is the begining of wisdom

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-Hildegard of Bingen:

I, the fiery life of divine wisdom, I ignite the beauty of the plains, I sparkle the waters, I burn in the sun, and the moon, and stars. With wisdom I order all rightly, above all determine the truth.

Invisible life that sustains all, I awaken to life in every waft of air. The air is life, greening and blooming. The waters flow with life. The sun is lit with life. The moon, when waning is again rekindled by the sun, waxing with life once more. The stars shine, radiating with life-light.

-money is the glue, rather than wisdom in our Universities

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- never give a loaded gun to a young man who has not first learned to dance
- the time has come for Wisdom Schools
- story of Indians and white boys going to each others schools--within 2 weeks the indians, white kids were found 6 weeks later reveling in a fort they made them selves.
- Reinventing new forms of learning
- Art as soul work: thats what we need
- Today we hardly educate the imagination at all
- After the concert, Fripp again spoke to the group.
“What is music?” he asked. Predictably, answers were a

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long time in coming; no one wants to be the first to speak out in class. Also predictably, once the answers started to come, Fripp rejected every one. “Just sound?” he questioned. “Just organized sound? I would argue that you could take car horns and organize them according to musical principles of pitch and metre and so forth, and still that would not be music.” Life in sound, someone suggested. “That’s not bad, but I would argue that real music” —his voice now fell to a hush— “from something greater than life itself.” Soon it became evident that none of us was going to be able to tell Fripp what music was, so we stopped pitching him softballs and waited for the answer. “Music is quality organized in sound,” he finally said. Before we could ponder that for very long, he one-upped himself. “Music is the cup that holds the wine of silence.”

-We begin with the possible, and move gradually towards the impossible.

R.Fripp

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To him the world had changed in a way that still shapes us more than we know: The hippie spirit and the high-tech thinking allied themselves, through the use of LSD which led to the idea of an expanded consciousness or awareness as an open system. And the computer, developed in the forties in American war laboratories, became the central means of a new kind of thought, a new time, which pushes people along rather than being controlled by them.

"No democratic government," he writes in *Afterwords*, "no legislature, has ever indicated by voting, which information was desired. No one ever voted for the telephone. No one ever voted for the automobile. No one has voted for the printing press. No one ever voted for television. No one ever voted for space travel. No one ever voted for electricity."

It was an anti-humanist manifesto, the book "was only read very intensely or ignored", as Brockman says. "For me it's a literary work in the tradition of Ezra Pound and James Joyce. I didn't want to explain anything. **I was interested in new forms of description. Why do people always expect explanations?** "

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--John Brockman

*Now I a fourfold vision see,
And a fourfold vision is given to me;
'Tis fourfold in my supreme delight
And threefold in soft Beulah's night
And twofold Always. May God us keep
From Single vision & Newton's sleep!*

—from *Commentaries on the Early Works of William Blake, Vol. IV*, by Zimmerman Skyrat.

Shakespeare/MacBeth

5th scene/Act 5

*-To-morrow and To-morrow and To-morrow
creeps in this petty pace
from day to day
to the last syllable of recorded time
And all our yesterdays have lighted fools*

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the way of dusty death

Out, out, brief candle

Life is but a walking shadow,

a poor player that struts

and frets his hour upon the stage

and then is heard no more

It is a tale told by an idiot,

full of sound and fury,

signifying nothing

Surfing the flux--all is becoming.....

-Technology will not save us,

however intuition might

--Joe Campbell

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-Unintended consequences of suburban development--destruction of the natural environment.....Peter Senge

Walker there is no road

The road is made as you walk

-The manager accepts the status quo;
the leader challenges it.

Warren Bennis

Next great wave of Iconography:

-**Magic Realism**--flying cats/speaking walls

-**Earth Sciences**--climatology/biomimicry

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-**Astro-Physics**--Sacred Geometry

-**New Cosmology**--quantum physics/String Theory

“Creativity requires taking what [Albert] Einstein called ‘a leap into the unknown.’ This can mean putting your beliefs, reputation, and resources on the line as you suffer the slings and arrows of ridicule.”

Live Dangerously

Regarding the charge brought against Socrates in 39BC, Plato surmised “Socrates does wrong because he does not believe in the gods in whom the city believes, but introduces other daemonic beings...”

Print technology created the public...

Electronic technology created the mass

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The method of our time is to use not a single but multiple models of exploration---**the technique of suspended judgement is the discovery of the 20th Century**, as **the technique of invention** was the discovery of the 19th.

Sacred Geometry is the blueprint of Creation and the genesis of all form. It is an ancient science that explores and explains the energy patterns that create and unify all things and reveals the precise way that the energy of Creation organizes itself. On every scale, every natural pattern of growth or movement conforms inevitably to one or more geometric shapes. Mother nature uses geometry everywhere you look, from the spirals of the nautilus shell, galaxies, sunflowers, snowflakes, flower petals, honeycombs and the deepest design of the smallest particles know to humanity! Sacred Geometry is the modern bridge between Science, Physics and Spirituality.

"Sacred Geometry has an intensely practical relevance to the creation of real beauty in the arts, to an architecture which brings harmony and inspiration to people's lives and to the development within the individual of a sense of balance which is, to my mind, the hallmark of a civilised person." -HRH The Prince of Wales

It is described as the Architect of the Universe, the footprint of God, the design of the infinite.

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Sacred geometry is used in the planning and construction of religious structures such as churches, temples, mosques, and sacred art.

The study of sacred geometry has its roots in the study of nature, and the mathematical principles at work therein, such as the golden mean ratio.

Sacred Geometry embraces topics such as cosmological geometry, resonant vibrations of natural forms, DNA, unified field, fractals, (the part represents the whole), music scales, ancient calendars, metaphysics, Ecology, Bio-Architecture, mandalas, near death experiences / successful dying, universal languages/alphabet, the five Platonic solids, extraordinary numbers and shapes, magnetic field healing, tesla technologies, cutting edge quantum physics, Fibonacci Series, Buckminster Fuller, Alchemy and the golden spiral.

"Let no one destitute of geometry enter my doors."-

Plato (c. 427 - 347 B.C.E.)

"It's a shame that children are exposed to numbers merely as quantities instead of qualities and characters with distinct personalities relating to each other in various patterns. If only

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they could see numbers and shapes as the ancients did, as symbols of principles available to teach us about the natural structure and process of the universe and to give us perspective on human nature."-Michael Schneider, A Beginner's Guide to Constructing the Universe.

-Real learning does not come solely through assimilating knowledge; it involves coming to hold **one's conceptual frameworks sufficiently lightly to allow in experiences that don't fit well with the existing frameworks.**

--Willis Harman

-Because of the interconnectedness of all minds, affirming a positive vision may be about the most sophisticated action any one of us can take.

Willis Harman

2.A shift in the locus of authority from external to internal.

Whether in religion, politics, or science, we see **growing disenchantment with external authorities** and **increasing reliance on intuitive, inner wisdom and authority**. Perhaps this shift is most apparent in emphasis on intuition and the

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assumption of **inner divinity** in **transpersonal psychology** and other forms of the '**new spirituality**.'

In order to design for movement, a whole new system of conceptualizing must be undertaken. Our present systems of design and planning are invariably limited by our techniques and our methods of symbolizing ideas. We know only how to delineate static symbols, so that is all that we do.

–Lawrence Halprin

How can we better engage the invisible biotic and abiotic interactions and flows that exist outside of human creation but can only be understood through our systems of representation?

This symposium considers emerging methods and vocabularies that engage these questions; it looks to our allied fields—architecture, art, ecology, engineering, and philosophy—to seek points of convergence as well as to challenge our presumptions when designing with nature today.

Because you do not have to imitate, like painters, sculptors, novelists. The appearances of persons and objects (machines do

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that for you), Your creation or invention confines itself to the ties you knot between the various bits of reality caught. There is also the choice of the bits. Your flair decides.

--Robert Bresson

Alfred North Whitehead on first hand knowing and second hand knowing

Alfred North Whitehead. *“First hand knowledge is the ultimate basis of intellectual life. To a large extent book-learning conveys second-hand information, and as such can never rise to the importance of immediate practice. Our goal is to see the immediate events of our lives as instances of our general ideas.*

What the learned world tends to offer is one second-hand scrap of information illustrating ideas derived from another second-hand scrap of information. The second-handedness of the learned world is the secret of its mediocrity. It is tame because it has never been scared by facts. (Aims of Education (mentor, 1949), p. 61)

Notes on Design Futures:

Although these bring significant benefits, Vico argues, modern education suffers unnecessarily from ignoring the *ars topica* (art of topics) which encourage the use of imagination and memory in organizing speech into eloquent persuasion. The result, Vico argues, is an undue attention to the “geometrical method” modeled on the discipline of physics (DN, 21ff.), and an emphasis on abstract philosophical criticism over poetry. This undermines the importance of exposition, persuasion, and pleasure in learning; it “benumbs...[the] imagination and stupefies...[the] memory” (DN, 42), both of which are central to learning, complex reasoning, and the discovery of truth. Combining the methods of both Ancients and Moderns, Vico argues that education should aim ideally at cultivating the “total life of the body politic” (DN, 36): students “should be taught the totality of the sciences and arts, and their intellectual powers should be developed to the full” so that they “would become exact in science, clever in practical matters, fluent in eloquence, imaginative in understanding poetry

Notes on Design Futures:

or painting, and strong in memorizing what they have learned in their legal studies” (DN, 19).

We live in a Contingent Universe

Feedback is a way to reduce Entropy.

-Norbert Wiener, The Human Use of Human Beings

Design Patterns Movement:

-generate behaviours vs specify behaviours

-biological systems vs. mechanic systems

-Ward Cunningham/Wiki inventing

-Cities in Evolution

-Part/Whole relationship

-Auto-catalytic

-Growth=transformation over time

Notes on Design Futures:

- Embryo-genetic
 - Living Structure ideal
 - Centers as energy vortex's
 - pattern recognition
 - generative codes.....
 - integrative resilient designs
 - cultural intelligence can be measured?
-

-Think in other categories

--Oesperky

-Stoic Philosopher as a spy for GOD

Notes on Design Futures:

-Hermetic Regeneration

-Library of Vertirbo houses Funcino's 14 Chapters on Hermeticism

Humanitas=that knowledge connected to the development of Human Virtue

Dissolution of Renaissance Ideals into the bloodstream of Europe

Renaissance Perspective and the Camera as the mechanical means to capture

Fresco Cycle at 24 frames per second and the birth of Cinema

All history is experimental journey from darkness to light

--Petrauch

Notes on Design Futures:

He protested, "I couldn't face making a merchandise of my mind", as he viewed the legal system as the art of selling justice.[4]

[James Hillman](#) argues that this rediscovery of the inner world is the real significance of the Ventoux event.[20] The Renaissance begins not with the ascent of Mont Ventoux but with the subsequent descent—the "return [...] to the valley of soul", as Hillman puts it.

--Petrauch

-Axis Mundi and Myth of Eternal Return

-Nature's Mind and the Quantum Hologram

--Edgar Mitchel

--you sound like you recently left the tree's

Notes on Design Futures:

-While renewable energy stocks suffered from their opposition's media attacks, contrarians saw opportunities. US investor Warren Buffet's MidAmerica Renewables investments reached \$13.5bn, and the US Department of Defense is now the single most important driver of the cleantech revolution in the USA

Antonin Artaud (1896–1948) was a poet, surrealist, theatrical visionary. In the "The Alchemical Theater," Artaud wrote:

All true alchemists know that the alchemical symbol is a mirage as the theater is a mirage. And this perpetual allusion to the materials and the principle of the theater found in almost all alchemical books should be understood as the expression of an identity (of which alchemists are extremely aware) existing between the world in which the characters, objects, images, and in a general way all that constitutes the **virtual reality** of the theater develops, and the purely fictitious and illusory world in which the symbols of alchemy are evolved

Notes on Design Futures:

He outdid them though, creating, not repertoire in existing forms, **but new informational structures with unprecedented aesthetic properties, whole new media to populate. We can now take for granted following stories with multiple endings, or choosing our own paths through narratives, poems that shuffle themselves into different shades of meaning, multi-stream multiscree fiction with multitasking audience members each finding their own meanings, process pieces that once set in motion will continue to reveal additional evolutions, algorithmic music generators that never repeat...** These kinds of meta-artistic creations point us toward new uninhabited potentials for expressing our experience the way the mind knows it subjectively, the way we think that we think we perceive. I guess this is sort of an ultimate case of “The medium is the message.” Ted created new media initially because he needed them as an artistic being. Then instead of populating them with his own art, he made his life’s work the struggle to give us as much freedom of structure as he could, so we can express, interconnect and begin to capture better the ways we experience thought in our minds. Or at least that was, I think, the vision before other people’s ideas and interests pointed the Internet’s evolution in the directions it took.

Notes on Design Futures:

Though art the ruins of the noblest man
that ever lived,
in the tide of times
-Shakespeare

nur is founded on a very rich and detailed mythology. It originates with its founder Falco, who in lectures and writings spanning several decades presented a kind of alternative history of humanity, with associated metaphysical and cosmological teachings.

It involves galactic civilizations, prehistorical and parahistorical civilizations on earth, a cosmic battle between the forces of life and anti-life, and a series of great defeats suffered by humanity in its galactic expression that cost us most of our senses and archetypes, leaving us with only a limited menu of archetypes and the five recognized senses.

While these defeats happened millions of years ago, the Damanhurian worldview holds linear time lightly, which

Notes on Design Futures:

means that it is also happening right now. It also includes multiple future timelines.

One of them leads to the final extinction of the divine aspect of humanity, corresponding to apocalyptic futures on earth related to catastrophic climate change, nuclear accidents, thermonuclear war, and so forth. A contrary positive timeline leads to a triumph over the forces of anti-life, and the recovery of lost human capacities and archetypes.

Read the work of Futurist Willis Harman.
The 2nd Copernican Revolution is upon us.
See the book: **Global Mind Change.**

3 Competing World Views:

M1--basic stuff of the Universe is Matter.

Notes on Design Futures:

Consciousness arises out of Matter and is a epi-phenomenon of Matter. Newtonian Science arises out of this perspective.

M2--Matter generated stuff/spirit generated stuff--duality that dominates the Western World.

M3--Spirit brought matter into existence. Consciousness has always been here, we are part of the great stream of existence throughout time. We are spiritual beings having a human experience.

We are now witnessing a shift from a M1 world to a M3 world

Notes on Design Futures:

Physicist David Bohm calls it the **Implicate Order**--the deeply interconnected nature of all reality

Quantum Understanding involves:

properties of
the
level having
qualities:

matter at
subatomic
4 main

- Entanglement**--
- Non-Locality**--
- Coherence**--
- Resonance**--

It turns out, it is true throughout the natural world.

Notes on Design Futures:

Quantum Hologram: Nature's memory system. It is accessed through resonance. Memory of the whole is contained in this construct, otherwise known as Nature's Mind. In other words, the collective life/event history is contained in physical-objects. We thus live in an intelligent, self-organizing Universe, that is creating, learning, participatory, interactive, non-locally interconnected, evolutionary system. A far cry from the dead Newtonian world, conventional science has told us is true.

“The twentieth century will be chiefly remembered by future generations not as an era of political conflicts or technical inventions, but as an age in which human

Notes on Design Futures:

society dared to think of the welfare of the whole human race as a practical objective.”

– Arnold J. Toynbee, English historian (1889-1975)

Civilization radiates from Art
like perfume from a flower

--Victor Hugo

•
As a man who has devoted his whole life to the most clear headed science, to the study of matter, I can tell you as a result of my research about atoms this much: There is no matter as such. All matter originates and exists only by virtue of a force which brings the particle of an atom to vibration and holds this most minute solar system of the atom together. We must assume behind this force the existence of a

Notes on Design Futures:

conscious and intelligent mind. This mind is the matrix of all matter.

- *Das Wesen der Materie* [The Nature of Matter], speech at Florence, Italy (1944) (from Archiv zur Geschichte der Max-Planck-Gesellschaft, Abt. Va, Rep. 11 Planck, Nr. 1797)

The price of inaction is far greater than the cost of making a mistake.

Meister Eckhart

The eye with which I see God is the same eye with which God sees me.

Meister Eckhart

Additionally, Hillman (1975) says he observes that soul:

refers to the deepening of events into experiences; second the significance of soul makes possible, whether in love or religious concern, derives from its special relationship with death. And third, by soul I mean the imaginative possibility in our natures the experiencing through

Notes on Design Futures:

reflective speculation, dream, image, fantasy — that mode which recognizes all realities as primarily symbolic or metaphorical.

The notion of soul as imaginative possibility, in relation to the archai or root metaphors, is what Hillman has termed the “poetic basis of mind”.

Like Plato, Hillman longed to relate to the universe as a living creature, a being ensouled. His dwelling upon individual death is meant to remind the living soul of its embeddedness in and dependence upon the anima mundi, the soul of the world.

“If we could reoriginate psychology at its Western source in Florence, a way might open again toward a meta-psychology that is a cosmology, a poetic vision of the cosmos which fulfills the soul’s need for placing itself in the vast scheme of things.”¹²

Corbin created the idea of the existence of the *mundus imaginalis* which is a distinct field of

Notes on Design Futures:

imaginable realities and offers an ontological mode of location of archetypes of the psyche.

The mundus imaginalis provided an evaluative and cosmic grounding for archetypes. The second contribution Corbin made to the field was the idea that archetypes are accessible to imagination and first present themselves as images, so the procedure of archetypal psychology must be rhetorical and poetic, without logical reasoning, and the goal in therapy should be to restore the patient's imaginable realities. Therefore, the goal of therapy is the middle ground of psychic realities, a development of a sense of soul. Also, according to Corbin, the method of therapy is the cultivation of imagination.[\[1\]](#)



According to Casey an image is only perceived by **imagining** because an image is not what one sees but

Notes on Design Futures:

the way one sees. He also states that imagination is an activity of soul and not just a human faculty. An image appears to be more profound, more powerful, and more beautiful than the comprehension of it. This explains the drive behind the arts which provide disciplines that can actualize the complexity of the image.

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Notes on Design Futures:

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Gene Youngblood/Expanded Cinema

Today we say there’s no more avant-garde. Or even if you still use this word it has a trivial meaning. It’s about fashion, the latest trend. So everyone agrees the avant-garde is dead. **But I say a society cannot live without an avant-garde. If you take it in its fullest meaning, avant-garde signifies the possibility of transcending what is. It’s the next way of being in the world, whether that is cultural or political.**

A society that has lost the hope of transcendence has lost its soul. So if the avant-garde is dead in art, we have to find it somewhere else. And that “somewhere else” is the political arena where it began. This doesn’t mean there’s no role for art. It only means that any avant-garde we can believe in and embrace in the 21st century will not

Notes on Design Futures:

be the one that characterized Western culture in the 20th century. It has to be something else. I call it metadesign. It's where you create context, not content. Let's look at two examples. One is software design. The software designer creates computer languages and applications that are environments, contexts for creating content. Let's say you write a word processing application. This is context, it has no content. The user creates content that the metadesigner makes possible but does not determine. The same applies to graphics and interactive environments, where there's a possibility for interactions that aren't entirely specified, only partially.

If you look at all of the significant countercultural discourses since World War II -feminists, environmentalists, ethnic and sexual minorities – all the voices of the oppressed and marginalized. They all beg the question of a communication revolution. **If you take their arguments to the end, it's all about control of reality by controlling meaning, by controlling context.** It's the control of context which positions women in a certain way in history. It's the control of context which says that certain minorities are inferior. **A communication revolution is precisely directed at that issue. How can we have**

Notes on Design Futures:

a social world in which we control the context of meaning and therefore control reality? This is the underlying issue of all these problems. Control of context is the control of meaning is the control of reality.

But I say a society cannot live without an avant-garde. If you take it in its fullest meaning, avant-garde signifies the possibility of transcending what is. It's the next way of being in the world, whether that is cultural or political. A society that has lost the hope of transcendence has lost its soul. So if the avant-garde is dead in art, we have to find it somewhere else. And that "somewhere else" is the political arena where it began. This doesn't mean there's no role for art. It only means that any avant-garde we can believe in and embrace in the 21st century will not be the one that characterized Western culture in the 20th century. **It has to be something else. I call it metadesign. It's where you create context, not content.** Let's look at two examples. One is software design. The software designer creates computer languages and applications that are environments, contexts for creating content. Let's say you write a word processing application. This is context, it has no content. The user creates content that the metadesigner makes possible but does not determine. The same applies to graphics and interactive environments, where there's a possibility for interactions that aren't entirely specified, only partially.

Notes on Design Futures:

The society that allows its people the greatest freedom to communicate will be the richest and most powerful. **We're entering an age of "knowledge economies," and you generate knowledge through conversation. Knowledge is a dynamic process that's continually regenerated through creative conversation.** What kind of legislation is going to prevent that without subverting the whole economic substructure of its own society? How are you going to control who can send a fax or a video image or a computer text without monitoring every single instant of the use of the system? I don't believe that's going to happen. We have just had the most dramatic example of this in Eastern European countries. They're destroyed as economies precisely because of totalitarian control of the possibility of communication. We are not about to repeat that any time soon in the Western world.

-The best guess is that network culture will evolve alongside broadcast culture

All of this is the future of expanded cinema. But the most important thing is that the avant-garde alliance of artist and meta-designer must empower us to control the contexts of our representations, whatever they may be.

Notes on Design Futures:

-Participate in the creation of the World.

Jim Morrison on his musical approach

-Blind man in a dark room looking for a black cat--philosophy

-Blind man in a dark room looking for a black cat and finds it--religion

As I watched, I realized that the Maysles brothers had created something new and different. They weren't just capturing a stream of events. **They were giving their subjects a space to reflect. They weren't just slavishly practicing direct cinema. They were showing us something about subjectivity, about how we define ourselves in the presence of another.**

--Eroll Morris

Notes on Design Futures:

I was wrong to think the Maysles and I were opposites. I was mistaking differences in implementation with differences in intent. They and I were engaged in a similar enterprise. **The role of documentary film is not to give us reality on a plate. We have plenty of our own reality to deal with. It should make us think about reality. Albert and David Maysles were exquisite practitioners of that art.**

-Eroll Morris

LabStudio is one of a few architectural centers that is seriously engaging theories of emergence, self-organization, morphogenesis, and nonlinear complex adaptive systems. The theoretical and procedural insights being developed at LabStudio are opening new ways of considering architectural design as organic process, and, vice versa, organic tissue as an architectural form whereby normal morphology can predominate over gene expression during conditions of. As the two founders recently stated, “By placing the tissue or organism, rather than the gene at the center of life, a different

Notes on Design Futures:

perspective on the construction and dynamics of organismal architecture is beginning to emerge.”

Education is an admirable thing, but it is well to remember from time to time that nothing that is worth knowing can be taught.

[Oscar Wilde](#)

The world is divided into two classes, those who believe the incredible, and those who do the improbable.

[Oscar Wilde](#)

An idea that is not dangerous is unworthy of being called an idea at all.

[Oscar Wilde](#)

Notes on Design Futures:

Society exists only as a mental concept; in the real world there are only individuals.

Oscar Wilde

Ordinary riches can be stolen; real riches cannot. In your soul are infinitely precious things that cannot be taken from you.

Oscar Wilde

-When man ceases to create, he ceases to live.....

Lewis Mumford

“Periodic Tables of Buckminsterfullerenes and Related Structures,” has recently returned to the subject of fullerenes and allows that he is “very excited” about some of his new discoveries. Given that “future design

Notes on Design Futures:

will be underpinned by nanotechnology,” he notes, “we need to become familiar with it.”)

“The way I see it, scientists and nanotechnologists now are like architects,” Lalvani says. “What they are doing in synthetic biology is phenomenal. We don’t deal with that level of manipulating each atom or molecule at a time, that’s not our expertise. But the spirit is the same. And at some point that lowest level order and granularity has to percolate, all the way up. And I think that’s where we’ll see more harmony between what we do and what nature does.”

In his 1999 Meta-Architecture doctrine, he wrote that the artificial genetic code, when **“coupled with biological (DNA-based) or other chemical (physical) building processes, enables growth, adaptation, evolution, and replication of buildings, permitting architecture to design itself and eventually liberating it from the architect.”**

Notes on Design Futures:

“For memory and depth are the same, or rather, depth cannot be reached by man except through remembrance.”

Hannah Arendt

“In our age,” Eliot said, “when men seem more than ever prone to confuse wisdom with knowledge, and knowledge with information, and to try to solve problems of life, in terms of engineering, there is coming into existence a new kind of provincialism, not of space, but of time; one for which history is merely the chronicle of human devices which have served their turn and been scrapped, one for which the world is the property solely of the living, a property in which the dead hold no shares. The menace of this kind of provincialism is, that we can all, all the peoples on the globe, be provincials together: and those who are not content to be provincials, can only become hermits.”

Notes on Design Futures:

Call the world if you Please “The vale of Soul-making”. Then you will find out the use of the world

--John Keats

I say ‘Soul making’ Soul as distinguished from an Intelligence- There may be intelligences or sparks of the divinity in millions-but they are not Souls till they acquire identities, till each one is personally itself.

I[n]telligences are atoms of perception-they know and they see and they are pure, in short they are God-How then are Souls to be made? How then are these sparks which are God to have identity given them-so as ever to possess a bliss peculiar to each one’s individual existence?

--John Keats

-Finite province of meaning

--film and art according to Peter Berger

Notes on Design Futures:

Palladio can be given credit for having inspired the remarkable perspectives which are visible to the audience through the central archway of the scaenae frons (also known as the "porta reggia") and also through the smaller side openings. But it is also appropriate to regard Scamozzi as the technical genius behind their remarkably successful execution.

Scamozzi's stage set **was the first practical introduction of perspective views into [Renaissance theatre](#). The scenery consists of seven hallways decorated to create the illusion of looking down the streets of a city from classical antiquity. Ancient [Thebes](#), was to be the setting for the first play staged in the theatre. A set of seven extraordinarily realistic *trompe-l'œil* false perspectives provide the illusion of long street views, while actually the sets recede only a few meters. The way in which seats in all parts of the theatre were provided with at least one perspective view can be seen by observing the theatre floorplan and following the sight lines of audience members in different parts of the theatre.**

Herbie Hancock and Wayne Shorter letter to Artists

WELCOME THE UNKNOWN

The unknown necessitates a moment-to-moment improvisation or creative process that is unparalleled in potential and fulfillment. There is

Notes on Design Futures:

no dress rehearsal for life because life, itself, is the real rehearsal. Every relationship, obstacle, interaction, etc. is a rehearsal for the next adventure in life. Everything is connected. Everything builds. Nothing is ever wasted. This type of thinking requires courage. Be courageous and do not lose your sense of exhilaration and reverence for this wonderful world around you.

UNDERSTAND THE TRUE NATURE OF OBSTACLES

We have this idea of failure, but it's not real; it's an illusion. There is no such thing as failure. What you perceive as failure is really a new opportunity, a new hand of cards, or a new canvas to create upon. In life there are unlimited opportunities. The words, "success" and "failure", themselves, are nothing more than labels. Every moment is an opportunity. You, as a human being, have no limits; therefore infinite possibilities exist in any circumstance.

EMBRACE AND CONQUER THE ROAD LESS TRAVELED

The world needs new pathways. Don't allow yourself to be hijacked by common rhetoric, or false beliefs and illusions about how life should be lived. It's up to you to be the pioneers. Whether through the exploration of new sounds, rhythms, and harmonies or unexpected collaborations, processes and experiences, we encourage you to dispel repetition in all of its

Notes on Design Futures:

negative forms and consequences. Strive to create new actions both musically and with the pathway of your life. Never conform.

Several different metaphors or analogies have been proposed to explain the ecologically disastrous split, the pathological alienation, between human consciousness and the rest of the biosphere. One metaphor, put forward by the American theologian Thomas Berry is that the human species has become autistic in relationship to the natural world (Berry, 1988). Like autistic children, who do not seem to hear, or see, or feel their mother's presence, we have become blind to the psychic presence of the living planet and deaf to its voices and stories, that nourished our ancestors in pre-industrial societies.

Another metaphor for our species pathology, put forward by the ecologist Paul Shepard, is that we are suffering from a **case of arrested development, a fixation comparable to that of juvenile psychosis** (Shepard, 1982). **This metaphor fits with the kind of boisterous, arrogant pursuit of individual self-assertion that characterizes the consumerist, exploitative model of**

Notes on Design Futures:

economic growth, where the short-term profits of entrepreneurs and corporate share-holders seems to be not only the dominant value, but the only value under consideration.

Let yourself be silently drawn by the strange pull of the strange pull of what you really love----it will not lead you astray.--Rumi

“There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.”

Hamlet

Respond to every call that excites your spirit.

--Rumi

Notes on Design Futures:

You are not just a drop in the ocean.

You are the mighty ocean in the drop

--Rumi

Don't be satisfied with stories of things have gone with others. Unfold your own Myth.

--Rumi

You have forgotten the one who does not care about ownership. Who doesn't try to turn a profit from every human exchange.

--Rumi

Rational scholars are typically unacquainted with the workings of the the creative mind. They do not know

Notes on Design Futures:

those ecstasies in which the poet beholds ‘forms, more real than living man’

Dante and the Visionary Imagination:

Their mythic images and symbols take up their lodgings in our very souls and populate the inner world of our dreams.

-theatrical and alchemical imagination developed by the jesuit order

For Corso, poetry became a vehicle for change, a way to redirect the course of society by stimulating individual will.^[4] He referred to Shelley often as a "Revolutionary of Spirit", which he considered Ginsberg and himself to be.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I —
I took the one less traveled by,
And that has made all the difference.

— Robert Frost

Notes on Design Futures:

Philosophy of Symbolic Forms

Earnest Cassirer

-Language

-Mythology

-Epistemology

Worlds we create with symbolic forms, is all we know

According to Novalis, “I” and the world are subject to final unification as a result of their interpenetration and the individual’s intuitive empathy for an object of knowledge: this is attained most fully by the poet in the creative act.

Art is the highest sphere of spiritual activity that makes possible the fusion of science, religion, and philosophy. This was what Novalis strove for in his work, particularly when he developed the poetic and philosophical genre of the fragment.

Notes on Design Futures:

Novalis' cycle of lyrical poems *Hymns to the Night* (published in the journal *Athenäum*, 1800) allegorically affirms infinite nonbeing to be superior to finite life. In *Sacred Songs*, Novalis provided a pietistic interpretation of texts from the Scriptures; this work has many affinities with the ideas of F. Schleiermacher. Novalis' unfinished novel *Heinrich von Ofterdingen* (1802; Russian translation, 1914) begins as a traditional didactic novel but develops into a mythological work on a fabulous and cosmic scale.

In his search for an ideal society, Novalis turned to the Middle Ages, in which he saw the unity of spiritual culture, a strict hierarchy of social organizations, the hegemony of the clergy, and “concern” for the individual. Novalis regarded medieval Europe as the prototype of the ideal state of the future in contrast to the bourgeois society of his own time (*Christendom or Europe*, 1799; published 1826).

Notes on Design Futures:

Bishop Neuman was a redemptionist, and was the 1st Philadelphian to be Sainted

-The Rolling Thunder tour represented a breakthrough in Dylan's understanding of how manufactured chaos and enforced spontaneity could enable him to pierce the bubble of wealth, power, and fame that had enveloped him over a decade earlier, so he could make some music with a genuine spark of life. And this documentary represents a new effort, by Dylan and Scorsese, to confound those seeking for anything as mundane as the objective truth.

Erik Davis:

All that is solid melts into thin air.

--Marx

--the digitalization of reality

-Mass Media and Propaganda

Notes on Design Futures:

Germany/the Right Wing/Religion/

-Cultivating the Unexpected and the liberation of Creative life

-Explosion of alternative world views

-Quantified Self

-Social Construction of Reality

-Consensus Reality Hacking

Sorry to trigger you. However, it has become apparent to me that you are trying to claim a new revolutionary domain (Regenerative Design) that is at best a evolution of Ecological Planning and Design-that goes back to the 1960's. We just celebrated the 50th anniversary of Design With Nature at Penn. You are also re-packaging some of the key American characters into your construction. Thus the old wine skins is an apt metaphor. On top

Notes on Design Futures:

of that you are flooding the American marketplace with a social media campaign. Those in the know, are not amused. Why do you have such a need? Especially when you are based in Europe. Give us something new from the old world.

This five-year pilot program was announced last March after the **Stavros Niarchos** Foundation [donated \\$6 million](#) to launch it.

“Paideia” in Greek translates to “education of the whole person,” and this program aims to build upon that ideal by preparing well-informed young citizens to critically engage with modern civil society.

[The Paideia Program](#) will introduce a cross-disciplinary curriculum of 12 new courses taught by leading faculty from each of Penn’s 12 undergraduate and professional schools. It will also select a group of “**Paideia Fellows**,” collaborate with existing Penn organizations, offer internships, and sponsor events that all align with the program’s mission to provide a platform for civil discourse and education on current public issues.

7. As Ian Barbour notes, the Newtonian worldview made three crucial assumptions: **its epistemology was realistic, its physics was deterministic, and**

Notes on Design Futures:

its outlook was reductionistic. All three assumptions have subsequently been undermined by contemporary physics. Ian Barbour, *Religion in an Age of Science: The Gifford Lectures, 1989–1991, Volume 1* (San Francisco: HarperSanFrancisco, 1990), 96.

The Lab has long posited death as the only alternative to technological solutionism. When the facility was launched in 1985, its slogan, coined by founder Nicholas Negroponte, was “Demo or Die!”—a spin on the academic dictum “publish or perish.” Optimistic and ominous at the same time, Negroponte’s directive reflected the rampant speculation and technoutopianism that greeted the advent of the internet.

The Lab has been at the center of advancing contemporary forms of multimedia and ubiquitous computing for the past thirty-four years. **It has pioneered a so-called “maker culture” dedicated to prototyping and demoing useful devices, and has helped foster the attendant “design thinking” that now dominates our creative industries and seeks to reshape our educational programs.**

One wildly popular group that directly received Epstein funding is Neri Oxman’s Mediated Matter. The subject of glowing profiles in publications ranging from *Elle* magazine to the *New York Times*, Oxman—whose exhibition “Material Ecology” opens at the Museum of Modern Art in February—has become a model for making engineering

Notes on Design Futures:

fashionable. *Her team uses synthetic biology and computer-aided design strategies to extract energy and patterns from living organisms, deploying life itself.* While the actual utility of their work is unclear, the group's demos—pigmented walls, “wearable” artificial skins, and biomorphic sculptures made from materials like silk and cellulose—are very beautiful. Structures made from melatonin, algae, and bacteria growing in ornate structures produce an aesthetic imaginary of a future where non-human organisms are further exploited, though not to any clear end.

The Media Lab *operates* at the locus of two forces—the future of the *demos* and education and the future of media. We must ask whether we think politics can be smoothed over through technical interventions. We must also ask how our immersive mediascapes are rendering us numb to the violence being committed around us. The Epstein situation cannot be blamed simply on Negroponte or Ito—although, surely, they *are* to blame as well. (This past September, Negroponte openly supported Ito's decision to take the money.) This is not a matter of a few engineers or designers in one lab. It's about our universities and education more broadly. **We have largely abandoned some of the fundamental reasons for a higher education—mainly the maintenance of citizenry—in favor of producing products for corporations, swapping university research for R&D.** We should insist upon returning the *demos* to education, not as a demonstration of technology, but as the means by which individuals can come to be seen and to also wield power.

His own answer was this: "All things are made of atoms — little particles that move around **in perpetual**

Notes on Design Futures:

motion, attracting each other when they are a little distance apart, but repelling upon being squeezed into one another."

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