

# Couple-Colour Image-Concepts in Design Thinking

Jerry Diethelm - Sept. 2018

Glory be to God for dappled things—  
For skies of couple-colour as a brindled cow;

Pied Beauty - Gerard Manley Hopkins

Two recent books that deal with the evolution of mind, feeling and consciousness offer some important new ideas about what thinking is and how it works that impact the concept of an embodied design thinking. What follows is an owned framing of the magnitude of that impact.

Antonio Damasio, writing in *The Strange Order of Things about the science of homeostasis and the centrality of affect in the evolution of mind and consciousness*, doesn't ever use the terms design or designing. But he sounds very much the designer when he goes beyond the evolutionary science to speculate about how homeostasis and affect participate in the intentional making of culture. What we think of as a process of intentional improvement, innovation, creation and change is in his words the "cultural mind at work." As one critic explains:

"The idea on which he bases his book is, he tells us, simple: "Feelings have not been given the credit they deserve as motives, monitors, and negotiators of human cultural endeavours."



"Homeostasis," according to Damasio, is the force that ensures that "life is regulated within a range that is not just compatible with survival but also conducive to flourishing, to a projection of life into the future of an organism or a species".... "Homeostasis has been responsible for the emergence of behavioral strategies and devices capable of ensuring life maintenance and flourishing, in simple as well as complex organisms, humans included."

The cultural mind we inherit is embodied and thinking is a complex blending of conation, affect and reason. Affect is and always has been thinking's center, the link from cellular first life to our present self conscious nervous system. And homeostasis continues to be, with affect now wrapped up with language and reason, life's strategy for improvement, enhancements and creative cultural change.

Included in what Damasio means by affect is our total bodily imagery of inner drives, overall mood, and the emotional reactions to things and things that happen, experienced as feelings.

The evolution of mind is a history of a selectively advantageous expanding capacity for the mental imagery of human felt-life. Included among some of the more recent advances Damasio lists are “a powerful image-based memory function capable of learning, recalling, and interrelating unique facts and events; an expansion of the imagination, reasoning and symbolic thought capabilities such that nonverbal narratives could be generated; and the ability to translate nonverbal images and symbols into coded language.”

“Humans,” he tells us, “are inevitably caught up inside the machinery of affect and its accommodation with reason. There is no exit from that condition.”

The critical excitement over *The Strange Order of Things* has quite naturally focused on its evolutionary science. And rightly so because Damasio’s “metabolism first,” thermodynamic perspective on the evolution of mind offers a paradigm shifting advance over Richard Dawkins’ “replicator first” selfish gene hypothesis. But for designers the excitement is all about exploring how the concept of an affect-centered cultural homeostasis might change and improve our understanding of design, designing and design thinking.

### **Mark Johnson and Image Schemas**

In a second book, *Embodied Mind, Meaning, and Reason*, Mark Johnson develops the concept of embodied mind as image schematic. Contemporary cognitive science and pragmatic philosophy would now have us accept as fact that human thinking is an embodied process and that our thinking grows out of the evolutionary and developmental world of human experience. What we call mind is the product of the brain organization and development that is built out of this environmental interchange. Our capacity for language and advanced conceptual thinking, Johnson claims, emerges from and is built upon a primary architecture of socio-motor enaction.

Image schemas are “recurring patterns of organism-environment interactions that exist in the felt quality of our experience, understanding and thought. Image schemas are the sort of structures that demarcate the basic contours of our experience as embodied creatures. They depend on how our brains work, what our physiology is like, and the kinds of environment we inhabit.”



Johnson says that “They are one of the most basic means we have for discrimination, differentiation and articulation within our experience, understanding and reasoning”.... that environmentally they “overcome dualism”....”arise from and give structure and meaning to our bodily engagement with our world, even as they provide the form and content of our most basic forms of abstract conceptualization and reasoning, especially through metaphor.”

While image schemas conceptualize the structure of embodiment, they fall short of a fuller explanation of the purposeful adaption, betterment and enhancement that takes place in the cultural environment. Understanding the structure of embodiment, as invaluable as it is to the development of thought, still leaves unsettled the understanding of how self conscious intentional processes drive and influence situational transformation, innovation and creation by people in places.

Mark Johnson agrees: The ultimate philosophical significance of image schemas “lies in the fact that although they do not supply the whole story of embodied cognition, they are an important basis for a non-dualistic, embodied, affective, and **value-based account of human meaning and thought** .” (my emphasis)

### **Image, Feeling and Cultural Homeostasis**

The evolution of today’s embodied mind, according to Damasio, is directly tied to the extraordinary development of imaging capacity in the human neurological system. The growth in ability to form interior image maps combining both interior bodily states and exterior conditions conferred a powerful selective advantage. “Image-guided movements -guided by visual, sound, or tactile images - were more beneficial for the organism,” he writes, “more likely to produce (homeostatically) advantageous results.”

We often read speculations about the cave paintings which began to appear around 35,000 years ago in France, in Indonesia and other parts of the world. What, we wonder, did the images represent, symbolize or mean? Were they the illustrated records of a hunt? Were they spiritual in their intent?



Or is it possible that such questions come from too far ahead in the evolution of mind and the paintings were not so much an intentional rendering of the visible, but a making visible of the early stages of a blossoming inner image capacity of mind - the neural entry of familiar creatures from

the “forests of the night?”

While these magnificent images are widely accepted as setting early markers for the origin of human art, It is also possible to see them as serving more generally as indicator images in the evolutionary story of mind and thinking - one in which the emerging presence, complexity and efficacy of conscious imagery becomes more and more central to the thinking processes that shape our human world.

### **The Structure and Function of Embodied Mind**

I find the two concepts, Mark Johnson’s image schematic structure and Thomas Damasio’s affect-driven homeostasis to be highly complementary, even though they begin with widely different purposes and come from completely opposite directions.

On the one hand is the trajectory of the young philosopher turning to cognitive science to help break down a pragmatist, anti-foundationalist language turn that had disconnected language from experience.

And on the other hand, the path of the cognitive scientist and philosopher seeking to replace the prevailing selfish gene hypothesis with a better story about the evolution of consciousness. The former, one might say, proceeds from the top down, the latter from the bottom up, and their paths intersect in the conception of embodied mind.

Language, according to Johnson et al, is fundamentally grounded in metaphor which in turn is grounded in the bodily experience of embodied mind. Image schemas describe the root structures of that experience.

In Damasio, the concept of homeostasis drives the conative processes of betterment from cellular life to the embodied nervous system emergence of mind and consciousness in human life. Or as he puts it, “No body. Never mind.”

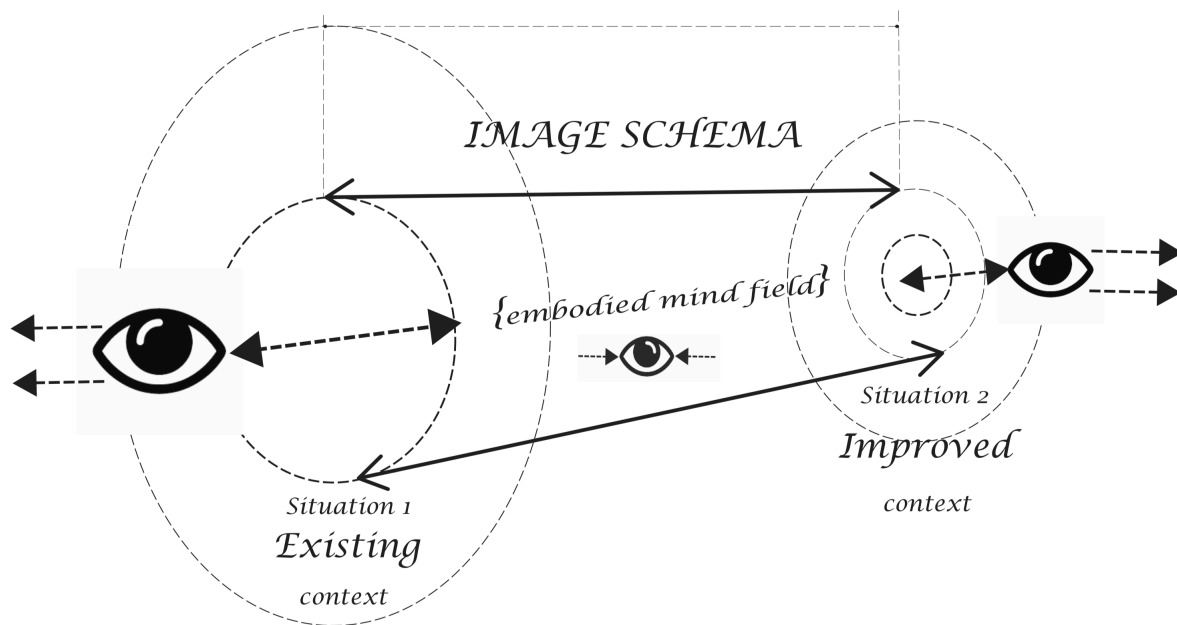
According to Damasio, it was the evolved image and feeling of bodily states, drives, motivations and emotional responses that enabled processes for the pre-conscious, affect-driven betterment of homeostasis. And finally, with the self-conscious felt-awareness of that complex imaging, an affect based foundation was set for the explosive impact of an aware mind’s role in human making.

### **Two Image-Models**

Here are two image-models showing of the structure and function of embodied mind at two evolutionary stages, the first before and the second after the emergence of consciousness.

The image schema enactive structure of bodily experience in both models is the journey, from-here-to-there, or as shown in this instance, from Situation 1-to-Situation 2. The place of situational enaction is envisioned here as an embodied mind field. The fundamental evolutionary process, or function, of both models is homeostasis.

### Image Schema 1:



### *IMAGE SCHEMA STRUCTURE & FUNCTION*

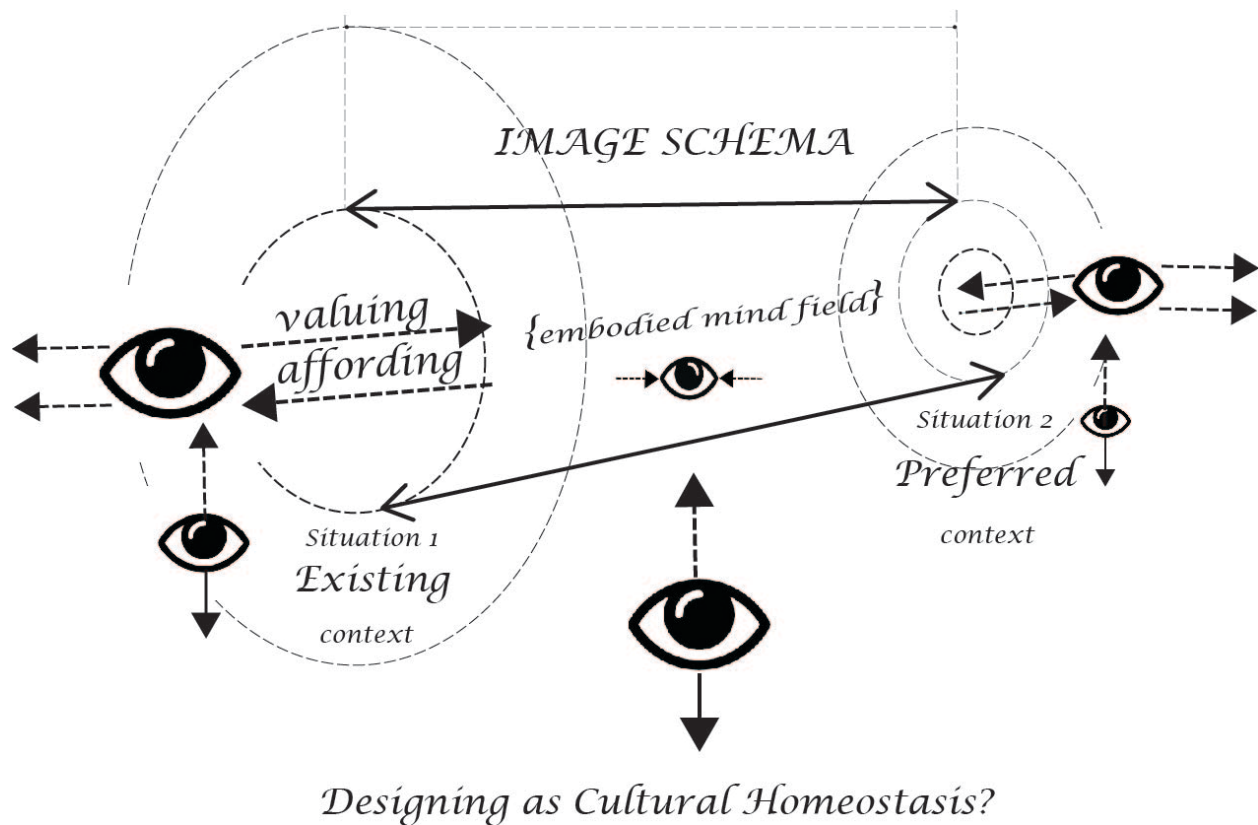
The state of imaging capacity in the mind's eye of this first model is pre-conscious. The nervous system has not yet evolved to conscious awareness or reflection, the ability to step outside and oversee itself or construct abstractions of its situation.

Imagery in the mind's eye is visceral and sensual inner body experience combined with the emotions from situational enaction experienced as feelings. "Feelings, according to Damasio, " provide important information about the state of life, but feelings are not mere 'information' in the strict computational sense. Basic feelings are not abstractions." They provide us with imagery of "the never ending background of life."

Homeostatic change at this stage of evolution is a product of affect and operates through a process of valence embued feeling. “Valence is the inherent quality of the experience, which we apprehend as pleasant or unpleasant, or somewhere along the range that joins the two extremes.” This affect driven change toward an improved state or situation is constant, the shortest possible journey from-here-to-there. And the betterment or flourishing that results from valenced feeling in that which works out to have the greatest selective advantage.

### Image Schema 2:

The image schema structure and function of the highly evolved and embodied nervous system we have inherited is indeed a marvel. Its more important emergent functions include a prodigious memory bank of imagery and feeling, the capacity to abstract and learn from experience, create, express and communicate through symbols and symbolisms such as language, a movie-like imagination that can explore backward and project forward in time, and a deluxe intellectual toolkit called reason.



But most significant of all is the mind's eye's emergent capacity to imagine being "outside" its embodiment, where it can observe, examine and reflect upon itself and what is taking place. It opens a window into the embodied mind's conscious experience, into a multi-media reality of thinking/doing. From this viewpoint, one can monitor and interpret the embodied feelings coming from within the body and those enacted from without. Damasio describes this perspective as a super multi-track, multi-media movie in the brain because the imagery is multiple, layered, sensual, symbolic, but not all that immediately well-ordered, purposeful and to the point.

Some of the images and movies are front and center in attention because they are more salient to the immediate situation. Some reflect the bodily state. Some are potentially useful memories called up from from past experiences. Some are just playful associations. Some hover beneath awareness. All carry their attached feeling. And there are layers of feeling, feelings about the feelings that rise to the fore.

The chyron running across this mental screen contains symbols, "and some of them make up a verbal track that translates objects and actions into words and sentences. For most mortals the verbal track is largely auditory and does not need to be exhaustive: [but] not everything gets translated; our minds are not preparing subtitles for every line of dialogue or descriptions for every sight....For most of us," he says, it [the verbal track] may well be [the] main organizer."

But, and this I think is critical to our understanding of thinking generally and the more intellectually purposeful and directed activities of design thinking, not all of the feeling and layering of feelings is being translated into subtitles or organized into propositions. Much of the import of affect is carried by other than the symbolisms of language, and each of the many and various languages digitize their cultural analogues of feeling in their own unique ways.

### **Position and Ownership**

While consciousness and the position of thinking in consciousness have long been routine fixtures in fiction, they have been ignored, avoided wherever possible and carefully worked around in science because of the empirical problems they present.

In fiction we have routinized what everyone experiences right before their eyes into first, second and third person perspectives. First person, as everyone knows, makes thinking by presenting the personal inner narrative that is taking place. "Call me Ishmael."

We use second person perspective of dialogue to reveal affect through character construction and to advance a story line. But it's in third person perspective that we find our best representation of an all-seeing mind's eye's organizing and integrative

capacities. Third person, however, is not always the end of it. That position too can be an author's constructed point of view, the point being that how you see things and how you react to situations has everything to do with a point of view, which is made up of who it is you are and "where you're coming from."

Damasio characterizes the overall perspective of consciousness as a critical subjective ownership that is the sine qua non of human meaning.

"When subjectivity disappears — when the images in mind are no longer claimed by their rightful owner/subject — consciousness ceases to operate normally...those contents [of mind] would float unmoored and belong to no one in particular. Who would know they exist? Consciousness would vanish, and so would the meaning of the moment. The sense of being would be suspended."

In **Image Schema 1**, homeostasis yields a selectively advantageous process of bettering and improvement through the valencing of affect.

What I am calling design thinking would appear to have its natural home in **Image Schema 2**, where the advent of an aware, pointed and possessive consciousness transforms situational change from a homeostatic process of improvement into a culturally homeostatic process of meaningful cultural preference.

### **Ways of Thinking About Design Thinking**

My path has been to attempt to connect concepts of mind and thinking from contemporary cognitive science and philosophy to our growing understanding of design thinking. And as my old army drill sergeant used to say, "You mens can draw your own collusions." Here are some of mine - call them conclusions of the middle distance - and some intellectual tools for designing that I believe compatibly couple and comply.

I've noted above how the works of Mark Johnson and Antonio Damasio when coupled create a homeostatic model of the structure and function of embodied mind. Designing and design thinking, I believe, need to be understood as a formative function of embodied mind, the enactive coupling of brain-in-the-world, and all that that implies.

Damasio's consciousness empowered homeostasis offers an evolutionary explanation for the change from pre-conscious bettering and improvement to conscious preference and choice. It has been one thing to find merit in Herbert Simon's general concept of "...existing to preferred," as a fundamental insight into designing, only to find it elevated yet higher in Damasio into ontological territory.



What this continues to suggest to me is that designing belongs to a unique but overshadowed ontology of “purposeful, cultural making,” that is closely coupled with the dominant ontology of our time, which is “knowing.” My point of view is that designing is ontologically a qualitative process significantly distinct from knowing even as it depends on knowledge to achieve its cultural homeostatic ends.

Another way to underscore this distinction is to model qualitative relationships. Why? because qualitative relationships are the signature processes of an enactive consciousness in embodied mind. Under consciousness, an image schema becomes a qualitative structure and homeostasis a qualitative process.

### **Primary Qualitative Relationships:**

In Galileo’s model of primary, secondary and tertiary qualities, a primary quality has such measurable properties as length, width and height. A secondary property, such as color and pain, requires the participation of the mind seeing and feeling it. A tertiary quality has to do with overall feeling and mood. If we make Galileo’s model fully embodied and relationally enactive, a primary qualitative relationship is an interest in the presently accepted, scientifically derived and falsifiable knowledge about the quality of “things,” - how they are and how they work. Interest in a primary qualitative relationship is centered in the nature of the “thing” itself, which remains unaffected by the interest taken in it. This is the empirical, reliable knowledge that one purposefully turns to to help realize what is desired, needed or wanted.

### **Secondary Qualitative Relationships:**

A secondary qualitative relationship is not about or centered in a “thing” or situation in the above primary qualitative sense. In embodied mind, where thought and action, like tension and compression, always mutually co-exist, secondary qualitative relationships are centered in the enactive conscious wholeness of situations and their meaning.

And so it matters how a thing or situation is seen, felt and interpreted. It matters how a situation is evaluated in light of owned interests and concerns, and - in particular - who it is that is doing that interpretation and evaluation. And it matters how those perceived deficiencies are satisfactorily realized and resolved. Such secondary qualitative relationships that have become ripe for change are at the focus and turning point of all designing.

### **Tertiary Qualitative Relationships:**

Tertiary qualitative relationships in designing are also overview perspectives that center in affect. But here the presence of affect takes the form of an applied emotional

intelligence for creating the supportive relationships needed to forge unaligned stakeholder interests into common goals and directions.

Tertiary qualitative relationships, like third person perspective in writing, also look both ways. Outwardly, this “third person” qualitative view sees and seeks to manage a whole and healthy process in a positive direction. Inwardly, the focus necessarily falls on the relationship of the present work to one’s beliefs, one’s moral and ethical compass. And one would like to think, to an even finer concern, the obligation that an imposing consciousness has to homeostasis.

### Early and Late Modern Thinking

“The heart has its reasons that reason doesn’t know”

Blaise Pascal’s *Pensées*

In those early, heady days of modernism at the beginning of the last century, Architect and critic Christian Norberg Schultz had written in “Where is modern architecture going?, Modern architecture, then and now,” that the primary goal of the modern movement was the reuniting of thinking and feeling.

With the benefit of hindsight, we can now say that it didn’t happen, either in architecture, rational planning, or in the other mid-century arts of the era. The then prevailing conception of mind, centered in a hard empiricism, logical positivism, dualism, and an anti-mental behaviorism, marginalized and minimized the role of feeling in thinking. At the extreme, it evicted feeling and emotion from thinking altogether. This failure to acknowledge and manage the shaping forces of feeling in culture was felt far beyond the arts. It spilled over into a century filled with war’s horrors, “hollow men,” and a holocaust of human behavior.

*Between the idea  
And the reality  
Between the motion  
And the act  
Falls the Shadow*

*For Thine is the Kingdom*

*Between the conception  
And the creation  
Between the emotion  
And the response  
Falls the Shadow*

*Life is very long*

*T.S. Eliot, “The Hollow Men” 1925*

The answer from today's cognitive science is that feeling was never separate from thinking, that it was in fact its homeostatic base. We can't know for sure, but perhaps an earlier recognition of the wholeness of that partnership could have leavened some of the past era's excesses from a detached rationalism and reigned in some of our destructive "monsters from the id."

The challenge today for designing is to recognize and proceed from a richer model of thinking. Homeostasis, historically grounded in imagery and affect, yields a late modern model of thinking that couples together conative, affective and cognitive mental processes in embodied mind. The minded base of conative, affective imagery and feeling that we have inherited didn't just fade away when later overlain with the rationality, numeracy and logics of modern cognition. Folded and fast together, homeostasis, embodiment and image schema structures have turned a language turn that had slipped its signs and lost its tether back to experiential ground.

As the Greek architect and town planner, Constantinos Doxiadis, was famous for saying, "You can talk all night boys, but tomorrow we pour the concrete."

### **New Lamps from Old?**

Damasio's evolutionary account of homeostasis provides, I believe, a satisfactory theoretical provenance for advancing our understanding of what design thinking is made from, how it works, and what it's for. "Humans," he tells us, "are inevitably caught up inside the machinery of affect and its accommodation with reason. There is no exit from that condition." On this view, today's design thinking is founded in and carries forward the bettering oriented homeostasis of embodied affect. It flowers among the emergent functions of an embodied mind, crowned with an image rich consciousness, of felt memory, imagination, non-discursive and discursive symbolisms, language and reason.

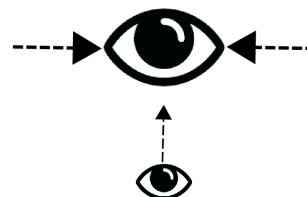
If this is so, how will it affect the way that designers work and the intellectual tools they bring to designing? Here are some general thoughts and then an example.

- ✳ We have found strategies in language, literature (first, second, third person) and the law (motivation, intent) to deal with consciousness in human experience and must now do so more pointedly in designing.
- ✳ Greater awareness and attention will be needed to the ways that language and reason connect to and intellectualize affect since language plays such a central role in designing. Damasio says that we routinely substitute perceive for feel. We intellectualize valuing, for example, to, *{interest in...something}*, when we are referring to a relationship built out of something *wanted, needed or desired*.

- ✱ Acknowledging consciousness in the enactive processes of embodiment gives rise to secondary qualitative relationships that require new and compatible types of enactive conceptual tools for designing.
- ✱ Designing in an environment of embodied mind requires finding and working with enactive intellectual tools that can significantly engage conation and affect in partnership with reason.
- ✱ Opening the black box of thinking to the felt-qualities in qualitative relationships provides a conceptual structure for dealing with such contemporary concerns as power, gender and equality. It brings a myriad of significant and underserved “aboutnesses” to attention in the secondary qualitative relationships of designing.
- ✱ To adequately and fully deal with qualitative relationships in design situations will require strategies and tools that acknowledge and engage the vivid imagery, vivid possibilities, pointed ownerships and responsibilities that consciousness brings to homeostasis.
- ✱ A thinking that is full of play and richly layered in images and feeling (without original subtitles!) is fertile ground for the conceptual association, blending, mapping and metaphoric density of designing - and by extension, all the embodied forms of projected feeling in art.

### **Valuing/Affording: A Couple-Colour Intellectual Tool for Design Thinking**

To the many couple-colour concepts I have been describing or implying - Johnson/Damasio; image schema/homeostasis; the enaction of thinking/action of embodied mind; the affect/reason and image-rich/symbolic power and expression of late modern thinking; the couple-colour wholeness of qualitative relationships, the multi-person perspectives in consciousness - I offer as an example a new tool fitted for designing in secondary qualitative relationships that I call: valuing/affordance. Valuing/affording is really just a coupling remodeled and renewed from two older already enactive concepts.



When working with secondary qualitative relationships, valuing comes with the built-in conceptual advantage of including the aboutness of conation and affect. A broad continuum of things running from such as belief, desire and need to want can all be consciously intellectualized under the rubric of “interests” while keeping conscious touch with their felt-origins.

Affording, from affordance, is the process form of a behavioral concept for inferring an organism's capacities from its observable and measurable activities. It became consciously enactive when it was reconfigured by Don Norman for use in designing as perceived affordance.

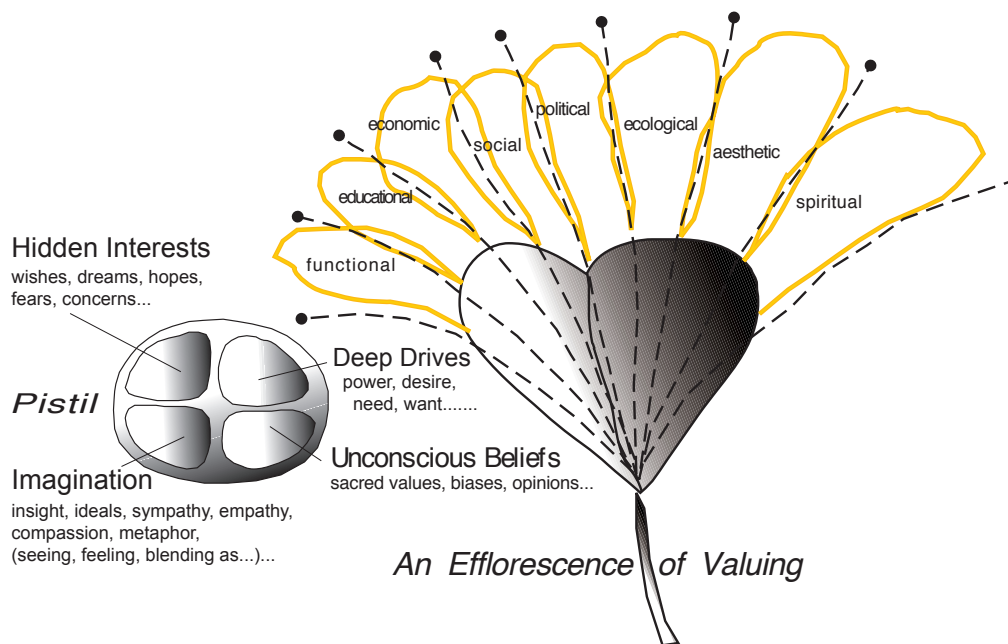
Valuing intellectualized as "interest" is enactive in the form of:

{interests in → (something)}.

Affording, as used in designing, is reciprocally enactive in the form of:

{← the affording of (some interest) }.

The couple works together analytically to evaluate situations both backwards and forwards. Backwards in designing to determine the nature of the lack of support for key interests that have brought a situation to the fore. Forward to match projections of



imagined possibilities to key and decisive controlling interests.

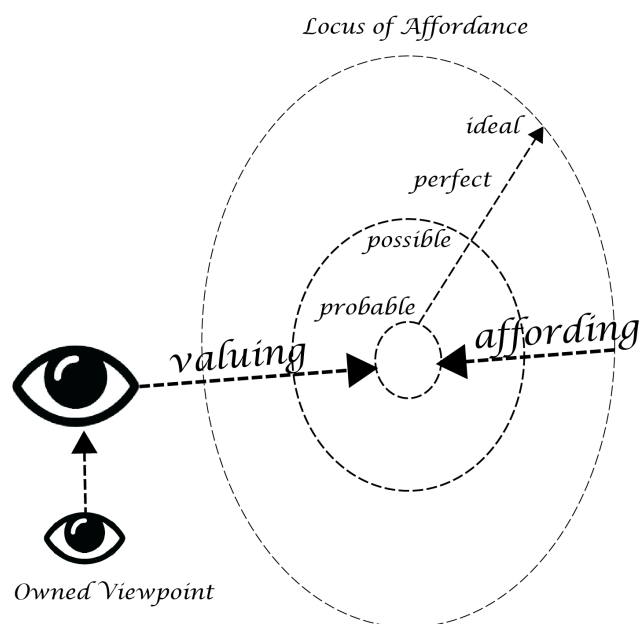
In evaluating existing situations, valuing serves to identify, deconstruct and analyze what a situation is about - the range and priority of shared interests and concerns that have brought the situation to the cusp of change.

Affording in response analyzes the level and quality of present support for those concerns, assesses what the situation presently affords, and identifies the factors contributing to their dissatisfaction.

Projecting forward, a valuing analysis widens and deepens the understanding of what focal values a preferred situation must be made of and those that are projected to be at the integrative center of a successful and satisfactory reintegration.

Affording's enactive response is a range of supportive and enabling possibilities. In the diagram below, affording is conceived as a radial category that ranges from already familiar and knowledgeable probabilities to images of emergent potential possibilities that reach toward the perfect and ideal. Because this is a secondary qualitative relationship, the locus of affordance is a function of the personal limitations of imagination and experience brought to the relationship.

Experienced, talented and imaginative professional designers are those who widen the locus of affordance and bring third person perspective and tertiary relational management to the valuing/affording process.



### *Affording as a Radial Concept*

And so what begins in experience as a deficient qualitative whole is critically evaluated, intellectually and imaginatively processed, and reintegrated into a freshly expressive and meaningful qualitative whole. Design thinking tools such as an embodied and enactive valuing/affording open wider and deeper human doors to what matters in cultural homeostatic creation, transformation and betterment.

## Philosophy/Cognitive Science/Designing

Mark Johnson's philosophical path to embodiment in experience is a familiar one for many designers. His begins in Husserl, is influenced by Heidegger's "earth" and "world," perception in Merleau-Ponty's "lived body," and comes fully to ground in Dewey's belief that "all philosophy must start from experience in all it's fullness." He reaches back to build upon the pragmatist writings of James, Pierce and Dewey. From this perspective, the later language turn taken by such as Richard Rorty had turned them into anti-foundational "body snatchers."

It was George Lakoff who advised him that an updated pragmatism would not be complete until it had incorporated the developments of a second generation cognitive science. Lakoff and Johnson's subsequent work on metaphor and image schemas has forged not to be ignored linkages between language and its origins in embodied mind and bodily experience.

Designers, following a similar phenomenological and neo-pragmatic path, have their own signature influences. In environmental design, I would include Heidegger's "dwelling," ("Building, Dwelling, Thinking") underscore Merleau-Ponty's "lived body," Dewey's *Art as Experience*, Norberg-Schulz's *Genius Loci*, and the cultural geographers, Carl O. Sauer (*Land and Life*), J.B. Jackson ("To Pity the Plumage and Forget the Dying Bird") and the geomorphologist turned human geographer, Yi-fu Tuan. It is perhaps Tuan's *Space and Place* that best reveals the ontological difference so important to understanding designing. Space is a primary qualitative relationship: Place, "a center of meaning constructed in experience," is a secondary qualitative relational concept of embodied mind. It's not an accident that in such culturally situated places and conditions that design matters.

Damasio's evolution of consciousness through homeostasis opens a wider window for designers into the transformational and creative processes of embodied mind and a more inclusive model of thinking, *where* "...rather than opposing emotion to reason, emotions and feelings lie at the heart of our ability to conceptualize and reason....and "feeling and an expanded intellect become a powerful alchemy."

The model of an embodied mind rich in layered imagery and feeling is not new to designers. Nor is thinking through image tools and processes. Remember the Futurists, "Make the future a movie in your minds."



Image mapping (Kevin Lynch) at multiple scales, for example, creates an experiential geographic context for situating significant issues in places. Overseeing multiple connections between images leads to the experiential richness of metaphoric blending, integration and density.

Damasio says that without this layering capacity there would be no great poetry. Both Damasio and Johnson point out the important aesthetic implications of an embodied, feeling mind and the myriad cultural projections of that feeling into form.

Image abstraction from diagramming to iconic symbolism to photographic representation are already the thinking stables of every designer's toolbox. In my field, I routinely pull out my favorite scales of image representation and abstraction to suit the developmental nature and demands of the work. The architect, Richard Neutra, claimed that he had one farsighted eye and one nearsighted eye. The farsighted was for conceptual oversight and the experience of the whole. The nearsighted eye was for significant detail.

Language's role in designing is often to serve the ideas and experiences contained in imagery as opposed to the more usual and opposite other way around.

Designers have come a long way in their ability to portray "what it will be like when we get there" since the famous Red Books of 18th century landscape architect, Sir Humphry Repton, with their before and after fold-out perspectives of landscape improvements. Today's digital technology makes the sequential imaging and full dress rehearsals of projects before the fact an increasingly accessible, economic and common tool.

But have we reached a point where we have more of a technical capacity to portray projected futures than to think deeply about what it is about them that matters, that conserves life and makes culture flourish?



Isn't it time now to leave behind the desperate hope that designing would turn out to be some legitimate form of knowing, as in, for example, designerly knowing? Will we be able to accept the fact that designing is a couple-colour ontology in piebald partnership with knowing that runs from policy to pottery to poems? Not doing so, I've come to believe, is like continuing to dig holes to find hills.

What's called for now in designing is "a design thinking turn," to improve our ability to consciously attend to and take responsibility for all that matters, aware of to whom it is that something matters (i.e. owning your frame), and not forgetting our neighbors in time. In owned secondary qualitative relationships, design matters.



The upshot for designers can be an expanded Pied Beauty portfolio of conscious thinking/doing, image/concept, affect/intellectual processes and tools efficaciously coupled with a world saving, supportive and culturally enhancing affordance.

What after all is the locus of affordance of the human imagination? And can its cultural homeostatic destination still be written?

## References:

Damasio, Antonio (2018). *The Strange Order of Things: Life, Feeling and the Making of Cultures*. Pantheon Books: New York.

Johnson, Mark (2017). *Embodied Mind, Meaning and Reason: How Our Bodies Give Rise to Understanding*. The University of Chicago Press: Chicago and London.

Johnson, Mark (2007). *The Meaning of the Body: Aesthetics of Human Understanding*. The University of Chicago Press: Chicago and London.

Dewey, John (1934). *Art as Experience*. G. P. Putnam's Sons: New York.

Tuan, Yi-fu (1977). *Space and Place*. The University of Minnesota Press: Minneapolis.

Tuan, Yi-fu (1975). "Place - An Experiential Perspective." *Geographical Review* 65: 151-165.

Lynch, Kevin (1960). *The Image of the City*. The MIT Press: Cambridge, Mass.

Langer, Susanne K. (1953). *Feeling and Form*. Charles Scribner's Sons: New York.

Langer, Susanne K. (1967). *Mind: An Essay on Human Feeling, Vol. 1*. The John Hopkins Press: Baltimore, Maryland.

Diethelm, Jerry (2013). "The Vivid Presence of Design Thinking." [academia.edu. https://uoregon.academia.edu/JerryDiethelm](https://uoregon.academia.edu/JerryDiethelm)

Diethelm, Jerry (2017). "Embodied Design Thinking." [academia.edu. https://uoregon.academia.edu/JerryDiethelm](https://uoregon.academia.edu/JerryDiethelm)

Diethelm, Jerry (2016). "De-Colonizing Design Thinking." [academia.edu. https://uoregon.academia.edu/JerryDiethelm](https://uoregon.academia.edu/JerryDiethelm)

Diethelm, Jerome (1998). *Designing in an Environmental Field: Essays, Metaphors, Kasinas*. Aurora Books - Eco-Justice Press: Eugene, OR.

\*\*\*\*\*

Hopkins, Gerard Manley (1918). "Pied Beauty."

Eliot, T. S. (1925). excerpt from V. "The Hollow Men."

Pascal, Blaise (1670). *Pensées*