Perspective is Moving:

Tactics -Ways for Shifting Perspectives in Design Practice for Ecology

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Perspective is Moving : Tactics - Ways for Shifting Perspectives in Design Practice for Ecology by Jihyun Park

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Abstract

My research *Perspective is Moving* started with two questions. An internal one - how do I see the world? And a professional facing one how can a design or design process contribute to shifting contemporary dualist, human-centered perspectives derived from modernity to ones that are more relational, pluriversal, and ecological? My research is a personal journey, to ponder how it is that I have been tamed by modern society, to mark out how I have adapted to these constraints and to find alternative approaches to counter them.

My work, detailed in this thesis document, provides other designers provocative tactics to think about how we live and be with nature and concurrently contribute through our work as designers. It is also an invitation to designers with limited first hand experiences in nature or ecological thinking: observe how my perspective has changed by trying the approaches and methods that I took on. Try some of these yourselves!

As a way to shift my own perspective and assumption of the design process, I have applied epistemic artefacts found in modern world to my own process of cognitive recognition: Seeing-Refusing-Doing-Engaging-Embodying-Knowing-Becoming. Reflections at the end of each of these stages enabled me to identify my next steps. Generative, they became my way of finding a way forward. My early stages of research were developed through a cognitive design practice made up of actions for: *Relating*, Transposing, Merging, and Turning. In the second stage of my inquiry I embraced an empirical design practice made of actions that were: Engaging and Embodying. Outcomes from the early stages of my research trajectory show how flexibility and connectivity of my perspective and relationships can affect the process of designing artefacts. The second stage of my work demonstrates how I sought out ways to negotiate and communicate with nature. A specific tree, located in the public park of Vancouver plays an important role in this stage of my work – a way of connecting with nature.

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Note to the Reader

A matter of 'perspective'

The first time I came across principles and practices connected to ecological and sustainable design was in 2019 while reading the book: *The Handbook of Design for Sustainability*, edited by Stuart Walker and Jacques Giard (2013), and the year after, I read *Saving the Planet by Design: Reinventing Our World Through Ecomimesis* by Ken Yeang (2020). The former is a compilation of thirty-two related theories, principles, methods, and design practices. The latter explains the fundamental principles of ecological design along with the science of ecology, and 'ecomimesis' as designing and making the built environment including all artefacts based on the emulation and replication of the 'ecosystem' concept. (p. 2)

As principles and learning tactics both concentrate on sharing knowledge and best practices for the conscientious designer. I realized as I read these books that I wanted to find new ways to enable designers to self-align their cognitive-mind perspectives closer to principles of ecology. Consequently, my research goal over the past 18 months has been to find ways to assure that our actions and designs can coexist and cooperate with nature. I have focused on exposing and considering perspectives that affect a designer's 'actions' and 'designs' and that potentially act as traps that limit us from the separation between humans and nature. I have used myself as the test for this. Rather than the role or function of my many design outputs, I would like you, the reader to approach this paper with a conscious focus on following how my 'perspectives' and 'actions' shift and play a role informing my work within design processes.

Some of the design outputs you will come across may appear strange, illogical and irrational. This strategy is similar to approaches used in 'critical

design' that actively produce peculiar alternatives to our current reality as a strategy to make us consider new possibilities. It is this gap between reality as we know it and the different idea of reality to create the space for discussion (Dunne & Raby, 2014). In this context, my design outputs and the stories of my design process have consistently tried to question and seek out why we feel uncomfortable when something does not seem logical, rational or work scientifically. I am aware that you, the reader have your own subjectivity. If you meet uncomfortable moments while reading, I encourage you to pause at that moment and think 'Why did I come to think and feel like this way? What is my own perspective?

The Role of Diagrams

In this paper, I used a number of diagrams or visual elements for 'Wayfinding', 'Reflective Practice', and 'Flexibility of Perspective' in the application of 'perspective' and 'action' to the design process mentioned above. I recommend you, the reader, look at the diagrams through the following lens:

Diagrams as a Way Finder

As a Way Finder - diagrams connect actions, perspectives, and designs in my research, and serve as a 'navigator' that helps draw out what is needed to bridge each stage to the next stage.

Diagrams as a Reflective Practice (Thinking and Making Tool)

As a means to reconsider assumptions - I used diagrams to develop frameworks for explorations and observe changes in my cognition visually. In this process, iterative reflection through diagrams played a significant role and enable me to shift my perspective and discover new insight.

Diagrams for Flexibility of Perspective

As a way to shift perspectives - I have used diagrams to access the new knowledge I have gained. This has facilitated a process of moving from one exploration to another easily – it has afforded me flexibly. I use to 'define' theories or discoveries through the 'text' I wrote but I have come to realize that sometimes this approach can make readers accept my 'definition' without doubt. I have used diagrams to open up space for myself and readers to move around in different directions, concentrate on different aspects or paths – to give space for flexibility. Diagrams, in this instance also have worked as a guide to show other possibilities and connect my own perspectives with yours - the reader.

The Role of Stories

For the most part, my diagrams have functioned well as a way finder, thinking/making tool and flexibility provider. However, there have been times when they have had their limits. In **experiential** explorations such as *Action: Engaging (Chapter 04)* and *Action: Embodying (Chapter 05)*, I found myself unable to convey and emphasize what I learned. Diagraming highlights and summarizes key elements and is a good tool for framing work but I realized that sometimes this approach overlooks and limits the detailed information of **emotions, observation, and action**. I also felt that diagramming was helpful for 'structural thinking' but less for 'emotional thinking'. As an alternative, I took on a storytelling method in the parts (Action: Engaging and Action: Embodying) that were difficult to convey through diagraming. I recommend readers to look at this storytelling method through the following purposes:

¹Life writing primarily requires researchers, like me – and you – to craft pieces of autobiographical work, often, though not exclusively, through writing, in order to unveil and situate ourselves, to better understand the interdependencies that are part of our lives and work, and also to seed ideas of change. (Fletcher, 2021)

Storytelling to track my emotions

In my experience of exploring the tree (Action: Engaging and Action: Embodying), my 'emotion' I toward the tree and my imagining of the reciprocal 'emotion' of the tree were crucial to shifting my perspective. At times the action I needed to take on was varied by what 'emotion' I felt, and the 'design' that I wanted to do was varied by 'action' that was triggered by 'emotion'. At other times action was my starting point, followed by emotion. In either case, through this process, stories played a vital role as a means to track my emotions and actions.

Storytelling as a way to reflect

The process of writing out the experiences I have explored in a storytelling way has provided me with the opportunity of 'Reflection' - a way to realize and discover many things that were not always immediately apparent in my acts of exploration/ in my acts of doing. Storytelling as reflective writing was different from my diagrams or more academic writing (Chapter 02: Refusing, Chapter 03: Doing). Through stories, I was able to observe my actions from a distance. Storytelling helped me to feel emotions that I didn't originally recognize, to notice actions that I had overlooked. In this way, I could extract the emotions and actions that played an important role in changing my perspective internally, and externally, I could observe how their relationship affects the ecology.

Storytelling as an ecological research method (Life Writing¹)

Kate Fletcher (2021) who is a Fashion and sustainability pioneer/researcher introduced 'Life Writing" as a method for ecological research in her essay '*Life Writing as an Ecological Research Method*'. She explained central to using life writing as a way to build ecological understanding is its emphasis on a setting or context and the knowledge that the place in which

something happens, impacts what goes on there. (p.5) Consistent with the context of 'Life Writing', I used storytelling to explore the relationships and happenings between me and the place, and the between me and the things/living beings/person that existed in the place.

Storytelling to help us to be in the same place

One of the important functions of storytelling for me is that it helps readers to imagine the place I have explored and observe what actions I have done through the detailed description. Action: Engaging (Chapter 04) and Action: Embodying (Chapter 5) that I explored with the tree are good examples of this. I see the storytelling of these two actions as a way to provide you, the reader with an opportunity to visit the place where I was with the tree, observe my actions, and sympathize with feelings I felt toward myself and the tree.



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Myself

01 Seeing What I saw

I am going to start with a short story about my experience living in the city a few years ago.

I was born in South Korea and lived in the city of Seoul for more than ten years. Before moving to Vancouver, I stayed in a very common apartment in Seoul. Although it was common, it was my first apartment and very special to me.

I still remember what I said when I looked at it the first time. "Ah! This is what I have dreamed of! It is clean, new and very *modern*!" At that time, I used the English word 'modern' mixed with Korean as it is pronounced in English. This is because the word 'modern' has no clear translation in Korean. In the Korean dictionary, it is registered as an English-Korean word (모턴히다). Therefore, it naturally represents the meaning of **Western-style**. It is also a word often used to express the style and feel that the young generation like me idealize. As a counter to this, What is not modern in Korean refers to all that it is old, dirty, corny, tacky, and to things that are out of style. So, when I chose my first home for myself, I was looking for a *modern* style to prove that my living was following the right way, the socially acceptable mainstream.



In a perfect modern home, my modern life began. My apartment was filled with furniture from IKEA, which all my friends sought as one of the modern styles, and bought a Westernstyle toaster and used to have breakfast with Western-style bread. I thought my modern life was very satisfying and cool.





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"Please do not cut this tree! This tree is the guardian that has been protecting our region for more than hundreds of years. (제발 이 나무를 자르지 마세요! 이 나무는 백 년 넘게 우리 지역을 지켜온 수호신입니다.)"

However, after a while, the body of this tree was cut off. Small buildings that were used as local groceries or a single house collapsed and rebuilt to high-rise buildings through narrow alleys about a meter long. It looked like an obvious action of erasing all the old and being filled with modern buildings. At the corner of this building forest, there was a small banner hung in the giant tree I used to pass.



Because of the construction noise, my apartment was no longer a comfortable place to rest. Was this also a characteristic of modern homes? One holiday, full of stress from heavy noise, me and my partner decided to go out for a walk nearby. Fortunately, there was a park with a view of the Han River within a 15-minute walk. The park was close, but to get there, I had to cross an 8-lane road. This is because the Han River is surrounded by urban highways with car's driving as fast as 90-100 km/h.



I had to use a high overpass with an elevator. It seemed the noise of cars on a high overpass was ten times that of the construction noise I felt at home. Eventually, I managed to get to the park around the Han River, but the noise of the highway from a distance didn't make me completely comfortable. The sparkling lights of the river in front and the scenery of the highway intersected in my head, and I felt a strange feeling. The face of modern life that I dreamed of asked me these questions. Where am I now? Where should I stay? At that moment, I found a contradiction between 'modernity' that is seeking modern life for well-being and 'humanity' that is asking what is the root of my essential needs. Why does this happen?

Weeks later, the construction noise continued. Realizing that the nearby Han River Park could not give us comfort, my partner and I decided to travel a little further away from the noise. I booked a room in a hotel that I had heard was a good place to enjoy nature. It was an hour and a half away from the city, but the city highway around the Han River was packed with cars so it took much longer than I expected. After traveling along in the long line of cars, finally, we arrived at the hotel located on the hillside. There were several other similar-looking hotels around. It seemed that the mountain had been cut off to build this hotel. From a distance, only the place where the hotel was built was naked and empty.





There was actually not much nature around the hotel to enjoy, nothing natural just a few transplanted trees. And there was a huge parking lot made of cement that looked like it had been constructed recently. The interior was of course 'modern'. It was as if they moved one luxury house from the city to the mountain. At least, it was quiet. I could enjoy the little moment that I had desired for a long time. I sat by the window and watched the landscape through the frame. I could see other similar hotels also on the mountain, but they were all located on bare slopes. It wasn't a good landscape. I came to enjoy nature, but found myself in an odd place - I was confused about what nature I was here to enjoy. Was this the nature I wanted to enjoy?



ערארות E The next day, the road back to Seoul was also full of cars. I felt bored with watching only cars, I asked my partner. "What do you think of the hotel we stayed in?" My partner replied. "It was very good. The facilities were neat and modern." And I said. "Really? I feel like I didn't much enjoy nature. The surroundings of the hotel were similar to the city. Maybe next time, shall we go camping a little further away from the hotel? We can find a place in a deep forest." As soon as I spoke, the face of my partner became a little angry. He said "I can't understand people who camp. Why do they spend their vacation camping for struggling and working? They can use this kind of convenient hotel. When camping, there are a lot of bugs and animals that can come out. That would be dangerous. Also, we can't wash properly."

I remember ending the conversation by accepting what my husband said at the time. The reason I was convinced was that this was the way most of the city people spend their vacations in nature. For them, including me, nature couldn't be more than a landscape through the window inside a hotel. But the actual reason that I asked the questions was that I could almost hear the little sound of crying coming from deep inside me. They were not big cries but they were persistently there. The crying to feel the ground, the smells of trees, and the sounds of birds.





Refusing

What I refused

Bruno Latour's discussion of modernity in his book 'We have never been modern (Latour, 1993)' connects the memories and reflections I mention above. This section in particular seems relevant to my situation:

"Modernity comes in as many versions as there are thinkers or journalists, yet all its definitions point, in one way or another, to the passage of time. The adjective 'modern' designates a new regime, an acceleration, a rupture, a revolution in time. When the word 'modern', 'modernization', or 'modernity' appears, we are defining, by contrast, an archaic and stable past. Furthermore, the word is always being thrown into the middle of a fight, in a guarrel where there are winners and losers, Ancients and Moderns. 'Modern' is thus doubly asymmetrical: it designates a break in the regular passage of time, and it designates a combat in which there are victors and vanguished." (Latour, 1993)

The word 'modern' understood and used to denote to accept new things, seek the style and trend from the western culture, is frequently used and popular with the young generation in Korea. In my case, I also thought of this word as a contrast to concepts of old, traditional, 'ancient'. In fact, I use to seek out all that was 'modern' as a way to dismiss what I perceived as less desirable qualities of things. In hindsight, my relation to 'modern' and my use of this term led me to clearly separating the new (and shiny) from the ancient (and traditional). I think of this relation as divided and separate [Fig. 02.1].

02.1 Dualism, Human-centred perspective



Ancient



[Fig.02.1] Division and Separation between Ancient and Modern

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Reflecting on my own past aspirations for all that was modern, I have come to think that the problem of 'modernity' starts with the use of the word 'modern' itself. Using this word to define a specific present time zone separated from a no longer present past causes division and distinction between old and new. If we no longer make this distinction and visualize the connection between ancient and modern as a circular ever repeating relationship it will contain all the concepts of past-present-future within the continuity of time and this makes possible the connection, combination, hybridity of concepts, such as that which is 'ancient-modern' [Fig. 02.2]. This perspective provides a different nonlinear way to think by connecting elements derived from the past to new designs, actions, research, policies and so on and allows the past and the present (the old and the new) to coexist. This idea was inspired by Heidegger's theory: By being on the move, being-in-the-world is never in a static state but always on its way to become something else. The futural mode is an existentiale of being as Being-towards-possibilities (Heidegger, 2008, p.188).

However, modernity and modern used in the context of [Fig. 02.1] negates, separates and denies actions belonging to Ancient. Ancient understood as 'old', is set in contrast to actions of 'new' belonging to Modern and ends up being dismissed and considered as the Loser -Modernity in this game ends up in spot of the Winner. This perspective invariably amplifies *dichotomous thinking*² such as black or white, winner or loser, old or new, and human or nonhuman. In the following paragraphs, I would like to focus on the dichotomy in human/nonhuman especially the view of nature as nonhuman.



[Fig.02.2] Ancient and Modern are repeating in a continuous line

²See dichotomous thinking in glossary

Ancient-Modern

Latour describes the practices that contribute to this separation as ones of 'translation' and 'purification' [Fig. 02.3]. "The first set of practices, by 'translation', creates mixtures between entirely new types of beings, hybrids of nature and culture. The second, by 'purification', creates two entirely distinct ontological zones: that of human beings on the one hand; that of nonhumans on the other." (Latour, 1993). These practices bolster the anthropocentric (or human centric)³ perspective that is a key tenet of modern Western philosophy.

My understanding is that 'purification' and 'translation' work, which is connected to Western thought, locates humans at the centre in order to justify the origin of human existence. The logic of 'purification' also assures that the 'translation' work widens the gap between human and nonhuman (nature). 'Purification' work is well revealed in my own story that I describe above. The cutting down of hundreds of years old trees for the construction of human homes and residences, the tearing down of a mountain to build a resort, the landscape of the mountains in the window frame of my hotel room are all acts of removing and negating nonhumans, placing humans at the centre - as the priority. Upon having removed nonhumans (nature), humans often go about producing other nonhumans (hybrid). These examples of 'translation' work are also in my story: trees planted artificially around the hotel and a highway wrapped around a river instead of a mountain range are examples of hybrids of nature and culture.



[Fig.02.4] Human-centred perspective has maximized the gap between humans and nonhumans

³See anthropocentric (or human centric) in glossary

In addition, in his book Pluriversal Politics: The real and the possible Arturo Escobar (2020) identifies:

"The epistemic of modernity is built on two great dualisms: the split between culture and nature and the colonial division between West and non-West. In this split, and from a Western perspective, Western societies are the only ones equipped to have knowledge of man and nature." (p. 53)

Here, Escobar points out that coloniality creates the background of the division of culture and nature. Coloniality is revealed as modern['ma:dərn] in the first paragraph of my story as 모던['ma:dərn] in the Korean dictionary. Although the word '모던' is an English word that can be translated into a Korean word like '현대적[hyundaijuk]', Korean people often use '모던'(a word written in Korean with the sound of the English pronunciation of modern). They do this because 모던' sounds more intellectual or superior to the translated version (현대적) that also does not evoke the Western-style connotation of 'modern' that most Korean people aspire to. Here, the separation of the Western and the non-Western has resulted in the phenomenon where the non-Western becomes/ is understood as the looser.

Eventually, the act that humans included nature into nonhumans caused the very complex hybrid network that cannot assimilate with nature and this has been maximizing the separation between humans and nature and many ecological problems.



[Fig.02.5] Colonial division between West and and non-West.

After all this research, I realized that today's modernity is not the glory of the winner, but the beginning of the failure. This realization turned my attention to the last part of my story:

"But the actual reason that I asked the questions was that I could almost hear the little sound of crying coming from deep inside me. They were not big cries but they were persistently there. The crying to feel the ground, the smells of trees, and the sounds of birds."

At the edge of 'modernity,' I was detecting the failure, and I was crying because I couldn't speak or articulate why. In contrast, my partner still wanted to enjoy the glory as a winner of 'modernity' by using convenient and modern resorts on the bare hillside. It has occurred to me that the reason I was able to detect the failure of 'modernity' while my partner is still enjoying it may be because of our different childhood experiences.

My earliest memories are of playing with nature in the countryside when they were filled with the sensations connected to nature: of running barefoot on the dirt, hanging from a tree, following the fish in the stream. Later, when I was five years old, my parents moved to a city because "quality of life in the countryside is deteriorating", "City life is better". Unlike me, my partner was born and raised exclusively in the city. Growing up he rarely had a chance to communicate with nature. I have begun to wonder about these types of growing up experiences in Korea - for others in my generation and subsequent ones too. What are the implications of having been raised in the city and only know ever knowing nature as something separate from city life and all of its comforts? Does this separation promote the eagerness to believe that the evolution of modernity will bring with it a successful future made up of tremendous technological innovation?



Faced with these contradictory aspirations for modernity, I found myself looking beyond the Han River and my apartment-forest in the city. Fiveyear-old Jihyun recalled nature from a time lived in the countryside and asked why she cannot be with it now. But present-day-Jihyun, who has lived in the city, gone to school in the city, has flowed too far along in the stream of modernity and capitalism. A quote by the Nasa activist and intellectual Vilma Almendra (Escobar 2017) comes to mind, "Thinking critically, not simply seeing and acting against the external enemy but also identifying the internal enemy and recognizing ourselves in the hydra that resides in us" (p. 62). I wanted to face my internal enemy: the dualistic, human-centred, and western-modern-perspective that sees humans and nature as separate. How to counter these attributes of modernity, this colonial thinking that has been established within me? If I decided to refuse those that lie within me will I be able to get closer to Five-year-old Jihyun? Will I be able to stop her cries?

So, what are the alternatives to the attributes that I mentioned above and how to go about refusing the paradigm that had me crying from within? To find an alternative, I returned to readings that introduced me to *Hybrid Network*⁴ and the *Ecological Meshwork*⁵ theories. Both had informed my thinking and questioning. At first, I thought I should find a way to link these theories but I soon realized that I could not. Try as I might I could not make them interact or blend with each other [Fig.02.6], Why was this? First, let's look at the Ecological Meshwork. In her journal Systems and things, a political theorist Jane Bennett (2012) makes the observation that:

"Earthly bodies, of various finite durations, affect and are affected by one another. And they form noisy systems or temporary working assemblages which are, as much as any individuated thing, loci of affection and allure. These (sometimes stubborn and voracious but never closed or sovereign) systems enact real change. They give rise to new configurations, individuations, patterns of leanings, and affections" (p. 231).

Bennet's explanation above drew me to thinking of the Ecological Meshwork as a living 'organism'. Everything that belongs to nature is not stopped or fixed. Flowing rivers, particles in the soil, and even stones or rocks are infinitely deforming, re-forming and moving as part of a much larger whole - animate nature. Integral to this is the processes that enable entities to influence one another and create new relationships. In contrast to this ever-changing organism (the Ecological Meshwork), I have concluded that Hybrid Network is made up of fixed entities that are linked through a tangle of connections, Hybrid Networks enable separate entities to link and communicate with each other, but they do so by sending resources or energy in a fixed state. This is why it cannot interact with Ecological Meshwork. [Fig.02.6]. I began to wonder if there is an alternative – what if I found a way to make this fixed Hybrid Network moveable?

02.2 Seeking Alternatives



[Fig.02.6] Hybrid Network and Ecological Meshwork that are not blended with each other.

⁴See Hybrid Network in glossary ⁵See Ecological Meshwork in glossary



Ecological Meshwork

In a 2014 article titled *Quantum Organizational World-Making through* Material Embodied Storytelling Practices, a social scientist Marita Svane (2014) provides a possible opening of how to shift fixed / static Hybrid Network in to a moving / generative one when she discusses Deleuze and Guattari's work:

"In a rhizome, the development and changes do not form a linear structure from beginning to end, from point to point, from position to position, but 'it grows between', in the middle, along the lines of becoming (Deleuze, Guattari, 1987, p. 19-21, Ingold, 2011). They contrast the narrative by being a short-term memory or even anti-memory, as it works by variation, expansion, conquest and offshoots (Deleuze, Guattari, 1987, p. 21). Consequently, the movement is not controlled by the pastoriented sensemaking and collective memory of the organization." (p. 13)

This suggests that if the lines of the Hybrid Network can grow and move like a rhizome, the Hybrid Network can potentially begin to function similar to an Ecological Meshwork.

But how can that be possible? I decided to play visually with 'perspective' as a way to think about means of making the Hybrid Network move. In a fixed Hybrid Network, the perspective of humans and objects is single-dimensional, goal-oriented, and intent on sending resources from point to point [Fig.02.7]. However, since the organisms that make up the Ecological Meshwork are constantly moving and growing in various directions, the direction of perspective is diverse and plays various roles at the same time. Because of this, various lines can be extended in different directions, to different lengths. Doing so these lines have the capacity to constantly create new relationships that generate growth in harmony. [Fig.02.8]. Realizing this I began to wonder that if we transform the perspectives of humans and objects in the Hybrid Network like this, would we be able to get closer to the movement of Ecological Meshwork? Looking more closely, if the human perspective is changed to a move-change-able form, the objects associated with it will be able to form a constantly changing meaning and relationship.

Sending resources from point to point **Fixed** perspective [Fig.02.7] Work of Hybrid Network **Ecological Meshwork** Growing-creating new relationships

Constantly

Hybrid Network





[Fig.02.8] Work of Ecological Meshwork

In addition, for this, the object itself must be viewed with the perspective of it as a moving organism rather than as a fixed and immutable material. Objects that constantly change due to their surroundings and relationships can have their own changeable meaning. If a person (like myself) had the opportunity to intervene and 'recognize' these things are always in a process of changing, they - these objects / things - would, in turn, form a new meaning related to the person (me) [Fig. 02.9]. My 'cognition' is connected to my 'perspective', ergo, if I change my perspective - I change my cognition! And if the 'perspective' is adjusted to one that shows the time as continuously moving in the form of 'movechange-able', the lines of the Hybrid Network that have not moved firmly will be able to move fluidly and find the link of the Ecological Meshwork. [Fig. 02.11]

Relationship and Meaning (recognition + cognition) between Object, I (myself), and surroundings is constantly changing by Move-change-able perspective

Constantly

moving-forming

Surroundings

perspective with multi-direction

Move-change-able

Object is moving-forming by different relationships

[Fig.02.9] Move-change-able perspective

Object

(mvself

To explore how to link the Hybrid Network and the Ecological Meshwork through the shift of my perspectives, I borrowed the term 'wayfinding' that Tim Ingold (2001) identified in his essay 'To journey along a way of life: maps, wayfinding and navigation'. Here, Ingold distinguishes nav*igation (or map-using)* from wayfinding and this gave me insight into how I proceed with my research and made the whole shifting of my perspective so apparent. He argues that navigation is used to create a path on a map that represents fixed spaces (p.237), whereas wayfinding is to find one's way - to travel along a particular route and in doing so generate or recreate the flow of perspective structure peculiar to the path leading to one's destination (Heft, 1996, p.122). Ingold elaborates this through the term *temporal* character (Heft, 1996, p.122): the path (in wayfinding), like the musical melody, unfolds over time rather than across space and Gibson's theory: every path should be conceived as a unitary movement, and not as a potentially infinite set of adjacent points (Gibson, 1979, p.197).

I interpreted this view of wayfinding as the 'ongoing path of my research' that layers each exploration through my reflection and shifts of my perspective, and bridges each stage of exploration over time. [Fig. 02.10] I assumed that the movement of this path is consistent with how Ecological Meshwork works, and I have tried to assimilate my methods and design processes into this movement.



[Fig.02.10] Wayfinding: ongoing path of my research



[Fig.02.11] Finding links in Hybrid Network and Ecological Meshwork by move-change-able perspective and 'wayfinding'





To begin my wayfinding, I looked at myself and my perspectives. In section 02.1 Dualism. Human centred perspective above. I mentioned the attributes I wanted to refuse: dualism, human-centred, western-modern. These attributes that privilege, fixed-closed-linear ways of organizing and bring in the world have existed unchanged within me for a long time. Until recently I have defined things, relationships, meanings, and the world based on them. Considering this, I wondered how I might shift this way of seeing and engaging in the world towards a move-changeable approach? As a starting point, I decided to take a closer look at the background in which these perspectives were formed within me. Let's go back to the Five-year-old-Jihyun and recall my memories of that time.

As I told you, my family moved to the city when I was five years old. The first feeling I felt in the city at a young age was loneliness. There was not much to play within the city. There were no trees, fish, or fields to run freely along the stream. Instead, I went to school and learned math, science, English, etc. And as time went on and because I didn't' have much chance to interact with nature my childhood memories faded. When I think of my character as a child, I wasn't that organized. I preferred playing with mud and water and reacting to the moving fish rather than building structures or forms. I reacted intuitively. However, as I grew up, I became accustomed to working within a logical and structured system. This training that was ingrained in me continued as I moved on to college to study communication design and psychology. In psychology, my specialty was cognitive psychology. I studied and practiced visualizing structural forms of the human mind, such as the process of perception and cognition in a scientific way. In communication design, I studied and practiced composing visual elements and texts according to established rules. In both cases, in both fields, most of the theories and learning methods I studied and practiced came from Western knowledge. Although I am Asian, I was thoroughly trained from a western-modern-perspective.



This educational system and the urban environment that I grew up in was sufficient to install in me a dualistic and a human-centred perspective of the world. In addition to separating the city and nature, I separated many other aspects in my day to day life, making distinctions between humans and non-humans, man and woman, body and mind. Further, I objectified non-human beings and entities in nature and regarded humans as superior to all creatures. I was more pleased with my achievements made by logic than those driven by emotion.

Relating, Transposing, Merging, and Turning myself

Considering this background, I challenged myself to come up with a way to shift these perspectives and properties towards a Move-change-able Perspective. I decided I would need to adopt new making practices in order to explore ways to have a Move-change-able perspective. I came up with three actions to help me out with this goal: Relating, Transposing, Merging. The action of Relating served as means to counter my dualistic tendencies, the action of Transposing as a counter to my Human-centred perspective, the action of Merging as a counter to Western-modern Perspective. Realizing that I needed an additional strategy to help me stay the course I added a fourth action: Turning. The action of Turning would be there to help me move out of my habitual closed-linear perspective – as a way to assure that I sought alternative knowledge freely. [Fig. 02.11]

I assumed that if I practiced these four actions detailed above that my current linear / static perspectives / properties (ways of thinking, ways of learning, ways of working, background, and purpose of living) would be changed towards Move-change-able ones. [Fig.02.12] Beginning with 'Doing' (the next chapter), the main objective of my thesis became one of testing out whether I could achieve this - an experiment to see how my perspective could be changed and what I could learn.



[Fig.02.11] Four actions: Relating, Transposing, Merging, Turning to have a Move-change-able Perspective



The movement of my perspective

Wayfinding



Alternatives

03 Doing

What I explored



[Fig.03.1] To have a Move-change-able perspective by the Action: 'Relating'



[Fig.03.A] The mug that I bought from IKEA.

To practice the Action: Relating, I started with this mug that I bought from IKEA. In the beginning, I tried to relate and connect this mug to other things but it was difficult for me to do. I don't usually try to think about what else is beyond or connected to the objects around me. I realized that my usual approach to objects is provoked by own cognition that privileges a closed-linear perspective [Fig. 03.02]. However, following the diagram that I designed, [Fig. 03.01] I moved on and began trying to add and connect as many things as possible to my mug: such as the people who work at IKEA, how IKEA maintains the shop, the factories where this mug is made, and so on. [Fig. 03.03]



[Fig.03.2] My closed-linear perspective



Eventually, these complicated connections were heading into one, the ecosystem⁶. [Fig. 03.4] The types of connections I identified included: the materials that are needed to make this mug; the fuels used for the operation of the factory; the exhaust gases emitted during the transport process until the mug arrives at IKEA; the material of this mug that will be buried in nature. Many of these things were interconnected and linked to the ecosystem. Moving on, beyond my object (mug), I thought about living beings such as trees and animals, including those right outside my front door, the trees, squirrels and birds in my front yard. [Fig. 03.6] Before this exploration, it had never occurred to me to make connections between the mugs I use and the trees in my surroundings. A new realization about the connectivity between objects and ecology made me conscious every time I used this mug, of how I use it and how this is inherently affects the more than human entities that I share my space with.

⁶A community of living organisms in conjunction with the nonliving components of their environment, interacting as a system. Ecosystem. (2021, March 5). In Wikipedia. https://en.wikipedia.org/wiki/Ecosystem









[Fig.03.5]






Human-centred Perspective

perspective.

For Action: Transposing, I looked at the trees from a human-centred perspective first. In my exploration through diagrams, being in the centre means 'objectifying' what is outside the centre. [Fig.03.7] The moment I objectify, I come to believe that I can 'own' it. And the moment I own a tree, I think about how I will use it for me. This time, I put the tree in the centre and looked at the human. [Fig.03.8] Following my previous logic, when humans become the object, the tree owns humans and processes them in the same way. Obviously, I did not want to be an object of the tree. Doing this I realized that the tree, likewise, would not want to be an object of humans. So, what if trees and humans are placed equally at the centre? [Fig. 03.9] I was able to see more of the connection between trees and humans without any hierarchy and recognize that no one can own each other in this relationship. Using this method, I continued exploring the relations between humans and animals as well as humans and objects. This practice trained me to align my perspective to the perspective of the thing: tree, animal, and object. It also enabled me to shift and avoid seeing nature from an exclusively human-centred













Humans and trees do not own each other. Humans and trees can create objects that can help both.













Humans and animals do not own each other. Humans and animals can work/contribute to help both.













Humans, objects, and nature do not own each other. Objects should become a medium to link to and care for both humans and nature



Diffracting

Forest

Story-F

For my *Action: Merging* practice, I conducted an exploration of merging the perspectives of humans, nature (forest) and an object. I wrote a story about a specific object and imagining how it would be told from two different perspectives: that of human: that of nature (forest). By telling the story of an object from each of these perspectives, I observed how the story changes and too, what artifacts are created in response to this. In this process of creating the mix of multi-perspective storytelling, I found that stories could easily be mixed by meeting other stories, and perspectives could change the direction to be merged into a new perspective that has every aspect of each story. After a few iterations of working with these two perspectives (human, nature (forest)) I realized that I was assuming a Western logic to the human perspective: In response to this I added an additional human perspective: non-Western. In this new iteration, I referred to the theory of the pluriverse identified by Arturo Escobar (2017):

If the crisis is largely caused by this oww⁷ (One-World World) ontology, it follows that addressing the crisis implies transitioning toward the pluriverse. This is precisely another of the major premises of es, that the diversity of the world is infinite; succinctly, the world is made up of multiple worlds, multiple ontologies or reals that are far from being exhausted by the Eurocentric experience or being reducible to it. (p.68) Adding a non-Western human perspective enabled me to arrive at a place where stories from non-Western societies, nature (forest), and objects were merged. In response to this, the final artefacts that I produced out of my storytelling process became closer to nature's system in that their structures, forms and the functionality for both humans and nature. This merging action trained me to think from a merged perspective and to consider how different perspectives can affect each other and lead us to different conclusions through various directions. Although this gave me the opportunity to cognitively retrain myself, I realized there would be limitations if applied as a tool for others to use. This is because, the process of merging can be biased to one perspective and easily follow the standard direction that the majority desires. In my case the move to iterate outside of my comfort zone, when I reflected on humans from the non-western perspective, changed my outcomes and perspective. Drawing from this I have realized that this means it is necessary to apply the merging process through various fields or types of people as much as possible.

⁷oww—the world that has arrogated for itself the right to be "the" world, subjecting all other worlds to its own terms or, worse, to nonexistence. (Escobar, 2017)

perspective O



Story-O

I am this piece of wood. I was processed to become a chair. However, I was cut off because I was too big and unsuitable for a chair. And I was abandoned here

perspective H-W (Human-W)

Human (West)

Story-H

I work for making chairs. This piece of wood was too long so I cut down for better size.

Story-H-F-O

This piece of wood is left over from Human-W to make chairs. They make chairs using forest trees. But the forest misses their trees that humans have taken away. The tree had green leaves and beautiful brunch. All the trees in the forest were like children of the forest. Human beings used to make chairs while taking away the children of the forest, but this piece of wood was abandoned without being able to do so. So a part of the forest's offspring was left here like this.

Forest Story-F

perspective F

This piece of wood was a tree in my forest. It had green leaves and beautiful branches before human cut it out. They are all my children. I miss them and we need them.

Human (non-West) Story-H

perspective H-nW (Human-nW)

It is very new to seeing this piece of wood. I've never seen a piece of wood like this in our community. Probably, this seems to have been processed in the factory to make furniture easier for those who want to make chairs and tables. I don't understand why these people cut down forest trees to make furniture. That way, the trees in the forest will be reduced and we will not able to get the many benefits that trees provide for us. There are no chairs in our community. I heard that the chair exists in Western culture and originated in the early days to symbolize authority. We use materials around us to sit comfortably. Lean on a tree or sit on a rock. At home, I lean against the wall. We have no inconvenience in living without chairs.



Story-O here.

Story-H-F-O

big to be a chair, and some were cut off and thrown away here.



Artefact



perspective O



I am this piece of wood. I was processed to become a chair. However, I was cut off because I was too big and unsuitable for a chair. And I was abandoned



This piece of wood was very new to the Human B. This seems to be what people processed to make furniture. Human(non-West) said they don't understand why people cut down forest trees to make furniture. And they said they don't need a chair. They just need to lean against the things such as trees or rocks. Even without a chair, there is no inconvenience in living. When the forest saw this piece of wood, it was said that its children had been cut off and turned into this piece of wood and placed here. They had green leaves and beautiful branches, and they missed them. This piece of wood said that it came here through a factory from the forest to become a chair. But it is said that it was too

perspective F

Forest Story-F

This piece of wood was a tree in my forest. It had green leaves and beautiful branches before human cut it out. They are all my children. I miss them and we need them.

Artefact

perspective O



Story-O

I am this cement. I was originally a rock living in the forest. I used to protect the soil of the forest from dripping and sometimes I was a chair for animals and humans. But one day humans mined me. And I was taken to the grinder and combined with various chemicals in a fire tub. And now I am. The process of being me was very painful. But today, I had a chance to meet the forests again. But the forest didn't recognize me. Now, I have turned into the thing that makes the forest can not breathe and decays her flesh.

perspective H-W (Human-W)

Human (West)

Story-H

I work for a construction company. This cement is the basic material used in building. We supply thousands of tons of cement a day. Today I came to the site to build an apartment in China. This was originally a forest, but to build an apartment, the mountains were cut and we used cement to build the ground and the exterior walls. About 1,000 households can be accommodated on this site. The government and citizens are looking forward to this apartment for better happiness and city development.

Story-H-F-O

Humans are building an apartment on this site that can accommodate 1000 families. However, this apartment was originally a forest, but mountains and trees were cut for construction. Insects and animals living in the forest have lost or lost their shelter during this process. And the forest is not breathing because of cement and the surface is rotten. The cement used here was originally a rock that lived in the forest. However, it is mined by humans, ground and mixed with chemicals. Cement suffered from the fact that he was rocks that had helped the forest but now have become a material that pollutes the forest. But humans wait for the day they will live in this apartment and believe they will be happy.

Forest Story-F

perspective F

Humans cut out some parts of me to build their apartment Numerous trees, insects, and animals have lost their shelter to stay and have died or disappeared. Instead of them, I am holding this heavy apartment with a naked body. My flesh is decaying with chemicals from cement and all my body is covered with cement, so I can not breathe also I can not see.

Human (non-West) Story-H

perspective H-nW (Human-nW)

I am not sure what this material is. It looks like a stone, but it looks different from the stone found in nature. Probably, it is a material processed in a factory for Human(West) to use when building skyscrapers or apartments. I can't understand why Human A would like to live in those skyscrapers with such a difficult use of natural materials. The more they do that, the more they move away from the forest and the benefits they get from the forest, don't they? In addition, this is a material that the forest hates because of its chemicals. It is incomprehensible to use materials that our home forest does not like. Also, what I heard from my grandfather, long ago, people in the community next to us were invaded by the European countries. Then the tribe disappeared, and skyscrapers using this material has now been built there. Our tribe is always in the shade because those skyscrapers block the sunlight. If we build a house, we will build it to suit the environment provided by the forest as much as possible. Rather than cutting and moving trees, we will think about possible structures by connecting trees as they are.



Story-O

her flesh.

this apartment and believe they will be happy.



Artefact



perspective O

Object



I am this cement. I was originally a rock living in the forest. I used to protect the soil of the forest from dripping and sometimes I was a chair for animals and humans. But one day humans mined me. And I was taken to the grinder and combined with various chemicals in a fire tub. And now I am. The process of being me was very painful. But today, I had a chance to meet the forests again. But the forest didn't recognize me. Now, I have turned into the thing that makes the forest can not breathe and decays

perspective F

Forest Story-F

Human(non-West) said that this material looks like a stone, but it looks different from the stone found in nature. He couldn't understand why Human(West) uses this material that the forest hates and builds skyscrapers away from the forest. They thought that as Human(West) do more, the more they would not be able to get the benefits from the forest. And the community that was existed next to them was invaded by European countries in his grandfather's generation and disappeared. After that, skyscrapers are now built. They have to stay in the shade because those skyscrapers block the sun. They said that when they build a house, they use the trees as they are and connect them according to the environment provided by the forest. Forest said this apartment was originally a forest, but mountains and trees were cut for construction. Insects and animals living in the forest have lost or lost their shelter during this process. And the forest is not breathing because of cement and the surface is rotten. The cement used here was originally a rock that lived in the forest. However, it is mined by humans, ground and mixed with chemicals. Cement suffered from the fact that he was rocks that had helped the forest but now have become a material that pollutes the forest. But humans wait for the day they will live in

Humans cut out some parts of me to build their apartment. Numerous trees, insects, and animals have lost their shelter to stay and have died or disappeared. Instead of them, I am holding this heavy apartment with a naked body. My flesh is decaying with chemicals from cement and all my body is covered with cement, so I can not breathe also I can not see.



Artefact

perspective O



Story-O

I am a box. My main material is from the forest. Maybe my hometown is the forest. But in this factory, hundreds of boxes that look exactly like me are piled up. Humans will fill their things in my empty space. I'm just a cover to keep them safe while they are on the delivery.

perspective H-W (Human-W)

Human (West) Story-H

I work in a shopping mall. Hundreds of boxes are assembled per day. These boxes are mainly used for delivery. We use hundreds of boxes every day to pack our products.

Story-H-F-O

In Human's world hundreds of these boxes are being used to deliver products from a shopping mall. However, for these boxes, human A cut and powdered the trees of the forest to make paper. Therefore, this box contains the soul and skin of the trees in the forest. Box said that his hometown was a forest. But in the human world, they thought they are empty shells. Their empty space becomes a hole to fill Human A's consumption.

Forest Story-F

perspective F

that lived in my forest. My trees became powder after being cut, and humans used it as paper. These boxes are made from reused paper. Therefore, these boxes have my soul and skin.

These boxes were made by the trees

perspective H-nW (Human-nW)

Human (non-West) Story-H

We don't use these kinds of boxes. When we carry things, we make baskets by weaving straw, branches or leaves, and we carry or deliver things to other places. We do not produce products in large quantities. We make and use materials around us as needed according to the situation. So we don't need these boxes. I am curious about how so many boxes are used after they are produced. Can it be reused after use? If you use it once and throw it away, it's very unfortunate. Because it is a waste of natural materials. We rarely have such objects. We tend to use objects until they deteriorate or wear out, and well-made objects are used for over 100 years.



the delivery.

Story-H-F-O

fill human consumption. And they will soon be discarded.



Artefact



perspective C



I am a box. My main material is from the forest. Maybe my hometown is the forest. But in this factory, hundreds of boxes that look exactly like me are piled up. Humans will fill their things in my empty space. I'm just a cover to keep them safe while they are on

perspective F

Forest Story-F

Human (non-west) said they don't use this kind of boxes. Because they use a basket made of straw, twigs, or leaves when carrying or packing things. And they didn't understand that so many of these boxes will be used once and discarded. They think that it is a waste of natural materials. They use objects until they deteriorate or wear out and well-made objects are used for over 100 years. On the other hand, the forest told that these boxes were made by their trees. They felt sorry for the trees that turned into powder and turned into a paper like this. The forest thinks these boxes have the souls and skins of their trees. Box had a similar feeling. It said his hometown was a forest. In the forest, all the trees had different shapes, but here, after became a box they look all the same. So they felt, in the human world, they are just empty shells. Their empty space becomes a hole to

Artefact

These boxes were made by the trees that lived in my forest. My trees became powder after being cut, and humans used it as paper. These boxes are made from reused paper. Therefore, these boxes have my soul and skin.





In order to practice *Action: Turning*, I needed a specific method to 'Turn' my perspective. I came up with three words: 'ambiguous', 'random', and 'uncertain' to counter 'logical', 'structural', and 'rational' I then used these adjectives when I designed. I practiced this action with the objects on my desk. This definitely led me to see and think of different things. However, the ordinary ways that were already embodied in me were also visible. These included: making patterns or rules, moving within a straight line or a grid structure, and categorizing. And I could see myself was using strategies that were in conflict with my intent of exploring ambiguity, randomness, and uncertainty.















I decided to expand my observation beyond my desk to other objects in my daily life. Looking around my small house, I was able to meet numerous objects. Among them, a roll of tape, scissors, a thermometer, and books on the side of the bookshelf caught my attention. They are all types of objects that were frequently used by me so I knew them very well. This time, I wanted to approach them differently. I would 'turn' with them by deconstructing them.



As a way of deconstructing, I decided I would mix the identity of one object with the identity of another object. I expected to be able to discover new things through this tactic.

Surprisingly, in the process of this exploration, I realized that objects can influence and reform each other. [Fig.03.10] This goes with what I mentioned in 'Chapter 02: Refusing' when I suggested that we should look at objects as moving organisms. Bennett (2010) describes the vitality of objects⁸ that is the beyond-objects of objects themselves, when they become 'things' with 'thing-power:' the curious ability of inanimate things to animate, to act, to produce effects dramatic and subtle.(p.6) If we look at objects from this perspective, we will be able to see them as moving organisms and in turn link them to the larger Ecological Meshwork that they are a part of.

In my process of practicing Action: Relating, Transposing, Merging, and Turning, I tried to transform my perspective to a move-change-able type by connecting my thoughts closely with an ecological perspective. These actions played a role in opening up my closed-linear perspective to move around nature. Still, I have things to do. While the Action: Turn*ing* led me to think of objects as an organism it made me realize I need to figure out how I can link them to an Ecological Meshwork. Action: *Turning*, which also drew on 'ambiguous, random, and uncertain' practice, also revealed that it was not easy to dismantle the ways of seeing, thinking, and working that I have been using for a long time. And this led me to question myself further. Despite these practices, how close had I really come to nature? I decided I needed to explore this question. And that I would do so by making links between objects and Ecological Meshwork.









⁸See vitality of objects in glossary.

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The Scissors are influenced by the Tape.

The Tape is influenced by the Thermometer.

[Fig.03.10] Objects are influenced by each other.

Integrated Action:



The movement of my perspective

Wayfinding



04 Engaging What I discovered

Turning Point

How close had I really come to nature? To find the answer to this question, I thought about what was lacking. During my earlier explorations, I tried to link my perspective to nature, but it seems that my body and mind were not in nature. Besides, I seemed to have practiced the change of my perspective through perception and transformation of cognition using mainly brain activity. As a way to explore my problem, I referred to the particularity of relations in place:

"In Spirit and Reason, Standing Rock Sioux, scholar Vine Deloria (1999b) writes, 'Indians do not talk about nature as some kind of concept or something out there. They talk about the immediate environment in which they live. They do not embrace all trees or love all rivers and mountains. What is important is the relationship you have with a particular tree or a particular mountain. (p. 223)' This emphasis on particularity of relations is tied, in Deloria's writings, to an understanding that these are relations with other agents (Deloria usually uses the term **persons**)". (Rosiek, Snyder, and Pratt, 2019, p.7)

Reading this research on Indigenous Knowledge was a major turning point in my trajectory. Up until that point, I was talking about nature as some kind of concept or abstract thing. I decided I would need to establish a particular relationship with place – that I needed to start a new set of explorations. I decided to call this *Action: Engaging.*

The importance of this approach is explained by Anishinaabe and Haudenosaunee Vanessa Watts (2013) as **Place-Thought**. In her essay *Indigenous Place-Thought and Agency Among Humans and Non-Humans*, she provides an account of the Anishinaabe understanding of human agency as emanating from a relation to the personhood of the land. Place-Thought, she writes, 'is based upon the premise that land is alive and thinking and that humans and nonhumans derive agency through the extensions of these thoughts' (p. 21) (Rosiek, et al., 2019).

This made me realize that my previous method of inquiry needed an additional element /process that would enable me to connect and expand my **Personal-Thought to Place-Thought**. I recalled the word 'embodying' used in the field of cognitive science, where understandings of cognition are being expanded based on the empirical interpretation of the body and mind.

"The central insight of the nonobjectivist orientation is the view that knowledge is the result of an ongoing interpretation that emerges from our capacities of understanding. These capacities are rooted in the structures of our biological embodiment but are lived and experienced within a domain of consensual action and cultural history" (Varela et al., 2016).
In my past *Actions: Relating, Transposing, Merging, and Turning*, the way I had set them up had links to a cognitive scientific approach. So, I decided to add 'embodying' to help me understand in a different way – to access Place-Thought through thinking and learning in connection with the place and body experiences. I would like to call this *Action: Embodying.*

In order to have a relationship with the particularity of a place, I thought about nature in the city. I decided that the representative of this relationship would be the trees living in the city. I thought this would be a nice way to connect with this place. My new actions exploring Engaging and Embodying would involve trees and myself. I recalled the objects (tape, scissors, thermometer, and books) that I had used in the previous exploration *Action: Turning*. In this new exploration, I would look at my objects from the perspective of 'influencing'. If these objects made for human purposes (connecting, cutting, measuring, learning) and were placed in nature, how would they be affected by each other? Beyond being made for human purposes do these objects only affect humans? How would the relationship between me and these be different from the relationship when used for human purposes?

I decided to observe the connectivity **between the tree**, **these objects**, **and myself** through new actions. First of all, I will seek and come to the tree. Second of all, I want to ask some questions. The first question will be "**Tree? Do you need this object?**"

Action: **Engaging**

[Fig.04.1] Work of Action: Engaging

Action:

Embodying

City





Nature

The Story between myself, objects, and the tree

From chapter 04 Engaging to

05 Embodying

This story is about an exploration of myself, objects, and the tree inhabiting the park located in Strathcona, Vancouver around the Emily Carr University from August 2020 to December 2020. I edited my reflective writing that I used as an observing tool.

As you read it, observe the relationship between me, the tree, and objects, and the change in my perspective on the tree!

04.2 Distance between myself,

objecst, and the tree





Surrounding Gaze

I put the tape, scissors, the thermometer, two books in my bag. But as soon as I left the house, my motivation gradually disappeared and I started to feel fear in the corner of my heart. 'Can I really talk to the tree?' Also, I was not sure which tree I can go to. In the beginning, I thought of a tree near my house. However, I was ashamed that my neighbours would think strangely when they found me talking to a tree. So, I headed to school. It was because even if someone saw my actions, they would assume that I am a design student so that I could give an excuse to be weird. I started to search for trees around the school. In fact, I was looking for a place where my actions would be less noticeable than trees. I was walking around the school to find the best spot for that. It wasn't easy to find a suitable one. Moreover, the trees were all standing in an open space. I walked around for a long time and found a tree in a private walkway near the school. 'Yes here, I can do something with a tree without being disturbed by the surrounding gaze.'



Why should I be conscious of the gaze around me? I think because it is uncommon to have a conversation with a tree in a city. It was a natural prediction that doing such unusual behaviour would look strange to people's eyes. From this point, I really felt how far the trees, the people in the city, and myself were. I realized again that trees are perceived as 'objects' that provide 'air' or 'something to look and enjoy' to urban people. To me, it was as if I try to talk to a wall or table. 'Is a tree inanimate?'



Finally, I put out the objects (Tape, Scissors, Thermometer, Books) that I brought. I showed each of the objects to the tree and asked, "Hi, Tree! Do you need this?" I observed how I was acting and how my feeling was.



Таре

In the beginning, I tried to put the tape on a branch or hang it on. It was not easy because the tree was pretty thin. I tried to do another thing like rolling the tape on the surface. It gave me a bit more joy but, on the other hand, I knew that the tree would not like the plastic material of the tape. It was a conflicted moment.

But this conflicted moment became worse when I started to wind the tape around the tree. To be honest, during my first and second time around the tree, I felt a little bit of pleasure from the sound of my unwinding tape. However, by the time I had wrapped the body of the tree three or four times, I started to feel worried about the tree. What emotion is the tree feeling right now? I thought about what it would be like if someone taped me the same way. Stuffy, heaviness, pain, and stickiness.







Sissors

Trying to communicate to the tree with scissors was more difficult than the tape. At first, I tried putting the scissors on the tree by hanging it like a roll of tape. However, this object - scissors - has a function for cutting things. And for me, a person who had been using this object for a long time for cutting only, it was difficult to get rid of the desire to cut something with them. It was like my body and brain were being shouted to, 'cut it out!' Before I even recognized how the scissors were shouting at me, my fingers were moving automatically – I had already cut a couple of leaves and the ends of the branches of the tree. The conflict between my thought that cutting the tree would be bad and my desire to just cut appeared in the movement of my fingertips. They were shaking. At least, I hesitated. However, was the tree hurt?













Thermometer

The thermometer was a little easier than the tape and the scissors. At least, it was unlikely to act to harm the tree. This is because it is an object used for 'care' among humans. I wanted to measure the temperature of the tree just like I did with my friend when he was sick. I asked the tree. "Are you sick?" Then I put a thermometer on the tree's body and measured the temperature. But instead of showing the temperature, the text 'LO' was displayed. What does 'LO' mean? I wondered. Is it short text for 'LOW'? Anyway, it was impossible to measure the tree's temperature.

I thought about why I wanted to measure the tree's temperature. Maybe I was approaching it all wrong. The tree is not like my friend. For my friend, measuring his temperature was important but for the tree, this is not the case. The tree probably had other things that were more important to keep it healthy. What would that be? Little by little, I started to think I might be approaching this all slightly the wrong way.
Books

One of the books I brought was in Korean, in my native language and the other was in English, First, I opened the Korean book and showed it to the tree. I asked, "Do you like reading?" I didn't know if the tree liked reading or, for that a matter, how the tree might read a book but I was holding the book to the tree and turning pages as a human does. Then I showed the tree my English book. "Do you like English?" 'Probably not' I thought. 'it is pretty unlikely that this tree can read Korean or English.' But then I wondered, what is the language of the tree? In what language do trees communicate? Can I learn the language of trees? If I could, I would definitely be able to have a better conversation with the tree than I was having now. What kind of story would the tree like if I could tell the tree a 'story'?







On my way home

My first conversation with the tree ended like this. Many questions lingered in my head and the smell of the tree lingered in my body. This lingering made me look at more trees along the road on my way home. Trees with long branches, trees with rough skin, and trees with fat bodies... Before, I assumed they were all similar to each other. But now, I started to recognize differences little by little, all different trees began to come into my eyes.

I came home and took out the objects that I had shown to the tree. I thought about the tree and the actions I had done. There were not many things to do with these objects and the tree. And even some of my actions could cause damage to the tree. I realized once again that objects created by humans for humans can sometimes endanger nature. I felt a little closer to the tree than I had earlier but still, there was a long distance between myself, the objects, and the tree. So, I thought is there any way to make this distance shorter? Maybe by using these objects better?

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The movement of my perspective

Wayfinding



05 Embodying What I reflected

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Re-Approaching

I decided to explore a new tree this time. I wanted to practice putting myself in a more public space and overcoming the gazes of other humans around me. I walked from Emily Carr University toward my home, after about 10 minutes, I found a small park between some buildings. There were three trees in the corner of the park. One tree was much bigger and taller than the other two trees. I chose a bigger and taller tree with a long arm. I think I may have chosen it because it looked more like a human with an arm. Unlike the other day (with the tape, scissors and books) today I just wanted to say hello. I thought, 'I don't want to pop out something to the tree and ask like I did last time'. This time I wanted to get to know this tree a little slower.



Re-Tape

I started to think about the tape I showed to the other tree. The most annoying thing was the plastic material nature of the tape. Wrapping the tape around the other tree had led me to imagine the tree would be in pain. Not only did this material seem unnecessary to the tree, but it also seemed a dangerous material that could contaminate the tree.



And so, after I met my new tree the first thing, I did was begin to unwind the plastic tape material on the tape roll. I unwrapped the sticky plastic and dropped it on the floor. After dropping it several times, it seemed that the material itself was making a form all by itself. In some ways, it seemed beautiful to create such a form by itself. 'kind of like fallen leaves falling in nature and how they make their own shapes', I thought. However, that momentary thought was short. Although I repeatedly spun and spun the tape, the end was not visible. I kept going, unwinding, I felt my arm hurting. It took almost an hour to unwrap the entire tape roll. I didn't know that so much plastic would be wrapped around this single roll.

> The form that was finally made looked beautiful. The transparent sticky plastic was shining and seemed to seduce me. "Don't I look pretty?" As I looked at the ecstatic sparkling plastic, the word 'contradiction' came to my mind. It may be self-forming like nature does, but it was 'pretty' by wearing plastic clothes only on the outside. It was as if humans imitated the form of nature and did not think about nature. Humans would have created objects for humans in this way. If I accept this as beautiful and show it to a tree, how the tree would react?







Now that all of the tape had been unwound and taken off all that was left was the stiff paper body of the roll. As we know, paper comes from trees so I thought the tree would be comfortable with it. So, I decided to keep it. As mentioned earlier, the most frustrating part when I did something with the tree and objects was that I couldn't do anything. So, I thought of a tree and an object that could make me play. This could work by attaching the string to the tape and hanging it on the tree.

> I started to wind up the string on the tape. If I compare winding the string with unwinding the tape, the feeling of winding the string was definitely softer. Touching the string was a much better feeling than touching the plastic on the tape. This reminds me that although I don't feel good when I touch the plastic material, I buy the product because usually, it looks pretty. But I have never thought about why the plastic material doesn't give me a pleasant feeling. This experience made me think of the emotions of the material through comparing string made of plastic to string made from cellulose or natural fibers.





The next day, I went back to the tree. The weather was very good, finally sunny after too many long cloudy days. I felt a lot of energy from the sunlight. It would be good for the tree too? I was laying down under the tree. The leaves were moving and the sunlight was sparkling between leaves and branches. The similar light that the plastic tape had made the day before came to mind. 'Yesterday', I thought 'that the light came from the plastic tape was beautiful for a moment, but this light is much deeper and more beautiful'.

> After having a good time for a while, I took out the string tapes that I made and showed them to the tree. "Hi! Tree. How do you think about this? I made it to play with you. I hope you like it!" My face was definitely brighter than last time. I hung a tape on the tip of the tree's long sleeve.



Then I tied two strings to make it like a jump rope. Because of the wind, the string was fluttering. It made me hard to jump over the string. I kept adjusting the height of my legs. I felt like the tree was playing jokes on me and I laughed. After a while, I changed my playing. I took off the string tapes and threw them to hang them on a tree branch. It was like throwing and catching a ball with the tree. When the string caught on a branch I pushed and pulled the string and repeated my throwing.

It was very exciting and fun while playing. It seemed like it has been a long time since I played like this. After playing, I felt like I had become friends with the tree. I don't know yet if the tree liked it. However, because I was smiling and laughing, I wanted to think that the tree would have smiled and laughed with me as well. I said goodbye to the tree with gratitude. "Hey, Tree. Thank you for playing with me today. It was good fun. I hope you also had a good time. I will come back soon. Bye-bye."





Learning: Tape

Embodying

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I can play with this tree. I can be friends with this tree. This tree can give me joy. This tree and thread match. I got to know the structure of this tree. Applying strong force to the tree can hurt both. If I want to have more fun with the tree, I have to observe the structure of the tree more and throw the thread well.

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Re-Scissors

One day in September, I decided to reform my scissors. I remembered the actions I had made with the tree and scissors previously. I recalled my shameful hands that had cut leaves and branches. The first thing that came to my mind was I need to change the cutting function of the scissors that had made my hand move and harm the tree. What could be changed how to shift this object away from the function of cutting? I remembered how I had had a lot of fun with the tree on the sunny day that I had last visited it with my tape. I thought it would be nice if my 'scissors' could actually be an object that could hang from a tree or help someone like me crawl up a tree. I decided to make my own new pair of scissors.



The first thing I decided to do was to change the handle of the scissors so that rather than being used to hold to cut with I could use them to hang from. So, when you look at the handle, you would think of the act of hanging rather than cutting.



I made the handles look like a ring and attached a spring to each handle as a way to connect these to the body of my 'new scissors'. Because I used the springs in this way, I was able to move the handles flexibly and also extend the length of the body. To refuse the sharpness or cold feeling of my other scissors, I used twigs picked up near the tree to make the body of my new 'scissor' form. My new object looked like scissors, but you won't feel the desire to cut things as you usually do with scissors. Now it was time to go to the tree and get it tested.





I went to the tree. After saying hello, I carefully hung the scissors on the arm of the tree. At first, I put my hand on the handle and played with it by moving. Then I slowly held on and let my body hang from my new 'scissors'. I wasn't able to play actively because the springs installed on the scissors were not strong and also, I did not want the tree to get hurt. But, still, I liked the feeling of leaning against a tree. This made me want to try to hang my feet. But as soon as I put my feet up to do so the string at the end of the spring broke and the scissors fell to the ground.







Probably, if I had made a stronger handle with different shapes of the body, I could have climbed up to the tree and hung from it. 'I will develop it next time,' I thought. I decided to be satisfied with being able to change the function of the scissors and getting to know the tree's structure better by seeking suitable branches to hang the scissors.





Learning: Scissors

Embodying



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The ones that are sturdy and similar in thickness to my arms have elasticity like a

Re-chair

One day I was in the studio and looking out the window. I saw small container boxes and moving cars in the parking lot. While I was looking out, the tree came to my mind. Suddenly, I wondered what the tree would be looking at. I decided to go to the tree with a chair. I wanted to look from the same direction as the tree.

> I put a chair right in front of the tree and watched what the tree has been looking at. It wasn't a very good landscape. There was a steel-barred wall in front of it, and a large parking lot could be seen beyond that. Container boxes and trucks lined up, also an unknown bus and several buildings. I was sorry that the tree had been seeing such a bad landscape every day. Humans have always wanted to build a house in a place with a good view, and have treated nature as an object to look at. But has anyone who planted this tree here and many others like it ever thought about what landscape that this tree (and the others) would look at?







I thought that the closed-linear perspective from modernity maximizes this. It makes me see only the part in front of me, not the whole, without considering the other aspects. The structure of this human-made chair makes you sit in a way so that you only see what is directly in front of you.

> So, I thought, what if I made this chair to make you look up, not directly in front of you. I laid the chair and tried to sit-laying down. It was a little uncomfortable, but the tree's face came into view. The movement of the upper branches and leaves of the tree, which I have not seen often, caught my eye. What kind of expression is the tree doing right now? 'Are you smiling? Are you frowning? Are you looking at me?' After looking at the tree's face for a while, I returned to the studio.



Back in the studio, I had an idea to reform this straight sitting chair so that it could function as a chair even when lying down. In other words, I wanted to change it to a chair that could look in a different direction - up at a tree - instead of just looking ahead. I used cardboard to extend the backrest and shaped it to be more comfortable when I sat-lay on it.





I came back to the tree with my new chair and tested it out. It was a little more comfortable than the last time. I could sit-lay down a little longer and I could see the face of the tree. I started to have a little chat with the tree. It was good that this led me to spend more time with the tree - staying longer felt good.



After finishing my chair test, I left the chair in front of the tree for a while to see if it would talk to something.

After a while, a man passed by with a funny expression on his face. He was clearly wondering what this chair was. I asked the man. "What do you think this chair is?" He looked at the chair for a while and thought. And said. "A chair that looks at the tree?" I said, "It may be". He asked "Is there something to look at on the tree?" I replied back "Yes. Probably, it has something." Then he started to look at the tree intently. He also looked at the backside of the tree. Then he said to me with a smiling face. "Yes. That's right. It has something."





Learning: Chair

Embodying



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I have learned that this tree sees the steel-barred wall, the large parking lot, container boxes, trucks, buses, several buildings every day. I have learned that the surrounding noise of this tree is loud. I found that the scenery of the trees gave me more joy than the scenery of the city.

I have learned that leaves vary in colour and size, and the shape that moves by the wind.

I found that humans do not look closely at trees. I have found that objects can provoke humans to look at trees.

I didn't have the urge to cut the tree. Instead, I wanted to play with the tree. I wanted to climb or hang on a tree. All branches have different shapes and vary in thickness. The ones that are sturdy and similar in thickness to my arms have elasticity like a spring.

Re-phone

The tree I had been exploring was halfway down the road from the bus stop that I used to get to school. This meant that whenever I went to school, I was able to stop by and say hello to the tree.

> One day, as usual, I was stopping by to say hi to the tree. While I was saying hi, I got a phone call from a friend. I told my friend about the tree that I am exploring these days.



Was it because I described the tree in a very human way? As soon as I said that the tree was next to me, my friend asked me to switch the phone to the tree. Maybe my friend was playing a joke, but I thought that is a good idea. So, I put my phone on the body of the tree. I didn't know what my friend was saying to the tree, but while they spoke with the tree, I spent some time looking for the ear and mouth of the tree. Is this the ear? Is this your mouth?

> When my friend finished talking, I looked at my phone and the tree. It seemed that the distance between my phone and the tree was too far. Probably, the tree didn't like the act of putting my phone on her body. So, I thought about how this phone of mine should be reformed in a way that allowed better communications with the tree.







I came back to the studio and thought about it. It seemed that I had never heard the sound of a tree carefully. What sound does the tree make? Do trees express with sound? It would be nice if an object could hear the sound of the tree and communicate better. In particular, I had never heard the sound from the top of the tree. So, I thought of a long rod. If the sound could be collected from both sides of the long rod, I would be able to talk to the tree better.

> I went to the nearest Home Depot to get materials. I went around the store, but unfortunately, there was no rod or pipe made of a material that the tree would like. All of them were made of PVC or metal. Although the tree wouldn't like this material, I couldn't help it. I realized once again that the distance between the materials used by humans and nature is so far apart. I picked a suitable PVC rod and bought some stuff to collect sound from the end of the rod. I also made a small version of the phone made by attaching a pot-shaped barrel on both sides. With this, I was planning to listen to the sound from the body of the tree. "Now let's go to the tree!" I thought.







I was very curious about what sound I would hear. I raised the end of the rod high and placed it close to the head of the tree. Then I put my ear on the other end and listened. I could hear the sound of the leaves moving, the wind, and the echoing sound from inside of the pipe.

The sound was more dynamic than I thought. Is the tree saying something? I tried to understand what the tree was saying. "Are you talking about wind? Are you talking about the leaves? Or about me?" I had never spoken to the high part of the tree, So I tried to speak. "Hello. How are you?" But will the tree understand English? I wanted to respond to the tree with my own voice. I thought of the sound that expresses my feelings. "Ppabababa Ahbararaba!"



This time, I used a small version of the phone that I made with a pot-shaped barrel. I put a large hole on the tree's body and a small part on the other side of my ear. The bark of the tree and the waves of the empty space of the phone were mixed and made quite a good sound. Every time I moved my hand, it made a slightly different sound, and these sounds depended on the shape of the surface of the tree. What should I say to the tree this time? This time, I decided to copy the sound from the tree. As if I was learning the sound of a tree. "Ohoooooo~ Ohoooowooo, Ohooouimioo, Ohooouimioo, Shiohooo Shiohooooishii, Shiiiiip





Learning: Phone

Embodying

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I realized I could talk a lot to the tree.

I have learned that this tree makes various sounds by the wind. I found that what the sound of the leaves is when they are crashing by the wind.

I found that I could imitate the sound of trees.

I practiced imagining what the tree was talking to me.

I have learned that this tree has a variety of curves and textures,

and it can make different sounds depending on the part.

I felt closer to this tree.





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I can play with this tree. I can be friends with this tree. This tree can give me joy. This tree and thread match. I got to know the structure of this tree. Applying strong force to the tree can hurt both. If I want to have more fun with the tree, I have to observe the structure of the tree more and throw the thread well.

I have learned that this tree sees the steel-barred wall, the large parking lot, container boxes, trucks, buses, several buildings every day. I have learned that the surrounding noise of this tree is loud. I found that the scenery of the trees gave me more joy than the scenery of the city.

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I found that humans do not look closely at trees. I have found that objects can provoke humans to look at trees.

I didn't have the urge to cut the tree. Instead, I wanted to play with the tree. I wanted to climb or hang on a tree. All branches have different shapes and vary in thickness. The ones that are sturdy and similar in thickness to my arms have elasticity like a spring.

Re-sketchpad

The experience of communicating with the tree through the phone was very worthwhile. For my next quest, I felt like I wanted to have a little more interaction with the tree. First, I thought about what interaction I wanted to do with the tree. The easiest thing that came to mind was drawing. I wanted to draw a picture with the tree. A while ago, I remembered I was looking at tree's branches moving by the wind. It looked like the tree was moving its arms. I thought "I can draw with the tree in a similar way". I prepared a sketchpad, charcoal, and thread.


Watching the tree's drawing

When I arrived at the tree, all leaves were gently swaying in the breeze. I felt good just watching them moving. I put my sketchpad on the ground and I found the shadows of the leaves were moving onto my sketchpad. Leaves, grass, and branches moved beautifully in various forms. Maybe this was a real drawing from/ with the Tree. It looked very different from the way I paint. The tree was not drawing intentionally. The tree was harmonizing the sunlight, the wind, and leaves to show the forms that were created by themselves.



This time I wanted to respond to what the tree had drawn. I started drawing what I felt from their movement. I showed my drawing to the tree. "Tree! Do you like my drawing?"



Then, I helped the tree to draw on my drawing. I wanted to interact with the tree in this way, giving and receiving reactions. I hung the thread on the branch and tied the charcoal to the end of the thread. I held up the sketchpad with my arms so that it sat just under the dangling charcoal.







The charcoal began to move slowly in response to the sound of the wind, and fine lines passed over my drawing through the paper. Seeing the moving lines, I was very impressed. The lines varied in thickness. Some lines were drawn with very weak trembling motion and some lines were drawn with the strong force.



Drawing together

After trying a few more times, I learned that the drawing of the tree changes even in my movements. I started to move my body little by little. The direction of my body was adjusted according to the direction that the charcoal was going. I gradually got into the rhythm. My body was moving in response to the movement of the charcoal and the wind.

> Finally, the tree and I felt like we were drawing together! Perhaps that is why the drawing we produced was so dynamic, better than the first one. Thin lines and strong lines were intertwined as if they were dancing. Their movement looked just all very natural. This drawing wasn't concerned for 'pretty looking', but the movement of being drawn was beautiful. I realized that it is not so difficult to make myself be natural! What I did was simply catch the moment of nature and myself.







Learning: Sketchpad

I realized I could talk a lot to the tree.

I have learned that this tree makes various sounds by the wind. I found that what the sound of the leaves is when they are crashing by the wind.

I found that I could imitate the sound of trees.

I practiced imagining what the tree was talking to me.

I have learned that this tree has a variety of curves and textures, and it can make different sounds depending on the part. I felt closer to this tree.

I have found that paper, thread, and charcoal go well with the tree. I have found that the branches of this tree move continuously by the wind, and this movement can create beautiful drawings.

I realized that the drawings drawn by trees are the closest to nature. I realized that the thickness and shape of the line changes depending on my movement and the movement of the tree.

I have learned how to move my body according to the movement of the tree.

I felt great joy when the tree and my body moved together harmoniously.

Embodying

 $\textcircled{\label{eq:linear}$



I have learned that this tree sees the steel-barred wall, the large parking lot, container boxes, trucks, buses, several buildings every day. I have learned that the surrounding noise of this tree is loud. I found that the scenery of the trees gave me more joy than the scenery of the city.

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I found that humans do not look closely at trees.

I didn't have the urge to cut the tree. Instead, I wanted to play with the tree. I wanted to climb or hang on a tree. All branches have different shapes and vary in thickness. The ones that are sturdy and similar in thickness to my arms have elasticity like a spring.

If I want to have more fun with the tree, I have to observe the

I have found that objects can provoke humans to look at trees.

Re-Thermometer

Today, I decided to reform the thermometer. I remembered my memories of the thermometer and the tree and me. Rather than measuring the temperature, I thought that it would be better if a thermometer was an object that triggered the act of caring for the tree. The first thing that came to my mind was an object to feel the tree. It would be nice if this object could transport the feeling of the tree through both ends of the thermometer.

> The body of the thermometer turned into a tree branch, and both ends of the thermometer transformed into a bunch of strings. I made it by winding string on a circular frame. The reason that I used strings was I thought that it might be a good medium to convey feeling. This is because my intuitive feeling of closeness between the tree and strings.









The second thing that came to mind was to massage the tree. I made small lumps of clay. Then, I winded the string around. It looked fluffy. Would the tree like this?



I showed the tree the reformed thermometer. "Instead of measuring the temperature with this, it will let me know how you feel." I put one side of the thermometer against the body of the tree and I put my hand on the other side. For a while, I tried to feel what the tree was sending me. "Tree, how are you feeling today?" As I was watching this object and my hand on it, I felt a little strange. In fact, if I touched the tree directly with my hands, it could be easier to feel the tree. Is this an act of creating an object to make a distance like this? But still, on the other hand, I thought that this object could serve as a connector because it seemed to be a medium to convey something. This is because I felt connected to the tree with this object.



Next, I took out the small objects I made for massaging the tree. I touched the surface of the tree by rubbing or rolling this object. This object led me to look into the skin of the tree in great detail. Because I wanted to touch the rough surface more. I looked at the tree very closely. There were parts where there was a lot of cracking, and there were parts where the colour turned black. I gave massages on those places first. After repeating these actions several times, I suddenly felt that I was in love with this tree and wanted it to be healthy for a long time without getting sick. Did my massaging action make me feel this emotion?





Learning: Thermometer

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I have learned that this tree makes various sounds by the wind. I found that what the sound of the leaves is when they are crashing by the wind.

I found that I could imitate the sound of trees.

I practiced imagining what the tree was talking to me.

I have learned that this tree has a variety of curves and textures, and it can make different sounds depending on the part. I felt closer to this tree.

I have found that paper, thread, and charcoal go well with the tree. I have found that the branches of this tree move continuously by the wind, and this movement can create beautiful drawings.

I realized that the drawings drawn by trees are the closest to nature. I realized that the thickness and shape of the line changes depending on my movement and the movement of the tree.

I have learned how to move my body according to the movement of the tree.

I felt great joy when the tree and my body moved together harmoniously.

I practiced using objects to feel the emotions of this tree.

I found that when I directly touched the tree with my hand, I felt more feeling from my sensation, and when I felt the tree through the object, I felt a little distance, but it made me imagine a little more about the story of the tree and the thought of the tree. Through massaging the tree, I learned to distinguish between areas with severe cracking and less cracking, and areas where the colour of the bark is dark and light, etc. I practiced giving the tree a feeling of care and love.

Embodying

I can play with this tree. I can be friends with this tree. This tree can give me joy. This tree and thread match. I got to know the structure of this tree. Applying strong force to the tree can hurt both. If I want to have more fun with the tree, I have to observe the structure of the tree more and throw the thread well.

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Re-Book

A few months have passed since I had been to see the tree. The season had turned. It was late Autumn. There were many fallen leaves and branches around the tree and all the other trees too. Observing them, I wondered how long had they been with the tree and how had they got there on the ground. They would have their own stories. I remembered showing a book to a tree a while ago. Trees could not have liked books written in human language. So, what would be a good story for the tree?



I gathered the fallen branches and took them to the studio. Each one of the branches was different. Some of them had strong bends in them and there were also straight ones, thick ones, short ones, and ones with knots at the end. The textures were all different.

"Isn't each of these branches the story of a tree?" I thought. "If I make a book of them, the tree would certainly like it more than a book made of text". Thinking about the stories soaked in the branches, I started sticking them one by one into the round cardboard.





Then, I made a stand and adjusted the angle so that the tree would be able to see this well.



I went to the tree with three different versions of books that I made with branches. I installed them around the tree and watched the tree read. Is the tree reading the story of the branches of the tree well? I wondered what story they would be.



There were many newly fallen branches and fallen leaves around. I picked up these branches and leaves again and placed them on books. Have other stories been added? When I played with them, I tried to put images of the shapes, texture, and colour on my memory.

I hope their stories will be growing in my mind too.





Learning: Book

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Embodying

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I realized that the language of the tree would be different from human language. I practiced imagining that this tree could speak through its branches, leaves, textures, movements, etc.

I learned that branches are all different in appearance, bend, texture, and colour. I practiced imagining when, where, and why the branches were born. I realized that the branches can tell different feelings and stories depending on their shapes and how I lay them out.

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I have learned that leaves vary in colour and size, and the shape that

I found that humans do not look closely at trees. I have found that objects can provoke humans to look at trees.

The movement of my perspective

Wayfinding







Bridging



[Fig.06.1] Bridghing: Integrated actions and explorations

I integrated the actions and explorations that I had been doing so far into one diagram.[Fig. 06.1] Through Engaging and Embodying actions, I came up with the word '*Bridging*' while exploring the relationship between the object, myself, and the tree. The process of this exploration was as if connecting the lines of a relationship that had been cut off and narrowing down the distance that was far away through making a bridge. What I discovered in this process was that the iteration of '**Giving and Taking**' was important in the relationship between me and the tree. The more I give to the tree and the more I get from it, the closer I feel to the tree. **This suggests that the objects we design should be a medium that can give to and take from both humans and nature.**

In addition, in the process of exploring and creating these objects, I would like to suggest the action of 'Unveiling and Revealing'. 'Unveiling' is an exploration that uncovers things that were not perceived by human's perspective in the system of nature and 'Revealing' is an exploration that pulls out things that were already revealed but not considered. In this approach, I have been learning how to search for materials that harmonize with nature and the functions of objects to provoke ecological behaviour.

06.2 Is my perspective moving?

So, how much has my perspective changed? Have I gotten closer to Five-year-old -Jihyun? As I progressed through *Action: Engaging and Embodying* (Chapter 04 and 05), I felt that my perspective on the tree was changing. In particular, the more I perceived the tree as a person like me, the more I felt that I was getting closer to Five-year-old-Jihyun.

My perspective on the Tree as an Object \rightarrow Living Being \rightarrow Person \rightarrow Person-Tree

I would like to look at the flow of how I my perception of the tree shifted. In *Action: Engaging* (Chapter 04), I initially felt distant from the tree. I struggled to talk to the tree. The idea of doing something together with the tree seemed weird. These sorts of actions didn't align with my common relations with other 'object's - I saw and understood of the **tree as an Object**. As I persisted with this Action, however, I began to use human objects to interact with the tree. The objects I chose acted as intermediaries of sorts. Through my actions I also began to see them differently - to see them from the tree's perspective. I began to perceive the **tree as a living being** - human like. This shift in perspective led me to think I should design objects and do new actions that would not harm the tree. After spending a few months 'reforming and learning' with the tape, scissors, and chair in *Action: Embodying* (Chapter 05), I started to connect my daily life to the tree. This gradually made me perceive the tree as my 'friend' who lives in my neighbourhood. In one of my subsequent explorations with the phone. I actively engaged with the tree as a 'friend' and focused on actions that would allow me to interact with my friend the **tree (as person(ality))**. For example, in order to communicate with the tree, I changed my human mobile phone to make it easier for us to communicate with one another (Re-Phone, Action: Embodying-Chapter 05). I also made small objects to massage the tree (Re-Thermometer, Action: Embodying-Chapter 05) in order to comfort it. I found ways to use a sketchbook and draw a picture together (Re-Sketchpad, Action: Embodying-Chapter 05). These actions were driven because I perceived the tree as a person(ality)/friend who I wanted to get close to.

My actions could be viewed as illogical. So, why did I do this? Have I found a better way to connect with the tree? I want to say yes. My actions have played a huge role in shifting my perspective closer to the principle of Ecological Meshwork⁹. Previous to taking these odd actions on I knew that trees carry energy or communicate through their roots (Wohlleben, 2016). And yet, I didn't do anything with this knowledge. Trees and I were far apart cognitively and so I was not motivated to consider the tree. But now it is different. After this research, I have paid attention to the tree I explored because it has become a person who I care about. If I observe that the roots of this tree are not communicating properly, I would be motivated to design something to help alleviate this situation for the tree. In other words, actions in Embodying (Chapter 05) have changed my perspective, triggered the 'emotion' of caring, and provoked my intent and willness to actively help the tree and other trees. Connecting in this way have shifted my perspective and opened up new empathetic pathways. I see building this type of emotional intelligence in designers as a crucial element if we are to forge new alternative and effective directions for the ecological design.

At this point, I would like to add that my perception has not stopped to regard the tree as just a person, but one step further, it has been extended to a 'Person-Tree'. After the exploration of Action: Embodying, on the one hand, I perceived that the tree as a person who I need to respect and care for as the same person as I am, but at the same time I perceived that as a tree, she(the tree) works, communicates, and thinks differently from me. And the interest that was arisen from the perception of the tree as a person motivated me to embody the ways of this tree's working, communicating, and thinking. This can show finally the perspective of myself and the tree are merged and blended and mean that we have created a new 'relationship' such as 'Jihyun-Tree' toward the pluriverse¹⁰.

⁹See Ecological Meshwork in glossary or Chapter 02 Refusing.
¹⁰See chapter 03.3 Action: Merging.



'Perspective', 'Action', 'Emotion', and 'Design'

As revealed in the change of my perspective described above, through my research I have learned that 'perspective', 'action', 'emotion', and 'design' are closely connected to one another. They influenced each other in various ways in my design process [Fig. 06.2]. My action of massaging tree (Re-Thermometer, Action: Embodying-Chapter 05) serves as a good example of this. Having begun to see the tree as person(ality) led me to think of the trees feelings when I noticed it's rough bark. Equating its bark to my own skin, I guessed that the tree's feelings would not be happy because it might feel pain and discomfort. This 'emotion' triggered my 'action' of seeking ways of 'curing' the tree. I created a little fluffy object 'design' - something soft and soothing for the tree. This 'design' triggered my intuitive 'action' of 'massaging', which in turn made me feel the 'love' to the tree. Through this process, 'perspective', 'action', 'emotion', and 'design' worked as a motivator to each other and helped me to pay attention to the tree consistently.

Cognition and Embodying

If I say I practiced cognitively moving my perspective through Action: Relating, Transposing, Merging, and Turning (Chapter 03), in Action: Engaging and Embodying (Chapter 04, 05), I seem to have been training to synchronize my cognitive perspective with my body and mind. As shown in my diagrams (Action: Embodying, Chapter 05), I applied the cognitive practices that I trained myself to use through the Actions of Relating, Transposing, Merging, and Turning in conjunction with the empirical practices of Action: Engaging and Embodying. It would seem that both the cognitive and empirical practices I have taken on have co-worked and affected my capacity to have a move-change-able perspective.



[Fig.06.2] How Perspective, Action, Emotion, Design worked in my design process

The movement of my perspective



07.1 Ways of Learning in **becoming Jihyun-Tree**

If my perspective is a move-change-able type how does this affect my ways of learning through design practices? I would like to explore this question through the process of becoming Jihyun-Tree. Diagrams I developed up to now have always been designed from my perspective. Curious how this might shift if the designer was a tree. I decided to synchronize and combine my perspective with the perspective of the tree as much as possible. How would it have represented all the actions that I had implemented I wondered? What I could learn by diagraming from the vantage point of the tree?

To reflect the perspective of the tree, I decided to use the materials around the tree, such as stones, branches, and leaves. In this process, I referred to the theories from Tim Ingold (2015), The Life of Lines. The most influenced terms were:

on the surface of water." (p. 3) in-between is midstream." (p. 147) would be impossible without their presence'. "(p. 84)

These terms have a lot of connection with the actions I have been doing. In particular, by connecting Blobbing with Influencing, In-between with Relating, and Coiling over with Transposing, I was able to expand the meaning of the actions.

Blobbing: "Blobs divided at their surfaces. They can expand and contract, encroach and retrench. They take up space or - in the elaborate language of some philosophers – they enact a principle of territorialisation. They may bump into one another, aggregate together, even meld into larger blobs rather like drops of oil spilled

In-between: "Between has two terminals, in-between has none. Any movement in the between, like the undergoing that is framed in doing or the growing framed in making, is merely from here to there, from an initial to a final state. In the in-between, however, movement is the primary and ongoing condition. Where between is liminal, in-between is arterial; where between is intermediate,

Coiling over: "The painter sees the trees; the trees see the painter. This is not because trees have eyes, as archaeologist Christopher Tilley explains, referring in his work on landscape phenomenology to Merleau-Ponty's observations on this score. It is rather 'because the trees affect, move the painter, become part of the painting that

Transposing, Coiling Over Academic Ways of learning Ways of learning Pointing Top-Down from the tree Circulating [Fig.07.1] Academic ways of learning Engaging Spreading-out As I progressed through my new diagram method, I compared the ways of learning that I used to study and practice in Korea with ways of learning from the tree that I explored. When I remembered how I learned mathematics and science, a symbol like [Fig.07.1] came to mind. Like

Synchronizing

[Fig.07.2] Ways of learning from the tree

'1+1=2', I was accustomed to ways for 'what' must point to 'what'. Also, in science, I practiced ways for emerging multiple features to get a single correct answer (Top-Down). [Fig.07.1] This was very different from the way I learned from the tree. Although every time I saw the same things, I learned different things from its related features. For example, looking at the texture of tree bark, I extended my thinking to the humidity of the tree, its surroundings, precipitation, soil health, temperature, and climate. And the next time I visited this texture my action was a little different. I was exploring different textures depending on the structure of the tree. I described these ways as 'Circulating' and 'Spreading-out'.



Blobing, Influencing



Embodying by Corresponding and Reflecting

Jihyun-Tree

Synchronizing with surrounding area

 θ_{i}

Blobbing for Influencing

Engaging with a Place

Knotting and In-betweening for Relating

[Fig.07.3] Integrated Actions through the process of becoming Jihyun-Tree

Growing to be Balanced

Mother-Tree

Merging to Spread out

Remembering to Renew and Remake I have integrated the new diagrams from this stage and the actions so far and placed them to connect Jihyun-Tree and the tree I have explored in the previous stage (Mother-Tree). I indicated them in [Fig.07.3] and they are bellows. Engaging with a Place, Synchronizing with surrounding area, Knotting and In-Betweening for Relating, Coiling over for Transposing, Blobbing for Influencing, Embodying by Corresponding and Reflecting, Merging to spread out, Remembering to Renew and Remake, Growing to be Balanced.

Through all of my explorations, I learned through the act of designing. This has hugely affected the shift of my perspective. Before I began this journey, I knew the importance of protecting nature, but I didn't know what or how to do for and with nature. For example, in 2019, what I tried was gathering branches and making a pencil holder. This reveals that at that time, although I used materials from nature, I treated design as a tool or purpose for designing a product that human needs. However, through these explorations, I continuously reformed human objects to create new relationships with nature (in particular with the tree). This trained me to think from an ecological perspective and guided me towards an outlook of design as a means to bridge humans and nature through wayfinding. Eventually, I came to understand how to apply ecological principles to the process of designing, I changed my perspective through design, and I learnt through designing. have moved myself towards a capacity and approach that is consistent with the principle of Ecological Meshwork: growing-creating toward to new relationships and constantly moving-forming that is presented in 'Chapter 02.2: Seeking Alternatives'. I look forward to seeing how this will contribute to possibly finding a viable alternative to the Hybrid Network and getting away from the sending of resources from point to point through fixed perspectives that I presented as a problem of Modernity. I see design and design practices playing an important role in connecting these two (Ecological Meshwork and Hybrid Network) with each other from an ecological perspective.

^{07.2} Makings from Jihyun-Tree

The word 'Jihyun-Tree' comes from Five-year-old-Jihyun. When I was young, it was very easy for me to become another thing/another one. I often said "I am a tree!" or "I am a fish!" Then, I used to act like a tree or a fish. However, since becoming an adult, it seems that I have focused only on the name 'Jihyun' in order to be stronger than other people, to be better than others. Fortunately, during the one and a half year of my master's studies, the efforts to stop Five-year-old-Jihyun's crying seem to have been worthwhile. I feel very close to her now. Instead of her crying, I hear her saying... "**Hi. I'm a tree!**" And she has started telling us the story of her making.

6 There are things I want to make for you. I want to convey what I have learned from Mother-Tree. I want to relate to you by sharing what I know. But I don't know how to write and I don't know how to speak English. That's why I want to share it through making. I will pass this on to you. It's up to you what you can get from this! It will depend on your perspective, your experiences, and your thoughts!**9**






























⁶⁶Did you enjoy? I'm curious what you felt and learned through my makings! I will briefly explain how I made. The structures I have seen through the Mother-Tree have no distinction between inside and outside. So, I have shown you those shapes. And these are always growing. But it just doesn't grow up thoughtlessly. It is always stretching out to create new relationships and to create balance and harmony. In order to keep these ways, I make intuitively, following my hand's moves. This is very different from Present-Jihyun's way. She used to think of meaning, purpose, appearance, and structure while making. But I follow the structure that is being made according to the properties of the material. And finally, in this structure, I ended up containing the feelings, impressions, relationships, sympathy, growing-patterns, and the soul of the Mother-Tree that I learned during my time with her. I want to call this 'Knowledge' - this thing that has been created between her and me.??

08 Sharing & Forwarding

What I want to share and forward

Storytelling as a way to change the relationship

In addition to the note to the reader, I would like to add one more role about how stories positioned the tree in my design process. Instead of seeing it as an object, the stories played a good role to reveal the tree as a living being or a person. They showed the process of humanizing the tree by conveying the feelings, stories, and questions that I imagined. In this process, I was able to think of the tree as a 'living being or a person' rather than an object. Also, I assumed that the readers have followed this process as well as myself. Stories also revealed a different kind of relationship between the tree and myself. Here, the tree was not a relationship as an object of design or an object (client or user) that I need to design for, but a living being related as a part of my life. From this angle, the tree and I became involved by the action that I want to do for/with the tree and the design derived from it bridged us. Here, stories played an important role as an exploration tool to connect all of this.

Between 'modernity' and 'humanity'

The most difficult part of my research was the conflict between the 'modernity' that exists in myself and the 'humanity' in my longing for nature. However, in the process of finding a compromise between conflicts, I realized that refusing and excluding all the attributes of modernity was not the only way to go. In particular, logical, rational, and structural thinking have sometimes been used as an advantage to change my perspective. I think that it is more important to study how to use the strengths of humans in the current state to get closer to nature.

The next action I want to do with you

When I first started my research, I wanted to develop and define some specific 'tactics', 'methods', or 'criteria' and provide them to many designers. But as I progressed my research, I realized the ways of defining those would give readers or other designers another framework to follow and make them difficult to practice within a move-changeable perspective. So rather than providing those specific tools, I have included what I have researched, experienced, realized, known, and learned as much as possible in this paper. By sharing this with you, we are related and moving forward together. These experiences, this sharing is are now in your hands, and they depend on how you use them. I hope they will be reinterpreted in your own perspective, reformed, and developed in other ways. I look forward to seeing how my journey might intertwine with your own journey – how we might keep creating other new journeys towards living harmony with humans and nature together.

"I live in a world of others' worlds" - Bakhtin

Glossary

Anthropocentric (or human centric)

In an anthropocentric view, the focus is primarily or exclusively on humans, with the natural world ignored or merely a background. (Most branches of learning – e.g., psychology or philosophy - are anthropocentric in this sense.) Value is placed primarily on humans, with the natural world having lesser or (usually) only instrumental value. In this perspective, humans are usually seen as separate from and even transcendent to the natural world, with nature as an object of study and use.

Dichotomous Thinking

Dichotomous Thinking is a thinking style that categorizes things into two, such as, "all or nothing" and "right or wrong" (Oshio, 2009)

Ecological Meshwork

Ecological Meshwork refers to the term meshwork from Tim Ingold as a growing pattern that moves by beings, materials, and objects. He describes the meshwork as "interwoven trails rather than a network of intersecting routes...trails along which life is lived" and "knot[s] tied from multiple and interlaced strands of movement and growth" (Ingold, 2015). Unlike the action of networking (a set of interconnected points or point-topoint connections), meshwork is 'the path of movement, lines of becoming', and 'entangled

lines of life'. (Ingold, 2011) I added the word 'Ecological' to view the meshwork as a movement in nature.

Vitality of Objects

The capacity of things-edibles, commodities, storms, metals-not only to impede or block the will and designs of humans, but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own. Jane Bennett (2010) suggests to see objects from this perspective to articulate a vibrant materiality that runs alongside and inside humans to see how analyses of political events might change if we gave the force of things more due. (p. viii)

Hybrid Network

In the work of Bruno Latour (1993), a hybrid belongs to modern society but combines aspects that are traditionally considered to belong to nature. He explains that modern society makes a distinction between nature and culture and humans and non-humans, whereas pre-modern society does not make this difference. Hybrid Network refers to a network that connects hybrid things through action networking (a set of interconnected point-to-point or point-to-point connections).

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