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"The project is a process, an attitude, indeed, before being a trade" **ENZO MARI**

JOÃO MANUEL FERNANDES DE MAGALHÃES

“
Tooling
”

...ra um prazer.
...ara viver
...balho, era um bem.
...ovens, sorria,
...ude vivia
...r de ninguém.



4
E que hoje nos faz pasmar,
recebem sem trabalhar
tantos jovens, moçofoes.
Criaram-lhe um ordenado
e há tanto jovem parado,
levando à Pátria uns tostões.

22. CONSTRÓI AS TUAS PRÓPRIAS FERRAMENTAS

Para poder construir peças únicas converte, as tuas ferramentas em híbridas. Inclusivamente as mais simples podem levar-te a novos caminhos de exploração. Recorda, as ferramentas aumentam as tuas capacidades, inclusivamente uma pequena ferramenta pode produzir grandes diferenças.

bRUCE MAU

Po
via
nos
Ca
a t
par

3
Mas, numa certa noite
e ao cair da madrugada,
todo o sistema alterou.
Desde então, ficou aberto,
a porta onde o mais esperto
entrou por ela e... ficou.

5
Os campos, estão parados.
Apodrecem os arados.
Não há frutos sem semente...
— Por esta triste verdade,
já há quem tenha saudade
dos tempos de antigamente...
...das raízes e das origens.

LELLO EDITORES

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"Global Tools"...laboratori di tecnologia povera...1973

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Abstract: **Crafting a tooling idea into a new domestic landscape re.visited**

Italy with more explicit ideological and political involvement, Enzo Mari has turned his back on the enlightened industrialists and now proposes anti-industrial design. This date from a pre-craft, pre-linguistic phase: the first structures of pottery, with their organic gestures of mixing and intertwining, and of furniture with its elementary constructing with modular slabs “assembled and nailed together. It has social ends: he gives away projects, executive drawings to make them personally”. It is not the leisure-time “do-it-yourself” preached by the Americans; thinking with your hands, “doing”, personal thoughts, these result clear, even though they concern, suppose, Kissinger politics. Mari does not believe in the myth of good savage, nor does he practice tribal worship; but perhaps he thinks that he live in the megalonecropolis of neo-capitalism like Robinson on his island. In order to survive he had to make tools with which builds a place to live in. Mari is right, everyone should design: after all, it is the best way to avoid being designed.

Giulio Carlo Argan apud François Burkhardt, 1997

Opening notes

This document pretends to establish sensible paths that converge for a more sustainable world. In this sense the emphases is in verifying and characterize the user's ways of life and their real needs in finding sustainable regenerative definitions. The requisites to interpret different contexts of new social and peripheral life-styles, developing adaptative *crafty* tools that promote forms, services, products and systems that do not compromise well being but establish a symbiotic relation between environment and the new and necessary technologies. Design criteria will allow an interconnectable emphasis in this domestic living landscape, and its relations for a flexible and fluid system. The idea of an unlimited progress and unlimited growing process of product systems (classical and cycle point of view: production, consumer and economic development) has been an issue for arguing that simple models today have a no more recognizable path for sustainability (Perejaume, 2000).

The technological innovation and design need a new kind of dialogue between science and society as the origin of the creative process: a confluence of interdisciplinary, systemic and plural ways of thinking in the identification of substantial needs (Bonsiepe, 1985). The present study has its origin in one empiric mobile research representing two parts of the same problem: adaptable living household into one semi-sphere of an incessant mobility and the research of *new* knowledge in sustainable dwelling scenario. The inclusion of paths that interpret itinerant life-styles, especially students, teachers and other nomadic users promoting sensibilities for the contamination of making crafts through design planning, or the ability to incorporate reacting tools (acting) in a self-recognition and memory identification: a syntax for a new faith (implicit in virtual and real structures). The necessary interpretation of different and plural habitats put together ‘new’ forms of living/objects but also their simple ephemeral edifications in their frequent migrations. A subsequent alienation from products life-cycle criteria and sustainable society characteristics also represents a full system that needs eco-instruments to transform energy intensity into a low material intensity structure. Special nomadic enablers (designers/craftsmen) are active part of the solution and their

convenience in developing promising scenarios and inter-relations to the users, becoming part of a plan to submit a future and not trends. This depends on the ability to coach a craft/design attitude in users sustaining a balance *between the interior and the exterior* and in that confluence maybe these future crafters could *recognize themselves* (St. Thomas Aquinas) in their living landscape.

The poetic and almost romantic approach to the notion of living space in Bachelard thoughts transport us to the notion that the house is the place that protects the dreamer, also the same house which allows the dreamer to sleep in peace or a house that olds the *muse reverie*. This is also capable to support the ideas of self-esteem, self-identification and the propulsion of creating a living nest escape. For W. Benjamin the notion of space living is something which is processed by the habit of the user in its dwell field, but if this space is used and consumed in a short period of time, is it possible to affirm that the dwelling created is indeed an act of presence and construction of the self? The transformation of the landscape as transitory space, ephemeral and hybrid places, lived by interactive forms of virtual structural design, propose a new sense of dwelling or a successful living or (...) *is something that occurred less and less: Political and economic internationalization, rapid technological innovation and cultural change are triggering powerful forces of mobilization, flexibilisation and acceleration in all niches of modern life, most prominently in the closely linked spheres of work and home* (Stephen Rammler, 2002). Maybe the process of living in a material structure is diluted and transformed in a process of several places, that can be used by others like a *ne(s)t* living structure. If the *Flâneur* in Benjamin thoughts transmits the notion of a man that connects streets/places/spaces seeing in every corner the weight of the city and the inner social/cultural manifestations, than this man acts like an ascetic animal, looking exhaustibly for the notion of the city like that personage in Wim Wenders film, *Lisbon Story*, that broadcasts every sound of the city, but specially tries to capture the sounds from the “original” Lisbon. How does this process embedded inside halls creates the bonds, the scripts and intrinsic rites for the conception of the *being* or incite a promise scenario of do-it-yourself systems? And, how will this particular (inner) search induce living affluence moments, synthesized in the quotidian transferring strategies of a humble process of creation? Not in the *customization* or in the frivolities of artificial material culture, including virtual (des)information, constructed and influenced by an instrumental processes of copy speed: duplication, imitation, replica, and cyclic reproduction which is usually forged in a hypertext copy past practice and transported into new social behaviors that barely touches the surface. A fake scenario of individual comfort where the similitude of goods, patterns, structures, decorations, services and ideas react in a *similar more-of-almost-the same syndrome of a imaginary value*. But in reality we must readapt ourselves to this reality of control “c” and control “v” proposing new paths to work on with and not against it. Again we must focus in the synthesis notion of Enzo Mari/Papanek and in the unambiguous presence of Bonsiepe ideas. Designing is also planning not only a *Gutz* frivolity of shapes, designing ourselves is a natural process of *being*: our perceptive structure or our nest. Manufactured design, *on the other hand often misses the mark: objects are configured and made according to particular specifications that many users find irrelevant* (Norman, 2005). Human behaviors lead us to phenomenological experiences of perceptive living processes of usability, durability and emotions that diminish the distances between designer’s utopic ideas (Verbeek, 1998) and the proactive manufacture of another device to a misunderstanding society. Today’s society has a predilection for the fast¹, people living as metaphors of themselves, revealing their crashes in a kind of refugees image, not similar to Africa’s humiliating media visions but to a living plasma screen, full of

¹ The *scripts* can only be provided and gathered through the research of *new paths*, in that matter is quite interesting to reinforce idea through convergence with Ezio Manzini topics: *Diversity is a very fundamental issue. And given the large and the fast being very strong -- and I also like the large and the fast, by the way; I am not against it! -- but my point is that, given that the mainstream is the strong one, the one that actually is going to kill the other one, we have to do something to promote and to facilitate the existence, and to renew the idea, of the close, and the slow* (Ezio Manzini, “Space and pace of flows”, in www.doorsofperception.com).

parallelisms to propagandized lifestyles that only have a peculiar capacity to circumcise their time and the construction of the self².

We may say that we look further and further for *a speed of a body with too much load crashed by his own weight* (René Thom, in De Kerchove, 1997), or we need a predisposal for change over a *stable collision*³. Another aspect, is the introspection of seeing the death coming closer transforming the future. The fatality of architecture in the intentional manuscript of Supertudio Italy, a new domestic landscape, 1972, the radical beauty of *the fountain* of M. Duchamp (the end and beginning of new art), *Sidharta* from Herman Hesse (the self, the abyss and the healing), Cage in *4m33s* (the sound of nothing and everything) or M. Nymnan in *memorial* (the magnificence of death in Heysel Park exemplified in the horrified images and in the almost unbearable beautiful voice/scream). Symbolically they represent a possible end, but also a beginning, if we assume this metaphorical parallelism to our society the film *La grande Bouffe* de Marco Ferreri from 1973, characterize people's opulence *orchestra* and the sensational representation about the unbearable life's vitality, a eschatological approach to a *grand finale*. This includes the process of regeneration (death and rebirth) or the ultimate possibility in finding in the new generations a corridor or as Gordon and Susuki argues, through their radical words: *The simple truth is that we are the last generation on Earth that can save the planet* (Gordon and Suzuki, 1990).

Making futures as route accident or simplistic negative faith? The (...) risk of our biological and social balance is no more quantified or statistically predictable; it's inexpressible and profound unpredictable. In such way the risk of tomorrow is a risk without frontiers no more localized in their simple ecological dimension but also in the eschatological dimension, because affects the anticipation of the mind or the rationality of men.

Virilio, 2006

Being Mobile, too sides of the same coin.

For bad or good, Portuguese where the first agents of new era to transport and combine cultures, transporting great quantity of slaves to Americas, Asia and Europe: besides the economic, political and religious assumptions, there was a profound engagement for a miscegenation legacy and mobility, transforming cultures in this insightful creation heritage. *On the move*, is the representation of a huge part of population that lives and works in different places, from time to time; moving continuously from place to place, being part of several times and spaces (*intemporal time, space of fluxes* concept from M. Castells, 1996). Being a mobile person signifies, first a contact with other traditions, gathering a propensity for structuring a confluence of cultures, assembling an interior world of systemic, fluid and plural knowledge (...) a true sensitive sentiment for understanding the world as one entity and the *multiplicity of their voices* (Habermas, 1990). In another perspective the constant mobility of a person in a proxemic world, can languish the capacity of having a solid structure for a living dwell habitat: *For W. Benjamin the twentieth century is an age of alienation. Human Beings are longer "cocooned" within their dwelling spaces. Architectural spaces are no longer reflections of the human spirit. Something has been lost* (Neil Leach in *Camouflage*, 2006). This mobility indeed never as been so frenetic, meanwhile never has today people pass from place to place without feeling the presence memorandum of a space, mobility transports us even further for a kind of immobility (Virilio,

² In this respect Manuel Castells, citing Harold Innis, states that (...) *the mind of today is the mind that denies the time.*

³ Interesting point of view about the capacity of man to rebuild his own notion of existence, which only can be provided through the destruction of what exists today, then a new man will come, reborn and readapted to a "new" world (...) *only when the individual lost himself, when he leads out of the way relative to the pragmatic experiences of space and time, he has been hit by a sudden impact, when it sees accomplish the «longing of truly presence» (Octavio Paz) and, losing himself, he melts his moment; only when the categories of acting and reasonable thinking have been in ruins, the rules of day-by-day life's will be smashed and the illusions of practiced normality crumbled – only then the world opens to the unpredicted and absolutely astonishing (Habermas, 1990).*

1997) boosted in the (des)information age (Mari, 2000; de Kerchove, 1997). About mobility, Bernd Schulz refers that Alan Wexler works (*Crate House*), and his anthropological research of self production is a suppressed manifesto to modernity, that his objects start from what ever exists, which he calls *actions-thoughts*, objects that propose needs that have been forgotten or misunderstood in time. For Schulz, his work *reflects the men's movement has the measure of all things*. We already have periods in our history where this process of mobility, specially speed, had a great impact in our lives, but this 'fascination' for mobility has other extrinsic and intrinsic structure values (Pearce, 1978), that transform our lives totally physically and spiritually. The architect Winy Maas in one of his workshops in Rotterdam (the 5 minutes city), contextualizes that due to this mobility, the interpretation of 'home' is changing: *we do not live in one place anymore like our grandparents. We adapt ourselves while moving around (...) the world is on the move. We communicate more due to the extensive possibilities of telecommunication. We travel faster, further and more frequently. We move more times in our lives. And, when the world becomes more accessible and 'equal', we migrate more and more*. A world of 'change' appears: as one unknown *perpetuum mobile*⁴ and if the work is seasonable and prophylactic (...), the sense of domestic landscape dwell is resumed in this almost illegal or temporal sense of being part of nothing, except in the result of being an element of a huge trade show, continuously constructed and dismantled. Life is an ephemeral cycle *happening* or as Bernd Schulz says referring to Wexler work again: *if the erectus man was the measure for all the things in Corbusier Work, the measure for Wexler project is the man on the move*. We could ensure that we look like "fancy" ballerinas that dance in different rhythms depending on place, space and time. Besides all this dematerialization (Manzini, 1992, V. Hinte 1998) that we have been assisting, besides the no-references, or the no-origin that propels this moving sagacity for the *non-places* (Augé, 1999), moreover the idea of a local society in profound crises based on a individual landscape or a *present without history* as Josep Maria Montaner refers, in fact most of the non-places that we try to characterize only transmit the non identity, the non relation, loneliness and similarity⁵. Besides the unenthusiastic image of this 'new' scenarios, we must have in mind inclusion of mobility as a main factor in household dwelling, similar to the foldable structures (two seconds Quechua tents) and the *primitive minimal* (Wollheim, 1965) *do-it yourselfer* systemic cocoons that should promote an itinerant portable *well-being*.

Creating tools for a process of DiY depends on the ability of adapting to mobility. Future enablers for a sustainable well-being dwelling depend on this particular characteristic, giving them intentional perspectives of understanding the exterior, extrinsic fields where cultures, social dilemmas and political environments converge proposing tensions between the internal self minded standpoint and the outer structures. Mobility gives enablers wider attitudes, a *tooling* process contamination for a new *faith*.

⁴ Complementary to this thoughts, sociologic approach from the Vitra Design Exhibition: *Living in motion* where fascinating perspectives from Mathias Schwartz-Claus and Stefan Rammler contextualizes the new nomads: *Just as the monk had his habit (the etymology of the Word for a particular type of dress or costume leads back to the Latin habeo, to carry, own, inhabit), the modern nomad of today's metropolis has his or her outfit: laptop; MP3 player; mobile phone as a portable device for communication, entertainment, work or games; shoulder bag, backpack or cargo pants with multiple pockets for mobile storage; jacket that converts into a seat or tent; wristwatch with integrated TV and global positioning system; pocket mini-fan and thermal heatpack for mobile climate control; credit card; and a pocket knife that not only cuts, but also integrates tools for personal hygiene, work, hobbies and plain survival.. Finally, the feet of this "neo-nomad" are clad not in shoes, but inline skates* (Mathias Schwartz-Claus, 2002).

⁵ Montaner focus in a Modernity which can be *saved* and overcome understanding the living space as a fluid process: *Indeed architecture now belongs to interior places where the permanent existence in experienced containers is no longer interpreted, now they are understood as intense focus of comings and goings, concentrations of full life, fluidity of fluxed circulation, ephemeral scenarios, crossed corridor paths and liveliness moments* (Montaner, 2001).

Flex

Flexibility reflects and results from mobility, in that logic, if we try to categorize the spaces in which we live, they suffer from the same problems of disarticulation with the real needs and factors a *new human scale*. The outputs that stipulate the meaning of the term house, from a *classical point of view, place to sleep, to eat, to receive, to wash and cook are melting and disappearing* (Marzano, 1993), they exist today to be diluted, depending on the impulse of the individuals to transform this barriers into flexible frontiers. The living space is intended as a materialization quality of textures, color, light and objects (place), resumed in the capacity to experience place in a particular time. It is strange that most of the typologies that characterized the buildings where nomadic people live are not open to phenomenal experiences of flexibility. The body and the living landscape suffer from this process of contradiction in a standardized space (Montaner, 1997). It is not necessary to include in this study in crafting a design living landscape through mobility, flexibility and speed, people who have mobile houses, auto caravan's and *roulotes*, we must think in standard edifications (buildings) and how we must readapt this places as a new kind of containers. The co-housing or this transformed ephemeral *living in motion*, represents the disposal of this *liquid modernity* where imperceptible rhythms of enormous fluidity of movements result in a continuous journey in human territory bubbles: *In other words, a modernity which modernises itself, which produces no more rigid models, scientific theorems or universal methodologies. On the other hand, it seeks reversible solutions, incomplete systems, and provisory results. A modernity which does not have a definite form but which, like a liquid, takes the form of its own container. A modernity which continues to change to adapt itself to novelty and changes. A flexible world, for a flexible man, as Richard Sennet once said* (Branzi, 2004). We do feel that strength like the old cowboys in their migrations to the west finding new territories to live in, but also in the idea described by Jack Kerouac in his rooted influential book from 1957, *On the road*, diminishing the spots and distances of our internal territory through freedom and democracy. Ettore Sotsass in a certain manner predicted what today has transformed most of our lives in a process of ephemeral praxis. In his project for the exposition *new domestic landscape* (1972), he proposes *that our memories (which no one can dispense with or eliminate from his own consideration) can remain as memories, without necessarily solidifying into emblems; rather, they can became a sort of living plasma with which, day after day, we can always start over again from the beginning.*

A *liquid modernity* is being forged and the contamination into sustainable minded micro-spheres which can be propelled to every corner of this small/large world, is in the ability to prepare transitional enablers (skilled crafters/designers) which are extremely prepared to readapt old structures to new need/structures: which reinforces the idea of flexibility.

The 'urgency' of a speed crash

Sometimes in a mood of resignation the declaration is made, that anybody 20 years or older has already passed the phase for mastering the new realities - the Net as the arena for whiz teens and whizsubteens. I would prefer empirical studies to generalizing statements without proper evidence. Certainly, a generation that has grown up spending hours in front of staccato-like mtv with 100 visual changes per minute, gaining mastery in vision/body reactions in video games, and hacking around days and nights in front of a computer monitor, has gained a particular experience that is literally engrained into their bodies. Nobody will deny that. However, a question not yet answered so far is, if that base of experience is suited for understanding what is happening and to develop a critical stance against the technology so passionately employed.

Gui Bonsiepe, 2002

The magnetism for speed in living conditions and in the productive organizations based in scientific/economic development could be transformed into a fragile aim. If we do observe the new characteristics in the new generations, we feel their adaptable skills to deal with velocity, images and system interfaces. There is no need to circumscribe human beings to a portrait of adaptability or to a Darwinist

theory because the evolution of species is coated and mirrored in this storm off fluxes gasped by different speeds depending on the local and a specific time. The questions are continuously applied in a speedy context: De Kerchove about the capacity of the body itself, Habermas about the Modernity construction, Bonsiepe about the new generations *critical stance*, Virilio about progress and science, on the other hand we have the research on slow procedures and acts: Manzini in search of design living community, Walker, Jenkins and Honoré about a new myth in sustainability which contains a strong minded process in slow actions, and all the most important universities (TU Delft, MIT, Milan) design programs set their aims in a encysted sustainability structure. In all this contexts, alerts, researches, theories, programs there are a few nuances related to this speedy matter: on one hand, the necessary discussion and created problematization on the other hand a kind of sacralize practice. Idealistic utopias based on new myths and finally, the most common, a mediate space based in frequent artificial needs. It seems that only the projects with great mediate economic and political impulse satisfy this look through recognition alternatives. It is time for “silence” useful projects/people that can breathe from their tiny micro-spheres, which should have the aptitude to work in the fast-fast (*noisy*) global structures or to realize themselves from slow/local standpoint landscape: a virus of a silent and self (individual) craft, based on well-being sustainable practices.

There is no income without a correspondent lost. If we invent substance, is, indirectly creating the accident, so as much as the invention has is power and efficiency, more dramatic will be the accident.
Virilio, 2006

The science in its idealistic speed for novelty can develop unthinkable process, including the idea of sociological nonexistence; this purge in innovation by any means is what sociologist Boaventura Sousa Santos calls as *realistic surprises*: the capacity for no prediction of our developments. So when we, producers, designers, craftsmen, researchers and scientists conceptualize a new product and put in action our *leit motives*, we should think that this reinforcement in the *new*, could bring us different results from what we did plan. Ecological or sustainable ways imply to *think first productive way than consuming way* or as the designer Enzo Mari says *the project is a process, an attitude, before being a trade*. The increasing speed implanted in the procedures of industrial, virtual and real existence are conductive in Jeremy Rifkin topics on hyper-capitalism and the strength to compensate our life's experiences of temporary acts in a process of occasional owning. Our sense of responsibility in this systemic structures of living and consuming, conduct us to a superficiality of possessing, transmitting an unconscious discarded left over to human landscape. The majority of the bonds created with objects of creation or consumption result from a noisy interference and a dismissed emptiness of relations, (contrary to the vision of the *Eternally yours* book, the studies from Csikszentmihalyi or Donald Norman spectrum), a perception of occasional assessment of owning is fulfilled by a lightness effort or an unusual transmission of knowledge in the *liability* landscape. The “quelque chose” usability is taking considerable changes in this faster *age of access* (global), also speed versus slow, is an attitude which requires specific training to understand the process of time associated to different scales of living, depending in the specific landscape or local instance.

Hope and democracy objects

In the craft-design process, acquiring some *transparency* knowledge about usability could solve these *problems of expression* between objects and users? Maybe. Objects that emit attitudes, behaviors points of correspondence in a self emerging confluence, transformed in a similitude metaphor which sets up an ethical awareness of what we could call **democracy objects**, as an allusion to Dewey ideas: *live in democracy we most have a solid guaranty of efficiency and collective power, using individual capacities of initiative, planning, vitality*

persistence, and prevision. The personality of an individual must be educated, but a personality can't be educated circumscribing the individual operations to technical or specialized effects, or to the less important things that life gives us. The integral education only can cause a real effect when exists from each person a quantity of responsibility proportional to the respective skills, it's in this formulation of ideas and programs of social action teams that democracy belongs. This is in fact what fixes the importance of democracy (John Dewey, 2004). There must be no confusion, between liberty and libertine. Today people and objects assume this anxiety for libertinage or the portrait for a dissolute life. Liberty, self-expression, emancipation, independence, social action always are connected to that sense of democracy. Objects should transmit this sense of pride, to be out of the grid, to emancipate themselves with the users, to have the freedom to boost their energy without being connected to an "old" performative system or a *new wave* vagueness. Objects can be marginal for new do-it yourselfer times, do-it yourselfer energy, for a construction of an interactive knowledge. Objects which belong to democracy reinforce the attitude of men and women.

Our culture only has eyes for the new. Things aren't permitted to get old, or they must age prettily. Simply ageing is no longer good enough. This is pure disrespect for age.
Marcel Wanders, 1998

Usually today's products do not communicate their inner principles; they prefer to scream (Rammakers, 1998) in jingles of 'cosmetic products' of three functions in one. Ezio Manzini (1993) say's that today most of the sensitive skin objects are 'frozen', they look like surgery artifacts (clean) or they 'represent' at every moment of their simple lives. It's time for us to be happy with other characteristics more recognized with ourselves: like corrosion, oxidation and like fissures. The lack of narrative from the object/scripts involved in our lives only provides a *prêt-à-porter* influence moment. There is no cause or effect, only a consequence of a supposedly fulfilled need: *in fact after a certain stage in a certain context or body the individual is no more neutral he participates* (Leach, 2006). But how should this new consumer/individual participate in today's dynamic behavior *habitus* or how does an object give intentionality scripts⁶? Peter Paul Verbeek & Petran Kockelkoren in the *Eternally yours* book imply that (...) *this would imply a reevaluation of product machinery, which should be free from its withdrawal and once more visible, accessible and understandable. Objects should depend on us instead of being quasi-autonomous. Accessible machineries which allow participation in functioning and repair could create a bond between people and products as artifacts.*

There are problematic symptoms in a society of multiple personalities, where emotional instability and shallow identity of the individuals reinforce the idea that most of the objects that we consume or achieve do not solve problems or meet a consistent living attitude. Objects enclose an appearance of usability, symbolism and emotion values (C. Lorenz, 1990), but truly most of them do not transmit anything than an embedded inertia involvement, a camouflage skin easily discarded. They seem to be an escaping mean, a survival tactic for our species that only produces apathy and vagueness: the treason of objects or as Albert Schweitzer has said signifies that *man can hardly even recognize the devils of his own creation*. This context about meaningful sensitive perception is consequent in a normal collapse of facts and acts, resulting in a constant derivation of logic. The individual does not have time to understand himself; potentially his life is under an amorphous attitude towards objects and spaces that cross his paths. These symptoms produced in life's occurrence: global without local, science without ethical routine, virtual without direct experience, speed without slow, business without real sustainability, politics without people involvement, men without nature (...) or an invented *comfort* without being able to rest a deep proper sleep (unadulterated comfort). In his book *Critical Space*, Paul Virilio (1993) argues that society is completely dependent in the production of

⁶ Particular note from Umberto Eco and the way to understand culture: (...) *the problem should interest everyone who pretends to live in a society, listening it speaking from every form that it is able to. Because society besides any form that it constituted, being constituted, it "speaks". Speaks because it constitutes and constitutes because starts speaking. Who does not have the capacity to listen speaking where ever it speaks, heaven if it doesn't use words, passes by that society into blindness: doesn't know it, so will never change it* (Umberto Eco, 1993).

images, proposing that this compulsive high tech diffusion of information at distance reveals extreme transformations between the balance with men and nature, space and time⁷. It is also meaningful the message of the digital immateriality and the way it will substitute the notion of morphological living space, enlightening a virtual representation of pixel realities of spaces, places and forms. We do have: the *cyborg* (Gibson), the *cyberflâneur* (Mitchell), the *digital nomad* (Rammner), all these concepts indeed provocative in the way that they transfer their senses to optical fibers, OLED systems, microns of thin-film, nano-processes in an emergent representation of an *hybrid* reality: the *passepartout memory* images transported not to paper albums but to digital albums, mother's advises in hyper web surfing platform, old practices discarded by internet services, sound object systems substituted by micro electronics proteases devices (...).

The new technologies of information and telecommunications from the net society make possible to establish the value of a person's life. The electronic feed-back and bar code permit that companies receive continuously actualized information about what the consumers buy, giving detailed profile from their life style (...)
Rifkin, 2000

The individual in today's market reflects a sample or particular data information about his behaviors, the users are numbers, studied in a continuous control from the companies, governments, opinion makers and marketing experts (Deleuze, 2001). Our human nature resembles a controlled society of multi-dimensions, tooled and molded by digital information and in the near future, genetic "knowledge". The crises of space, especially the closed spaces or domestic places (Foucault, 1967) or even the *non-places*, convert the individual in an exposed consumer linked by a web of behavior patterns⁸. The user transforms his life into a stage scene, into an object of TV vigilance, looking forward to expose his fears, strengths and weakness into a super exposed emergency performance of his domestic space (Virilio, 2001). Besides the positive evolution in the market that transports the consumers unto producers (*prosumers*), moreover the *growth in ethical consumerism*, we can also see the drivers and limits for these trends (Bonsiepe, 1992; Hafkamp, 1999). Only when the *western culture* and especially the highest classes felt the presence of environmental irregularities, only then, did they initiate their emotional response to the created problems: *Moreover products must evoke care and respect* (Hinte, 1999) from science innovation, creative individuals, local/global companies that search for novelty through incessant *customization*. Today there is the risk to do almost anything. Indeed, we do have tools at our disposal to do it, or as Papanek and Bonsiepe reaffirm, people and specially creatives suffer from a *tyranny of absolute choice, when everything becomes possible*, we do have only on-measure, which is novelty. So maybe we should look further into the *copy*, the *repetition* and the capacity to search for a strategy of mimicry over a process of reuse, readapt and reorganize. Today's project is an open process; the new sustainable ways of thinking must reinforce the relationship of responsibility in the individual's role (Papanek, 1971), reinforcing the idea of objects that fulfil our supposed democracy/liberty. The concern of thinking about new products as open source design practice needs a radical proceeding inside ecological times (Manzini, 2001). This perspective, demands a hierarchy of needs scenario, the exploration or the capacity of tooling materials, methodologies, concepts in a process where the democracy object is regenerated through *copy* procedures. Neil Leach in his fluid and retro process of *Camouflage* contextualized

⁷ Complementary to these concepts, Gui Bonsiepe in his web site refers: (...) *Today, in the Information Age, we are struggling to understand information. We are in the same position as Iron Age Man trying to understand iron. There is this stuff called information, and we have become extremely skilled at acquiring and processing it. But we are unable to say what it is because we don't have an underlying scientific theory upon which to base an acceptable definition* (in www.guibonsiepe.com, Keith Devlin apud Gui Bonsiepe, 2002).

⁸ Beautifully artistic/scientific fluid images created by Dr. Ben Fry team (MIT project) consisting in visual process of data representation through web behavior patterns. <http://www.design4science.org/flash/flash.html>.

Judith Butler and Pierre Bourdieu about the capacity of subvert norms or rules through the process of mimicry; the individual finds himself creating new insights, in addition *objects* (buildings, language and relations between people/cultures) *are perceived as narratives of use* in which they are inscribed, enclosed by the practice-praxis usability.

Itinerant scripts through the capacity of a new process of **copy insight**

For a while, humans thought that everything was more or less in a path so straight and narrow characterized by long lines, where we experience this almost peace and joy of our civilization, pretending and wishing quietness of something that no longer have admission to exist. Along our exhausted eyes, enormous eye-shades allow us only to look straight, the horizon, where enormous neon's of enormous persuasive carrots give us the sensation of the almost there.

(...) In classical modernity, the logical pattern that produced it was based on the contrast between good and evil, all and nothing, life and death, body and soul, beauty and ugliness. Now, with the crisis of this logic, a future is opening up where the intermediate categories of mediocrity, vagueness, haziness and humidity produce the best environmental conditions for hybrid design, for the symbiotic energies of the electronic civilization, guided by a superficial and sensitive knowledge of the world. The crisis of enlightenment entails a future of darkness (ideally suited to cathodic information). Atheism towards science and nihilism vis-à-vis its foundations, plus the agnosticism of its theorems, once unthinkable, have today become a possible philosophical condition; indeed, the sole possible philosophical position. Or better: the only possible scientific position.

Andrea Branzi, 2001

The magnificent description from A. Branzi about a modernity, that is constantly renewing its symptoms as liquid system (Bauman, 2002), fails in the solitude inexistence of believing in an emerging hope. A hope that can be *slowly* practiced in this undefined modernity, which can go back to the *old* crafty technologies of living, but has the amplitude of searching into the future, overflowed of high technologies, web systems and the necessary methods. We may think about a new type of design crafters, itinerant individuals or communities that move and impel an attitude of believing. Metaphorically, they represent a new crusade instigated by a new myth. They are localized in a culture, but belong to a worldwide space, tremendously skilled; they do feel the need to move from place to place in a profound contamination of a strong minded sustainable well-being.

Sustainable development can be seen as our modern myth, emerging from a culture of science, technology and reason.

Walker, 2004

These nomadic individuals do participate in the stories of the community or in the construction of an open internal space; they do not belong to any political party, green association or have logos in their costumes (...). They believe in people and self practice, in helping others, and by that chance they have an energy that will not be compressed in a remote Drop City geodesic dome from the sixties⁹. These itinerants also cannot be seen as Derrida divergent notion of nomadic lives, place them as intruders or parasites, but as individuals that in their supposedly superficial orchestration transform themselves into an humble *participator*. A person that creates bonds, involves and inputs artifacts, senses, information, knowledge and labour: an ephemeral

⁹ Andrea Branzi speaks about a kind of energy in the 70's, that *with its contradictions and contrapositions take us to a threshold of explosion, but than that melted energy stayed intact and the 'violence' has become abstract and cold.*

legacy processed in short actions: spreading a story, constructing a tool, crafting a roof, helping to plant a field of potatoes, reusing a chair or readapt a jar. According to Deleuze and Guattari, an *open space* full of spots, *plain and free*, where nomadic people find their interests and their own needs, completing their sense of presence by their behaviors, *leit motives* and positive synergies. Like the freemasons which travel from church to church, reconstructing and building their traditions, this nomadic *crusaders* of sustainable craft work, cross physical and virtual places functioning interdependently and complementary from local and global structures helping normal people structuring their living landscape in silence. In fact these individuals are detected and mark positively the territories; they build their sense of presence, creating strong inputs even if they stay for short time in place. All this social factors that prevail in the beginning of the XXI century still are very enclosed to our previous syntax, meanwhile we can feel a new sense being constructed: a sense that transpires in every local as a new faith (Jenkins, 2002; Walker, 1999).

There is a tension between satisfying our needs by purchasing a ready-made object versus making it ourselves. Most of the time we are unable to build the objects we need, for we lack the tools and expertise. But when we buy someone else's object, seldom does it fit our precise requirement. It is impossible to build a mass-produced item that fits every individual precisely.
Donald Norman, 2004

If we see the ability of control 'c' (copy) - control 'v' (paste) as a potential tool (real and virtual), a tool that potencies the re-ability to work in the system, trough the system, taking part of the system for a synthesized way of living, we could argue, as Enzo Mari does, that it is almost impossible to create new forms applied to design process. Reinforcing this proposal, Neil Leach speaks about Judith Butler work, declaring that *nothing is authentic in itself. Everything is authorized repetition*. In that sense everything is copy, mimicry or repetition...and by that kind of logic the dynamic behavior of any individual passes by a substantial and incessant tentative for repetition or as Pierre Bourdieu said about *habitus* that the individual mission in structuring a thought, idea, object or other creative structure goes beyond a sort of self recognition in a particular flow of time, (...) the mechanism of copy is initiated by the aptitude of the observer in search for details (macro) or by his capacity to absorb superficial surfaces/forms (...). Sometimes everything is resumed in just a glimpse of memory data that is enclosed by a stop motion image. This insight¹⁰ trough copy only is stimulated after subverting the initial origin¹¹ (sources) or as Bruce Mau contextualizes in his manifesto: 35. *Imitate. Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable (...)*. The capacity for mimicry or *copy paste* is the process that does not necessarily imply sameness or uniformity but which creates strength in its *slippage, excess and difference* (Butler, 2006).

This sort of episodes or cycles inside a challenge of human capacity in self-production techniques, complete the propensity regulation through do-it-yourselfer mechanisms. Today most of the things/objects are very well synthesized in the promotional jingles and in the normative nature of owning without understanding the work which relies on their back production. The need for destabilizing parked consuming principles must be forged in this ability to copy/craft and in the nature of human kind to use body and soul. This

¹⁰ The process of thinking and create, involves one particular moment where everything looks more clear and bright than ever, in fact (...) *Creativity is a central source of meaning in our lives... [and] when we are involved in it, we feel that we are living more fully than during the rest of life* (Mihaly Csikszentmihalyi, 1996), while (...) *The insight is a distinct comprehension, and sometimes apparently unexpected problem or strategy that help us to resolve it. Frequently one insight engages reconceptualization of a difficulty or a strategy for a solution in a mode totally new. Regularly, involves detecting and combining old and new relevant information's, to carry through one inedited vision problem or it's solution. Otherwise the insights can give the impression of being completely unpredicted, they are often the result of previous thinking and mental effort, without which they never have occurred.* (Robert J. Sternberg, 2000 in *Cognitive psychology*).

¹¹ Neil Leach in is research focus in the construction of the self through a chameleonic mimicry process: *Imitation lies at the heart of all cultural practices. It is that which reinforces them, but –equally- that which potentially destabilises them.*

continuous approach to calibrated equilibrium is clearly pointed out through the craft ideal so well rooted in medieval quotidian society or in the W. Morris Art & Craft honest idealism. But these tools work in a new media knowledge¹² (which can be visualized *in loco* or hypermedia net frame), using anthropological retro techniques, standard materials, reused forms and shapes and eventually using the last high-technologies. These tools or this tooling for a new craft idealism is placed in actions, exemplifications or by their *hands on approach*, enabling knowledge to others, working with new and hold technologies, making them hybrid and transformed in a sustainable well-being *coach*. Then copy will be transformed in copy paste, and then in a copy paste - inside (a subject), then in copy paste - insight (creativity) and finally that copy is a path for self construction, self esteem, self autonomy: making a future through a nomadic virtual/real design knowledge for a *glocal* craft sustainable well-being.

¹²contextualizar (...) *In these two phases of knowledge socialization design can assume a decisive role by structuring and presenting knowledge in such a way that it can be effectively absorbed making use of audiovisual resources – including aesthetics as constitutive domain and not simply as a add-on to usability.(...) In other words, I want to give tentative answers to the question of how design is involved in this chain when data are transformed into information and when information is transformed into knowledge* (Gui Bonsiepe, 2001).

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