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Confluence and affluence in Design ambiguity scales

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"Vuelvo al Sur, como se vuelve siempre al amor,
vuelvo a vos, con mi deseo, con mi temor.
Llevo el Sur, como un destino del corazon, soy del Sur,
como los aires del bandoneon.
Sueño el Sur, inmensa luna, cielo al reves,
busco el Sur, el tiempo abierto, y su despues.

Quiero al Sur, su buena gente, su dignidad, siento el Sur,
como tu cuerpo en la intimidad.
Te quiero Sur, Sur, te quiero.
Vuelvo al Sur, como se vuelve siempre al amor,
vuelvo a vos, con mi deseo, con mi temor.

Quiero al Sur, su buena gente, su dignidad, siento el Sur,
como tu cuerpo en la intimidad.
Vuelvo al Sur, llevo el Sur,
te quiero Sur, te quiero Sur."

Music Astor Piazzolla and lyric of Fernando Solanas (n.d).

Introduction to ambiguity

Ambiguity in Design education needs to focus in a 'glocal' perspective, tracing the paths and confluence circumstances that creativity exposes in particular different domains at the present time. If one world is literally being transformed into subsistence mean's, as a predisposal sense of surviving confined in ecology of 'freedom', giving a reuse (re)interpretation of realities with limited resources predisposal. The first symptom in the research regards the work presented by Pénélope Bozzi and Ernesto Oroza (2002) based in the unknown design in Cuba. The other world uncovers another similar undeniable freedom questioning do way we live, transforming simple ideas in low/high tech products and confronting them to the world by the perspective of Droog Design. Comparing these different scales, different goals and approaches but the same proceedings related to the ambiguity of form and function, we do feel that both have a lot to learn from each other. The rites and costumes of living and the correspondence from this two universes contain a certain 'pattern language' (Christopher Alexander, 1971) behavior in the way people/designers do process their living, creating structures that challenge time and mimicry.

This articulation or this dynamic tense fringe, reinforces that distinction between centers and periphery, between north and south, between the ones who live in the Box or the ones from the South or Sur (remembering the music 'Vuelvo al sur' from Astor Piazzolla and Horacio Ferrer (n.d)) giving us unique opportunities to see that this comparative research can provide fundamental symptoms for future convergence.

In every place there are creative individuals that only depend in there structures to fulfill needs for the others or for themselves. And this needs that can be local or global give us positive challenges to design without frontiers, but also reinforce the idea of Victor Papanek (2000) and Gui Bonsiepe (1992) that we must recognize the significance of a particular/local identity regarding geographic needs. This is the capacity to embrace a new commitment before transport the anonymous 'design' into a mainstream product (or vice-versa).

Processing design incursion

Design today has difficulties to be an alternative inside of his ethical and moral original propose (Enzo Mari, 2000). The continuous transformation of our society and the unsustainable paradigm creates an urgent repair for the established economic market mechanism. This flow does not permit a subsequent analysis and reflection; we have profound difficulties to control our anxiety and the megalomaniac levels of communication that appears every day reorganizing and readapting unceasingly: taste, knowledge, objects and services, increasing a culture of hybridism and uncertainty (cf. Zygmunt Bauman, 2000; Andrea Branzi, 2003). Subsequently we understand the advantages and disadvantages of all this continuous metamorphosis but also sense that social scales and dichotomies between cultures, overcome a vision of non-human scenarios and unsteadiness in design methods (Bruce Mau, 2004).

The mechanism of correspondence in – 'Ok computer' (Radiohead, 1997).

The actual domestic landscape in major societies derives from an architectural tradition proposed from Modern typological dense structures (Stefano Marzano, 1993). These living spaces still are structured in logics of efficiency and mechanics or as we still reaffirm a house that (should) 'protect the dreamer ' (Gaston Bachelard, 2005). These spaces as Ezio Manzini refers (1993a) become shelters embedded in a vast quantity of ephemeral suggestions and gadgets. But today has we can observe we focus more in a correspondence between what we see in images and the real world (Manzini, 1993b). In this perspective the unknown is to be viewed and corresponded as a checklist, confirming the identity via virtual sequence. This correspondence between worlds does not live space and time for the unknown or informal tangible knowledge. In fact, today the body reaches dizzying speed information, losing further the notion of space-time but also the propensity for losing cultural identity (cf. Derrick de Kerckhove, 1997; Manuel Castells, 1999). Instead we build miscegenation dialogue knowledge

which processes information, usually without understanding his origin (Mari, 2000). But this fluid and flexible is the nest for continuous predisposition for download, copy ctrl 'c' and copy ctrl 'v' and instantaneous mechanism with particular confluence of opponent paths. In such a way, we can imagine only compulsive copy between cultures and individuals and an excessive freedom for similar correspondence, on the other way, we can also observe that this affluence can be transformed into creative substance and the copy can be transformed into 'insight'. The future legacy of processing information is now instantaneous and frequently anonymous, being continuously opened to be recycled, reprocessed and reconverted in an age of (no)correspondence. Meanwhile the house or the space where we live starts to lose his influence (cf. Iñaki Abalos 2005; Josep Maria Montaner, 2001). The focus prevails in ephemeral social interaction and in the correspondence between individuals witch is undeniably connected with urban and virtual space. The dwelling living comfort his being taken by incessant process of social interactions, the web provides emphasis to this predisposal and transforms his magnitude into an ecranosphere making and processing mechanisms of correspondence between cultures, individuals and communities (Gilles Lipovetsky, 2007).

We realize a man total dependent in image, as regards Paul Virilio (1993) in his book Critical Space. The dissemination of information from distance showing us a new nature, but also the (in)balance of a new cognitive metabolism. This immateriality and dematerialization is replacing the classical notion of morphological wisdom and the pixel representation of men is intuitively connected with the ideas of a cyborg (William Gibson, 1984), or Cyberflâneur (William Mitchell, 2003) or the digital nomad (Stefan Rammler, 2004). All these concepts are extensively provocative, transferring our design sensibility through the concepts of fluidity, flexibility and mobility (cf. De Kerckhove, 1997; Castells, 1999; Bauman, 2000; Branzi, 2003). Impatiently we move in a world from everywhere, jumping from 'node to node', mapping and researching in the network structure but still don't really know the sequences from this passion, or even do have a critical stance, as Bonsiepe refers to the employ of technology and hiper "visuality" (1997, p.6). In our mind we have the possibility to socialize other views, other lives, other spaces and costumes, objects and anti-spaces more than ever, the distance to other world in a single touch. Tangibility and corporeal spectrum is clearly overshadowed by entropy of his perception transforming distance, knowledge and information "in the new medium and nothing can stay the same in human behavior witch inevitably will be transformed" (Manzini 1993a, p.189).

The age of correspondence, the construction of new rites, artifacts and patterns through'virtues' of insight mimicry

These web distances sprayed the weight of what is identifiable, permitting to breathe the subject of the similarity (cf. Neil Leach, 2006; Judith Buttler, 2006). The identity

of the person who inhabits any connected house is more focus in the neighborhood on the other side of the planet then in the place where is living: a structure of thought that languishes compulsive irrational gift of being like 'a', image mirror 'of' or 'from'. Man in some way always pursued the similarity, the web besides is intense plurality is a culture and a reaction for tense mimicry. Despite all the supposed differences between peoples, cultures and individuals we increasingly feel the absolute presence of mimesis and likeness (cf. Renny Ramakers, 1998; 2002). But these are not a key anchor detail for the any existence of growth or origin, supporting an inseparable way of structuring the probability of construction where design culture will rigorously be trapped in their foundation, research and argument.

The confrontation between Droog and Cuba Design incognito's, here presented assume a direction, fixed by the look on the construction of mimesis but also transport a relation between models. Western center world always was intensively influenced in every scales by the periphery countries of the 'South'. With respect to the center we must consider that this center as a major figure but also the one who usually imposes a centrality (Bonsiepe, 1985, 1992; Boaventura de Sousa Santos, 1994), suggesting that the dichotomies exacerbated in between distort the perception of logical patterns of trying to reach precise models or ideas: social and cultural adjustments. Thus as a country (Portugal) that belongs externally to a center we also must reinforce the idea of an interior territory completely linked with the south or the periphery. So, as we can be in the fringe of this two scales, we must rearrange our tributes not only to the circle of recognized designers but also to the magnificent 'Unknown Soldiers', or 'unknown designers'. Those who seek their own identity in procedures of unpretentious and humbled process of designing to the common people, inherent to in(formal) knowledge. This is the age of correspondence where the pattern language built a few years ago has at his predisposal the tools and methods to creativity. Design now has the capacity to understand these patterns, transforming them into knowledge, inspired by mimesis and analogisms, design can make a difference to 'insight'.

Escaping to no surprises with no 'ausência' but full participation

It must be remembered that globalization is an irreversible process in the sense that what is done today corresponds to a witness in another hemisphere of symmetry, the figuration of tomorrow. The issues raised and clearly identified and analyzed in their locality interpenetrate finally in the challenge of a full scale. The problems created by the industrial revolution in developed countries, and 'a posteriori' delocalized in the 80 and 90 for Eastern Europe (post- Perestroika) and now the emerging countries of Asia, match a stigma sweep under the rug where problems will sooner knock on ours doors. The problems set to the countries of the periphery, perceptive environmental degradation, population growth and the widening gaps in well-being are translated at the base of inequalities

between 'winners' and 'losers', "which can result in giving up precious natural resources, human and moral throughout to world system" (Boaventura de Sousa Santos, 1994 p. 19). We can thus define that periphery has little to learn from the center, especially in the dialectic of mimesis. These arguments are important factors in design and designers of the periphery. But it's a false statement. We do need to understand both and it's completely impossible that the center will not influence the counterculture or the periphery and vice-versa. But instead we also must know that this 'designers' are much less contained in a box of formal knowledge permitting to realize connections and probably better insight mimesis. On the other side designers from the center have in their intrinsic habits the opportunity to act has predators establishing creativity inputs that transcend quickly by their own total perception the tiny and humbled process of the periphery. This fringe here connected is the same with the Picasso and African sculptures at the beginning of the century. The process is near the same. Meanwhile there is an enormous difference, first we are speaking about design, second we live in an era where this message can be problem-solving by thousands in a glimpse, and by that, we hope that this mimicry in between only can bring not only mimesis, not even other astonishing 'surprises' but a correspondence of perception.

Today we are all interconnected, relations are based in a world ever more fluid, flexible and volatile, underlying the idea of unlimited progress, a production structure for many 'unquestionable' and unlimited (classical principle of the cycle of production, consumption and economic development). The desire copy, comparing the industrialized world with the world said 'underdeveloped' or between north and south, may not make sense because models in which the West has grown post-industrial revolution are in certain way not recognizable to the challenge of environmental sustainability and social needs (cf. Boaventura de Sousa Santos, 1994) The comparative synthesis here presented may not be interesting for a new design development, but instead can be an important initiative as way to depart, in which designers from both worlds can process confluent integrative knowledge connecting a direct link with local and global scales permitting a wider vision.

The design emerges as a promoter of a development based on technology and innovation in the creative process, but rarely truly questions his own role. This systemic interdisciplinary vision of confluence and plural mechanical thought, scratches design as a maestro orchestra

proposing a jump to identifying the real needs and substance (Bonsiepe, 1985). These requirements must promote scenarios of analogisms, metaphors, images to recreate process and transform 'visuality' into knowledge. We assume this compare initiative as a curiosity. Design as to have the capacity to observe himself creating an ethical and moral problem of his presence that is not only destined for the implementation of something that is the 'result uniquely of a simple commercial transaction' (cf. Mari, 2000). William Morris (1882), Papanek (1971), Bonsiepe (1985), Mau (2004) are different time schedules for the same visual presence, the indulgency error of design proposed into no unsustainable surprises (Radiohead, 1997). Designers have a retina opportunity and capacity to observe these new sensibilities proposing with instrumental skills possible paths for positive space contamination: viruses to symbiotic action in between, creating antibodies barriers to this "culture of circularity" (Castells, 1999, p. 487) redefining his apolitical role and his 'ausência' (Music from Cesária Évora and Goran Bregovic) with continued presence and participation.

VDesign thinking proposing a commitment spring in the age of flexibility.

The designers in which we are included still focus in a search for identity, and this implies that we can combine very well different pieces but the final form is still very similar, besides the different colors that we assume. Also we move quite well in this sphere of 'technofetichism' (cf. De Kerckhove, 1997), despite we are many, and we still have a long path to travel to transform our tribal complexity fixed in images from the pass which focus too much in acts of excess and individualism. Meanwhile we can be compared to 'smooth operators' that have the tools to deal with this media flexibility and witch can become fundamental tools for this charge of content (change of knowledge). We know how to crystallize a memorandum, to be indulgent, to postponing a message, to deliberate and fix an image and to create not a Silent Spring has Rachel Carson (1962) nor an Arab Spring (2011) but a 'Commitment Spring'. The web is the liquid medium of a new domestic sustainable mechanism and designers are the equilibrists in the middle of an intense crossfire. The market will be just a toy for capitalism where there is always the possibility to transform creative ideas into symbolical and significance acts.

Matching analogy:
    The analogy here presented can be just a simple glimpse for what we can consider a small place to 'keep breathing'.

fig. 1 - Analogisms between design in Cuba, regarding the research done by Pénélope Bozzi and Ernesto Oroza, 2002 and the Droog Design approach.

fig. 2 - Analogisms between design in Cuba, regarding the research done by Pénélope Bozzi and Ernesto Oroza, 2002 and the Droog Design approach.

Affluence of correspondence: Case study

This little comparative syntax serves to illustrate the possible nuances in two parallel realities, in which symptoms seam so paradox but where we fell that besides the technology and scenario spectrum there is an affluence of correspondence. Also we observe that informal knowledge made by unknown people have a powerful way to become potentially creative when their medium scenario becomes a question of moral resistance as Ernesto Orozza e Pénélope Bozzi (2002) refer. On the other side we stay 'perplex' when Droog Design and their designers confront the collective sense converting the common artifacts and our western reality into question. Easily the counterculture becomes the place where formal knowledge accept this 'unconventional' designs transforming there process and way of questioning statement into a 'sacralization' correspondence.

The medium here established permit also other questions about influence and affluence or between the creativity in two distant poles regardless the symptoms of identity and nonidentity. In comparison on possible ways or fields as their diversity in geographic, socially and culturally, develop cognitive and perceptive inflows to challenge the

'establishment', redesigning a system in a parallel world. The objects found in the book Objects of Réinventés from Pénélope Bozzi and Ernesto Oroza (2002) from (always and curiously at left), illustrate the ambiguity of surviving through design and their anonymous state prevail unknown until someone publish their efforts and transform these insights into a statement. This research diagnosis and this emergency has changed from what was invisible into visible, informal into 'formal'.

The 'substance' idea and the analogisms presented only propose a confront or an affluence of correspondence permitting a reflection or a 'mirrored hope' for dialogue.

Which of these groups of objects should be presented in Milan Design Week?

- Probably both, because either do reply in different ways for different spectators and different fields of organization, and also have different perspectives to survive.

The question now is why do we have to make this analysis what this will bring about?

- In reality nothing will change, and this will only be a simple curiosity for some of you. As usual, and after Papanek (1971) referred almost forty years ago, most of the designers still work in the same way working for their survival and their 'star system', excluding from their proposes to transform the way to design into higher perspectives besides a precise market. Also we do not pretend to diminish the concepts and very interesting proposes from Droog design Designers and the ideas from Ramakers. Instead we just want to establish that the values created in Cuba, Brazil, Chile, Bolivia, Africa or Asia and others have the same capacity to be integrated in a global perspective since creativity and informal knowledge still remains with persons and their skills to survive. Detecting these poles perhaps we can activate via observation and contamination a web fluid organism predisposal for these cultures increasing values and intense focus of creativity, identity and correspondence in between. Or as Bonsiepe (2007) usually says we do have to give value to what is quite near from our own eyes, and we should not only see the 'old' Europe and Western ideals giving them the similitude of eternal truth, but at the same time we must confess that they do know how to sell ideas, products and transform fragments into beautiful stories that we buy.

This reference assumes a turnout between direct and inevitable realities temporally synchronous but with policy frameworks, social and cultural distance. The Cuban reality inhabits the margin, emerging on the precariousness of its existence, the Netherlands, insinuates itself but as a counterculture subverting his role leading the market and quickly becoming the same market (counterculture goes mainstream). A hypothetical comparison of these two realities, summarized in the set of images presented, invokes the existence of asymmetries. In this analysis we see that both flow about a moment in time on the reactive medium, responds by an inner necessity, linked to the urgent needs of the day, the house, the constant improvisation: an a hostile reality and unknown identity. The other vision is more accurate, taking possession of the means subverting their rules and entropy, leading and transforming the pieces of a parallel culture counterculture, urging the senses, 'sacralizing' objects that were not targeted by the automatic processes of a market, but at any given time, have a face, an author and a greatest 'macrocephalous' (extrinsic) market.

'The betrayal of thought, sometimes expressed by the treason of the objects.'

If in the 'Lost' Cuba we found fragments of a lost 'Revolution', this feeling of smallness cosmic ubiquity 'constellations' developed an active creative brilliance, taking into account the technical and sensitive materials that they possessed. In Droog Design we realize a redefinition response to collective problems which is being reinterpreted. Both involve us collectively and plural in their diversity, we see ideas that are inextricably immersed in objects forcing

us to rethink the question of the medium and the system itself builds a social dominant culture.

This valuation can also identify routes from opposite scenarios. In Cuba we feel a pulse of a people with limited resources, which builds on the margins or peripheries of collectiveness, transforming the houses as centers of production and self-conception, unlocking the needs from day-to-day in a spontaneous and casual effort. The Droog Design group based is thinking and quickly is absorbed by the 'system'. In Italy, the Netherlands, the United States, the brand becomes a cult that develops its interpenetration on a market or a medium, in a manner that nothing has to do with their own significance of "dry". Their intrusive centrality attitude (1998) states that the relationship between design and marketing is being processed with the market but at the same time confronting the conventions from the majority in design culture. Certain intrinsic values are a stand point on their goals and as any other model as advantages and disadvantages to legitimize their views and the 'mainstream':"(...) the goal is not some ideal culture. That short distances itself everything from the mainstream has to offer. On the contrary, it is surrounded by it, and participates in it is even inspired by it. "The mirror image culture amid develops and in parallel with the mainstream. It is in fact the coexistence of extremes that meet occasionally, as in the Benetton advertising campaigns. The mirror image culture is predictably doomed to a marginal existence" (Ramakers, 1998, p.75).

Ramakers (1998) also transcripts the logic achieved by Ettore Sottsass (2000) . We can and must create a parallel system where the values of marketing are transported to an image of built quality. The project design undergoes a productive promiscuity complacent about the world we live in, and the Dutch design group served or serves as a motto of changing the paradigm for the construction of a design once lost in schizophrenic and claustrophobic ideas of the left and beat the teeming a 'dominant system' greedy in a hyper-capitalist society. The Droog Design Group assumes that rethinking the inertia ideas, or stereotypes continuously 'recycled' in past messages and transmissions from backgrounds poorly digested, and therefore insufficiently clarified into a new hierarchy, can be branded and more important can be steam mechanisms for new thinking. The brand wanted to replace a system by another in a clear adaptation of ideas of affluence and confluence of images, systems and worlds, which becomes in a certain way a reflection of anthropological and ethnographic artifacts that have been forgotten. It's urgent that this self-identity created based in simple morphologies also can be a reference in the idea of dialectical social questioning from a world so avid for the new and for a change. However in the countries form the south or SUR as we usually called them, evoking the music from, there is a propensity to digest sameness and mimicry in excess (Bonsiepe, 2000) proposing the same models that bring indifference and no sensibleness for the humbled and anonymous popular 'designers'. And in this way is difficult to see the change summarized by Stuart Walker

(2004, p. 45) "Sustainable development can be seen to our modern myth, emerging from the culture of science, technology and reason."

According to Bozzi (2002) this phenomenon of constant improvisation does not become controllable by their spontaneity and essentially intangibility. The stimulus for nostalgia, the internalization, the resistance of what people stand for and represent, identify a society that only can be considered during a permanent search of creativity and non-uniformity. The international embargo has transforming the daily lives of these people on a scale never before considered. There is a deductive and cognitive assimilation of 'similarity' with the Dutch case, and with some more examples in their expressions of epidermal equivalent, a genesis that may be typological. The Dutch group plays this role in the equation of an emerging contemporary design. We cannot draw a correlation demystifying the creative capacity of these two discrepancy poles. If the 'insignificant' objects made from recycled boxes for televisions in Cuba condition predicates in the invention of the spoils of the streets and markets a popular anonymous subjectivity, then the correlation 'achieved' between products of a peripheral world and a developed world, identifies the memories of the rack reused drawers by Tejo Remy surrounding a deep tension in an attempt to organize ideas and criteria for a 'new' design project.

> "Our culture is indeed diversified but it is more based on the diversity of almost the same. The diversification is brought about by minimal variations of form. (...) Functional differences, in so far as they exist, are disguised. (...) The diversity of our culture is pseudo-diversity. In reality we're heading towards a monoculture, the culture dominated by just one ideology: to make much money to quickly as you can. Marketing managers decide what will be manufactured. " (Ramakers, 1998, p.75).

VIII. Small actions for a creative commitment
We now propose designers, the resumption of practice to reinvent the passion of refining the everyday, looking for the simplicity of improvisation and the unexpected where confluent qualities that arise from the popular world, local and unknown (George Agostinho da Silva, 2003), can be the significance of acquaintance and correspondence. The project design as an anchor for incognito design must recognize the subject not by indifference, but creating strategies for social innovation communities, supporting local prospects with local participants with institutions derived from the milieu, capable of new procedural peculiarities, including the systematization of the various instruments with a view to organizing interactive and confluent dialectic with the social, cultural and economic environment which by means should act local and global, but also the influence to merge periphery with the center and vice-versa.

Sometimes we need to think small in order to be creative, this is just a simple analogical exercise without special

substance but which can introduce in both perspectives a sense that both do have and do need an intersection.

Maybe it's time for remember the music from Compay Segundo, Ibrahim Ferrer and Omara Portuondo that unfortunately we only knew when Wim Wenders has made the film Buena Vista Social Club (1999). The dynamic vision needs only 'visuality', the possibility to create a creative commitment (cultural/social). Design is the tool that can embrace this new orchestra, emerging and proposing in this mechanism of market an age of ethical sustainable substance working with new methods and tools that he dominates so well and passionately.

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Music
Vuelvo al sur (s.d.). Astor Piazzolla and lyrics of Fernando Solanas. http://www.youtube.com/watch?v=WsEEfQWPcHo&feature=related

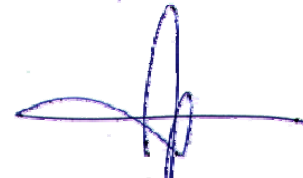*Radiohead (1997). No surprises. Álbum OK Computer. http://www.youtube.com/watch?v=2Lnltl3YoqQ*

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