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ProVi – a transforming vision emerging from reflective practice

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Over the past decades, design education has embraced notions related to self-directed learning, reflective practices, and lifelong learning. This perspective has led to the creation of various resources for design education and design practice, among which the Personal Development Plan which has played a central role in the ID Competence Framework at the ID Department of Eindhoven University of Technology. Over nearly 15 years of use, we propose an "updated" version of the PDP to strengthen its benefits from a programmatical and methodological perspective. The updated version, named *Projected Vision* (ProVi), is composed of five elements to structure a reflective and operatable vision for design practice. The five elements, described in depth in this paper, are: a *reflective space*, a framework inspired by the annotated portfolio approach and structured by dimensions that coherently supports the rest of the reflective practice; a *horizon*, a vision statement which attention will be directed towards; a *standpoint*, a declaration of where one stands at the time of working with ProVi, in reference to the reflective space; a *path (*or a *map* when complex choices are involved); and a *refreshing moment* to reconsider the first four elements. Tested by design master degree students at the National Conservatory of Arts and Craft in France, ProVi was shown to critically support students' reflection of their practice and of the strategy for future professional development.

Keywords: ProVi; reflective practice; reflective space; design education

1 Introduction

Over last decades, design education has embraced the importance of self-directed learning, for future designers to be able to dare in ways they may contribute through transforming practices by design. Such approach on education, as well as on designing, demands for a design practice driven by a design vision: it is about how our world could be and how design ought to contribute (Hummels et al., 2011).

The type of education model we focus on in this paper is based on competencies, on vision, and on responsibility. It is built on experience learning circles (Kolb, 1984; Morris, 2020), and reflection in and

on action (Schön, 1984). Such approach "offers students the opportunity to give equal weight to knowledge, skills and attitudes (all defined as competencies), and stimulates them to learn by doing" (Hummels et al., 2011). It implies that all activities, both curricular and extra-curricular ones, can be considered as learning experiences. By constructing a meaning through reflecting on them, students create new insight that can be articulated with other existing insights. These activities of reflection and articulation of insights are part of the learning (Moon, 2000).

Such approach was implemented in 2009 as the ID Competence Framework at the Industrial Design Department of Eindhoven University of Technology (ID@TU/e) (Hummels & Vinke, 2009, p. 63). It was notably supported by the Reflective Transformative Design Process (Hummels & Frens, 2009) and by the continuous development of tools supporting students to grow as designers by learning and/through doing (e.g., (Lévy et al., 2011)). The ID Competence Framework was structured by ten competency areas, among which one gets our attention: Self-Directed and Continuous Learning (Hummels & Vinke, 2009, p. 55).

The main objective related to Self-Directed and Continuous Learning (SDCL) is for the student to engage in one's own personal development through continuous reflection and curiosity, and to responsively act upon insights created through these reflections. The logic of SDCL is based on three points:

- The attitude is paramount in designing, remaining curious, alert, and reflective to understand the evolutions of societies, of technologies, and how designing can be effective in the always-in-transformation and consequently specific context at hand;
- The continuous evolution of technologies, which implies that resources designers may need to respond to the transformations evolve as well, and demands to learn new competencies as required to appropriate new technologies in a meaningful way;
- The continuous transformation of society, which make it both always indetermined and complex. Designers are therefore permanently challenged by these transformations and by how to respond to them. The logic of SDCL blurs therefore the distinction between initial, continuous, and life-long learning. Based on this logic, we suggest that design is inherently a reflective practice, always learning and evolving based on its own practice.

The strength for designers is therefore to acquire appropriate knowledge, skills and attitude from a situated perspective, in an opportunistic manner. Design students and designers "need to direct and manage their own competency development, learning process and learning activities" (Hummels & Vinke, 2009, p. 55). This requires them to create an emerging vision, a way to reach this vision, and to find the adequate resources to progress towards it. For this matter, a tool was designed to support an iterative reflective activity for SDCL: the Project Development Plan (PDP). The PDP is a document written by design students (or designers) in which are gathered and made coherent: a vision on society and on designing, an identity as a designer evolving towards this vision, and a plan for the semester in terms of competency development and knowledge acquisition. This PDP objectives are then twofold:

- It enables self-directed leaning by letting the students express chosen learning objectives, the reason of the choice and the means to put in place to reach them (e.g., follow a course, focus on a specific aspect in a project…);

- It supports reflection after action (once the project and/or the courses are ended) to assess one's own learning.

By working on a PDP in an iterative manner, students (and designers) are supported to self-directed and continuous learning through reflection-in-action, on-action and for-action (Killion & Todnem, 1991; Schön, 1984).

However, although it has been used for many years in this educational context, there is no clear theoretical nor programmatical structure to build a PDP. Consequently, the multiplicity of practices led to a variety of perspectives on how it should be structured and used in education. Eventually, this led to an increasing difficulty to assess it for the academic staff, and to a progressive loss of its "centrality" in application. The authors observed through the years how this led to a certain form of disengagement from both students and education staff in the making of PDPs and their formative assessment.

In this paper, we propose an "updated" version of the PDP to strengthen its benefits from a programmatical and methodological perspective (as discussed previously), and consequently to support further reflective practices in design education, design practice and design research. We name this updated version a Projected Vision (ProVi). Its aim is to support reflective practices in and through design, both in educational and professional contexts. Therefore, ProVi supports self-directed and lifelong learning, paying attention to the situatedness in which it is being built.

More practically, the objective of ProVi is to structure a reflective space, based on which an elaborated plan can be set to support shorter- and longer-term decisions. ProVi is therefore essentially programmatic: based on past experiences, it supports to draw a desirable horizon for one's practice, and a way to move towards it. However, as for any horizon, reaching it remains very uncertain. Rather than the destination, the path matters most. Furthermore, the horizon will evolve along the way, throughout practice. The destination is never final.

ProVi was structured and tested by 24 students in design (with a background in product, event or graphic design) and crafts (textile, fashion and ceramics related crafts) during a course on reflective practices of the design master at the National Conservatory of Arts and Crafts in France. Their process and deliverables were analysed and discussed to validate and refine elements which are presented in this paper. Students are referred as participants in the following. They all formally agreed for their work to be involved in this research.

2 The projected vision

The logic of ProVi is to support the progressive design of an operatable vision, from an actual standpoint to a preferable future. Its structure is based on five elements, which should be built successively yet interactively. In other words, we will discuss in the following the order by which we believe these elements should be built while paying attention that each element may invite for refining elements built beforehand. A basic description of each element is proposed here to clarify the structure of the following sections, before discussing them more extensively further in this section. Fig. 1 illustrates the organisation of the elements constituting ProVi. It is presented here as it has shown to be effective while explaining the tool during the course.

The first element is the reflective space, a framework structured by dimensions that supports the reflective practice and thereafter supports the making of the other elements. It is represented in Fig. 1 as the coloured ellipse encompassing the other elements. The stains illustrate how these dimensions shape the space: it is not uniform. The second element is the horizon, a vision statement which one's attention will be directed towards. The third element is the standpoint, a declaration of where one stands at the time of working with ProVi. The fourth element is the path, indicating the possibilities to move from the standpoint towards the horizon, in coherence with the outcome of the reflective space. We will notice that the path may become a map, as the latter may describe better the various opportunities and the complexity among possible choices at sight. In Fig. 1, the first two elements are placed at the top and the bottom of the reflective space, respectively, as they mark the end and the starting point of the expected path. These last elements – the path – is taking the constraints given by the "stains" into consideration. The continuous line is the main or preferred possible path; the dashed line shows an alternative. This way, a map emerges, showing different paths to approach the horizon.

The fifth and last element is the refreshing moment, i.e., the moment at which point reconsidering the first four elements will be preferable or usefull. Series of such moments ensure the relevancy of the ProVi over time as it concerns a practice situated in a continuously transforming world (Hummels & Lévy, 2013). This temporal aspect of the work is represented in Fig. 1 by the faded reflective space in the background (the previous ProVi form) and the arrow leading to the new ProVi form, expressing the possible evolution of the all the elements over time.

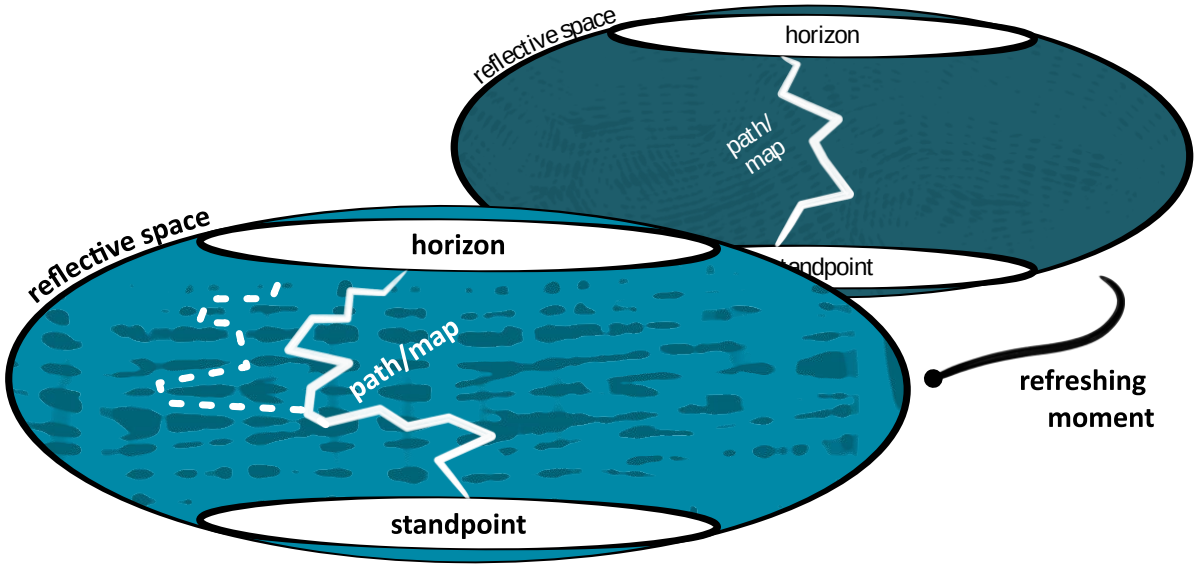

Figure 1. Illustration of ProVi with the five elements: the reflective space, the standpoint, the path/map, the horizon, and the refreshing moment

2.1 Step 1: setting the reflective space

The first step of the construction of the ProVi is the making of a reflective space. This step is largely inspired from the annotated portfolio (Gaver & Bowers, 2012), yet distinct regarding the purpose. While the purpose of the annotated portfolio, which will be briefly reviewed in the following, is "for design to become productive as research, […] engage in some sort of theory formation" (Gaver &

Bowers, 2012), the intention of this first step using ProVi is to structure a reflective space, i.e., a framework based on the analysis of the selected projects through their annotations.

2.1.1 On the annotated portfolio

Gaver & Bowers (2012) introduced the *annotated portfolio* as a structured way for "looking at specific examples of practice that we found guidance for our work and, in discussing exactly how those examples were relevant to us, began to develop our design thinking". A valuable point of this approach is to start from the consideration of actual practices through design projects rather than from a theoretical consideration. Throughout a design process, many decisions are taken while considering the complexity of the context at stake. Such decisions may concern design function, aesthetics, production, the designer's motivation, intention, as well as the practice socio-eco-political context. They materialise a perspective and a declarative of a series of decision making.

Obviously, perspectives originating outside the discipline may also be relevant and effective for the reflective practice, and therefore may be considered by designers. These perspectives may be complementary to the design-originated one. However, using existing projects as a starting point strengthens the process of the reflective practice in design, "simultaneously respecting the particularity and multidimensionality of design work while meeting many of the demands of generalizable theory." (Gaver & Bowers, 2012)

Taking projects into consideration, the focus is on the *textual accounts*, e.g., any formal trace of the design process. Gaver & Bowers (2012) suggest that they have an indexical character: "they point to features of our designs and connect them to matters of further concern, in the case of research, making them topical for discussion within a given community." They serve as annotations, and "achieve their sense and relevance by virtue of their indexical connection with an artifact".

2.1.2 Moving towards ProVi

Therefore, the annotations are valuable in a twofold way. First, their value relies on the traceability that links to the design and the design process. They are inherently connecting to practice. Second, their value relies in the capability to serve as an index, informing both:

- Proximities (e.g., similarities or familiarities) or commons among projects, eliciting then dimensions related to these commons (e.g., a few participants expressed their attachment to "territories" and "local production", as well as "circular economy" through many of the analysed projects. Notions related to "aestheticization", "social engagement", "pluridisciplinarity" and "serving a know-how" were also fairly common);
- Distances (e.g., specificity of one from the others) or specificities of some of these projects, eliciting then dots related to these specificities (e.g., a participant suggested "speculative scenario" for one project on the design of a ceremony, and another participant "vernacular project" to specify a positive experience during a project. These two notions drew the attention of the participants, while being experienced for one specific project only).

The difference between dimensions and dots is important to clarify. Dimensions point out common aspects between projects, and therefore structure established tendencies among projects in the attention and the work of the reflective practitioner. Dots point out unique experiences that caught the attention of the reflective practitioner, as a positive or negative experience. From these unique experiences can emerge potential new tendencies or to the contrary a work direction to avoid. For

instance, the authors of this article have the common "repulsive dot" of design projects in which qualitative considerations are excluded from the rational, and only quantitative elements have authority. The authors do not disqualify these projects, but do not support and wish to engage with such approach.

From this study inspired from the annotated portfolios as presented by Gaver and Bowers, a conceptual space emerges. This space is structured by dimensions and dots finding their origin in the commons and specificities of a series of selected projects. This space enables a reflection built upon existing projects. Therefore, this reflection is properly supported by a series of sorted and organised projects, and guides towards the creation of a vision and of ways to move towards it.

2.1.3 Selecting the corpus

As the aim of the ProVi is to reflect upon a certain practice, it demands to rally projects which have a priori a commonality. It can be a set of projects created by a designer or a design studio or a school, to reflect upon this designer or this institution; It can be a set of projects covering a period of time, a "style", or a territory, to reflect upon this set related to a specific spatial or temporal context. Although there are many possibilities of sets, their relevancy is determined by what may be studied through their analysis.

The focus of a reflective space can therefore be of various valuable natures: reflecting on the perspective of a specific designer or design team, of an institution (a design studio, a school, a company…), unwrapping the aesthetic and socio-political values underlying a set of designs, bringing out features that may not have been covered in the analysis of a single artefact. Two main constraints should be considered for the selection for the projects:

- Their coherence regarding the aim of the project – For example, for a personal reflection the selection may include personal projects and other milestones projects (e.g., projects which have clearly impacted a perspective on design, projects which have opened new skills or new ways of designing, or on the contrary projects which have provoked a rejection from an ethics and aesthetics perspective); for a community, an organisation, or an institution work, it may include projects of the institution itself, of competitors, over a certain time frame, or over a certain type of market… It is important that this selection can be clearly justified.
- The accessibility to annotations – To properly structure the reflective space, annotations are necessary. The existence and the accessibility to a sufficient quantity and quality of annotations of each selected project is therefore a requirement. Insufficient annotation should lead to the disqualification of the project, regardless the quality or the impact of the result.

The participants of the experiments had all studied design or craft for at least five years prior to this experiment. Most of them had enough material to use the projects they had been involved in, either in academic or professional contexts. The knowledge about the project and the accessibility to the annotation favored for the selection of their own projects. To explore further the impact of external projects, we will constraint future participants to select projects they did not participate to as well and investigate how the make use of these.

Moreover, we noticed that few participants considered social and historical considerations in the annotations they involved in their portfolio, going beyond the design perspective. For instance,

Participant 21 included a project in which she worked with old fabric that embodied the owner's family history. The participant pointed out how the family history, as well as the relation of the fabric to the related historical know-how, have influenced through practice her relation to the family and its history: "these pieces of fabric have always stayed with me, convinced that something fundamental was unfolding before my eyes. It is about the circulation of memory through the transformation of matter." The design practice goes beyond its classical framework, it questions its own dependency and involvement with history embedded in the material.

2.1.4 Structuring a reflective space

Once the corpus is decided and related annotated projects are gathered, the reflective space is to be built. By experience, we have observed that the making of a reflective space ought to be incremental, projecting one artefact after another.

The analysis of the corpus of projects aims to determine descriptors, being either dimensions common to few projects, or dots specific to a project or a few. Commons usually serve to describe constants and tendencies. Specifics usually serve to reveal unique experiences, disruptions in visions or practices, which can be considered positive or negative. Therefore, such descriptors highlight the structure of a space in which the designer intends to evolve and reflect upon, fixing what is inside and outside this space. Edges are thus discovered.

The projection of a project on the reflective space is as follow. The project is described on the base of the annotations related to the artefact. Describing means (1) to see how it resonates with the dimensions or the dots already revealed by previous projected projects, and (2) to possibly reveal new dimensions or dots. Each addition is the moment of two simultaneous dynamics. For (1), the dynamic is the projection of the project in the existing space based on the dimensions and dots already established in the space; For (2), the dynamic can modify the space, by reinterpreting or modifying one or few existing dimensions or dots, and possibly creating new ones. In the latter case, as the space is reformed, the understanding of the space evolves as well. Therefore, it is necessary to return to annotated projects that have already been projected and to discuss how their projections evolve considering the new form of the reflective space. Each projection may impact previous ones.

2.2 Step 2: creating the projected vision

Eventually, the reflective space is described through the dimensions and the dots (which are expected to be very few). These descriptive dimensions and dots of the reflective space become the structuring dimensions to create the projected vision.

As mentioned at the start of section 2, five elements compose the projected vision. The reflective space has been discussed. The following part will discuss the four others, successively the *horizon*, the *standpoint*, the *path* or *map*, and the *refreshing moment*.

2.2.1 The horizon

It appears practical and effective to start by depicting the horizon to consider in the setting of the projected vision. The horizon describes the world as one wishes it to move towards in terms of type of practice, place of practice, design implications, and societal positioning. Therefore, this horizon describes more or less directly the expectation in terms of identity as a practitioner, situated practice, and fields of application. To shape it, two points should be taken into consideration. First, the horizon is to be built based on the dimensions and dots structuring the reflective space, to ensure coherency

with the all the elements composing the vision. Second, the horizon is to express the transformation to operate through practice. That is, and taking the various futures proposed by Hancock and Bezold (1994), it should not only describe a preferable future, but also how it differs compared to probable ones.

During the experiment, we noticed that some participants involved social experiences (political or associative engagement) in their rhetoric while building their horizon. We find this especially interesting and potentially valuable, as it shows that participants link their political and social engagement to their design work and attitude. We can make the assumption – to be assessed in the future – that participants consider their design practice to contribute to their social engagement. This is supported by some of the conclusions provided by participants in their delivered ProVi, e.g.,:

- Participant 13: *"My work as a designer is often rooted in questions that arouse strong emotions in me. I'm more interested in working on subjects that outrage me, whether they're personal, in the sense that they affect me and shape my individuality, like the 1 January 1960 - Ndop project, which questions the heritage and memory of a people who were tortured and massacred for demanding independence, or subjects that touch on the common good, social and environmental justice*."
- Participant 1: "*Since I also like to project myself into alternative realities, far from the shackles of capitalism, the ideal for me would be to live in a community on a human scale, along the lines of eco-places or eco-villages, where goods would be owned in common and no longer seen as private property. This kind of scenario allows me to see my value not as a worker enslaved to capital, but as a simple human being whose contribution is to the community and not to the capital."*
- Participant 8*: "By integrating the human dimension, I should not neglect my own dimension without ruling out a completely different perspective, which would be to take a completely different turn, leaving design to one side and living in Auvergne and raising sheep on a self-sufficient basis. It would give me great satisfaction to be able to look after and pamper these little wool-producing creatures."*

2.2.2 The standpoint

The second element to be depicted in the standpoint, that is the context which the reflective space is considered from, as well as the lenses which this context and the horizon are observed through.

Rather than being general, the standpoint is situated through the experience of the practitioner, and describes one's current position in regards to the horizon previously mentioned. This imposes the standpoint is to be built based on the dimensions and dots structuring the reflective space, to ensure coherency with the all the elements composing the vision. The standpoint gathers the current position of the practitioner (student, professional, designer, craftsperson…), the current practices, possibly the resources at hand... A reflection on how past experiences and/or projects that have served for the building of the reflective space (thus considering dimensions and dots) is constructive as it strengthens the values engaged in the standpoint.

To complete the standpoint, one should also reflect upon the means used to look towards the horizon. From the variety of possible perspectives that one may have on the horizon, it is valuable to clarify the actual one. This is made possible by the consideration of *lenses*, a list of which is extensive and

progressively informed by the various experiments and discussions conducted through the reflective and transformative practices (C. C. M. Hummels et al., 2019; C. Hummels & Lévy, 2013). Through these lenses, one can enable to characterize (1) the motivation, values, behaviour, social situation... (e.g., cultural lenses such as power distance index - uncertainty avoidance - individualism vs. collectivism - masculinity vs. femininity - long-term vs. short-term orientation - indulgence vs. restraint), (2) the scales of human, geographical, temporal relationships... (e.g., scale lenses such as micro, mezzo, and macro considerations), and (3) the modes of engagement in co-creation (e.g., engagement lenses related to ownership - responsibility - accountability).

Compared to the previous version of the tool, the PDP, we have noticed that participants have less tendency to describe their own personality as a designer (e.g., "I have always been creating, whether it was music, art, or theatre. It was a way for me to express and discover myself. The same holds for traveling and discovering and exploring different cultures. My love for creating and traveling made me the person and designer that I am today." [extract from a student's PDP of ID@TU/e, submitted in September 2020]. We believe that the making of the reflective space helped the participant to focus on their situated practice to define their standpoint, making it more effective in the scope of the ProVi.

2.2.3 The path (or the map)

As discussed before, creating a vision requires a perspective, that is a *standpoint* from which a *horizon* scrutinised. Yet, making a vision operatable for a reflective practice requires a *path* to connect the standpoint and the horizon.

Moreover, the afore discussion about lenses points out that multiple perspectives may be considered, and consequently multiple choices are possible. When complexity of the path is unavoidable, that is when a unique perspective and a unique set of choices is not acceptable, a linear path may not be relevant. In such case, a map embracing multiple choices, multiple perspectives – i.e., embracing complexity – may be more appropriate (Vermeer, 2014).

The path or the map may indicate ways to move from the standpoint towards the horizon. To start establishing the path, a timely discernment is necessary: what is achievable immediately, what needs to be processed in a short term or in a longer term, what are the dependences between activities, and what "remains" in the horizon. Finally, a series of actions will be determined to start the path. This involves considering what is already in place (as it should be explicit or implicit in the standpoint), what is almost there (e.g., perfecting a skill, writing a note of intent…), what can be strategised in an operational way (e.g., readings, meetings, visits, event attendance...). For what remains in the realm of the horizon, it is above all a question of creating a narrative by which vision may be completed. This narrative is all the more important because it will make it possible to determine, when the vision is evaluated, the consequences of a potential difference between the path envisaged and the path actually taken.

Two difficulties have been figured out while assessing participants' ProVi. First, an apparent form of procrastination in the short-term action possibilities. Most participants missed to consider the action they could take right away, even in the project of the master, to start acting on their ProVi (eg., Participant 12: "Expand my network of craftspeople, designers and design editors; Find an internship in a corporate setting to complement my studio experience"). However, one participant showed a

brilliant reactivity by explaining how she evolved in the use of a social network throughout the work on ProVi, in order to support better the path towards her horizon (participant 13).

2.2.4 The refreshing moment

Finally, the refreshing moment is the last element to be considered. It is about when the projected vision will be reassessed and partially or totally reformulated. This can be a specific calendar date (e.g., Jan 1st or “in 6 months”) or a date related to a specific event (e.g., the end or the start of a project, a period of assessment, a resting time…). However, this refreshing moment is not constraining. For example, an unexpected event, such as an early termination of the project or a breakthrough in the career of the practitioner may also trigger unexpected reconsideration on the reflecting vision.

It is paramount however to fix the refreshing moment. It contributes to a self-evaluation, appreciating how far one has come; It suggests going backward when valuable, or to get back on track if one has lost the way; It helps to estimate if the path or the map is still meaningful, or may need refinements or reorganisation; It may be an opportunity to enrich the reflective space by adding new projects and determining new dimensions, improving existing ones, or removing obsolete ones. In any case, it provides a moment to reconsider and reshape the horizon and the standpoint, based on the path already travelled and on the evolution of one’s situation and environment.

2.3 Format

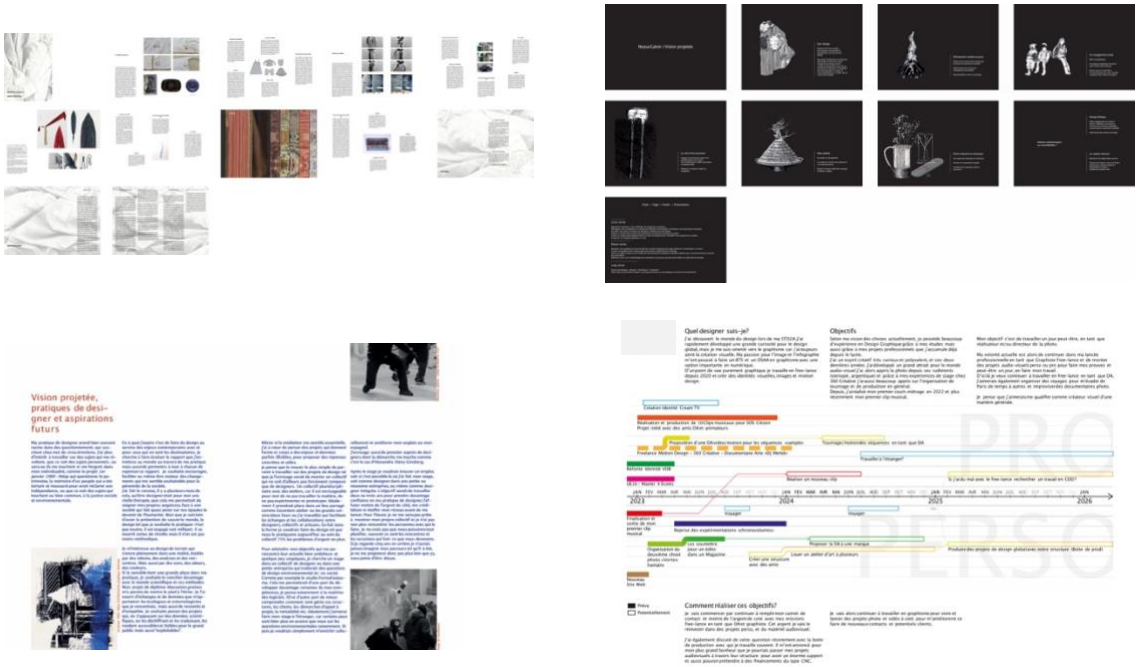

Figure 2. Examples of ProVis (note: we intentionally made these illustrations unreadable. It is not the intention to show the content, which may contain personal elements, but the global format of these ProVi.)

There is no predefined format for ProVi, although it is preferred to follow a working constraint: the traceability of the analysis and reflection. This traceability is essential to be able to properly evaluate it before updating it, when the refreshing moment has come.

Beyond this traceability, there is no other specific constraint but a recommendation: as with any work of design, the medium is the message (McLuhan & Fiore, 2008)! Its formal quality is therefore the expression of its author, and the sign of the ambition. Fig.2 shows examples.

3 Conclusion and discussion

As it has been described in this paper and involved in the aforementioned design master course, the use of the ProVi has been has shown a valuable experience for participants to reflect upon their expectations and plan as design and crafts students and future professionals. This appears especially relevant for students in the final stage of their studies, mentally preparing for jumping in the professional practice. However, as it is for the PDP, we also believe using the ProVi in the earlier phase of the study may also be valuable to engage more purposively and effectively students in their studies.

The limitation of our study relates to time: either they will take the opportunity of the refreshing moment to actually reconsider or not their own projected vision is unknown. However, as this element does not vary much from the iterative involvement of the PDP in the ID Competence Framework at ID@TU/e, we are confident that such iteration with the ProVi is also beneficial.

The making of the reflective space, and upon the making of the ProVi, raises two major observations, which worth discussing here to refine further the logic of ProVi. One relates to space, the other to time.

The content of the reflective space enables a coherent composition of the ProVi based on the horizon, the standpoint, the path, and the refreshing moment. However, this composition is also putting the reflective space itself into perspective. In other words, the feasibility of the projected vision is the expression of the coherence between the dimensions and the dots of the reflective space, and expresses a pragmatic view on why these were selected and relevant. For the practitioner using the ProVi, such resonance between the dimensions and dots of the reflective space and the output of the making of the projected vision should be meaningful. It expresses how one's historical path (experiences and projects) led to the standpoint from which the projected vision is made and to the values by which the horizon is being shaped and engaged with.

Throughout the use of the ProVi, from start to end, there is a permanent interaction between past, present and future. It is interesting to notice that none of them are actually factual or historical. Rather, the ProVi is used considering the situatedness of the both the practice of creating a reflective space and the practice of reflecting upon it. This way, past is reinterpreted in light of the standpoint and of the vision (future), future is shaped through the interpretation of the past and of the current resources (present), and present is justified through the confrontation between past and future. Therefore, there is no linearity or circularity of time: time flows through present, past and future, in all possible directions. In the making of this reflective vision in a situated manner, we can notice the passage between these different moments, which support the inter-constitutive relation (as proposed in (Lévy, 2018, p. 142), inspired by Dōgen's notion of moment (Roberts & Fischer, 2018, p. 19)) between past, present and future. The notions moment and of inter-constitutive relation seem all the more relevant in design as support the "false dichotomy between present and past experience" proposed by Gibson (1979).

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