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Designing Ourselves and Our World: A Designer-Weaver's Perspective on Services

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Abstract

This paper argues that design, particularly service design, plays a significant role in shaping our world by constructing and reconstructing our understanding of it. Rather than a mere means to an end, design is a tool for controlling and producing meaning. Service design plays a crucial role in this process, as it mediates interactions between people and their everyday contexts through services. Design can be seen then as a way of generating culture. By exploring a more systemic approach, service designers can better understand how services shape people's lives and address underlying narratives and discourses that frame relationships between people and their lifeworlds. The designer-weaver metaphor is introduced as a powerful image for understanding the role of the designer in shaping reality. By weaving narratives and discourses together, designers can create new realities. If a better world is to be designed, a better way of designing ourselves is needed.

Keywords: ontological design, service design, culture generation, reality shaping

Introduction: Design is (part of) the problem

Design plays a ubiquitous and influential role in modern society, shaping our world and cultures in profound ways. The power of design has been used to satisfy human desires and aspirations at the cost of exploiting and damaging our world, leading to the crisis of unsustainability we are currently immersed in. In the words of Anne-Marie Willis,(2019) "Designed things fill our worlds, they are our worlds" (p. 1) and as such, designers must take responsibility for their work and consider the consequences of their design decisions.

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To establish desïgn as a reputable and respected discipline akin to fields such as law, economics, and medicine, a fundamental ontological shift must occur in designers' understanding and practice of their craft. It is not enough to acknowledge that design is caught in the middle of the unsustainability crisis; rather, designers must recognize that they are "active in its creation" (Willis, 2019, p. 3). With this understanding comes a responsibility to consider the ethical implications of their work, professionalize their practice, and strive to increase the quality and rigor necessary to meet the demands of the 21st century and help bring forth more sustainable futures. "Design as a service profession within the current economic *status quo* simply contributes to the continuation of unsustainability: educating in error to designing in error." (Willis, 2019, p. 3). Embracing a comprehensive understanding of design as a generator of futures is essential to transcend the limited emphasis on aesthetics and market-driven approaches and acknowledge that "design's core value is in synthesizing disparate views and articulating alternative ways of being." (Hill, 2015, p. 102)

In this context, service design can emerge as a powerful approach that recognizes that services are pervasive elements in our lives, given that "everyday practices occur via the mediation of designed things, spaces and procedures" (Willis, 2019, p. 34) Service designers play a critical role in shaping the world we live in by curating relationships between users, services, and their context in their daily lives. This presents an opportunity to envision "what design could be, what it needs to be, and to become."(Willis, 2019, p. 3) by being aware of the meta-ecosystems that shapes our reality.

This realization leads us to challenge the conventional idea of design as problem-solving to meet market needs as outdated and even detrimental since:

> "… most of what professional designers work on are not actually problems, except in derivative sense; 'we (the corporation) need a new look for our sportswear/frozen desserts/outdoor furniture/packaged holiday/whatever'; and the designer's 'problem' is to generate ideas, concepts, visualizations for products/services directed towards a target market, within a given price range, plus various other constraints." (Willis, 2019, p. 12)

Moreover, even when designers are tasked with solving problems, those problems are often ill-defined and complex, which can make it challenging to identify and implement effective solutions "because so often, the first-named problem is a symptom of another, usually larger, problem" (Willis, 2019, p. 12). The challenge for designers lies in identifying the root causes of a problem and determining which ones are most critical to address in order to achieve a meaningful impact.

Design as a form of cultural invention

According to Hill (2015), design's worth is frequently measured by this problem-solving ability, however, design ought to entail much more than just problem-solving. The ability to solve problems is possibly the least important aspect, as it happens at the conclusion of a potentially more valuable exploratory process or approach. The viewpoint presented in this paper asserts that design is a form of *cultural invention*, which implies "a much wider remit in terms of uncovering, shaping, and conveying alternate trajectories." (Hill, 2015, p. 34)

To effectively address the complex challenges of the modern world and avoid perpetuating them, service design must move beyond its conventional methods and understandings. Adopting a more exploratory and systemic approach can help service designers better understand how services shape the way people live their lives, the "reciprocal relations, between us and things, subjects and objects, designing and being, world, self and others. (Fry, 2019, p. 29) This new understanding, can help us to better identify, understand, and address the underlying systemic issues that often lie behind the design of services.

To develop a more holistic approach to service design, it's crucial to acknowledge how services affect the autonomy of users. The paper presents the idea of *habit fields* as the unseen influence that steers people towards specific actions and introduces the concept of service habits as the repeat actions that users carry out to achieve a desired result from a service, voluntarily or involuntarily. Therefore, service designers must recognize their critical role as culture generators, and consider the social and cultural environment in which their services will be utilized, and their potential impact.

The idea of design as a cultural act, aligns with Tim Ingold's (2012) perspective on weaving as a way of making culture. The metaphor of weaving is particularly rich for understanding the process of design as a *culture generator*, as it highlights the interconnectedness of different *threads* (or ideas, materials, technologies, processes, and contexts) and the way they are intertwined together to create something new. In this sense, design is seen as a way of making meaning out of the chaos of the world, of constructing and reconstructing different elements into something that is meaningful and useful. This perspective highlights the importance of context in the design process: the designer weaves with the resources of the environment to reconfigure the fabric of the environment. Design is thus seen as a dynamic process of creating and transforming culture, in which both designers and the world around them are constantly evolving.

The metaphor of weaving is also highly relevant to service design because it emphasizes the interconnectedness and systemic nature of services and the different elements that conform them. Just as a weaver must carefully select and combine different threads to create a structured and continuous fabric, service designers must carefully select and combine different elements, such as touchpoints, interactions, processes, and technologies, to create a service that meets the needs of its users. The weaving metaphor also highlights the importance of continuity and coherence in the service experience, as the different elements of a service must be carefully woven together to create culturally relevant and meaningful experiences.

This design is not limited to physical artifacts, but can also be applied to the intangible realm of services. As Fraga notes: "rather than designing artifacts, the design of the future will architect human subjectivity via artifacts." (2022, p. 37) By understanding the interconnectedness and systemic nature of services, designers can build a web of carefully selected elements to create culturally relevant and meaningful experiences that enables desired behaviors in users.

Weaving (in) the world

Weaving highlights the importance of the act of making as a form of thinking in action, emphasizing the significance of process over product. When humans engage in making, they are not simply imposing their will on raw materials; rather, they are in a conversation with the materials themselves.

To understand this argument, we can consider the act of weaving itself. Weaving involves taking individual threads or fibers and interlacing them to create a larger fabric or structure. The threads are in constant motion, as the weaver moves them over and under other threads to create a pattern or design. The result is a fabric with its own unique texture, color, and pattern.

Culture, much like weaving, is not a static entity, but rather a dynamic process of interlacing and intertwining different threads or elements. These threads might include ideas, beliefs, practices, and artifacts, as well as the natural environment and the other beings with whom humans interact. Culture is a process of becoming, where everything is always in motion and interacting with everything else. Weaving as a metaphor for making culture highlights the importance of interconnectedness, process, intentionality, and thinking in the dynamic process of cultural generation.

Service design can also be compared to weaving, where the setting of the warp represents the foundational structure of the service, and the intertwining threads

represent the various elements that make up the service experience. Just as a weaver must carefully set the warp to create a sturdy base, service designers must establish a strong foundation by understanding the needs and expectations of the users and defining the core principles of the service.

Once the warp is set, the weaver begins to intertwine the threads, each one adding its unique color and texture to the overall fabric. Similarly, service designers must carefully consider the various touchpoints and interactions that make up the service experience, as well as the context in which it is situated, and weave them together in a way that creates a cohesive and meaningful experience for the user.

As the weaver continues to add threads, the fabric takes shape, each strand influencing the others in subtle ways. Likewise, in service design, each element of the service experience affects and is affected by the others, and must be carefully woven together to create a seamless and harmonious whole. In both weaving and service design, the end result is a product that is greater than the sum of its parts - a beautiful and functional fabric or service that provides an engaging and meaningful experience for the user.

While designers cannot create culture out of nothing, they can shape the context in which it develops. As stated in the quote "[o]ne can't design culture, but it should be possible to shape the conditions in which society and culture unfolds to some extent" (Hill, 2015, p. 139), designers should focus on creating the conditions that allow culture to flourish and evolve, rather than attempting to control or manipulate it. To achieve this, designers must recognize that services do not exist in a vacuum, but rather are embedded in a larger cultural context. Designing for context, requires a shift in thinking about design from a traditional, linear, reductionist, and technocratic approach to a more holistic, systems-thinking, and participatory approach. In this sense, the designer must be intentional about creating a service that enables users to pursue their own life projects and goals,shifting the focus from mere problem-solving to influencing culture towards preferred futures.

The *designer-weaver* is a powerful image that suggests the ability to create new realities through the act of designing. This metaphor suggests that the designer can learn the ability to take the disparate threads of reality and weave them together into a new tapestry from its raw materials: discourses and narratives that frame the relations between our identity and lifeworlds.The act of designing services involves more than just creating functional features or user experiences. It involves curating how people live a part of their lives, which can have significant implications for their autonomy and life projects. In other words, it's not just about designing services but designing people through services.

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The traditional idea of design, rooted in the industrial revolution at the service of the market should then be considered a thing of the past. The designer as a mechanic that fixes something that is broken, the designer as engineer who builds something new and imposes it upon a system, the designer as a problem-solver that *finds* a *problem* to *solve*. These ways of thinking are inadequate and obsolete for the present moment. We need to think of a design that enables new ways of living, being and becoming, acknowledging how design is "the most powerful tool with which man shapes his tools and environments (and by extension, society and himself)" (Papanek, 2019, p. 14)

The role of *designer-weavers* is crucial because the design discipline has often failed to acknowledge that all of humanity's "functions – breathing, balancing, walking, perceiving, consuming, symbol-making, society-generating – are completely interrelated and interdependent." (Papanek, 2019, p. 284) We need *designer-weavers* to move away from the traditional, linear, reductionist, and technocratic ways of thinking about design and move towards a more holistic, systems-thinking, and participatory approach. Furthermore, we must acknowledge that any design meant to change one part of the system necessitates an evaluation of its impact upon its wider context.

The challenge is to find new ways of thinking about design that can help us deal with the complex situations we find ourselves in today, where the problems we face are not technical, nor political, not economic, nor social, nor cultural, nor scientific, but all of the above. We need a new social practice of design that helps us understand and act upon complex situations. Design should weave the world together and enable autonomous life projects.

Consequently, design interventions should not be seen as neutral, but rather as deliberate attempts to create specific outcomes. Designers have always had a role in influencing human behavior, but with the widespread availability and use of technologically augmented services, their ability to do so has increased exponentially. It is therefore crucial for designers to move beyond narrow ideals of efficiency and profit and instead embrace a more expansive and ethical approach to design that takes into account the full range of social and environmental consequences: If a better world is to be designed, a better way of designing ourselves is needed.

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The ontology of service design

Design has become an integral part of modern life, shaping not just the objects and environments we inhabit, but also our very behaviors and desires. As Papanek (2019) argues, "design has become the most powerful tool with which man shapes his tools and environment (and by extension, society and himself)" (p. 14). Services are ubiquitous in modern life, shaping not just what to do, but how to do it, not just what to enjoy, but also how and when to enjoy it.

The ontological approach to design is premised on the idea that we humans are designed beings. "Design is literally everywhere; from the largest structures to the humblest aspects of everyday life, modern lives are thoroughly designed lives." (Escobar, 2018, p. 2) This is not to say that modern lives are designed in the same way that a car or a computer is designed. Rather, it is to say that humans are designed beings who inhabit a world that is itself designed. In other words, humanity is designed in relation to the designs that constitute our world or, to put it more succinctly as stated by Willis (2006): design designs. (p. 86)

Acknowledging this has several significant implications. First, it means that we cannot understand ourselves outside of the context of the designs that inhabit our world. Humanity is a product of design inextricably linked to its environment and in constant relation with it: "Our spaces and its artifacts are not 'out there', independent from us, its subjects; by designing our environment we are designing modes of being." (Fraga, 2022, p. 17)

Second, it means that we are constantly designing ourselves in a never-ending cycle: "We design our world, while our world acts back and designs us. This applies to the entire range of objects, tools, institutions, and discourses of human creation, no matter how neutral we consider them." (Escobar, 2018, p. 110) We are ceaselessly interacting with the world, reshaping not only our environment but also ourselves.

Third, humans are mostly unaware of their self-designing effect. "Yet, this is one of the most direct and consequential lessons of the ontological approach to design. To paraphrase, in modern societies we design ourselves, although not under conditions of our own choosing." (Escobar, 2018, p. 117) We are not entirely conscious of how our designs alter behaviors and interactions that ultimately shape our "everyday realm of experiences, actions, and meanings typically taken for granted" (Seamon, 2015, p. 1) or, phenomenologically speaking, our *lifeworlds*.

Fourth, it means that we have a responsibility to design ourselves in ways that are beneficial to us and to the world. We cannot simply leave our design up to chance, to the forces of the market, capital, corporations, governments, and so on. "The notion

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that we are designing objects for human beings is obsolete for the digital age; we are rather designing modes of human *becoming*." (Fraga, 2022, p. 17). To design for beneficial modes of human becoming, it is vital to recognize the challenge of defining what is truly beneficial to us and who has the authority to make such decisions. Considering the concept of the pluriverse, as emphasized by Arturo Escobar (2018), is crucial in *creating a world where many worlds fit.*

The ontological approach to design thus provides us with a new way of understanding ourselves and our world, exploring "the relation between human beings and lifeworlds." (Willis, 2006, p. 70). It is a way of understanding based on the recognition of our own designs and the need to take responsibility for it, since "every tool or technology is ontological in the sense that, however humbly or minutely, it inaugurates a set of rituals, ways of doing, and modes of being. It contributes to shaping what it is to be human." (Escobar, 2018, p. 110)

Under the ontological perspective, the primary concern is not with how services do things for us, but with how they do things *with* us. "Relations are everywhere and it is time we curated them." (Fraga, 2022, p. 18) This way, the role of services is not merely to enable us, but to co-constitute us, our relationships, our realities, and futures. The collection of all service relations make up a meta-ecosystem of services that has the potential ability to frame and curate our behaviors and values, our discourses and our lifeworlds. In this symbiotic loop, services can be understood "not merely as tools but, rather, as rituals and cultures that inscribe norms, values, and politics" (Staszowski & Tassinari, 2021, p. 294) in our everyday lives.

The ontological approach to design presents a new perspective for service designers, as it highlights the responsibility they have to design services that contribute in shaping modes of human becoming. Service designers must consider the diverse perspectives and values of the pluriverse, and understand that services are not just tools, but also rituals and narratives that influence and shape our everyday experiences. Adopting this point of view changes the role of service designers from enablers to co-creators of human realities, highlighting the importance of designing for a deeper level of meaning and purpose.

Life projects in crisis

In his book *Politics of the Everyday*, Manzini reiterates that in modernity, traditions are in crisis. He attributes this to the fact that modernity is marked by several factors, including the rise of individualism, the spread of scientific rationalism, the growth of

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the market economy, and the decline of religious belief. As a result, many traditional institutions and practices have come under pressure. This has led to a situation in which the conventions that once guided people's lives are becoming more fluid and gradually disappearing. (Manzini, 2019, pp. 37-46)

Without guidance, people are left to their own devices to make their own life choices: to design their *life projects*, defined as "a sequence of conversations and actions on the world, the aim of which is to bring it closer to the way we would like it to be." (Manzini, 2019, p. 37). Burdened by the extra effort this task requires, and the many frustrations it generates, people sometimes are driven to "not choose autonomously, but rather to adopt one of the prepackaged life stories that are imposed on us today" (Manzini, 2019, p. 37)

The notion of *autonomy* is a complex and contested one, Francisco Varela defines it as "a living system [that] finds its way into the next moment by acting appropriately out of its own resources." (Escobar, 2018, p. 165) For the purposes of this paper, we will understand it to refer to the capacity of an individual or group to self-govern and choose its future.

The way services are designed has a direct impact on the autonomy of their users. Yet, the vast majority of people have very little say in the design of the services they use in their daily lives. People are subject to the whims of developers, CEOs, and politicians, and so on, who too often prioritize economic gain over social and environmental concerns. Encouraging autonomy through service design is about giving people the power to shape their own surroundings, in accordance with their own values and preferences.

On the other end of the spectrum, there is *automation,* a condition in which a person gradually starts outsourcing parts of their own selves to others. As Kant illustrates in his essay *"What is enlightenment":*

> "If I have a book to serve as my understanding, a pastor to serve as my conscience, a physician to determine my diet for me, and so on, I need not exert myself at all. I need not think, if only I can pay; others will readily undertake the irksome work for me." (Kant, 1784, p. 2)

Applied to the digital age, his reasoning of "others" can refer additionally to a machine, an algorithm, an app, or a service.

Imagine a service that wakes you up in the morning with automatic recommendations of the music *you like*. Afterwards, you go to work following the route the *algorithm* automatically recommended in your map's application. You then use a service that

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automatically schedules activities based on your current location and time and *choose* to walk around because the service that automatically monitors your health says you are still missing 400 steps to reach your daily goal. You also receive your weekly pack of meals, ordered automatically from a fitness app that tracks your calorie intake. And so on, and so forth, these services, operating in subtle ways, have the potential to impact every moment of your life.

It is precisely through this intense repetition that "our desire gets molded and corralled into being fulfilled in specific ways" (Fraga, 2022, p. 46) prompting a person to enter an altered state of consciousness, a kind of *possession* where every action and behavior is controlled by the services they use, surrendering their freedom, relinquishing their autonomy, and delegating their responsibilities.

Ontologically, designed (and not designed) objects have agency as they shape their users through stored behaviors that afford certain actions, known as *habit fields*, and merely being around them can compel our bodies and minds to act in specific ways, (Cheng 2010). Habit fields are built and strengthened around repetition, the more we repeat an activity around it, the stronger they get and "the easier it is for us to effortlessly fall into that mode of behavior the next time we're around the object." (Cheng, 2010). It is through habit fields that we automate tasks in our lives, so we don't have to invent new ways of doing things each time we need to fulfill a desire. However, it is also through repetition that we become possessed by our desires, trapped in the very behavior that is supposed to free us, we become slaves to the activities we've grown accustomed to.

In this sense, services also produce "habitual ways to fulfill desire" (Fraga, 2022, p. 49) albeit more fuzzy ones due to their intangible nature. A *service habit* can be defined as a set of automatic and repeated behaviors that a person performs in order to achieve a desired outcome from a service, often without conscious thought or effort. Service habits are closely linked to services that have been designed to meet the needs of that particular context and are deeply tied to customers' emotions and personal identities.

Service habits might be classified into three types, each with different origins and effects on user behavior:

- **Service-provider-created service habits**, are intentionally designed by service providers to shape customer behavior and encourage repeat business. These habits often take the form of loyalty programs that offer rewards for customer loyalty, such as point systems or discounts.

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- **Customer-created service habits**, on the other hand, arise organically from customers' repeated use of a particular service or provider. For instance, a person might develop a habit of visiting the same coffee shop every morning for their caffeine fix.
- **Service-created service habits**, emerge from the agency of the service itself, without intentional design by either the provider or the customer. For example, social media platforms can create filter bubbles that reinforce users' existing beliefs and preferences.

Designed service habits are always the result of deliberate design choices, whether the designer intends to or not. While designers may strive to encourage positive behaviors and habits through their services, there are numerous examples of products and services that (un)intentionally promote unhealthy or dangerous habits, such as excessive screen time or over-stimulation at the expense of a healthy lifestyle (but increased profitability). Can designers truly take responsibility for cultivating users' habits that promote autonomous life projects and avoid potentially harmful automation? Or are they limited by the constraints of their profession?

Exploring an initial approach

The new *designer-weaver* will need to develop additional methods, tools and approaches able to identify and map current cultural discourses and the relationships between them, as well as build new ones. The use of neural networks and machine learning approaches is a possibility, as is the use of crowdsourcing approaches to "find correlations that are too trivial for humans to bother pointing out and correlations which are too complicated to make sense of." (Ryan, 2021) Not only to generate original cultural content but also to edit and remix existing cultures to create new ones.

There will be a crucial need to develop a service design approach that is capable of modeling and shaping the way in which these human behaviors and relationships are expressed. This approach could be broadly carried out through four main steps:

- **Step 1: Identify, understand, and map current discourses and their relationships**
  By using research methods such as ethnography and semiotic discourse analysis, designers can gain insights into cultural elements influencing people's behavior in the relevant design context.

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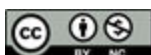DAD | PUC-Rio Pontifícia Universidade Católica Do Rio De Janeiro
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- **Step 2: Weaving new discourses and relationships**
  Create new cultural content such as stories, symbols, and rituals that reflect the target audience's needs and aspirations. It also involves designing novel connections between these cultural elements to foster a sense of community.
- **Step 3: Deploy the new discourses and relationships through the service**
  Designers must integrate the newly developed cultural content and relationships into the service design, introducing new service interactions and touchpoints that reflect the target audience's cultural values and norms.
- **Step 4: Refine and iterate the new discourses and relationships over time**
  Obtaining feedback from users is crucial to refine and iterate the cultural content and relationships continually. This feedback can guide ongoing improvements to the service design, including the redesign of service interactions and touchpoints.

In addition to the four main steps outlined earlier, a designer-weaver must be adept at managing much larger timelines than current design projects typically deal with. Cultural change takes time, and successful service design interventions must be built to support that change over an extended period.

Furthermore, understanding how to enable transitions from one discourse to another is critical. Designers must be aware of the cultural barriers that prevent individuals from adopting new discourses and relationships, and they must design strategies to overcome them. This requires a deep understanding of human psychology, social dynamics, transition studies, and theories of change.

Ultimately, a designer-weaver must be capable of creating a new cultural narrative that is compelling and meaningful to the target audience. This requires a nuanced understanding of the cultural context in which the design intervention will take place, and a deep knowledge of the cultural values and norms that underpin that context.

Overall, the role of a designer-weaver in shaping cultural discourses and relationships is a complex and multi-faceted topic that requires further exploration. As designers continue to engage with increasingly diverse and complex cultural contexts, the need for a more nuanced understanding of cultural dynamics and their relationship to service design will only become more pressing. Remember, it's not just about designing services, but designing people through services.

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On power and responsibility

This is a time of great opportunity. The choice before us is whether we will allow the new world to be born in the image of the old world, or create a new one based on different values and principles.

The one fundamental piece of knowledge designers need to keep in mind is that design mediates power relations. Or as Fry (2009) also states it: "At its most basic design is power - to absolutely lack an ability to design [which is the ability to prefigure in some way the world in which one finds oneself] is to be absolutely powerless." (p. 233)

Design is implicit discrimination of different ways of relating to the world for example, "chairs discriminate between the modes of sitting they allow. By simply existing, they deny some ways for our bodies to exist in space, while at the same time reinforcing others." (Fraga, 2022, p. 15) Design can either reinforce or subvert dominant social norms, there is no neutrality, as "it always transports socio-cultural values. Equally, what it brings into being always designs beyond mere function. Design is thus a means as well as a product of cultural production." (Fry, 2009, p. 100) To design is to prefigure the world in some way, to impose a particular vision, understanding or narrative of the world onto it. As a form of power, it is always contested. There are always competing narratives of the world, and design is always about choosing one over the others.

Designers have a powerful role in curating narratives, as the discourses, habits, routines, and rituals that give rise to these narratives can all be intentionally designed. The concept of the designer-weaver is particularly profound because it underscores the fact that when we design ourselves and our environments, we are also designing the power relations that shape our lives:

> "It's not just about the politics of design (who benefits, whose system is being perpetuated, what are the hidden assumptions) but it is also about the design of the political (how does one measure "good" whose regime of truth is one operating under, etc.). Design decisions always carry a moral-political charge, especially when this charge isn't evident at first sight" (Fraga, 2022, p. 27)

And so, the *designer-weaver* is one that is conscious of the politics of design as well as the design of politics and the way they are interwoven. This approach is different from the designer-as-activist or designer-as-advocate because those roles most of the time work from within the system, from a place of reaction. The *designer-weaver* works in the in-between spaces, the scaffolding, framing and structure of the system –a designer who is intending to redefine "the meaning system in which questions are

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put and solutions found and, in doing, redefining relationships between the actors, including the power relations that characterize them." (Manzini, 2019, p. 10)

I also want to add, that I believe there is no one right way to solve the problems we are facing, no one big solution, no one-size-fits-all or silver bullet, but, to paraphrase what a professor of mine told me back in design school: "*the big solution is a lot of small solutions working together.*"

Who then is going to create the values of the future, the new narratives? Are we going to leave them at the mercy of corporations, the internet, capitalism, tech bros, new-age religious figures? The use of novel technology such as neural networks and machine learning to augment ontological design allows for a "radically new type of steering, which conversely also enables a new kind of disaster – unprecedented manipulation, brainwashing or psychological assault, for example. But it also lets us imagine new kinds of freedoms, new kinds of futures and realities." (Fraga, 2022, p. 31). So then, how do we want our future selves to be? Ultimately, our sense of humanity is what is at stake. What shared responsibilities will we need to conserve that freedom? How will service design and designers evolve to accommodate this knowledge?
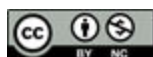
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