WHO CARES? …BUT FIRST, WHAT IS THE WHO, AND WHAT IS CARE?

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ABSTRACT

What is Care? A word, a concept or a myth? In this paper we explore some of the key formulations of Care that should be considered if Care is to become instrumentalised in design. Primarily, we revisit that meaning of Care which could be of most value to design. After all, Care, at least to some, is the essence of what it means to be human. The goal of this paper is to prompt reconsideration of the many differing notions of Care and to stop for a moment to investigate one formulation of Care that contributes a way of clearly addressing the *who* in Who Cares? (WE human beings) and through this; to establish an alternative platform for 'response-ible' future design; design that is based *on* Care, centred *in* Care and fundamentally *is* Care in action. We ask, Who Cares? …all people do, but how might design care?

INTRODUCTION

This paper has two main goals, firstly to bring together in a coherent way, some (but not all), of the many notions of Care that philosophers and theorists[1] have developed over many centuries and then secondly, to try to coalesce some aspects of these into a useful framework that is useable in designing. How can it be used? Who should use it? and Why it is important to use it at all?

Much has been written about various notions of Care that we will briefly revisit. In trying not to drown our narrative in reference to these earlier constructions of Care, we will be showing something of our own

thinking. What we are presenting in this paper is a (pro)position that should be seen as a work in progress. The notions of Care discussed here therefore provide an important genesis for all the variations in this thinking that we hope will evolve out of the many ways that Care can be applied by design in diverse contexts. While acknowledging its rich heritage we take this opportunity to initiate a simple notion of Care, which is probably the best way for such an organic concept to grow. This paper should therefore be seen as beginning a process of concretizing the otherwise lost[2] but vitally important concept used constantly, with different meanings, as *Care*. After an extensive though not complete review of existing and past thinking on Care, we have adopted a 'position' that has enabled us to formulate a convincing, useful and interesting (pro)position that design can consider as they wrestle with its many messy problems. Reich ably but rather simply describes the challenge in this task as follows;

"The task for the future will be to more fully understand the richness and complexity of the history of the idea of care ... This history reveals not a unified idea of care, but a family of notions of care" (Reich, 1995. p.335)

WHAT IS CARE? …A NOT SO SIMPLE NOTION

OUR GUIDING PROPOSITION: A (RE)FORMULATION OF CARE

The notion of Care that we propose in this paper revisits earlier philosophical dimensions of Care as being aware of, concerned with, attentive to, responsible for and conscious of the role that each person plays in the greater ecology over time (Heidegger, 1962; Stack, 1969). This is a quite different (and arguably more authentic) notion of care than is commonly associated with its use (or misuse) in fields such health and beauty. By reconsidering a 'Complex' meaning of Care and its relevance to the processes of designing, we raise very fundamental questions about who is this who that cares …or not. Who is the *person* that performs the act of designing for others; and the most fundamental of all questions; what is it about Care that connects all people with their place in the world in relation to others.

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[1] Seminal writers among these theorists/philosophers include Martin Heidegger, 1962: Warren Reich, 1995; and Milton Mayeroff, 1971.

[2] The term care has been appropriated by various industrial interests (Health being just one).

To even begin to address an issue of such scale, this discussion needs to start by reconfiguring, (re)forming, reclaiming or at least reaffirming the notion of care at the very root of who *humans* are (as a responsible[3] species). We are proposing in this paper, that a full understanding of what Care is, is important to reconsider before design can even begin to apply it in a useful way. We propose that a reformulated understanding of what Care is and means in design, needs to come from the unified views of many thinkers. It needs a deeper evaluation and appreciation of its many possible interpretations and contrary contradictions as well as an exploration of its rich and ancient foundations in philosophy and theory of mind. If it is to have a chance of being used in design practice in a cohesive way, with confidence and skill it will need to consider contradictions to what we have been able to present here. We have taken up the views of many thinkers on this topic and have no doubt overlooked others. The purpose of this paper is therefore to begin that process of regeneration and (re)formulation of Care and only then to discuss how a new understanding of Care might be applied in designing.

Two types of Care

To avoid as much confusion as possible, there are two important terminological protocols used in this paper that we should clarify before starting. We will apply these two word-forms consistently throughout the paper as they are important to the proposition we are presenting. They are

1. care (lower case form): Common care - used in everyday speech
2. Care (capitalized form): Complex Care - human *Being* in all its physiological and psychological intricacy.

In the following passages we will present different ways in which care and Care have been referred to by previous generations of scholars including, Care versus concern; various etymologies of care, neo-classical and classical notions of Care. We will begin this discussion with the most common and therefore most misunderstood and misused form of care, what we call, 'common care'.

COMMON CARE

The common form of the English word care is readily used (or misused) in fields where it has taken on a banal, catch-all, colloquial quality, robbing it of much of its original, Gordian meaning. In fields such as healthcare, primary care, aged care, home care and more recently references to remote care, tele-care and others; the term is often presented without any acknowledgement of the original meaning of the term (Bishop, 1991; Jones, 2013). The word care (lowercase first letter), has become synonymous with a form of 'concern-full response'

directed towards those who are frail, sick, un-healthy or in need of some kind of external help. Admittedly, this meaning still has its place; the healthcare world is after all largely predicated on people being sick or unhealthy. And, this is not to belittle in any way the very pure and uncomplicated care evidenced in simple acts of unselfconscious caring that mostly go unnoticed in the patterns of life that people act out in what Heidegger calls *inauthentic* ways (Heidegger, 1962). These inauthentic caring acts are those subsumed within the banal rituals and patterns of existence that people both need and at times wish they didn't. People who are often dismissed for this kind of caring such as housekeepers, nurses, waiters and others with expected 'attitudes of care' will know what this means (Ziebland, 2012). Raj Patel and Jason Moore (2017) dub this 'Cheap Care' and Nancy Fraser (2016) sees their dismissal as precipitating a crisis in 'social reproduction' and therefore a fundamental contradiction of market capitalism.

COMPLEX CARE

In marked contrast to the commonplace and in some ways confused use of care (lowercase) described above; we propose to represent Complex Care (Uppercase first letter) using a 'fixed' graphic form (figure 1 below). We acknowledge that the dynamic, ever evolving nature of a person's Care resists this kind of static structural form however we propose this model as a way of holding the ethereal nature of Care momentarily in focus. The model is a tool for designers to begin to understand what they are working with when they intend to design Care 'for others'. *Complex Care* is represented in this unifying framework or model of Care so as to provide a physical form for what is otherwise a multi-faceted, ethereal and ultra-dynamic concept. For designers to act, they need a contextual base from which to launch their designing and we propose that this model of care as a good place to start.

To this end we have designed our own model of Care, illustrated in Figure1, that has three orbiting axes: Experiencing (x); Living (y); Projecting (z); laced with Time[4] (t) (Coxon, 2016). When we refer to *Care*, we are referring to the entangled form of Care (human *Being*) that this model represents.
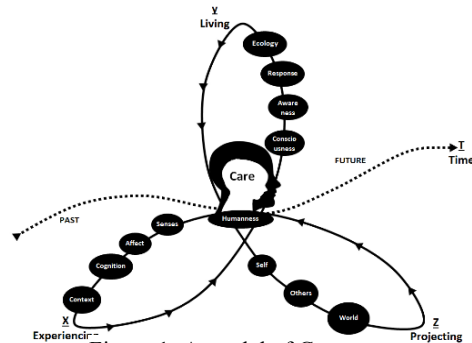

Figure 1: A model of Care

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[3] Respons-ibility (our moral/ethical judgement) is taken here as an intrinsic aspect of our humanness. It is constituted in an autonomic response to sentience or consciousness awareness of our existence in the world. Consciousness without a response is not really possible in that life and living is a precondition of consciousness and thus responsib-ility is an aesthetic response to the varying conditions of life as it is encountered (Varela in Blackmore, 2005).

[4] Time is without doubt a contentious term as it has many meanings for many people however it must be present in any representation of human living. Our use of this term reflects no particular philosophical bias but simply presents a structure that we believe that all thinkers can agree upon: that Time has a past, a present and a future but is not a simple linear concept (Thus the curvy line)

Daly supports this honouring of the sophistication and profligate use of the term 'Care' by saying,

"It [Care] is ambiguous and contested ...used in such diverse ways that it is in danger of losing its core meaning" (Daly and Lewis, 2000, p.284 in Phillips, 2007. p.31)

To summarise our 'model of care' we offer the following definition;

Care is shaped by everyday experience. It develops over time as consciously aware responses that impact on our self, on others (including objects) and on the world we each inhabit.

The fundamental proposition contained in this notion of Care is that, by considering their actions through the lens of Care people are brought back to their undeniable responsibility for everything they do in relation to their *self*, others and the world.

This conceptualisation, redefines the role of human beings in the greater ecology over time. This is also the basis of the challenge thrown down by stewardship, which was adopted briefly by design before it was seduced by the more profitable path of sustainability (that is by now clearly unsustainable).

SUMMARIZING NOTIONS OF CARE

• To Care is what it means to be human ….to be humane, to have humanity (We cannot, not Care)

• Care is a human in the process of Being (Living) - A human, *Being*

• Care is the meaning each person makes in and out of life.

• Experiences shape the nature of Care that a person shows to their *self*, others and the world in the form of their actions (responses).

• Care shows each person's sense of responsibility to *self*, others and world through their actions.

• Care is who a person is, and they are defined by how they 'do Care' during their life-time.

• Care is more than 'just a word' and it is ok to Care.

For design, these notions illustrate an interdependence with Care. *Being* has been attached to consuming for a long time and design in its many forms has fuelled this connection, but if meaning (my human *Being*) is intrinsic to Caring then designed projects can provide a platform for Care. And having already entered the era of self-design (Groys 2008 & 2009) for some time, Caring can begin to provide a new platform for designing.

CARE AND CONCERN

Another way of looking at the meaning of Care appears when the term *Concern* is considered. Sometimes used as a synonym for Care, the word carries with it a differentiation between people and things (Stack, 1969). Concern is a natural *attitude* towards or an interest in things outside of a person's *self* (Heidegger, 1962. p.239). In this paper we have therefore adopted a

position that differentiates *Care* from *concern* by considering *Care* as meaning attention 'directed towards people' and *concern* as 'directed toward objects or things'. Effectively we take a phenomenal position on Care as being primarily drawn from our-selves and at a secondary level, how a person interacts with others. When a person externalises their Care, they become more *concerned* for others-as-things (a *technical* type of Care – now transactional). The same thing happens with objects-as-things when a person interacts with them i.e. a car, a bank, money, a job; things that people say they 'care' about but really are *concerned* with. In this paper, when we refer to people caring about *self* and concern for *others*, the *others* referred to are always other people and other things. In our use of the term *things* we are also taking up Latour's proposition that *objects*[5] with which we interact become *things* through their interaction with people (Latour, 2004). Dreyfus also reminds us that Heidegger also took this relationship to *others* in two different ways; concern for things and solicitude (or care) for people (Dreyfus, 2007, Lecture#18).

Care can then be said to encapsulate many concepts that are important to understanding who the 'we' is in human terms. In the *Myth of Care* (presented below) the character *Care* is an amalgam of earth and spirit; in modern times these are sometimes referred to as 'body and soul'. In philosophy there are many references to Care as having the dual notions of anxiety and solicitude while the human sciences refer to aspects of life that have physical and meta-physical qualities. In many ways these may be different terms but they describe similar intertwined dualities. Most importantly, they are properties of what is meant when we use the term Care.

"For Martin Heidegger (1889-1976), one of the most original and influential philosophers of the twentieth century, care was not just one concept among many; it was at the very center of his philosophical system of thought" (Reich, 1995. P.327)

LITERAL NOTIONS OF CARE
From an etymological standpoint point, in Latin literature, *Cura* (Care) carried with it two main connotations. Care as anxiety, troubles or worry, and more positively, care as solicitude, concern for oneself or others (Reich, 1995). These two sides of the meaning of care contain within them elements of a continual tension between the motivations that drive Care towards us and importantly from a design perspective; the nature of Care that we might otherwise direct outwardly towards others and the world. The strain of this tension within the Care concept is at the core of one of the key dilemmas facing design today (Casey, 2010). Dealing with this tension demands that design accept that Care's moral/ethical dimension can never be completely resolved such that

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[5] The term *objects* also reflects Heidegger's references to terms such as *ready-to-hand* or *existentiale (*Heidegger, 1962 p158). These are objects that lie outside of us but become real in our presence. It is through our interaction with them that they become *present-at-hand* or *things*. Heidegger says, *"Because Being-in-the-world is essentially care, Being-alongside the ready-to-hand could be taken in our previous analysis as concern" (Heidegger, 1962. p.237)*

designers are forever caught between, what they can and should do; what is more right than wrong, as well as who benefits from it and why? There is hardly ever a clear answer to these questions, but the way in which each designer struggles with them defines the nature of the Care evidenced in the way designing designs. In this way, Care is embedded but not always visible in the design outcome.

Historically within the English language, the word care has been most often associated with a worrying or worrisome state. Reich cites the Oxford English Dictionary[6], describing Care as a "Burdened state of mind arising from fear, doubt, or concern about anything" (1989, p.893). Further on Reich suggests that the English word *Care* is derived from older forms of a German word *kar* meaning 'trouble, grief, or care. "Indeed, the meaning of care as anxious worry seems to have been the most common understanding of the word 'care' in English literary texts right up until the mid-20th century" (Reich, 2009, p.5)

The positive, solicitous side of care is largely what we are left with today; for example, the kind of care associated with health has been strongly associated with a form of solicitous rather than anxious care. And solicitous care precipitates action – design imagines it is something it can do something about and *making* (see *Cura* below) people better is an irresistible project (also see more on the notion of *better* below).

CARE AS CLASSICAL MYTH OR FABLE
The German term *Sorge* (Care), adopted from ancient Greek texts, was important in the work of German philosopher Martin Heidegger who used it as a cornerstone for his work related to Human *Being* or *Dasein*[7]. He incorporated both anxious and solicitous aspects of Care in applying it to the very structure of existence or *Being* as he referred to it. Dreyfus in his extensive analytic of *Being and Time* suggests that Heidegger attached far greater importance to the term *Sorge* than previous writers, saying that he (Heidegger) "*resurrected the Greek concept of Sorge meaning care, and defined Care as the condition of man*" (Dreyfus, 2007, Lecture #22, *Reality*). Reich also follows this train of thought reasserting that Heidegger considered Care to be at the heart of our humanity and what it means to be human.

"Heidegger's interest was to show how care is the central idea for understanding the meaning of the human self, which is another word for Dasein. ... Briefly, Heidegger claims that we are care, and care is what we call the human being" (Reich, 1995. p.327)

Heidegger's use of The Myth of Care provides an interesting and productive backdrop to our model as it is

a reminder of the importance and centrality of human Being in our project. For instance, the reader might recognise the basic 'carbon based' nature of their origins (and ultimate destination) in the forming of Homo (Hummus or clay) from Terra (Earth). In the Myth of Care, this earthy side of human-ness fashioned by Care (Cura) is then given life by Jupiter in the form of a soul or human spirit (the psychical side of human existence). This can be understood as the gift or curse of a consciousness that enables human 'awareness', again suggestive of the two tensioning aspects of Care; solicitous and anxious.

Below we have reproduced Heidegger's interpretation of the Myth of Care (he refers to it as a *fable* and as such conveys a moral). This excerpt from *Being and Time* provides a reasonably authentic version of the story and more importantly, its many messages for design.

"There is an ancient fable in which Daseins interpretation of itself as 'care' has been embedded. Once when 'Care' [L: Cura] was crossing a river, she saw some clay; she thoughtfully took up a piece and began to shape it. While she was meditating on what she had made, Jupiter [L: Jovis] came by. 'Care' asked him to give it spirit, and this he gladly granted. But when she wanted her name to be bestowed upon it, he forbade this, and demanded that it be given his name instead. While 'care' and Jupiter were disputing, Earth [Tellus or Terra] arose and desired that her own name be conferred on the creature, since she had furnished it with part of her body.

They asked Saturn [L: Saturnum] to be their arbiter, and he made the following decision, which seemed a just one: 'Since you, Jupiter, have given it spirit, you shall receive that spirit at its death; and since you, Earth, have given its body, you shall receive its body. But since 'Care' first shaped this creature, she shall possess it as long as it lives. And because there is now a dispute among you as to its name, let it be called 'homo', for it is made out of humus (earth)" (Heidegger, 1962. p.242)

THE MYTH OF CARE AND THE MYTH OF DESIGN
The Myth of Care holds important lessons for design if it is considered in relation to prevailing myths of design. Firstly, there is the myth that design can make the world a 'better' place through a "thoughtful fashioning" of *anything* (Hargraves, 2017).

"The goddess Care is transformed too, the significance of her thoughtful fashioning shifts from a competency – a skill in craft, to a responsibility – that of having and holding of the human in life. The object and significance of care moves from formed mud to how human beings have and are held in life" (Hargraves, 2017. p.21)

The 'thoughtful fashioning' that Care experiences in the Myth of care is reflected in the intrinsic intentionality of design and the responsibility of designers. It shifts focus from how design is done to what it accomplishes in terms of the way that humans live. The Myth of Care also suggests that 'the better world' by design is a myth in which design itself is the supernatural being or god. Sadly, the world is only getting better for those who

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[6] Reich cites his source as *The Oxford English Dictionary,* 2nc1 ed., Vol. II, p.893. Oxford: Clarendon Press, 1989

[7] The Terms Being and *Dasein* are understandably esoteric terms and not intended to cloak our discussion in mystery. It is however important to differentiate a person's *Being* (Heidegger uses the capital first letter protocol) that carries with it a greater degree of life-world intricacy than the simpler 'being' in common usage (Heidegger, 1962).

already own it or for whom design enables a betterment that others do not participate in equally. The myth of producing equality through the god-like process of design and attaining God-like status in the field of design is what underpins many of the man-made issues facing the modern world. Striving for acknowledgement, stature, fame and material success are underlying motivations that can be seen in many areas of design. The impact of these non-*homo*-centric motivations can be seen in issues such as conflict and displaced people; unsustainable economic growth; psychological and physical health issues as well as inequalities in quality of life.

For example, even the ubiquitous 'conflict' most often has its base in desiring power over resources used in or by designed objects (oil/transport; manufacturing /minerals; energy consumption/fossil fuels). This is not to condemn design as the source of all of the world's problems, but it is important to highlight the respons-ibility that design and designers need to accept if they are to *thoughtfully* fashion and if they wish to *respectfully* fashion their relationship with *terra*, the ecology or *home*.

The myth of Care reinforces the inseparable connection between Care (human *Being* - *homo*) and the earth's ecology (*terra*). Humanity defines its *Being* through the application of the *spirit* of consciousness (Soul or Psyche) granted by Jupiter in the Myth of Care. The application of this spirit again carries with it a responsibility to have and to hold human beings in higher standing. Design's relationship with responsibility for other human beings and their 'betterment' then comes into question. The undeniable relationship between homo (human) and terra (earth) means that issues of global environmental degradation, unchecked resource depletion, continuous habitat degradation, changes in the chemical balances in breathable air and failing biodiversity, are all issues by and of design. In our analogy to the Myth of Care, we have highlighted two important aspects of design 'responses' that we urge designers to deeply and conscientiously reconsider. First, to re-evaluate their ability to design responsibly (Response-ability) i.e. the conditions under which they work that allow or disallow them to Care for the betterment of others. And second, the moral/ethical values shown in what they design, their Response-ibility. These are the real issues of Care in design and they are not a myth.

WHO CARES? - CARE AND THE ROLE OF DESIGN / DESIGNERS / DESIGNING

In this paper we have proposed that for design, Care is not a four-letter word. If we ask, Who Cares? …the answer can only be; everyone does, but design has a special role to play because it is a profession based on action. The activity of designing is intentional and as such requires a high level of moral/ethical/aesthetic judgement (Findeli, 1994). If Care is who *we* (humans *Being*) are, then it is how we (designers) design that defines the field of designing. The question is not so much who cares, but more importantly, *how* Care is done that matters. If those working in the field of design were

to consider designing through the lens of Care – a form of Caring design – who would do it? What would it look like? Why is it important?

WHO WOULD DO CARING DESIGN AND WHO BENEFITS?

In one sense, all design is always designed from a caring perspective as it is done or at least instigated by people who care about something. In many cases designed things are directed 'at' people for different reasons and purposes; money, power, market growth, efficiency, and sometimes to make life 'better' for other people. So, if design is based on intentionality and the intention is to make something 'better' i.e. from an existing state to an improved state as 'codified' by Herbert Simon (1969), then both what is perceived as a 'better', plus the conditions of Care (Human *Being* and Being *Human*) required to achieve it, must influence the act of designing.

So, if the nature of design's Care is, as it must be, considered first, then Care is a uniquely individual concept, whose ethical nature is indelible in every design action. The nature of designing is therefore a reflection of the nature of the designer's Care. This means that every person who calls him/herself a designer is responsible for what they do and that is a measure of their Care. How design sees the world reflects its view of society and the belief that design is going somewhere (i.e. what design can do) demands, as Ettore Sottsass (2002) reminded us long ago, knowledge and consideration of our relationship with each other and the world we are changing (our anthropological condition), because while the effect of design can be short-lived it can also last a very long time.

There are many questions that emerge when we talk of making better design or designing the better world; better for whom? How might it be achieved if there is no agreement on what it is? Better in what way? Says who? And one of the biggest questions of all; what makes design think it could possibly know how to make the world better? Does anyone know how? We propose that a starting point for addressing this idea of 'better' might begin with Caring better for what we have and for each other. How might design even begin that task? The answer must reside in designers who Care and a design profession that Care's for and about itself.

WHAT WOULD CARING DESIGN LOOK LIKE?

Care is essentially about human *Being*. It would follow that Caring design would therefore try to look at the artefacts of design through the lens of *Being*. A caring designer would ask, what effect would my design action have on this (other) person's life and would it be better (a move from an existing state to an improved state) through the act of design that I am about to construct? Caring design is about enhancing the 'quality' of existence for another person or group of people with a priority over *concerns*[8] for profit, production, power, or growth in its many forms. As such, Care becomes a

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[8] See Care and Concern section earlier

refreshingly new way of approaching the task of design. Instead of the paradigmatic perspectives of 'better', design might resume a *Caring* approach; one that is based *on* Care, centred *in* Care and fundamentally *is* Care in action. Caring design enables reconnection with an ethical basis for design.

THE DESIGN OF CARE AND CARE OF DESIGN

"Design will have to renew itself into a meta-discipline by designing-with-care and caring-for-design" (Rogers. et.al. 2017. P.4)

In 2017, at a design workshop at Lancaster University, UK, an important question was posed, "Does Design Care…? In response to this question the attendees produced *The Lancaster Care Charter* (Ibid). At this event, Care was seen as not only crucial to improving a collective future for all people through a yet-to-be-designed form of Caring Design but that this showcased the unaddressed "responsibility of design" (Ibid). It was agreed that designers, designing and the business of design needs to take an active and not passive stance in regard to its actions and that 'detachment' was not an option. That designers need to once more "honour and engage humanity by being human ourselves" (Ibid, p.3). The Charter proposed that design was not simply a purveyor of novelty and amusement but had concrete responsibilities to 'steward' the planets resources, even to 'design away' what has already been designed; taken in this sense, as a way of repairing some of the harmful things that design has already done (Jackson, 2013). The question of Does Design Care? becomes more, "how design brings to presence, directs or facilitates the care that already exists" (Rogers, 2017. p.2). For design to really care it needs to shift away from the prescriptive 'expert' role to one which engages with people in a collaborative way to define what are the tasks that design expertise is needed to address and how these tasks might be better served using genuinely Caring design.

"There is now a global crisis of care, as we have blocked our awareness of each other systematically, epistemologically, and organizationally. Many of the problems we see in care now are design problems" (Rogers. et.al. 2017. p.4)

WHY IS CARING DESIGN IMPORTANT?

Care calls into question what design is for. It asks, is design meant to be simply to be an extension of the case for business-as-usual? - to impotently facilitate the aspirations of those who do not Care? An ethic of Care reminds design of its responsibility and relationship with the shared world, but more importantly fuses the two myths of Care and of design – what design can do emerges from *cura* (making) and better is dependent on being and becoming human. In this frame design can no longer base its actions on a set of guidelines or external artificial structures; it is linked to *terra*. While it may adopt a principled sense (the designers Care), it is not confined by a set of external principles but is defined in its intention, as well as the resultant impact proposed (and imposed) on and in everyday life (Calenda, 2017). This ethos is captured nicely in the way that Joan Tronto

and Berenice Fisher define care, describing it as "everything we do to maintain, perpetuate and repair our 'world' so that we can live there as well as we can" (Tronto, 1993). And 'we' are not just repairing 'our' world, we are repairing our spirituality through Care;

"After centuries of a materialistic culture, we now anxiously search for a spirituality that is simple and sound, a spirituality based on the awareness of the mystery of the universe and of the human being; a spirituality based on an ethic of responsibility, solidarity and compassion; and a spirituality founded in care, in the intrinsic value of each thing, in a task well performed, in competence, in honesty and in the transparency of intentions." (Boff, 2008, p.9-10)

Design needs to base its practice on a *respons-ible* ethic of Care; being mindful of its place in the eco-sphere, being humble in its goals and modest about its abilities to comprehend and make a 'better' life. Above all, design, as well as those who are designed for, need to be aware that they each have a responsibility for 'all' of the impacts that their interventions and actions, either direct or indirect, have on the shared world that all people need to survive (Bateson, 1972; Capra, 1996).

"Design has neglected its responsibility (and response-ability) to care. Design needs to be attentive to context, difference, and time; to be relational, ecological, modest and reflexive and therefore caring" (Rogers et. al. 2017. P.1)

Looked at this way, Care allows designing to rethink the distribution of responsibilities between parties in the design relationship and to work collaboratively to address the range and scale of problems ahead of all people on the one planet that is shared by all beings.

WHO CARES?

Because disciplines come into being as sets of predetermined patterns that regulate the projects that can be entered into, and because Care must never become a predetermined pattern (as it is in transactional care), this paper has posed many questions and in this conclusion we pose more that are, in fact, conclusive statements drawn from our discussion. But we pose these statements as questions because questions are neither prescriptive nor systematic and when approaching Care design needs to resist slipping into its pattern language. And while we maintain that Care cannot be predetermined, it can be represented as a theoretical model as we do in Figure 1. This figure illustrates the idea of Care as aspects of *living*, *projecting* and *experiencing* orbiting each other in the permanent present (where past, present and future understandings and gestures of Care collide). If designers are to allow a new/old understanding of Care to provide a platform for better designing and designing better, then a number of important and difficult questions need to be consistently raised. If people begin with the unsavoury position that in a world without Care, our future is already foreclosed; we ask, is it possible to have a form of life and society based on Care? The question, does design Care? must continue to be asked. If designers would like to help design a world where humans can *Be* together better, then design and designers

must continue to ask itself and themselves...what does *my* Design of Care and *my* Care of Design look like? What form will *My Caring Design* take and how does it contribute to a caring world? How can *my* design help to turn Caring Design into what design wants (needs) it to *Be*? As design sifts through these questions on how to approach Care, we issue an obligatory warning: human beings have the ability to be both Caring and Careless, so the question of the role of Care in design is not so much who Cares, but *how* do *I* Care?

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