

**Is Slow Design a viable modern
production method?**

Bridget Harvey

Contents

Introduction	5
Chapter 1:	
The Origins and Development of the Slow Movement and Slow Design	7
What is Fast? What is Slow?	7
When Fast is Good	8
The Origins of Slow	9
The Historical Background of Slow Design	14
Chapter 2: Time and Slow	19
How Long One Takes to Make: Personal Time and Allotted Time	22
The Lifespan of the Product: Predicted Time and Actual Time	23
Chapter 3: The Benefits of Slow	25
Appropriateness	25
Mass Production	26
Aesthetics	27
Price	28
Pleasure in Work and Play	28
Chapter 4: The Pitfalls of Slow	31
Fashion-Led Consumption	31
Manufacturing – Can Slow be Embraced Industry Wide?	32
The Affordability of Slow Design	33
Chapter 5: A Slow Manifesto	35
Slow Manifesto	35
How this Manifesto Could be Applied	36
The Designer at Work	38
Conclusion: Slow Design as a Viable Eco-Design Practice	40
Appendix I: Transcript of email interview with John Thackara	44

Appendix II: Transcript of email interview with Alexander Fuad-Luke	46
Appendix III: Transcript of email interview with Alain de Botton	50
Appendix IV: Status Anxiety	51
Appendix V: slowLab manifesto	52
Appendix VI: Alexander Fuad-Luke manifesto	53
Bibliography	54

Image Source List

Figure 1 – Crossovers in the Slow Movement: Bridget Harvey	11
Figure 2 – What is a Footprint?: Bridget Harvey	11
Figure 3 – Eco-Design Theories: Bridget Harvey	13
Figure 4 – William Morris Fabric Design: www.liberty.co.uk	18
Figure 5 – Time within Slow Design: Bridget Harvey	21
Figure 6 – Habitual Waste System: Bridget Harvey	29
Figure 7 – Possible Waste System: Bridget Harvey	29

Introduction

In this essay I shall write about Slow Design in Textiles and in Design. I shall define Slow and Fast as philosophies; Time and its effects on us and our work; also Leisure and the role it plays within a designers life. I want to examine whether it is possible to work in a Slow manner as a modern textile designer, and where Slow Design fits into textile studio practice, and for designers in general. I also aim to establish whether working as a Slow designer can be financially viable.

I intend to look at where Slow Design sits within Green Design and also how it can become part of the current design process, if at all. As a maker and design activist I consider it vital to have an ecological imperative to ones work, I feel Slow Design could be a key part of a sound environmental future.

In Chapter One I shall look at the origins of the Slow movement and how Slow Design emerged from this. I shall also explore the philosophies and context of Slow Design. Chapter Two discusses the place of time within Slow. I shall look at the benefits of Slow Design in Chapter Three, for designers, manufacturers and consumers alike, also in environmental terms. I intend to question Slow Design, explore the possible pitfalls and consider solutions to them in Chapter Four. I intend to establish a working theory for the practice of Slow Design in the studio showing an easy way of working Slowly without compromising the qualities of the end product. Chapter Five explains this and looks at how this manifesto can work for the individual textile designer, the mass producer and design in general. I conclude by summarising why I feel

Slow Design is a viable movement within Green Design and how my studies have proved this.

I will be discussing theories from writers such as sustainable design consultants Alastair Fuad-Luke and John Thackara, philosophers Bertrand Russell and Alain de Botton, as well as design professor Victor Papanek. I shall discuss whether the Arts and Crafts movement could be considered the original root of Slow Design, also whether the demise of Arts and Crafts is likely to be mimicked by Slow.

Predominantly I will be focusing on small-scale design, mainly for the textile designer-maker. However I will also be looking at how Slow Design could be translated to mass industrial design as I feel it is important to ask if Slow Design can work on a larger scale.

Design is a hard word to define as it has many varied routes and purposes, however it could be seen as a 'term more broadly applied to include the conception – the mental plan – of an object, action or project' (Erlhoff & Marshall, 2008, p.104) meaning design is the system used to plan something for a specific purpose. In this essay I shall use this definition.

Chapter 1

The Origins and Development of the Slow Movement and Slow Design

In this chapter I shall look at how the Slow Movement started and how Slow Design grew from this. I shall also look at historical references to Slowness, put Slow Design in context and offer a definition of Slow Design. I shall start by looking at what constitutes *Fast* in order to better define *Slow*.

What is Fast? What is Slow?

The idea of Slow goes against the prevailing current of today's society which could be described as Fast. Fast is deemed a 'default ... paradigm with its uncontested and unsustainable flows of resources' (Fuad-Luke, 2009, p.157), and as having 'an anthropology that defines everyone as customers' (Erlhoff & Marshall, 2008, p.361). Within this 'our designed world reinforces the value we place on speed. We produce and consume at an ever increasing pace, and speed is worshipped uncritically as an engine of investment and innovation' (Thackara, 2006, p.29). The Fast ethos, the pressures it can bring and the cost of it on our general wellbeing can be seen as contributing to a perceived decline in our quality of life. Led by the increased choice of goods and the advertising that comes with it, we often aspire to own new objects and to replace our belongings before they are worn out, through which we

can find ourselves endlessly wanting more. In short, our 'ever accelerating rate of living [means] people are constantly struggling to keep up with the demands of modern life. They never have enough time, everything is going faster and faster' (Achterhuis, www.museum.doorsofperception.com, accessed 04/11/09). This potentially steers us towards disappointment and a renewed search for that which will satiate our perceived wants. The Czech author Milan Kundera says

Speed is the form of ecstasy the technical revolution has bestowed on man. As opposed to a motorcyclist, a runner is always present in his body, forever required to think about his blisters, his exhaustion; when he runs he feels his weight, his age, more conscious than ever of himself and of his time of life. This all changes when man delegates the faculty of speed to a machine: from then on, his own body is outside the process, and he gives over to a speed that is non-corporeal, non-material, pure speed, speed itself, ecstasy speed.

(Kundera, 1996, P4)

This quote implies that, by being out of the process, one is also removed from the awareness of wear and tear; in the ecstasy of speed we are unaware of the agony that will inevitably follow.

When Fast is Good

' "Fast" in the case of today's fashion industry describes economic speed' (Fletcher, 2008, p.162) and this economic speed applies to other areas of design too. Fast, in opposition to Slow, does not necessarily mean physical speed but more the hurrying along of natural pace. Actual fastness or speed can be good or useful, the Slow movement does not dispute this. For example a fast internet connection enables you to work at the pace with which you are most comfortable, a fast train journey means you can spend

your time doing things that are more important to you than travelling. Rather than opposing helpful speed, Slow stands against unnecessary acceleration and aggressive rapidity in action, against our habitual thought of what time is and how it should be utilised:

The measuring of time produces anxiety when it serves to assign us to social tasks, but makes us feel safe when it substantialises time and cuts it into slices like an object of consumption.

(Baudrillard, 2005, p.23)

Slow, as a philosophy, stands against the possible degradation of our life by fast consumerism and constant want. It may be able to provide us with appropriate alternatives such as understanding and patience. As journalist Carl Honoré says 'some things cannot, should not, be sped up. They take time, they need slowness. When you accelerate things that should not be accelerated, when you forget how to slow down, there is a price to pay' (Honoré, 2004, p.4). Slow principles can be used to simplify life, create time to think and understand what is important and enable an understanding of how we use our time.

The Origins of Slow

Slow Design has its roots in the Slow Food movement. Started in Bra, Italy by author and campaigner Carlo Petrini, Slow Food holds that you should grow, cook and eat your food properly, with the due time and consideration needed for each part of that process. The Slow Food movement appreciates that this is not always possible, but maintains that you should make time for food whenever you can, countering the loss of interest in local food traditions,

meal time rituals and everyday eating, and the move further towards Fast living. The Slow Food website says 'to do that, Slow Food brings together pleasure and responsibility, and makes them inseparable' (www.slowfood.com, accessed 28/08/09, a). By this they mean responsibility for food miles, local producers, the future heritage of artisan food products, and also pleasure from eating well in an enjoyable setting without feeling the need to rush. The Slow Food philosophy also holds that

We believe that everyone has a fundamental right to pleasure and consequently the responsibility to protect the heritage of food, tradition and culture that make this pleasure possible. Our movement is founded upon this concept of eco-gastronomy – a recognition of the strong connections between plate and planet.

(www.slowfood.com, 28/8/9, b)

It is this connection, between plate and planet, which is the central crossover into other Slow Movements; the plate can become interchangeable with other symbols, as shown in figure 1. Taking responsibility for distance travelled by the product, the local producers and artisans are also important principles of Slow Food that can translate into the larger Slow movement and into Slow Design.

Slow Design questions the 'original assumptions behind existing products' (Fuad-Luke, 2004/2005) suggesting that we redesign them with user and planet in mind, create them with the smallest 'footprint' (see figure 2) possible, and was originally posed 'as a means of reframing eco- and sustainable design' (Fuad-Luke, 2009, p.157) as opposed to assuming completed designs are untouchable.

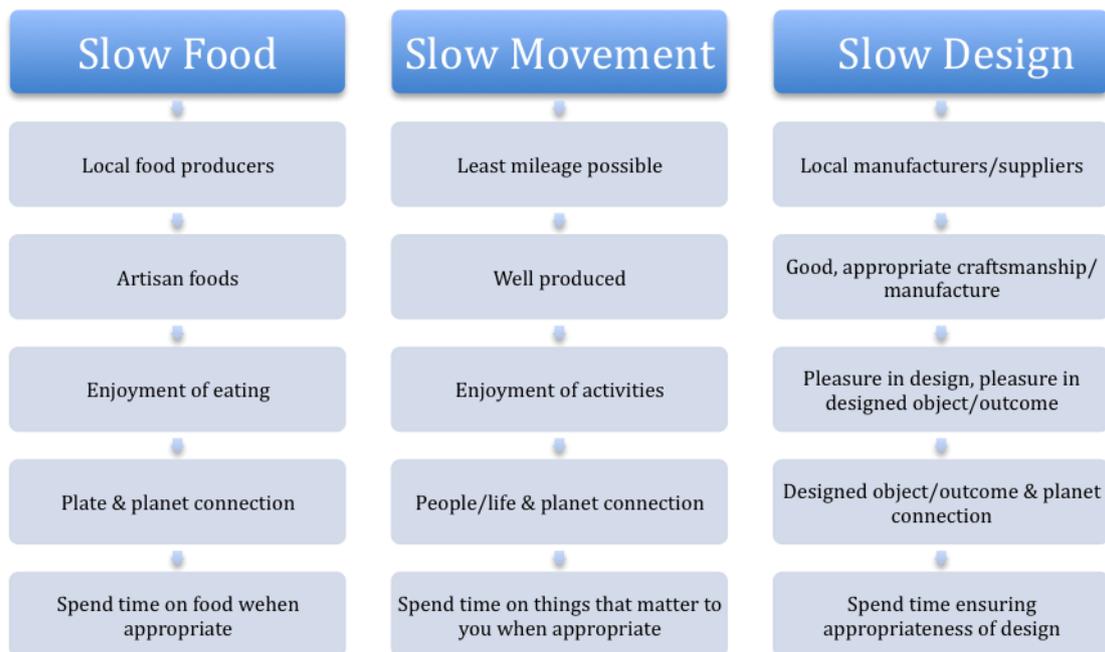


Figure 1, Crossovers in the Slow Movement



Figure 2, What is a Footprint?

Products created through the Slow Design process should be made with wellbeing in mind, designed for need using renewable or recycled materials and energy and with their futures thoroughly mapped – be it biodegradability, recycling, products designed to be taken back by their producers following zero waste or cradle-to-cradle philosophies. 'Mass production can only be part of a sustainable future if it operates according closed system, zero waste principles. The same goes for craft production: it, too, can be wasteful' (Thackara to Harvey, 2009). Ultimately the Slow Designer should work consciously to create objects that promote good health for the planet, human- and animal-kind, and have a fully managed, ecologically sound lifecycles while still maintaining the traits required of the finished product and good consumer experience. Slow Design is a type of Design Activism under the umbrella term of Green Design (figure 3).

Cradle-to-cradle and take-back theories are a central part of Slow Design as waste is created whatever the scale of the operations and one should always be seeking to reduce and eliminate it whenever possible.

As it is likely that legislation will be required to change the mass- and craft- production processes towards more considered and sustainable working practices, Green Design as a whole can be recognised as a political stance. 'Slow Design is undoubtedly political and requires politicisation of those members of the design profession and society who wish to engage in the

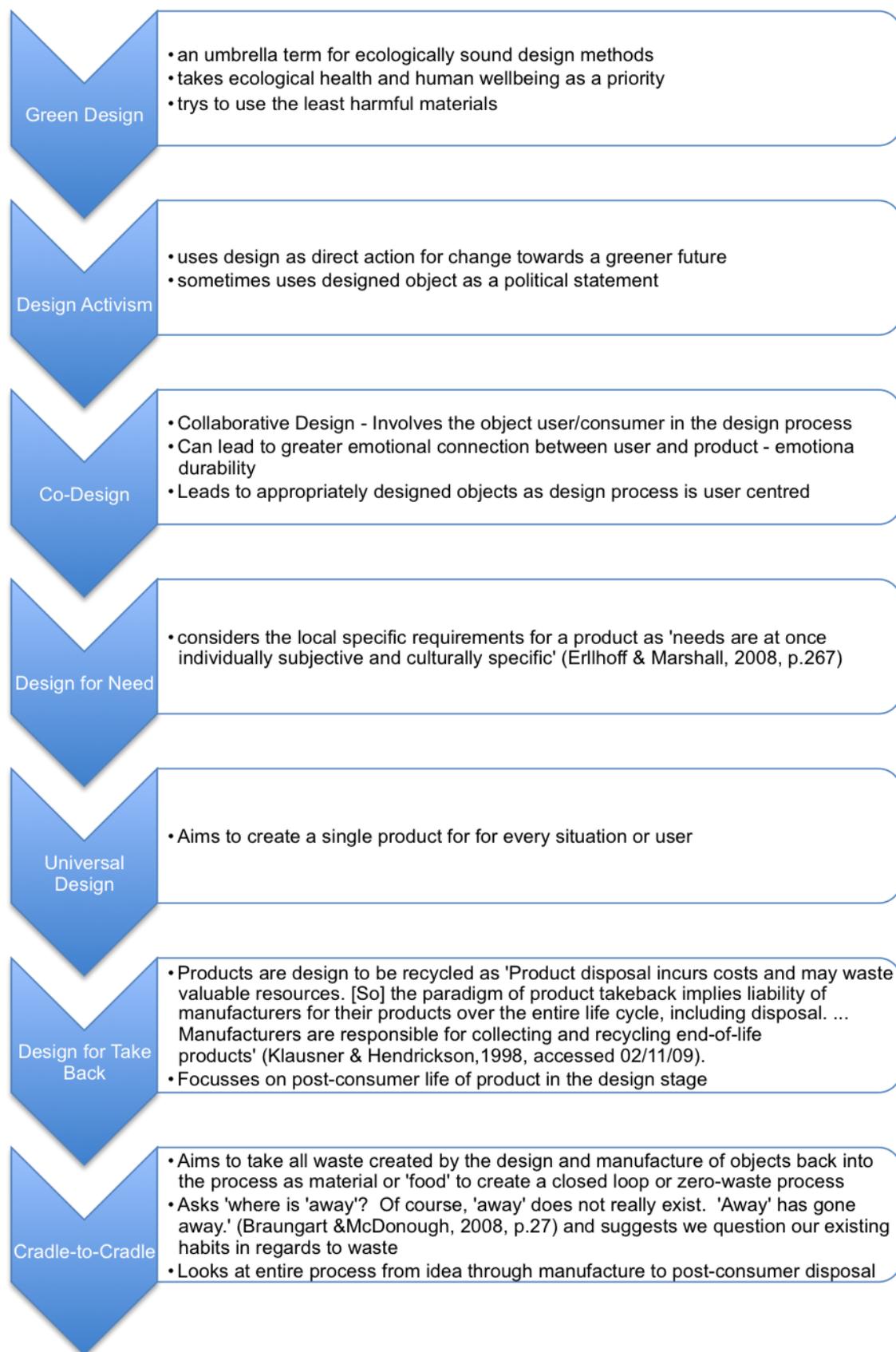


Figure 3, Eco-Design Theories

theory and practice of Slow Design' (Fuad-Luke, 2004/2005). In any political movement figureheads are required and Slow Design practitioners could be seen as these figureheads. They could use their position and philosophies to engage others and ensure their support and commitment.

So Slow Design can be defined as follows: A design process that is deeply conscious of the lifespan of its end product pre, during and post-consumer, and the materials and processes used in the creation of the product. Slow Design aims to result in products that carry a message of ecological soundness and consumer enjoyment.

The Historical Background of Slow Design

Adam Smith is 'commonly seen as the founder of political economy' (Mautner, 1997, p.524) and when he gave one of the first recognised definitions of Capitalism he promoted growth as the way forward for business and society. He said 'Consumption is the sole end and purpose of all production; and the interest of the producer ought to be attended to, only so far as it may be necessary for promoting that of the consumer' (Smith, www.adamsmith.org, accessed 29/12/09).

When, at the dawn of the Industrial Revolution, mass-produced goods and the availability of abundance began to become a reality for all it was warmly received by most. 'For consumers the machines promised, and by the 21st Century has infinitely improved, the quality of our lives' (Sennett, 2009, p.83). Throughout the development of this industry the capitalist framework

strengthened and now appears to have moved to an extreme where new is best. Humankind must keep working and earning, producing and consuming in order to sustain this economic system. This could be seen as leading to built-in-obsolescence and throw-away culture having become the acceptable norms that keep the capitalist economy afloat.

The very process of development, without careful attention, easily transforms resources into non-renewable assets, of dwindling value. Sooner or later that undermines a society's power base ... particularly so in a world driven by the need for ever greater '*efficiency* of industry and development'. Seen in this light, unfettered growth can be tantamount to ecological suicide. (Author's italics)

(Price, 2009, p.243)

By following the capitalist system, a cycle is created of virgin materials going to make short-used objects which are then being thrown into landfill, replaced with new objects made from more virgin materials. As discussed by Braungart and McDonough (2008), the concept of *away* is a fallacy; there is no away, only out of sight. When short-use items are created and then thrown away they are merely displaced. They will remain in existence until decomposition is complete – this could be many hundreds of years – a real waste of the materials used to make these objects. For consumers surely a re-education about waste and a rethinking of purchase and disposal habits to increase sustainability needs to be considered. Designers should seek to reduce this waste at every opportunity.

The Slow philosophy stands against the pursuit of profit as the only way forwards and takes a holistic long-term view for business and development along with considering financial outcomes. For example, an investment in recycling facilities would lead to a reduction in waste as well as

possibly cutting costs through reducing the need to reinvest repeatedly in virgin materials or resources.

Shortly after Adam Smith wrote his doctrine for capitalism the Arts and Crafts movement developed and it can be seen to have many similarities with Slow Design. The Arts and Crafts movement was an opponent of the move away from artisan furniture and the rush to fill one's house with objects that were neither of use or beauty. They were wary of capitalism as they considered it to contain 'miserable inequalities produced by the robbery of the system of Capital and Wages' (Morris, 2008, p.16).

The Arts and Crafts movement promoted taking a 'pleasurable interest in all the details of life' (Morris, 2008, p.14). They recommended a level of engagement and enjoyment to be found in gainful employment and also an amount of leisure time to be enjoyed by all. They saw themselves as working for the greater good rather than individual benefits. One of the chief proponents of the Arts and Crafts movement, William Morris commented in 1888 on the influx of machinery, saying

It is waste of time to try to express in words due contempt of the productions of the much-praised cheapness of our epoch. It must be enough to say that this cheapness is necessary to the system of exploiting on which modern manufacture rests. In other words, our society includes a great mass of slaves, who must be fed, clothed, housed and amused as slaves, and that their daily necessity compels them to make the slave-wares whose use is the perpetuation of their slavery.

(Morris, 2008, p.9)

This mode of thought could be seen as relating to the artisan or designer-maker side of Slow more than mass-production. Morris is speaking

of his perception of the time, thought and care put into the end product, how he feels this is lacking in mass-produced goods and how the general populous values them. As craftspeople in their studios often aim to create something long lasting, desirable and individual it can often lead to a comparatively high price for the end product. The emotional durability of that product could be higher than that of a mass-produced object; people are likely to become more attached to original work. Anthropologist Richard Sennett says 'originals form peculiar bonds with other people' (Sennett, 2009, p.66) – objects can be originals too. This high price of hand crafted goods is, ultimately, what led to the downfall of the Arts and Crafts movement; their goods were out of the price range available to most people.

One testament to the durability of the Arts and Crafts production methods is how much of their physical work is still around, specially in terms of furniture, and also how often the designs of that era have been repeated and produced anew now; for example Liberty of London still print William Morris designs onto fabrics. (see figure 4) These enduring qualities and craftsmanship created long lasting, treasured pieces of furniture and textiles. One of the things that make the furniture and other remaining works from this period so durable is the quality of the workmanship in their production. It could be conceived that, in the designer-maker or craftsperson's studio the application of Slow Design could result in the modern version of these artifacts, as one of the aims of Slow Design is to produce long lasting, good quality products.



Figure 4, Strawberry Thief, William Morris, 1883. Printed by Liberty from 1979 onwards.

Chapter 2

Time And Slow

Time manifests itself in a variety of ways within the Slow movement and Slow Design. This chapter discusses time and Slow. Slow and Fast do not necessarily relate to clock-time in the traditional sense – Slow could be seen as a more personal sense of time. Because of this, it is likely that we need to reassess our relationship with the commonplace concept of time - hours and minutes – and start to understand long time - centuries, millennia; almost time with no beginning or end.

Humankind's concept of time has changed greatly over the last 200 years. Journalist Carl Honoré offers a useful history of time in his book *In Praise of Slow* (2004). The main points can be summarized as humankind having gone from having no clocks (eating when hungry, rising when awake) to localised time (each village having a clock, working to its own time-zone) through to household clocks and then everyone having some form of timepiece (watches, mobile phones, computers) near them at all times. This led to our lives being directed by measured time rather than living to our own pace. Time controls our lives and clocks dictate practically our every move, as Honoré says

What is the very first thing you do when you wake up in the morning?
... the first thing you do, the first thing everyone does, is check the time. ... the clock gives us our bearings, telling us not only where we stand vis-à-vis the rest of the day, but also how to respond. ... Right from that first waking moment, the clock calls the shots.

(Honoré, 2004, p.17)

Our leisure hours are filled with multiple pursuits that can lead to a disconnection with the natural pace of the planet. One of the main tenets of Slow philosophy is to do less, to do it better and enjoy it more as

slowness and all the good things that come with it, never is an instant device. ... You only get the benefits of slowness by taking your time for them, by doing something slowly instead of trying to get them instantly.

(Achterhuis, www.museum.doorsofperception.com, accessed 04/11/09)

With all hours crushed into distinct boxes – sleep dictated by the time one must rise the next day, evenings dictated by the end time of work – everything is crammed in around ones employment. Out-of-work waking hours are filled with a pressure to feel that one has used the time fully and fulfilled needs or desires, which as Morris pointed out, could conceivably been created by ones working hours. Understanding more about leisure and enjoying time could lead us to a better perspective of ourselves within passing time.

In the field of design Slow thinking would allow us to focus on the decisions, research or processes that are the most vital and keep time spent proportional to the importance of the activity. Understanding how we use our time as designers is conceivably the first step to using it appropriately.

In Slow Design time can be seen as existing in four different ways (see figure 5), and then digressing further within these. Time for a designer in the designing process varies greatly and could be seen as being quite inward facing where as clock-time has more of a constant and outward impact in the perceived and actual life-spans of the designed object.

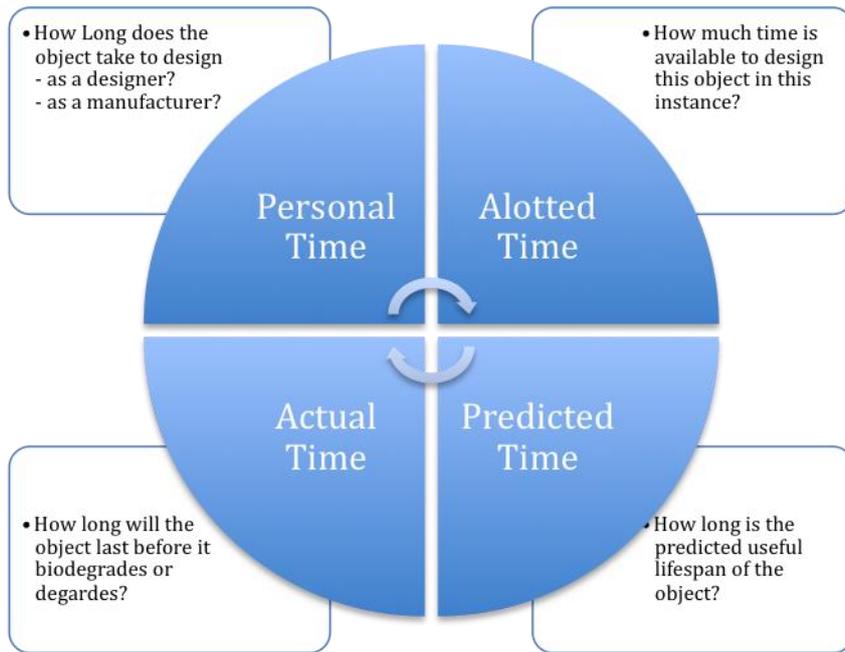


Figure 5, Time within Slow Design

How Long One Takes to Make: Personal Time and Allotted Time

The Textile Environment Design (TED) group, based at Chelsea School of Art and Design, is a research cluster of environmentally concerned textile designers. Members of TED and guests took part in a Slow barge trip in September 2009 to discuss their thoughts on Slow. During the barge journey the group discussed the question often asked of makers – *how long did that take you?* (Barge Trip, www.makingaslowrevolution.wordpress.com, accessed 12/12/09) - the answer to which is nearly impossible to pin down. The participants concluded that the actual making was often fairly quick but the idea process could almost be described as infinite, especially when all the thoughts and discussions a designer-maker has regarding work are taken into account, also that work is often revisited to further it in some way. This is what could be considered as *personal time*. In a sense most ideas that are reworked are done within the Slow Design framework as the designer maker learns more about their craft and ideas over time. This allowance for appropriate thinking time and discussion are key parts of any manifesto of Slow Design. This also translates to larger scale production where new generations of products are released such as iPods.

The amount of time the designer has to make the product is not necessarily the amount of time actually spent on it in its entirety. When the designer is working to a deadline or similar pressures, Slow Design principles allow one to work as best as possible in the allotted time and make the best material choices for that (design) moment in time. As ideas are revisited and reworked over time they develop and evolve; the summer fabric made this

year may be a development of the fabric made last summer but may well not be as developed an idea as next year's version.

Allotted time could be described as having deadlines or time factors to consider in ones work. When working within allotted time Slow allows time spent on each part of the process to be kept in proportion. This again takes into account personal time – particularly for the artisan maker.

The Lifespan of the Product: Predicted Time and Actual Time

Compared to planetary evolution, human lifespans are relatively short. If we look at time as reaching much further than our lifespans then it becomes imperative to treat our lives as a small part of a bigger picture and reduce our footprints.

The Long Now Foundation, California, aim to create a greater comprehension of long time. They emphasise that we, as individuals, are on this planet for a short span of time and that we often have a compressed and insular view of time. Earth has a much longer 'body clock' than any of us, to fathom our impact on it we need to understand this long time and our place within it. Slow allows us to view our actions as a part of a much greater picture rather than as individual acts and to 'acknowledge not just economic speed but also nature's speed and the pace of change of culture' (Fletcher, 2008, p.162).

The *predicted* and *actual* lifespans of the designed object can vary greatly. It is fundamental within Slow Design to allow time to think about this thoroughly and make suitable design decisions based on these predictions. If

the predicted lifespan is very short then the actual lifespan of the object should also be short – for example being easy to recycle or biodegrade. These two types of time should match to create a balanced product. By engaging in thought at the start of the design process one then has the time needed to make appropriate materials decisions based on the predicted lifespan of the object and the actual lifespans of the materials. Therefore an on-trend summer fabric (predicted use – one season/ three months) would be made from a easy to recycle or biodegrade fabric whereas cloth for a heavy weight winter coat intended for years of wear would be made from something more durable (albeit still ultimately biodegradable or recyclable). The prices should reflect these qualities. It is only through taking the time to think about these outcomes for the object that the right decisions can be made.

This is where the long-term thinking occurs. In making those predictions about the future use of products, by considering the actual lifespan of the materials used and their appropriateness, their potential reclamation and hazards (and being open to revisiting ideas to rework them) the designer starts to take into account the long-term impacts and footprints of their work and gain an understanding of themselves and their work as a small part of a bigger system, a small cog in a large clock.

Chapter 3

The Benefits Of Slow

Design is a large part of our journey to an environmentally sound future 'as what is already designed exerts a huge influence over the design of our lives, and what comes next. Design converts nature's capital ... into 'man-made' capital by giving it form, by embedding meaning' (Fuad-Luke, 2009, p.xix). As 'consumers needs must continue to be met at the same time as environmental and ethical issues are addressed' (Black, 2008, p.79) design can be seen as being, in part, responsible for this.

By being applied to design, the values of Slow would bring an awareness of appropriateness within design for both designers and consumers as one of the main outcomes; helping Green design move further towards the forefront of design thinking. In addition the wellbeing of humans and the planet could increase while status anxiety (see appendix IV for status anxiety) may decrease. The Slow framework also helps the designer understand time and by default the impact of their design decisions.

Appropriateness

Slow Design works well for the long-life objects and handcrafted studio work however 'the idea that 'slow' applies only to high priced, studio-created artifacts is a limiting one' (Thackara to Harvey, 2009) so Slow Design can be viewed as a method of design practice which can equally be applied to short term, throw-away or updateable objects as well. It is 'manifest in any object,

space or image that encourages a reduction in ... resource flow' (Fuad-Luke, 2009, p.224).

Designing in a Slow manner creates appropriateness as it allows for time throughout the design process for thinking about the intended design outcomes and how best to reach those goals while keeping the integrity of the product intact. Slow Design is 'comprehensive, holistic, inclusive reflective and considered. It permits evolution and development of the design outcomes' (Fuad-Luke, 2009, p.224). Slow Design considers all outcomes including desirability of the end object and its financial viability.

Mass Production

Mass production can work to the ideology of Slow Design, this is where it could possibly have its greatest impact as 'new techniques ... make mass-production design possible for products traditionally associated with handcrafted operations' (Papanek, 2006, p.219). So as more objects are made on a production line in multiples, Slow Design could help ensure that they are created in the most thoughtful way possible. Although mass-production does not always lead to a short-life product it can often do so. If short-term goods were designed Slowly their footprint could be greatly reduced.

Slow Design allows for forward thinking and full life-cycle consideration. Take-back or recycling systems can easily be designed into products within the Slow Design framework, which could potentially lead to money saving for the manufacturer and consumer. This could cost less environmentally as the need to source virgin materials would decline, also less

waste would go to landfill. This would involve an overhaul in current manufacturing procedures that could be favourable if incentives such as tax breaks were offered in return for such actions.

Aesthetics

Design theorist Papanek says 'through wasting design talent on such trivia as mink-covered toilet seats, ... a whole category of fetish objects for an abundant society has been created' (Papanek, 2006, p.221) He speaks of ownership as if it is trivial, ignoring the possibility that there is likely to be pleasure in ownership and newness be it necessary or not, also pleasure to be found in owning things regardless of aesthetics or function especially as

between the world's irreversible evolution and ourselves, objects interpose a discontinuous, classifiable, reversible screen which can be reconstituted at will, a segment of the world which belongs to us, responding to our hands and minds and delivering us from anxiety.

(Baudrillard, 2005, p.100)

Papanek later says 'In all things, it is appearance that seems to count, form rather than content' (Papanek, 2006, p.221). The consumer cannot be expected to stop buying things for their appearance. Aesthetics are as important as any other factor when designing. However if the appearance of the object were a single part of a Slow design including green materials and processes, and considered post-consumer life, it would not matter if form were the sole concern of the consumer. Slow allows content to matter less so consumption based on form can still have a reduced footprint.

Price

The main competition to aesthetic preferences is most likely to be price. Slow encourages zero waste and cradle-to-cradle philosophies by which manufacturing costs can be reduced meaning prices can remain competitive. By taking time to think in the design process, the designer can decide how to make components easy to upgrade or repair and chose to make the object easy to take apart. Both of these aspects can lead to price reductions. Figures 6 and 7 are simple suggestions for how we deal with waste now, and how we could in the future.

Pleasure in Work and Play

Slow could allow the designer to take greater pleasure in their work as it allows for time to understand and learn more about what they are doing. If we assume a pleased or satiated designer is a *leisured* one, where leisured implies relaxed or unstressed, then:

If a leisured population is to be happy, it must be an educated population, and must be educated with a view to mental enjoyment as well as to the direct usefulness of technical knowledge.

(Russell, 2004, p.23)

Work could be enjoyable because time there is spent creating something wanted, beautiful, practical, and appropriate with life-cycle considered, and so providing wellbeing for the designer through to the consumer.

Habitual:



Figure 6, Habitual waste system

Possible:

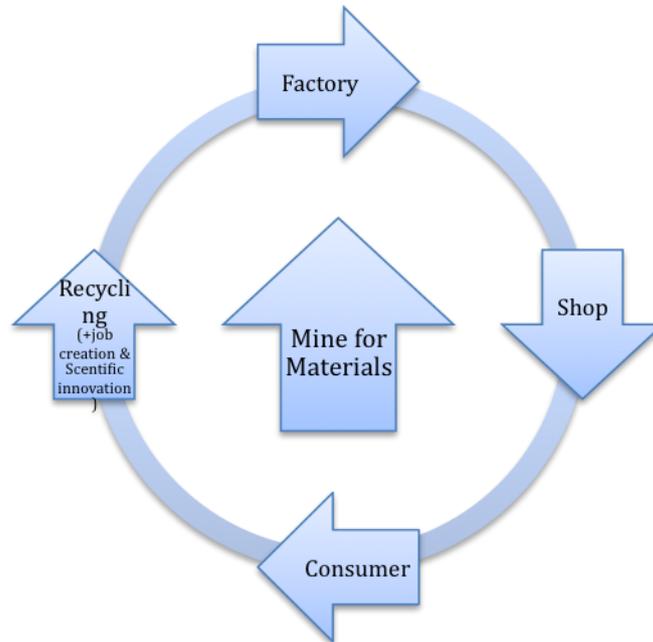


Figure 7, Possible waste system

Through the structure Slow offers time, Slow can also alleviate pressure on the maker. Leisure time can then become more enjoyable through having less residual stress from working hours. Consumers could also have greater a connection with that which they own and spend their leisure time with through more appropriate, emotionally durable design. Prices of objects could be lower as recycling or repair is offered, also by offering old goods for reuse or recycling a sense of wellbeing increases as environmental health improves.

Chapter 4

The Pitfalls Of Slow

Slow Design is not without its pitfalls. One is that Slow does not necessarily do anything towards curbing of fashion-led over-consumption. The need to persuade manufacturers and retailers that working within the Slow framework is financially worthwhile is potential problem. Another is the possibility of Slow Design producing goods that are too exclusive or expensive for most consumers. These three pitfalls will be discussed in this chapter.

Fashion-Led Consumption

A lot of goods produced are led by fashion trends, and the transient nature of these often result in products made quickly to respond to demand. 'Just-in-time manufacturing that makes it possible to turn a sample or design sketch into a finished product in as little as three weeks' (Fletcher, 2008, p.161). This sustains the capitalist economic system that most of the world works within. It is against this speed that Slow could potentially falter as turnaround and deadlines can often squeeze out the luxury of time. The commercial demands faced by designers are described by Bertrand Russell:

What ever merit there may be in the production of goods must be entirely derivative from the advantage to be obtained by consuming them. The individual, in our society, works for profit; but the social purpose of his work lies in the consumption of what he produces. It is this divorce between the individual and the social purpose of production that makes it so difficult for men to think clearly in a world which profit-making is the incentive to industry.

(Russell, 2004, p.12)

Can Slow-ly designed goods attract and hold the consumer market or will they always be viewed as behind the times? As fashion journalist Hilary Alexander says 'If you want to be in fashion, you've got to stay in the race' (www.news.bbc.co.uk, accessed 06/01/10). Is Slow truly capable of this? Although Slow could create a system whereby most goods are on-trend and more eco-friendly it does not necessarily discourage excessive consumption; this is a habit that almost certainly needs to be reduced if we are to move towards a greener lifestyle. However Slow can offer exemption from creating more waste and ecological damage by producing greener objects. Through this exemption, time could be created to address our consumptive habits. 'The slow approach offers more sustainable and ethical ways of being fashionable' (Clark, 2008, p.428).

Manufacturing – Can Slow be Embraced Industry Wide?

Currently the design and production process is a race to keep up with trends and to satisfy consumer demands. Slow, by nature, requires the designer to set aside some time in order to create an appropriate outcome but would this time ever be allowed in the current system? Would Slow be seen as defeating the purpose of producing goods quickly and therefore be dismissed?

As shown earlier Slow Design has the promise to work for all product outcomes however it would need to be embraced by manufacturers and retailers alike to get the most benefits from its principles. Slow Design would need some kind of governmental legislation in order to be recognised as a

legitimate industry standard. It would also need consumers to be open to new ways of buying and replacing their goods; this renewed concept of consumption must be desirable to the consumer. This could be difficult as eco-friendly options are often seen as hippy-ish and thus undesirable by many, residual 'mental images of sack-wearing, lentil-eating lefties' (Doig, www.vogue.co.uk, accessed 07/01/10) would need to be exorcised.

Slow would need to persuade manufacturers of the validity of any initial financial outlay – to allow their designers the time to think and investigate materials would involve paying them for any extra hours worked, exploring (and possibly setting up) recycling facilities and so on.

The Affordability of Slow Design

Slow-ly designed goods could easily fall into the trap of being unaffordable for most consumers, much like the Arts and Crafts movement. For example, if the design process takes too much time then the designer's wages (reflected in the price of the finished object) could make the object too expensive. If the ideal material choice is too expensive to merit use given the expectations for the object then it could again become unaffordable. Recycling processes could cost more than sourcing virgin materials, this again could lead to high prices. Although having a choice of goods is important to remember that 'this freedom of choice is illusory, for the choice is open only to those to whom the difference between spending \$150 and 39c is immaterial' (Papanek, 2006, p.223). Slow might only be capable of offering an exclusive choice.

Ideally the consumer would buy less and be happy to spend a little more on what they did purchase, which would negate some concerns about affordability in Slow Design. However, while we are still living in a time of fast consumption, the options of recycling and reuse within Slow and the upgrading of components would keep prices appropriate and affordable. Also, the more recycling that is done, the cheaper and better calibre the results will hopefully be, therefore recycled materials should eventually become the most viable option for manufacturers.

Chapter 5

A Slow Manifesto

I have written a list of suggestions that could constitute a working manifesto for Slow Designers, and offer a framework to design within. I have looked at a manifesto written by Alastair Fuad-Luke and his further work on it with slowLab, a New York based Slow group (see appendices VI and VII). I have considered Alain de Botton's thoughts about specialism and the implications for designers. This chapter also looks at what Slow holds for textile designers.

Slow Manifesto

My manifesto for Slow Design is as follows:

- Take the necessary time at the beginning of the design process to think about what outcomes you would like and why
- Take the time to discuss your work with trusted or new 'advisors' or confidants
- Source information about the predicted use and needs for the object from the intended consumer
- Think through the potential use of the object, and its post-consumer options – what will happen to this object? Where could it end up?
- Think through the materials you intend to use and their qualities – are they appropriate to the needs of the object and user? Speak to the manufacturer of those materials to decide upon their appropriateness

- Enjoy the time spent designing and making the object
- Make the time during the whole process to continuously re-question your processes and material choices, adjusting them when necessary
- Be prepared to rethink the project at any point, to revisit and rework your ideas to further them

Or to simplify it further it could be seen as

Stop – Think - Explore - Enjoy – Rethink

Alastair Fuad-Luke created a manifesto in 2004 and developed it with slowLab in 2008. They reduced their manifesto down to 6 key words: Reveal, Expand, Reflect, Engage, Participate and Evolve. Both manifestos have influenced my thinking and my feeling that there is a need for a visual and written framework for Slow. However I wrote my own refreshed version because I felt Slow could be further simplified, centred more around personal senses of time and differentiated from other general eco-design theories. I feel that by following these principles a designer can feel assured about their choices and the outcome of their project as being highly appropriate and ecologically sound, while also being desirable and financially viable.

How this Manifesto Could be Applied

Facing today's environmental issues it is probable that a rethink is needed for all designed objects. Through Slow this could be done by defining them into smaller groups, such as 'long-term use', 'mid-term use' and 'short-term use' and design for them:

- Long-term use objects: Highly recyclable although probably in need of dismantling and separating at the end of their lifespan; materials used are reusable or recyclable: materials used are most likely bonded temporarily; materials and objects are hugely durable and easy to repair or upgrade, aesthetically appropriate for their market.
- Mid-term use objects: Easy to recycle and repair; operate on a take-back system beneficial to both the user and manufacturer; quite probably made from one material throughout or easy to separate mixed materials, aesthetically appropriate for their market.
- Short-term use objects: Designed to be recycled easily (maybe even taken with our doorstep recycling); need not be durable but must be current or on trend aesthetically; well designed for their use and time.

This is where I would suggest that the philosophies of Slow could work best, as it would allow time in the design process to consider all the possible directions and decide upon the best route to the most appropriate outcome.

A grading system of some form, such as that used on some food products, could be used to inform the consumer of the intended lifespan of the product; short term could be denoted by green, mid term denoted by amber and so on. The price should also reflect this predicted use, the materials used and reuse or recycling potentials for the objects post-consumer life.

The Designer at Work

In order to understand their use of time better the designer could make a note of how they currently use the time they spend designing and making. They could then consider what they have gained from that time - are they satisfied with their work, is it appropriate to the needs of the user, is it disappointing in anyway and so on. This information could then help proportionalise their time appropriately in order to have more time to work on areas they feel are more vital. Philosopher Alain de Botton states

the Italian Economist Vilfredo Pareto ... theorized that a society would grow wealthy to the extent that its members forfeited general knowledge in favour of fostering individual ability in narrowly constricted fields.

(de Botton, 2009, pp.76-78)

He proposes that this could lead to a 'society [where] so specialized would all jobs be, that no one would any longer understand what anyone else was doing' (de Botton, 2009, p.78) and that this would not necessarily be a healthy society but that those allowed to specialize most fully in their work could be the ones to gain the greatest satisfaction from it. When asked about specialization in work as a key to satisfaction he says:

My answer is only amateur, I am not a sociologist or scientific researcher - but my hunch is that expertise is important in work, a feeling of being able to do a complicated task. This doesn't preclude doing many complicated things. But what does tend to preclude variety is that employers tend to assume that specialisation takes years and years and that one cannot try something new unless one has studied it endlessly."

(de Botton to Harvey, 2010)

Through applying the methodologies of Slow each decision a designer is charged with making could be a specialist decision as the time to make that

decision is properly allowed for, and could therefore be greatly satisfied with each of these results.

Conclusion

Slow Design as a Viable Eco-Design Practice

Through researching Slow and its potentials within the field of design, I agree with Fuad-Luke when he says that 'design's current vision is not telling the ecological or sociological truth, nor is it a truly representative democratic tool for society' (Fuad-Luke, 2009, p.XXI), and I feel that applying the principles of the Slow philosophy to design could be a good way to move it towards a surer ecological future. Slow Design principles could clearly help the design industry towards solving the many man-made issues we face now, and also towards creating a healthier society. Although Slow Design could be seen as a mainly traditional craft-based way of working I think that it holds a strong contemporary place in the 21st century as part of the forward-thinking designer's mode of thought regardless of their way of working.

It is probable that the whole design process needs overhauling in order to become still more eco-friendly and to become inclusive of Slow Design. As with all areas of Green Design, Slow Design has some issues to overcome before it can be truly accepted by manufacturers and consumers alike. However I am sure that these issues are surmountable as growing public concern and action along with governmental legislation are changing our habits in order to protect the environment. For this, and the Green movement as a whole, there must be public, commercial and governmental support. This is starting to be forthcoming and will hopefully lead to greater education, knowledge and support throughout the population. Slow Living is

now a widely recognized movement and Slow Design is gaining acknowledgment too.

Slow Design allows for a more detailed and honest design process by reconnecting the designer with their materials and processes, asking them to take responsibility for their choices. Therefore the integrity of the designed outcome is fully restored by having been thought out and deliberately decided upon, allowing ultimate appropriateness. As visual artist David Paton says: 'For me 'slow' means the depth of connecting structures that make up its heterogeneous network, the greater the connectedness the 'slower' it is.' (Paton, www.makingaslowrevolution.wordpress.com, accessed 04/11/09)

Textile design could be seen as following Slow principles by proxy as a lot of the processes can be physically slow (hand embroidery etc) however it is easy for the textile designer to work in a Fast manner without realising it. By failing to question the materials and process used, the textile designer at work can continue with ecologically unsound habits that have accumulated through their experience and practice. By following the Slow Design manifesto the textile designer ensures that the outcome of their work is appropriate, desirable and ecologically sound. Textile production and disposal often have a negative effect on the environment however Slow Design can help to alleviate this. In my personal studio practice Slow offers me a framework to consider and critique my work within.

The benefits of Slow Design are many including having time for thought in design and assurance of appropriateness in design objects, freeing of resources through recycling and use of less virgin materials. Slow could inspire more customer commitment through objects being designed for component upgrades rather than replacement and through take-back schemes, and through publicly ethical production methods. Conceivably Slow could lessen consumer guilt over ownership and disposal, and could cause less harm in product disposal through decreasing the amount of objects sent to landfill.

Considering time as a designer enables one to understand the appropriate time personally needed to complete design tasks (e.g. drawing, sampling, production) and compartmentalise it so, even with tight deadlines, the appropriate proportion of time needed for the stages of work can be allowed. Certain tasks may have a diminishing need for time – the more familiar the designer is with their material the less time they may need to spend understanding how to work with it. Similarly the designer may be using a new material and therefore need to allow more time to work with it.

One of the main issues that I have not addressed in this essay is our actual rate of consumption. Slow Design does not directly tackle this, however I feel that as products designed using the Slow principles would have a much lesser impact on the environment in the first place then it would allow us scope as designers to then investigate further ways of how we

consume. As a great amount of thought would have gone into the mid and long-term items created under the Slow principles, one would hope that they wouldn't be replaced as rapidly as their conventionally designed counterparts anyway. The short-term objects would be designed in such a way that their impact would be considerably less than their more typical alternatives so their relatively fast replacement would be much less damaging.

I have concluded that the main words for Slow Design are 'appropriateness' and 'thoughtfulness' and that these two words coupled with an understanding of time, in both a personal and environmental sense are vital to becoming a Slow Designer, and by dint of this becoming a designer who stands strong on the principles of designing for an ecologically sound future for all.

Appendix I

Email Interview with John Thackara

Conducted from 18th - 21st September 2009

Bridget Harvey - Do you feel that Slow can be part of mainstream, everyday design?

John Thackara - "Slow" is not something to add to what's already there: Mainstream everyday itself has to change, and profoundly, as we move towards sustainability.

BH - Can Slow become a part of mass production or is it more applicable to the individual designer-maker?

JT - Mass production can only be part of a sustainable future if it operates according closed system, zero waste principles.

The same goes for craft production: it, too, can be wasteful.

BH - How much is Slow a throwback to the unaffordability of the Arts and Crafts movement for the average consumer?

JT - The idea that "slow" applies only to high priced, studio-created artefacts is a limiting one. There are many many aspects of a lighter world that take time to achieve - from gardens, to buildings.

BH - Is the philosophy of Slow separate to time (in both a personal and business sense).

JT - For me slow is not an absolute virtue at all; slow is only good when it is based on closed loop resource use, zero waste and minimal environmental impacts.

BH - Is Slow dependent on rethinking consumption?

JT - Yes, this is the key point: for me slow and craft only work when linked to a third element, *trust*. Trust between people - for example, maker and user - takes time to develop - and that time (as an aspect of slow) is where the value grows.

BH - I have been reading a lot about Slow as a movement, also about time and how we treat it/live by it, also about work and leisure

JT - If you have not done so already, there are some good statements here about design and speed and slow:

<http://museum.doorsofperception.com/doors4/content.html>

Appendix II

Email Interview with Alastair Fuad-Luke

Conducted 2nd – 5th November 2009

Bridget Harvey - Do you feel that Slow can be part of mainstream, everyday design?

Alastair Fuad-Luke - Yes. If I invoke the way I talked about 'slow design' in 2002 I suggested that it was about slowing metabolisms, enriching the human experience and regenerating nature. Therefore anything that delivers those ambitions is already delivering what I call 'positive slowness'. This might include artefacts or services that encourage re-use or recycling (slowing material metabolisms), artefacts that involve us in the making (self-made, 'half-way' or 're-made' products), services that are co-operatively designed and delivered (Community Supported Agriculture, car-share schemes) and so on. Design for the 'low carbon economy' is already delivering positive slowness through eco-technologies, renewable energy technologies, online carbon calculators - all these involve 'mainstream design'. Perhaps there isn't much evidence of how 'mainstream design' (I'm sure you've got your definition of what that is!) is regenerating nature but if we look at the examples I cite in my book *Design Activism* (Earthscan, 2009) then concept designs like Fab Tree Hab by Mitchell Joachim/Terreform, the work of design collective Future Farmers of California and the rise of specialist eco-design agencies around the globe, then there is a strong trend indicating where mainstream design ought to head.

I would add that 'pro-am design' and 'citizen design' (as distinct from 'professional design') has gone mainstream through the internet and social networks - so what exactly is 'mainstream design' today? And for the 80% of the world that doesn't live in our 'first-world economy' their view of 'mainstream design' is quite different!

BH - Can Slow become a part of mass production or is it more applicable to the individual designer-maker?

AF-L - Yes. Slow can be embedded in mass production or in one-off or small batch production. It is not just the means or scale of production but about how the artefact (or service or experience) delivers slowness to the individual or community or society, how it regenerates nature and how it creates viable models of enterprise that nurture (not destroy), that are cyclic not linear.

BH - How much is Slow a throwback to the unaffordability of the Arts and Crafts movement for the average consumer?

AF-L - I don't think 'Slow' is just about artefacts, markets and consumers or affordability. If we just label products as 'slow' and put a premium price on them then it would be a repeat of an Arts and Crafts failed strategy. 'Slow' is about objects and what I've previously labelled as 'beyond the object', about the philosophy, ethos and attitudes that any designed activity embeds. Artefacts, services or experiences designed with 'slow' in mind should be accessible to many (as is proven by Slow Food movement - you don't have to be rich to participate). Slow design is focused on enriching the 'affordances' of any design output that imbue new rhythms and positive human, social and

environmental impacts. Slow design isn't a 'market', it is about a way of living and a way of making sense of one-self, one's community and living world.

BH - Is Slow dependent on rethinking consumption?

AF-L - Yes, as my answers above testify. If we keep using the language of production and consumption then we keep reinforcing the notions of economic (GDP) growth year on year and that is ecologically untenable. Peak oil, climate change, scarcity of key minerals are all symptoms of unfettered ambition to grow economies without 'true cost accounting' (factoring in all the hidden but very real costs to humans, other biota and ecosystems). We should perhaps lose the word 'consumption' and replace it with something like 'nutrition', and then we can talk about physical, mental, emotional and spiritual nutrition which may involve the acquisition of some 'consumer goods' but can also be achieved in ways with much lower ecological footprints and social damage (think of fashion sweat shops!).

BH - I have been reading a lot about Slow as a movement, also about time and how we treat it/live by it, also about work and leisure. Please let me know if you would like to read what I have written so far.

AF-L - My take on the Slow Movement is that it is diverse, dynamic, growing and becoming more meaningful to more than just the 'early adopters'. It involves slow food, slow travel, slow fashion, slow design, slow music, slow poetry, slow performance art and more...I think it also involves people collaborating more openly, requires interaction and participation and asks us to go from passive to receptive to active modes. The media and High Street

retailers want to keep us passive. 'Slow' is about shifting to more meaningful and restorative and fun activities and behaviours.

Appendix III

Email Interview with Alain de Botton

Conducted 6th January 2010

Bridget Harvey - Do you think that, from your research into work, specialisation in work can lead to satisfaction or if variety is key?

Alain de Botton - My answer is only amateur, I am not a sociologist or scientific researcher - but my hunch is that expertise is important in work, a feeling of being able to do a complicated task. This doesn't preclude doing many complicated things. But what does tend to preclude variety is that employers tend to assume that specialisation takes years and years and that one cannot try something new unless one has studied it endlessly (not always true).

Appendix IV

Status Anxiety

Status anxiety is 'an anxiety about what others think of us; about whether we're judged a success or a failure, a winner or a loser.'

(de Botton, www.alaindebotton.com, accessed 12.01.10)

Alain de Botton offers a thorough discussion of this in his book *Status Anxiety* (Penguin Books, 2005).

Appendix V

slowLab Manifesto

This is the slowLab manifesto, published in 2008.

1. **Reveal:** Slow design reveals spaces and experiences in everyday life that are often missed or forgotten, including the materials and processes that can easily be overlooked in an artifact's existence or creation.
2. **Expand:** Slow design considers the real and potential "expressions" of artifacts and environments beyond their perceived functionality, physical attributes and lifespans.
3. **Reflect:** Slowly-designed artifacts and environments induce contemplation and 'reflective consumption.'
4. **Engage:** Slow design processes are "open source" and collaborative, relying on sharing, co-operation and transparency of information so that designs may continue to evolve into the future.
5. **Participate:** Slow design encourages users to become active participants in the design process, embracing ideas of conviviality and exchange to foster social accountability and enhance communities.
6. **Evolve:** Slow design recognizes that richer experiences can emerge from the dynamic maturation of artifacts and environments over time. Looking beyond the needs and circumstances of the present day, slow design processes and outcomes become agents of positive change.

Appendix VI

Alastair Fuad-Luke Manifesto

This is Alastair Fuad-Luke's original definition of Slow Design, written around 2003.

A sustainable slow designer will design to:

1. satisfy real needs rather than transient fashionable or market-driven needs.
2. reduce resource flows and environmental pollution by minimizing the ecological footprint of products/service products.
3. harness solar income - sun, wind, water or sea power and renewable materials
4. enable separation of components of products/service products at the end-of-life in order to encourage recycling, reuse and remanufacturing.
5. exclude the use of substances toxic or hazardous to human and other forms of life at all stages of the product life cycle.
6. engender maximum benefits of well-being to the intended audience
7. educate the client and the user by encouraging sustainable literacy and graphicacy.
8. exclude innovation lethargy by re-examining original assumptions behind existing products
9. dematerialise products into service products wherever there is proven benefit in terms of individual, social and/or environmental well-being
10. ensure physically, culturally, emotionally, mentally and spiritually durable products
11. maximise products benefits to socio-cultural communities.
12. encourage modularity: to permit sequential purchases, as needs and funds permit; to facilitate repair/reuse; to improve functionality.
13. foster debate and challenge the status quo surrounding existing products.
14. publish sustainable designs in the public domain for everyone's benefit, especially those designs which commerce will not manufacture.
15. promote Design for Sustainability as an opportunity not a threat to the status quo

Bibliography

Books

- Baudrillard, J. (2005) *The system of objects*. London: Verso.
- Black, S. (2008) *Eco-chic, the fashion paradox*. London: Black Dog Publishing Ltd.
- Braungart, M & McDonough, W. (2008) *Cradle to cradle*. London: Vintage Books
- de Botton, A. (2009) *The pleasures and sorrows of work*. London: Hamish Hamilton
- Eno, B. & Thackara, J. (2004) *Eternally yours: time in design*. Rotterdam: 010 Publishers
- Erlhoff, M & Marshall, T. (2008) Slow Design in: *Design Dictionary*. Berlin: Birkhauser
- Fletcher, K. (2008) *Sustainable fashion and textiles*. London: Earthscan
- Fuad-Luke, A. (2009) *Design activism*. London: Earthscan
- Guerlac, S. (2006) *Thinking in time: an introduction to Henri Bergson*. New York: Cornell University Press
- Holford-Strevens, L. (2005) *The history of time: a very short introduction*. Oxford: Oxford University Press
- Kundera, M. (1996) *Slowness*. London: Faber and Faber
- Mautner, T. (1997) Smith, Adam in: *Dictionary of philosophy*. London: Penguin Books
- Morris, W. (2008) *Useful work versus useless toil*. London: Penguin Books
- Papanek, V. (1995) *The green imperative: ecology and ethics in design and architecture*. London: Thames and Hudson
- Papanek, V. (2006) *Design for the real world*. 2nd ed. London: Thames and Hudson

Press, M. & Cooper, R. (2003) *The design experience: the role of design and designers in the twenty-first century*. Aldershot: Ashgate Publishing Ltd

Price, A. (2009) *Slow-tech: manifesto for an overwound world*. London: Atlantic Books

Russell, B. (2004) *In praise of idleness*. Abingdon: Routledge

Sennett, R. (2009) *The craftsman*. London: Penguin Books

Thackara, John. (2006) *In the bubble*. Massachusetts: MIT Press

Journals

Clark, H. (2008) Slow + fashion – an oxymoron or a promise for the future? *Fashion Theory: The Journal of dress, Body and Culture*. Vol 12, Iss 4., pp.427-446.

World Wide Web Documents, Websites and Website Images

Achterhuis, H. [Internet] Available from:
www.museum.doorsofperception.com/doors4/transcripts/achterhuis.html
[Accessed 4th November 2009]

Alexander, H. [Internet] Available from:
<www.news.bbc.co.uk/1/hi/business/3086669.stm>. [Accessed 6th January 2010]

Barge Trip. [Internet, Audio] Available from:
<www.makingaslowrevolution.wordpress.com/analogue/out-in-the-open/out-in-the-open-event-4/> [Accessed 12th December 2009]

De Botton, A. [Internet] Available from:
<www.alaindebotton.com/status.asp> [Accessed 12th January 2010]

Doig, S. [Internet] Available from: <www.vogue.co.uk/news/daily/2006-04/060419-vanity-fair-trade.aspx> [Accessed 7th January 2010]

Fuad-Luke, A. (2004/2005) *Slow theory: a paradigm for living sustainably?* [Internet] PDF. Available from: <<http://www.slowdesign.org/slowtheory.html>>. [Accessed 19th August 2009]

Liberty (*image of William Morris Fabric*). [Internet] Available from: www.liberty.co.uk/pws/ProductDetails.ice?ProductID=538 [Accessed 10th January 2010]

Paton, D. [Internet] Available from: <http://makingaslowrevolution.wordpress.com/a-summer-season-of-discussion/> [Accessed 4th November 2009]

Slow Food. [Internet]

(Reference a) Available from:

<www.slowfood.com/welcome_eng.lasso> [Accessed 28th August 2009]

(Reference b) Available from:

www.slowfood.com/about_us/eng/philosophy.lasso [Accessed 28th August 2009]

Smith, A. [internet] Available from: <www.adamsmith.org/smith/quotes.htm> [accessed 29th December 2009]

Email Interviews

de Botton, A. (2010) Email *Slow Design Question*, 6th January 2010. Personal email to B. Harvey (bridget@bridgetharvey.co.uk) from A. de Botton.

Fuad-Luke, A. (2009) Email *Slow Design Questions*, 5th November 2009. Personal email to B. Harvey (bridget@bridgetharvey.co.uk) from A. Fuad-Luke.

Thackara, J. (2009) Email *Slow Design Questions*, 21st September 2009. Personal email to B. Harvey (bridget@bridgetharvey.co.uk) from J. Thackara.

