

No matter of time

Invitation to the absolute travel beyond the obsolescence of
unfree life.

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Introduction

Working as a designer on a project means dealing with a tight schedule and being bordered in process with an upcoming deadline. The deadline is the end of the process whether the full development has taken place or not. Is that the obsolescence of the disposable work time? It seems to be a huge influence on the work flow and might take away from time needed for a proper elaboration. Time is money and the society is speeding, so do the deadlines have to get shorter each time? What about obsolescence of work time in general? And what about the condition of freely disposable time? What could a new way of proceeding time look like?

Someone as a trial should walk the designer's creation of 'time as a journey'. Here as hero and **'Pioneer' (chapter a)** Bruce Lee will be introduced as an example to take the trip first. So then we as his follower can step into his path without fear. Bruce Lee has been a hero far exceeding his lifetime and has influenced more than one period and cultures through various media. He is *the* fighter figure and was celebrated to for being faster than cameras could record his movements. So to speak has he been faster than his 'time'? His role as a hero model will be mustered with Paul Bowman's book *Theorizing Bruce Lee, Film – Fantasy – fighting – philosophy*. His multidisciplinary style, his fighting method as an *action – reaction* combat and his personal philosophy should be like a helping hand to us. In this text he will theoretically be standing on the shoulders of the writers Karl Marx, Walter Benjamin, Guy Debord and Theodor W. Adorno as companions through time.

Open-ended time sounds great, but a deadline has to exist otherwise there would be no proof of progress and no use would take place. To end the on-going time moments or periods tools will be offered to take on the journey. The planned obsolescence appears as an instrument entirely designed to end a product's life. As we see time as a product, might it function on the timeline of the design process? **'Tools' (chapter b)** is about creating a toolbox for the design journey. The planned obsolescence will be defined and sorted into its instruments with Vance O. Packard's book *The waste makers* and Victor Papanek's book *Design for the real world*. We will look at Obsolescence of function, quality and desirability.

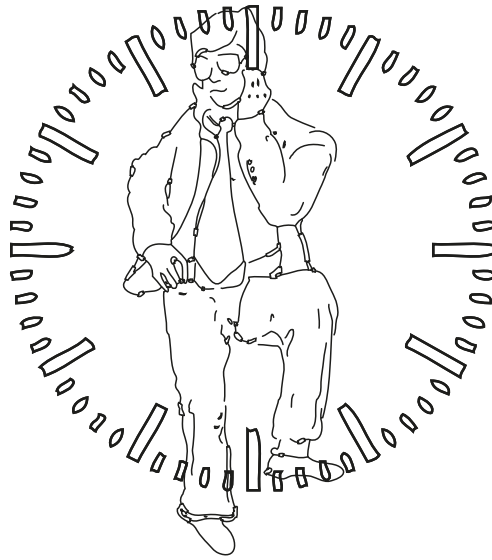
Depending on the designer's personality would the journey's movement differ in its extremes? Archetypes of man need to be evaluated regarding to the question of being dissimilar in work flow and behaviour. As well we are shifting in our usage of time. The **'Pace' (chapter c)** is operating around this and will organise archetypes of time behaviour with Walter Benjamin's book *Passagenwerk*. We will look at the *player* type living just in the moment. The *flaneur* type collecting, observing happenings of the timeline, like charging

his battery. And last the *waiter* or *boredom* type linking these moments to each other for new ideas. If we know how we have been travelling through time we might be enabled to reflect it.

Finally Bruce Lee will take the tools and practice the paces to take the travel in time, our journey. This '**Model**' (**chapter d**) will collect thoughts about human beings and time and will help to place the designer in time, with the broader aim of making each human the designer of time. Time order versus the economic order will be the argument with Theodor W. Adorno's book *Minima Moralia*. If the individuals are just organs of work and what the difference between spendable time and work time means will be clarified by Karl Marx's books *Grundrisse der Kritik der politischen Ökonomie* and *Zur Kritik der politischen Ökonomie*. Travel as a time model will be explored with Guy Debord's book *The Society of the Spectacle* and will envision a man being the designer of its own space and time, thus its own world. Can we decide to float in time instead of agreeing to the schedule?

The German quotes in this paper, as well the used German parts written within the text, are translated by myself.

The entire work frame is built up on a montage, a collage of thoughts.



a. Pioneer

To have a person to walk the new path we are looking forward to introducing Bruce Lee as the ‘hero’ or better ‘pioneer’ figure. As we are constantly fighting against time, we might need a fighter and his strength to accomplish this task with glory. So in the first part of the chapter we will look at Bruce Lee as the symbolic *hero* and see what makes the body we are looking at. Further we explore the concept of his multidisciplinary style and what style itself carries as meaning. Next is his *action – reaction* fighting method and if we are able to fight without fighting.

Bruce Lee the hero:

We picture Bruce Lee, all in our personal way, as the unpredictable fighting machine, and the thoughtful lonesome combatant against the world. So let Davis Miller talk about his first encounter with Bruce Lee:

“This man could fly. Not like Superman – better – his hands and his feet flew whistling through sky. Yes better: this wasn’t simply a movie, a shadow-box fantasy; there was a seed of reality in Lee’s every moment. Yet the experience of watching him felt just like a dream. Bruce Lee was unlike anyone I (or any of us) had seen.”¹

We are flabbergasted by this incredible way of moving, this power to react in every combat situation. Are we not wishing for the same? To be capable of fighting whatever may come and to never be unprotected? Handling any situation blindfolded? It appears to be the last security we would like to achieve and it is the closest to us, to manage facing everything without any weapons and just with our body. And the nice thing, Bruce Lee never minded what our origins are; he tempted us to see ourselves as the body of strength. It called just on everyone, and thus we really can talk about everyone in whatever context. Bruce Lee’s ‘influences’ expended into the complexity of all imaginable interconnections of what we call ‘popular culture’. It stretched its imaginary roots or rivers all over the globe.² All kind of products carried his face, wearing a shirt with him smiling on it we did his kick up in the sky. He grew into a cultural idol, as he lived with and in his culture.

His popularity allowed him to conquer the whole world and he found fans in many societies. He has been a marketing object from his first step on, his style made him not only innovative to us; he became nearly ‘godlike’. So is he still human? Is it first and foremost a familiarity with the name, not with the face?³ Our pencil case has his name written on it. But have we ever faced him? What is “familiarily known” about him? Not properly known, just for the reason that it is “familiar”? We know from television what he looks like, what he does *all* day. Familiarity itself is the most common form of self-deception.⁴ But we definitely do not know him. Perhaps it is this *not knowing properly* – that makes the mystery of him as *a* hero. We cannot reach his body or his skills. We know that. Might that seem depressing or discouraging? We always liked to have a hero, which can just do everything – with no limits and winning in the end. So in the childlike play with the action figure we know thought it is a synthetic dream, it is charming for a moment to believe the

¹ Paul Bowman, *Theorizing Bruce Lee – film – fantasy – fighting – philosophy*, Netherlands, Amsterdam/New York, 2010, p. 11

² Bowman, 2010 (see footnote 1), p. 14

³ Bowman, 2010 (see footnote 1), p. 11

⁴ Bowman, 2010 (see footnote 1), p. 43

unbelievable. And Bruce Lee was not only known as a name, illustration or action – he became a symbol for his entire body. He was human, through acquiring his skills it was a real body fighting in front of our eyes on our screens.

Multidisciplinary style:

While groups of numerous frameworks have popped up and examined the same man and his style of fighting, it might have been his cross training which pleased the varied community. So did the variations play a role in the strength of his followers? They become united into one group in the first place and for that gave up their categorisation of themselves. Instead of being black, white, poor or rich, they became one single community. What were they searching for? How did they bind?

“They become bound up in identity, in identification, in organic community, and can be construed as taking on a place and significance that is far from simple consumerist.”⁵

To be what we are, to be accepted with what we can bring in without being consumed by the rules of the system, leaving out any background information, as a human being. In a way it is a group of people without any name. The question of *how* is simply exceeding categorisation. We should play in all football clubs to become a good player. To get a grip on the ‘whole truth’ would mean to master realms as diverse as archival research (of whatever field we can think of). We should archive every experience, whether it was a good game or a bad one. Interdisciplinary games cannot be led by a disciplinary preference, and so it will contrast from other possible versions and often be a completely opposing form of knowledge.⁶ So we look at all kind of sport clubs not limited to one and develop our own style along the way, between all these different ideas. Going opposite ways, trying out everything. No fixed style, no limitation, we do not fight to judge, we fight for ourselves. If we start to express ourselves, we begin to be ourselves. In other words, it is not about

⁵ Bowman, 2010 (see footnote 1), p. 48

⁶ Bowman, 2010 (see footnote 1), p. 47

establishing a fixed institution, otherwise we end up with a new system in the old concept. New ways have to start outside of the system.

Action – Reaction:

We collected ideas about the game and are right now on the verge of a fight. How to react, how to counter, to attack? What are we aiming to learn in this moment?

“Instead of going immediately to the heart of things, flowery forms (organized despair) and artificial techniques are ritualistically practised to stimulate actual combat. Thus, instead of ‘being’ in combat these practitioners are ‘doing’ something ‘about’ combat, said Bruce Lee”⁷

Fighting immediately answers the combatant’s questions. It is not what we might be able to do, it is what we do. It is this situation we are in right now and we have to respond. If someone tries to punch us, do we punch back or...? The opposition varies in its movement, in style, so we have to change, too. Kick, kicking back and grabbing the other on the shoulders. We have to respond to the other fighter’s voice and transform our formula according to our counterpart. Bruce Lee is like a detective, seemingly indolence and in his reality in a tense attention as an observer who cannot leave the innocent offender out of focus.⁸ We have to keep focused and observe everything to learn through copying, trial and error and to develop a base. We will learn only in taking this fight. And in that sense we are like a river crossing the country and whatever drops in will be taken in consideration. We do not fight against it or against someone, we fight with and therefore we fight without fighting. Like Bruce Lee, like water: Fluently floating to shape into any form and if we remain in a constant flow we stay in *fresh* water all the time. Like dancing is a continuous rhythm and moves us with every tone, it is the course of motion that moves us here. Without accepting being human we cannot fight.

⁷ Bowman, 2010 (see footnote 1), p. 64

⁸ Walter Benjamin, *Passagenwerk*, Germany, Frankfurt on the Main, 1983, p. 554

Philosophy:

If we like to fight like Bruce Lee, we have to be who we are. Our own body is the strength with our mind being open to everything. And Bruce Lee had his beliefs or his wisdom to be traced. But do we follow a philosophy? Do we even need one?

First of all we need to clarify that we might fall into the trap of believing that our own construction are ‘objective’, free from ‘institution’, free from belief, from theory, from myth and fiction – simply ‘purity.’⁹ We are never an unwritten paper; we have a family, and friends, and a surrounding. We cannot escape our background; before we even recognize ourselves we already carry a whole package of influences. We got bitten by a dog as a child and might get a trauma, but for lifetime we will never forget the pancakes our mum made us that day. The smell, flavour of these pancakes will leave a trace forever. We cannot forget. It made us. We cannot be ‘free’ and ‘true’ to ourselves at any time. So as Bruce Lee was intending to fight without fighting, it is also here not fighting against something, it is more like fighting with it.

“What is prime is the actuality of relationships and articulations, the productivity of differences and particularities of understandings and interpretations (including misunderstanding and misinterpretations), so on.”¹⁰

We are passing through our lives by handling it with our own beliefs and interpretations. Every situation will immediately be analysed with what we have experienced. If the girl we dated bakes pancakes like our mum did *that* day, we get slightly more attracted; we remember we taken heart with the pancakes of our mother. We liked her a bit more even. Now we forgive her that she smashed our life. So it is not all as flowery as we think. We are grown up on contingent interpretations, everything else, as we, is a contingent interpretation, including putative ‘knowledge about it’.¹¹ And in that sense we are the interpretation we use to accomplish life, however it turns out to be a good or bad one. But that is what we call life.

⁹ Bowman, 2010 (see footnote 1), p. 64

¹⁰ Bowman, 2010 (see footnote 1), p. 187

¹¹ Bowman, 2010 (see footnote 1), p. 173

Accepting that, we get to know what philosophy meant first of all. We should act with our life package in the concerns of philosophy. Theory or philosophy is imagined to be analytical, self-reflexive, and critical.¹² Bruce Lee gained his wisdom by just acting in this concern and when we read his books and quotes it is interesting to keep ‘interpretation’ in mind and walk our own paths. We have to criticize, to question our teachers and especially ourselves and comment on situations in our own way. It is the spontaneous, vital living which attracted us while seeing Bruce Lee going his way, and his philosophy is not an academic generalisation and not to be followed by the book. It is the depth of his personal philosophy, which appeals to people, how Linda, his widow, asserts.¹³ So in the depth of our own personal development, we find the interpretation of the thoughts of Bruce Lee’s wisdom or our own wisdom.

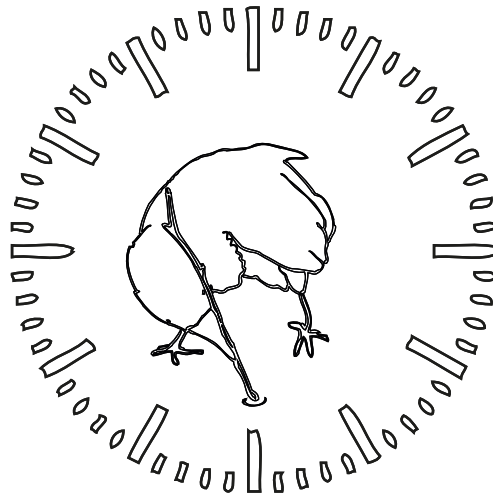
“Independent inquiry is needed in your search for truth, not dependence on anyone else’s view or a mere book.” - Bruce Lee¹⁴

Bruce Lee as our hero, ‘our body’ is self-taught in multidisciplinary style and well prepared for the *action-reaction* fighting method. He has the courage to use his own philosophy and is on all our journeys, but he needs to take tools with him.

¹² Bowman, 2010 (see footnote 1), p. 171

¹³ Bowman, 2010 (see footnote 1), p. 170

¹⁴ Bruce Lee edited by John Little, *Striking thoughts, Bruce Lee’s Wisdom for Daily Living*, US, North Clarendon, 2000, before p. 1



b. Tools

Time is tightly scheduled, planned, organised and sorted into periods of work or spare time. We get employed for a 40-hour job and can buy 10 days of all inclusive beach holiday for the summer. More on this later, but for now:

“The entirety of new consumable time of modern society ends up being treated as raw material for the production of a diversity of new products to be put on the market as socially controlled uses of time. A product though ready for immediate consumption, may nevertheless serve as raw material for a further product.” (Marx, Capital)¹⁵

It is clear that time has been treated as a raw material; socially fitting a cultural event like a museum, cinema or music hall description. So we stay safe and controlled inside a building, instead of hanging out on the streets? It is material for all kinds of products and every product has its tools to stay in the market. We will investigate in the planned obsolescence and its tool in terms of function, quality and desirability.

¹⁵ Guy Debord, *The society of the spectacle*, US, New York, 1995, p. 111

Obsolescence:

“Its use as a strategy to influence either the shape of the product or the mental attitude of the consumer represents the quintessence of the throwaway spirit.”¹⁶

In our society the progress of products is primarily organised by obsolescence. We get new trends, fashion, and technological achievements. This makes the old product exchangeable in order to buy a new one. The new fashion of this season replaces the red pullover of last year with the new yellow of this year. So if we wish to change our ‘time product’ we have to look for a life lasting or decreasing tool to be played with. The main instrument of obsolescence itself is time, which is added on, to make the product out of date at one point. So either the seasons, the once a year product fairs of new inventions or simply the guarantee of the product will give it a date, a life span. The product ends its lifetime with its replacement. What would happen to our schedules if we did the same with them?

Tool of function:

“Obsolescence of function. In this situation an existing product becomes outmoded when a product is introduced that performs the function better.”¹⁷

We love technology; whatever is newly invented is highly attractive. So we are highly in favour of the functional type of obsolescence. Introducing a genuinely improved product creates this *functional* replacement.¹⁸ In terms of our technical revolution, we like to buy the fastest computer so that we can use the newest software. Optimistic that it is not only a new up numbering of its possibilities and functions are real inventions. In case we buy the new surround system it is not only the new sound wheel instead of two separated louder and softer buttons. If so, would we not give the surround system one more year to develop to really make a difference here? And may we hope that the discovery is not held back to be launched before the older version as sold out. Imagine that retina displays have already existed some

¹⁶ Vance Packard, *The Waste Makers*, UK, London, 1961, p.53

¹⁷ Packard, 1961 (see footnote 16), p.55

¹⁸ Packard, 1961 (see footnote 16), p.56

years ago, but the company had to wait to sell out their old displays first? But we hope just the best and agree that this tool is an achievement of a new function or a reinvestigation of the old.

What may occur is that we consider all consumer goods (and most human values?) as disposable as it is normal to get them replaced. Sure we all have to agree that the new fashion is *our* new fashion and we really love the new green. And if a new family system, insurance system is offered, why not? We design to be substitute; but we might exercise short care of considering security factors.¹⁹ This would be one side effect of hurrying. And we should better not hurry with the breaks of the car? So whenever we announce a new path we should make sure that we have taken care with all we can offer - to the best of one's knowledge and in all conscience. This tool works as we are scientists and like to do our best. And as an instrument it will be fully functional if we give ourselves the time to develop in a long-term phase. It is about constant development and adapting to the new conditions. It is taking care of what we do. It is the proof of its function.

Tool of quality:

*“Obsolescence of quality. Here, when it is planned, a product breaks down or wears out at a given time, usually not too distant.”*²⁰

A fully functional item will be taken on for life, so if we want in it means the function we have to think about another part of its quality to be exchangeable. Our dinner chairs are still useable after years; they were handmade by the father-in-law. What could we do to get new ones? The more durable the item the more gently it will be consumed.²¹ And here comes the tool of quality into the game. We all experience that our items just break down after the guarantee phases out, like the sewing machine two years after its purchase date. The individual use of a product like refilling our colour cartridges for our printers may also set an end to the product's life. Should we have stayed with the 'quality' we get with the original

¹⁹ Papanek. *Design for the real World, Human ecology and social change*, US, New York, 1971, p. 74

²⁰ Packard, 1961 (see footnote 16), p.55

²¹ Packard, 1961 (see footnote 16), p.61

colour offered by the printer's brand? And finally, a classic: the light bulb, whose lifetime became extremely reduced to increase the market quantity with every hour it burned out earlier. And since the competition has grown, simultaneously the lifespan of our things can only become shorter and shorter. So this tool is not about lasting long. It pinches off the lifetime little by little, until it calculates the product and itself away. What will be the final result that a light bulb has to burn out in one second?

Instead of 'dying for the new' an idea would be to just borrow the product for a while. Produce fewer amounts, better qualities and lease the items for a while. Just lend the best sewing machine from a company - like we would pick it up in the basement to bring it to the working table. This concept illustrates "temporary use" rather than "permanent ownership".²² Just then when we decided to sew the dress we have seen in the folder and is not out yet. It nearly seems to be a way of sharing our goods with each other and having the time to enjoy it until we adore a new one. So this tool is placed as enjoying the subject in a set period of moments - shared - alongside the subject. Direct what we like to consume.

Tool of desirability:

*"Obsolescence of desirability. In this situation a product that is still sound in terms of quality or performance becomes "worn out" in our minds because a styling or other changes makes it seem less desirable."*²³

What we desire is not only what we wish for, it is what we can chose from the market. As we have consumer reports and forecasting, we can look into the customer's brain and obsolete the wishes. Last year we all went for hiking mountains, this year we sit in a canoe. Last year we bought the hiking boots, this year the diving goggles. Last year we had the after party in the hut and this year we got 'the *plus*'; aquarobics and a beach drink for free. And we are so pleased to buy the full set and go for it all.

²² Papanek. 1971 (see footnote 19), p. 81

²³ Packard, 1961 (see footnote 16), p.55

Time as we know is sold to us in little packages, chunks or cakes, fully equipped for either the holiday enjoyment or the work time penum. This is also called “psychological obsolescence”.²⁴ We have trends for every customer field in gadgets, colour, shape, profiles and the ornaments/signage that fit our age or era. So our psyche is not longer unknown and it seems easy to play with it. But what to do with this little revolt of do-it-yourself? To prevent that some durability-minded or stubborn customers would just take some centimetre off the bottom of the old shirt (to stay in the style circle). More needs to be changed on the new fashion shirt and while raising the hemline also widens the waist.²⁵ At least two additions have to be made to make sure it will not be passed over. So it is not only the new colour, it is the new shape of the headphones what made us sound to buy.

When nothing helps and our desired customer field is not reachable the industry promotes buying ties as gifts for Valentine’s Day.²⁶ If we do not buy it ourselves we will get it as a present from our loved ones. Is it the force of the gift, the *for free*, so we would be able to say no? So we would thank and stack them in the closet? Desirability is tied to the “effective packaging” (fly to feel free, a airplane – two wings) rather than to the “total Gestalt” (every screw as a part of the object ‘airplane’ is the desire and aesthetic of our flight).²⁷ Would it not have been better we had desired this tie for a while? Desire as a whole is effective and not the picture of what we adore. Imagine walking by the shop every morning, to drool over the tie every second with desire. So this tool should be the stationary test. We take a close look at our present of what we desire. The tie, perfectly made, shiny, blue and bit white. Really shiny and a bit thin round the neck? We allow ourselves to play the joker of minimal two changes about our gift to accomplish full desire. And the tie is smooth and thick round the neck and the tone of the colours are deep purple.

And here Bruce Lee would pick the tool of function (multidisciplinary), to be like a ‘scientist’ and the *discovery* of our subject is the journey and the proof of its function. Take the tool of quality (action-reaction), to be like a ‘consumer’ to *share* a set period of moments alongside the subject. And last the tool of desirability (philosophy) in

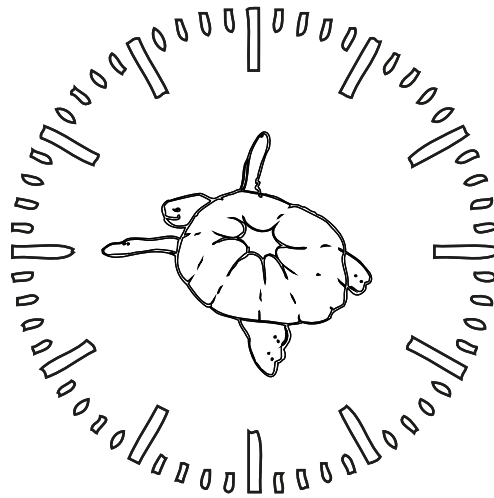
²⁴ Packard, 1961 (see footnote 16), p.69

²⁵ Packard, 1961 (see footnote 16), p.73

²⁶ Packard, 1961 (see footnote 16), p.75

²⁷ Papanek. 1971 (see footnote 19), p. 84

the pocket, as the joker, the *choice* of twice the desire of our subject. But now, equipped, what pace will he go?



a. Pace

As we are the travellers of our time we need to know about how we might pace ourselves. We are various types with diverse behaviour. And there might be different moments with different methods of handling time. What kinds of time-types are ‘now’, ‘in the moment’, ‘in seconds’ or ‘for days’? Falling in love and getting rejected and just done with the sadness, we are bored and go to the next party. The following chapter will give us an understanding on three different time types, the player, the flaneur and the waiter. The bored one as the hidden fourth type will become a sibling, if not a twin to the waiter.

One has not to kill time; one has to invite time into oneself. Disport of time (exorcise of time, refuse): drain oneself. Type: player, time splashes from all his pores. – Time

charging, like a battery: type flaneur. Last the synthetic²⁸ type: charges and forwards the energy 'time' in a changed form: the waiter.²⁹

Moment of action - Player type:

Yet we go party, go crazy and meet and greet. We join events and are a part of the cultural recommendations. We do stuff, but we planned before and do not let things happen whenever their chances occur.

We should imagine ourselves as having a walk in the rain. It is raining time and whatever time puddle we find we can jump in delighted. Kids know about the joy of the moment and dig deep in the mud. Nothing other than the pleasures through reactions. No matter the time, no matter the situation. What if it seems impossible in the current moment? Start small. A hearty sigh at a meeting may not interfere the whole process and still allows us to get rid of being stuck in the a brainstorm. Being on the way to the next meeting, why not run up the staircase to freshen up the bloodstream in our legs? Why not leave the building and go to get the next train?

As we see the time as a play, the world as its theatre - it has its charms and curiosities without any planned spectacle. The train station is full of people bumping into each other. It has so many moments to offer, so why are we busy with creating artificial soaps? We just dream about situations? We go for sightseeing instead of just hanging out at the station and see where people might go. Have we forgotten that our daily interactions are spectacular in itself? We might get lost in the streets and while our fingers begin to freeze we go for a tea; downstairs in an Asian massage parlor. We have become too shy to just try and improvise. Maybe we should think and act like in an improvisational theatre to create at the moment we perform our life. The station is the stage and we are all actors and we act here, now and live. In front of the magazine shop we stretch our body, next to the kiosk we whine for the products, like

²⁸ in the means of the synthesis as linking between subjects, <http://de.wikipedia.org/wiki/Synthese>

²⁹ "Man muß sich die Zeit vertreiben, muß die Zeit in sich einladen. Sich die Zeit vertreiben, (sich die Zeit austreiben, abschlagen): sich drainieren. Typus: Spieler, Zeit spritzt ihm aus allen Poren. – zeit laden wie eine Batterie: Typus Flaneur. Endlich der synthetische Typ: lädt und gibt die Energie 'Zeit' in veränderter Form weiter: der Wartende", Benjamin, 1983 (see footnote 8), p.1034

dogs do, hopeful to be chosen from the shelter. We will get players / actors within our time - the act of the moment.

“Theatre is a verb before it is a noun, an act before it is a place.” - Martha Graham

Observation of situation - Flaneur type:

Walking is essential to us. The moment we learn to walk we are gifted the ability to explore the world around us. Independently. And it was once the moment of transformation to differ ourselves from animals. So why are we seated now? Comfy in our wing chair we watch situations from far. Is our positioning that clear and well thought out? Is there nothing to explore anymore? Is there no room for the undetected neighbourhood journey we might get ourselves into if we go? The neighbourhood twinkles towards the seated flaneur, “now, what might have happened in me?”³⁰. The wing chair guest gets up, gets the jacket and goes. From here to the next street further it goes, any direction seems to be joy, we walk for just walking, to be on the way.

*A flush takes whom, who marched long through the streets without any goal. The walking gains with every step growing force. Invariably the allurements of the shops, the bistros, the smiling women decline. Habitually compelling is the magnetism of the next street corner, a distant bulk of leaves, and a street name.*³¹

Strolling through streets is actively collecting time of others that dropped onto the streets. While we glide through the streets we are surprised from time to time. The blue spot on the building, the floor tile being out of the raster, never seen before - and we are home to that area. These findings become gathered as treasures. Our minds are floating in the streets and we write our inner book of whatever we pass by and observe with our senses. The illustrative seeing is basis for the flaneur, and his

³⁰ Benjamin, 1983 (see footnote 8), p. 527

³¹ “Ein Rausch kommt über den, der lange ohne Ziel durch die Straßen marschierte. Das Gehen gewinnt mit jedem Schritt wachsende Gewalt; immer geringer werden die Verführungen der Läden, der Bistros, der lächelnden Frauen, immer unwiderstehlicher der Magnetismus der nächsten Straßenecke, einer fernen Maße Laubes, eines Straßennamens.“, Benjamin, 1983 (see footnote 8), p. 525

musings is the text to the pictures.³² It is like going to a photography museum without any titles or notes and only our own thoughts will write the information boards. The speed we march will be illustrated by the turtle, as wise, old and slow - like it was once elegant to take a turtle to promenade long the streets.³³ Remembering Michael Ende's book *The grey gentleman* with the turtle named 'Kassiopeia' being the seer without seeing into the future. What a joy to have time for all these pictures that are waiting to be questioned. And lots of turtles start running if they see a red fruit in a distance.

Linking between pictures - Waiter and boredom type twins:

We are waiting for the time to pass. A couple of times a day in various versions. While we are standing at the bus stop we stare at the pavement with a nervous twitch from time to time. We black out and our view starts to get blurry. We fade away and start gliding in time.

*It belongs to the society to wait and subduct a big part from its created wealth, from both the immediate pleasure as for the immediate pleasure's intended production, to use this part for not immediate productive work. (in terms of the materialistic production process).*³⁴

This subduct part of wealth is time. But mostly we see the time waiting for something as unused lost time. So 'wasted' time, 'lost' time at a bus stop, had it any use for our life? What does not directly productive time mean to us and how do we handle it? Do we recognize that we are working with it? Not physically working, but mentally active. We cut ourselves off the known stressful lifeline and wait for nothing to happen. We cannot rush to the bus, because we have to wait for it to come. Where our thoughts with a strained, saturated constellation grind to a halt and

³² Benjamin, 1983 (see footnote 8), p. 528

³³ Benjamin, 1983 (see footnote 8), p. 532

³⁴ „Es gehört dazu, daß die Gesellschaft abwarten kann; einen großen Teil des schon geschaffenen Reichtums entziehen kann, sowohl dem unmittelbaren Genuß, wie der für den unmittelbaren Genuß bestimmten Produktion, um diesen Teil für nicht unmittelbar produktive Arbeit zu verwenden (innerhalb des materiellen Produktionsprozesses selbst“, Marx, 1974, p. 595

come to a rest the picture of discourse approaches.³⁵ This stop at the bus stop allows us to reconsider the moment and gives space to think and reflect. We reason about the person next to us, our subjects at home, the cats and the pavement, we bring issues together and tear them apart. We fight with the inside and love it with all our heart. We think about good, bad and just things in our life, we remember the moments of anger, weirdness and niceness. What a luxury to have nothing specific to do. Not only at the short bus stops of our functional life. We process the collection of subjects we have gathered when we had walked through our life and through time. As it says, to take counsel with one's pillow to rethink the last family fight. We take the time of one more night to find out the issue and reply.

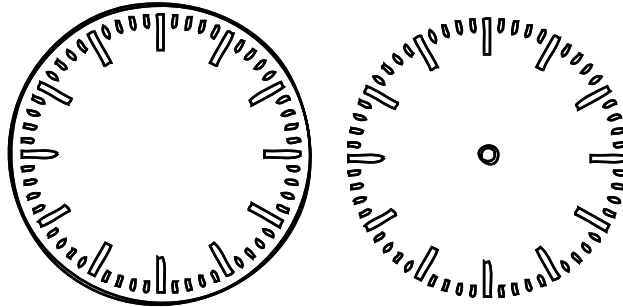
After a time span we get bored and our fingers become itchy. Waiting in a manner of speaking is the lined inside of being bored.³⁶ It was nice to dream, but now we want to react. So backward and forward we roam, get bored of being 'lazy and thoughtful', and want to perform. We call home and tell the last thought we had through 'discussing with ourselves' while waiting. Being bored or doing nothing is side by side. While being bored is a good moment to give space for new thoughts, is doing nothing that stimulates the process of reflection.

And Bruce Lee practiced. He consumed and shared the moment of action as the *player* type with the tool of quality (action-reaction). He discovered the observation of the situation as the *flaneur* type with the scientific tool of function (multidisciplinary). And he played the joker, for twice the desire, linking between pictures as the *waiter* and *boredom* type with the tool of desirability (philosophy).

And now it is time for the journey.

³⁵ Benjamin, 1983 (see footnote 8), p. 595

³⁶ Benjamin, 1983 (see footnote 8), p. 176



a. Model

The final chapter is going to guide us through different time concepts so that we get enabled to build up a new model. We start with work as the source of value and go further with work time versus spare time to explore the border between them, which we will break open. Following that we consider our ownership of time and that owning time may not mean spending it. Furtheron is the disposable time point of discourse and what free spendable time can offer to our personal development. As next to last we talk about the static life of our society, to open up to *travel* as a new way of processing time.

Valuable work versus spare time:

Before we rethink our time behaviour we need to understand what it means to spend time - especially on what. How is our time organized and where did it come from? Work time? Spare time? Free time? Valuable time?

Historically with the rise of the bourgeoisie ‘work’ transformed into *the only* ‘work’, it changed the former work conditions. The skills, profession and the effort made the worker’s carrier, not the blue blood in one’s veins.³⁷ So the industrial revolution introduced us to ‘work as *valuable* labour’. People with no holdings moved to the city or any other industrial hotspot to offer their only and first wealth: manpower. They worked in the product assemble unit of the factory’s heart. Slowly a hierarchy was built, the chief assembler, floor manager and so on. On top the factory’s director. He counted the *number of workers* and multiplied it with their amount of *effective, practicable work time* needed for production as the *profit* they would make.

*In order to measure the exchange value of goods on their containing working time have these different works itself been reduced to an even-handedly, uniform, basic work. Shortly to work, which is quantitative the same and in itself just differs in its quantity. [...] Work, which is measured like that through time, seems indeed not as work of different subjects. But rather seem the different working individuals the very organs of work.*³⁸

To create a comparable market and future goods, we think we need a standardised system to see what our work is worth, productively. We can make up a price for the new product, because we know the costs of the materials and the work time spend on its production. So the value work has, is its time, exchangeable through money. Further exploiting working hours increases the profit. What about the other values of work? Are we nothing more than an instrument? Is it really just the execution of tasks, the performance producing as fast as possible? What about the value of a product? Can it be more than sellable? What about the non-financial values of the consumers? How do we see them if we just guess what their needs are? This generalized exchangeable working time of the individual means a general social character.³⁹ So do we end up with general goods for general wishes and a more than general society? We think we buy an individual slogan or brand to make a

³⁷ Guy Debord, 1995, (see footnote 15), p. 104

³⁸ “Um die Tauschwerte der Waren an der in ihnen enthaltenen Arbeitszeit zu messen, müssen die verschiedenen Arbeiten selbst reduziert sein auf unterschiedslose, gleichförmige, einfache Arbeit, kurz auf Arbeit, die quantitativ dieselbe ist und sich daher nur quantitativ unterscheidet. [...] Die Arbeit, die so gemessen ist durch die Zeit, erscheint in der Tat nicht als Arbeit verschiedener Subjekte, sondern die verschiedenen arbeitenden Individuen erscheinen vielmehr nur als bloße Organe der Arbeit.”, Karl Marx, *Zur Kritik der Ökonomie*, Germany, Berlin, 1924, p. 5

³⁹ Marx, 1924 (see footnote 38), p. 7

difference, but we just buy what is offered. It is the football world cup season, so sure we get sneakers. Understanding it right our work and its time *are* our directly related needs and values, and they should reflect that. But it is to wonder how we can really see that, individually, with a general point of view? Are we all in football fever?

What would Bruce Lee do? Would he be worried that we loose the individual value through this process? Bruce had raised the tool of function a long time ago, the tool to discover the subject, multidisciplinary, and to proof its functionality – scientifically. It might seem contradicting, because we believe the industrial production is effective productive and in that sense ‘super’ functional. Bruce flaneurs through the factory and notices that it gets produced for production and less for its value. And the ‘body of strength’ turned into the ‘body of work’. He says, “It’s not the job, but how you do it. – It’s not what you give, it’s the way you give it.”⁴⁰

Our working hours are counted and planned through out our lives. We have to fulfil a set pensum per day and within the day we are controlled when to have a coffee, a cigarette, a talk with colleagues or whatever else. What if we would like to manufacture for one day the things we sell daily in the shop? Anything what does not belong to our work world or our specialized profession has to be kept to the spare time. If we are cashiers at the supermarket we are not allowed during work time to experience what it is like to produce yoghurt? But we are allowed to watch it in our spare time on television. “Everything has its time” like its said on the a Muskote cigarette paper. Naturally in good hope the first thought would be – take your time and when it happens jump at the chance. But secondly does each thing really need ‘its time’, a fixed organised moment?

*No fulfilment can be attached to work otherwise work looses its functional modesty in the totality of purpose. No spark of consciousness can drop into spare time as else he could jump over to the working world and set fire.*⁴¹

⁴⁰ Lee edited by John Little, 2000 (see footnote 14), p. 114

⁴¹ “Keine Erfüllung darf an die Arbeit sich heften, die sonst ihre funktionelle Bescheidenheit in der Totalität der Zwecke verlöre, kein Funken der Besinnung darf in die Freizeit fallen, weil er sonst auf die Arbeitswelt überspringen und sie in Brand setzen könnte.“, Theodor W. Adorno, *Minima Moralia, Reflexion aus dem beschädigten Leben*, Germany, Frankfurt on the Main, 1964, p. 170

Are we that afraid letting go of the separation between work and life? What if we love our work and do it with passion? So we would like to work further at home, after hours. Sure some of us like to peel off their profession with exchanging their uniform with their personal clothes; is it like masquerade (we save ourselves of *being (and) responsible for* our work)? How much are our feelings about our work connected with money issues? A funds manager of a bank, earning a wonderful amount of money, the respect of the colleagues... but he always was fond of the banks architecture and took pictures after office hours.

Bruce Lee still on his discovery, observing the bank, mutters, "The relation of sense data to the object being perceived. – Sense data is part of the surface of physical object – one is a function of the other."⁴²

So we look at the bank and think. Why are hours and hours of our lives being spent on something we never liked to do? It seems unbelievable that a hobby can be our profession and we are too afraid to try, because we think we lose our hobby when it turns into work and it might lose its 'fun'. There are good and bad days whatever choice we make.

And how about our after hours? The time we can spare besides work is what we get for free. Just like that, on the side. On the one hand we are craving leisure. On the other we could take some pictures now, or not? Muse as the German word 'Muße' (from old high German muozan) meant a time where we '*possibly* can do something'. But also the word is related to a substantive for 'have to'.⁴³ So even muse wishes for a little action? We are grabbing the camera... Or should we go for unified life: work time, spare time joined? As every time occurs to be the time to do something? Let the idea spark whenever it pops up. Can we even imagine, whomever we consider a *creative person* sitting behind a desk, *being creative* from eight till five, day after day, with a secretary picking up the phone in the lobby?⁴⁴ Creativity cannot grow in such a stiff world.

We know we need time to spare, to handle freely for ourselves and relax our minds. If we cannot breath we cannot think. So we step back in our daily routine and instead

⁴² Lee edited by John Little, 2000 (see footnote 14), p. 51

⁴³ Wiktionary <http://de.wiktionary.org/wiki/Mußiggang> (January 16 2013)

⁴⁴ Adorno, 1964 (see footnote 41), p. 170

to work in our bank office, we visit other banks to take pictures. The German word ‘Müßiggang’⁴⁵, means a time to enjoy yourself, but is also known as the ‘idleness which breeds evil’. So we should better have a plan for our leisure time, that we use leisure ‘productively’ and have a specific outcome? Not just pictures for fun, better for charity? If we are busy for the good, are we good? So everybody is incessantly up to something and spare time seems to ask to be exhausted.⁴⁶ Voluntariness, event, action, excitement... we should better prove we have done something. Get the cultural package, a trip to Africa, a world tour, wow, unforgettable. Sold with pleasure on save hackneyed ways to walk on. There are tons of offers for what to do when we have time left. Life is short and the supply is bigger than the demand.

*“The social image of the consumption of time is for its part exclusively dominated by leisure time and vacations – moments portrayed, like all spectacular commodities, at a distance, and as desirable by definition. This particular commodity is explicitly presented as a moment of authentic life whose cyclical return we are supposed to look forward to.”*⁴⁷

So we know already before when we will be excited, cycling up the highest hill on the island New Guinea: next month, during summer holidays, on the 15th and six days long. Or like a Chinese tour group, having 15 minutes for each sight and taking pictures (*being*) there – the Chinese restaurant, 30 minutes, as the tours end. Oh, great holidays. Scheduled time for relaxation, because someone knows when we need a time out. And how great is it that we all fly at the same time to the same island to find some muse.

Bruce Lee smiles and says, “ The moment is freedom. – I couldn’t live by a rigid schedule. I try to live freely from moment to moment, letting things happen and adjusting to them.”⁴⁸

He starts to play with the tool of quality in his hands, *action- reaction*, sharing a period of time.

⁴⁵ Wiktionary <http://de.wiktionary.org/wiki/Müßiggang> (January 16 2013)

⁴⁶ Adorno, 1964 (see footnote 41), p. 181

⁴⁷ Debord, 1995 (see footnote 15), p. 112

⁴⁸ Lee edited by John Little, 2000 (see footnote 14), p. 13

These sold adventures are quickly forgotten anyway, as the ‘spectacles’ pulsing machinery’ of our society replaces one by the next.⁴⁹ If we had a bad trip we can easily wait to replace it with the next heart-warming idea for spare time. Get a dog to see how happy he is just pissing on a tree or do some jogging to run away life for health. Or just go and buy some goodies, eat chocolate.

Ownership of time:

What does it mean to have time to be freely used by us? Do we own our time or does our time own us? Only if we own stuff, culture, partners, pets we think we can show off and can prove that we achieved something in life. We can say we care that our kitties have such good fur.

*“The ruling class, made up of specialists in the ownership of things who for that very reason are themselves owned by things, is obliged to tie its fate to the maintenance of a reified history and to the permanent preservation of a new historical immobility.”*⁵⁰

It is hard to go on a holiday, because of the kitties by not caring, by not carrying we would be the bad once leaving them behind. And who wants to be a bad mother? We are stuck with owning and producing things to own, that we disremember to actually live the time when we manufacture our ‘life’. All our friends are successful, good in their jobs, have great hobbies, but we cannot find the time to share with them the knowledge, the adventures we gained. We belong to our schedule. Besides ‘being taken’ is the freedom of choice and decisions as well happenstance.⁵¹ If we would like to *live* our own history we have to take our time in our own hands. What are we waiting for?

Bruce Lee grabs the tool of quality, to *consume* and *live* the moments alongside a subject. He takes a look at the kitty and softly guides it to the door. He speaks, “Experiencing is believing. – A fat belly cannot believe that such a thing as hunger exists.”⁵²

⁴⁹ Debord, 1995 (see footnote 15), p. 114

⁵⁰ Debord, 1995 (see footnote 15), p. 106

⁵¹ Adorno, 1964 (see footnote 41), p. 97

⁵² Lee edited by John Little, 2000 (see footnote 14), p. 17

Living the moment would be the goal, but is it not hard to break with the pressure of our surroundings? The kitty finds a hole in the lawn, sticks its nose into the hole and gets its tail suddenly bitten by a rat. What would our successful friends say? What if we have no idea what to do, because we are already used to receiving a prepared package? We look at kitty and are slowly drifting away. We wish for a well thought out future, but this does not give us the time to think. We plan moments, as sheering away in the human path is eyed and fading away in life gets often uncomfortable. We do not want to be the kitty on the lawn's uncontrolled ground.

The fact that life also happens when we have no plan makes us feel unsafe, unsure if we will like it. And what should we tell to our friends when they ask what we did last night on the lawn? It seems that we fear that if we do not participate in our human game to miss out and incur the revenge of the collective.⁵³ Are they a step ahead as they are constantly active? Being faster, having seen more, having done this and heard about that? We should better jump into the car and race from venue to venue to catch up with the crowd. It is the triumph of the increasing milometer of our car that appeases the follower's fear.⁵⁴

Bruce Lee plays with a stick and pokes a hole in the lawn. His stick strokes the peep of a rat. Bruce answers, "One does not allow oneself to be influenced by outward success or failure, but confident in one's strength, one bides one's time."⁵⁵ That if we struggle, in front of the fight, we are confident on the uncontrolled ground and do not fear others' success or our own failure. "A struggle of any nature can never be settled satisfactorily until the absolute fact is touched,"⁵⁶ says Bruce and we keep in mind to point out the facts of the combat.

The struggle makes tired of the speed of the car and we wish to relax our minds, we hang out on Facebook refreshing the status to let our friends know about our nonsense. Topped by people complaining that the new profile picture does not look happy enough and should be replaced. A poor communication tool fed with soft-soaped visual means. Pseudo activity is the reinsurance to guarantee self-preservation and accordingly to the expression to be willing to self-surrender.⁵⁷ So

⁵³ Adorno, 1964 (see footnote 41), p. 182

⁵⁴ Adorno, 1964 (see footnote 41), p. 213

⁵⁵ Lee edited by John Little, 2000 (see footnote 14), p. 33

⁵⁶ Lee edited by John Little, 2000 (see footnote 14), p. 105

⁵⁷ Adorno, 1964 (see footnote 41), p. 182

we need a contemporary witness to have lived? Only a shared experience seems to have happened? We could have posted a movie about the kitty in the garden - to visualize it was real. By continually communicating ourselves we hope to stay alive and we display being ambitioned in all means and time, because we are busy. Busy with what? Should we take the great likes for hundreds of 'hellos' and the kitty rather than letting the systematic fear our disagreement with our own lives? The advent of long-distance mass communications, the isolation of the population has become a much more effective means of control.⁵⁸ We assist the system being even less connected to each other, because we stay home instead of going for a *real* fruity furious tête-à-tête.

But what if, just today, we decide to do nothing? What if we fall quiet and while enjoying sweet nothing, find ourselves staring onto the only white wall in the room? When digressing means losing time. If so do we lose our seat in the group and in the collective?

*Streets are homes of the collective. The collective is a restless nature and always on the move. It witnesses, experiences, detects between the exterior walls as much as the individuals in the under cover of their own four walls.*⁵⁹

Being an individual and being a part of the group, means to give both positions space. And unfolded to a mutual promise that we find an energy source in being our own and by being a segment of the whole. Even if we stand still or take a side trip as the others are hassling, we are a vital part of the group. It is a constant learning connection within and from the community. If we are *physical* in it we can discuss *one to one*. If we *wonder about* it, alone, we *reflect*. If we understand ourselves as a constant part we might stop with helping from outside and start observing from the inside.

⁵⁸ Debord, 1995 (see footnote 15), p. 121

⁵⁹ "Straßen sind die Wohnungen des Kollektives. Das Kollektiv ist ein ewig unruhiges, ewig bewegtes Wesen, das zwischen Häuserwänden soviel erlebt, erfährt und erkennt und ersinnt wie Individuen im Schutze ihrer vier Wände.", Benjamin, 1983 (see footnote 8), p. 533

Disposable time:

Economy promises to make our lives easier with its technical boom and comforting opportunities. We do not have to bake bread ourselves, so we save more than an hour of time. It is a time saving machine. What would be a purpose for the leftover time? Is it the *Malgré lui* (in spite of human), to reduce the working time for the whole society to a falling minimum and to free time for all for their own development?⁶⁰ But, where is this mounted time - the charged battery? Why can we not plug in and suck like hell? Why can we not read a book, watch the film version and argue a comment, after each other and for hours? The ability of pleasure is the development of an individual disposition, called the productive forces.⁶¹

We see Bruce Lee's hand, playing the joker, the tool of desirability, for twice the desire. He desires the soup on the table, fresh, warm, just served, but no one on the table starts to eat the wonderful smelling desire. He waits for the topping, which might come, sour cream and chives or celery and yoghurt. He would love to have cream and a fresh spice.

But, in reality, we just stuff our time into another white elephant.⁶² Since simultaneously our possibilities, offers, products, mails, and loose contacts are growing, too. We stay on the surface of the ocean of possibilities and are unlikely to dive down for some less but proper relations - just soup without any topping. What is the desire, what is our interest, our drive to eat this soup?

Bruce Lee still waits.

On one hand we need to learn to shut us apart from our pulsing world to get to know the true promise of time. And on the other hand we must appreciate rest as a possibly 'lost' time. Doesn't our stress influence our way of life? Are not burnouts overwhelming our fields of work? What do we do with 365 friends - do they all come when we are sick, a friend per day for a coffee? And which of them knows by heart who we are or what we are driven by? And yes, what is our drive? Can we find our drive in our free time, spending time for our own sake?

⁶⁰ Karl Marx, *Grundrisse der Kritik der politischen Ökonomie*, Germany, Berlin, 1974, p. 595

⁶¹ Marx, 1974 (see footnote 60), p. 599

⁶² *A sign for richness without any value or use*, Wikipedia http://en.wikipedia.org/wiki/White_elephant (January 16 2013)

The topping gets served and Bruce's fingers get itchy to spoon.

*The free time, which is both leisure time and time for superior practice has of course transformed its owner into another subject. And as this other subject he steps into the immediate production process.*⁶³

Bruce smacks his lips and puts the spoon next to the bowl. A soup needs first a good basic stock. Next is the choice of what it will contain and lastly personal desire adds the measurements of each. And maybe we have to consider also its side kick, the bread... Bruce gets up, performs a kick, sidewise to our surprise. "Growth as a result of contrast. – In the contrast of comparison some new things might grow"⁶⁴, he says and explains about the surprise being the main figure's (the combat) side kick (the unexpected action).

Finding / enjoying a passion, a desire, a hunger of any kind will influence our way of working and proceeding, whatever way – because we grow in personality. We start to create our own philosophy of life. And if our work is our pleasure we might bring in the beloved 'out of the box' inspiration we found while we have taken this slightly too hot bath and hallucinated a new idea.

A soft touch of red shows in Bruce Lee's face, to have performed here in front of everyone in this unfitting environment, he sits down *especially* confident, knowing that he did nothing less than using *the* (and now *his*) *moment* to discover.

No one will frown upon Bruce Lee being the creative here, but still we separate between those who 'need' the privilege of a time out and those, which are performing service. We struggle with work fields, which are 'just' necessary for our daily life and out of touch of creativity – like empty rule followers. We understand that a design studio needs a PlayStation corner to seemingly fuel an artistic mind of the employees. Is the mind of a room cleaner not capable of creativity? Is he already refreshed enough with the lemon-breeze of the multi-purpose cleaner? While being at a dinner could he not have seen an orange dropping onto a food stain and by that learn its cleaning strength? Being drunk later, could not his head have bumped onto the table and spattered all content of the plate's leftover and like that illustrate that the

⁶³ „Die freie Zeit – die sowohl Mußezeit als Zeit des höheren Tätigkeit ist – hat ihren Besitzer natürlich in ein andres Subjekt verwandelt und als dies andre Subjekt tritt er dann auch in den unmittelbaren Produktionsprozeß.“, Marx, 1974 (see footnote 60), p. 599

⁶⁴ Lee edited by John Little, 2000 (see footnote 14), p. 189

best is to clean all surfaces first and the floor at the end of the day? Are ‘creatives’ aware of that? And a researcher of the water crone appearing after a drop dipped into a water surface, could not ask the cleaner? He might have ‘studied’ it for years.

*Because the true wealth are the developed productive forces of all individual. It is than by no means the working time, but the disposable time the measure of wealth. Working time as the measure of wealth places wealth as to be constructed on poverty.*⁶⁵

Our wealth is our disposable time, our developed productive forces, the time being used for our personal development. If we are looking for a *smooth* development speed, a *constant* floating creativity we have to *make space* – for happenstance of interest for all. It might be the drift and drive we are looking for. It might catch on and spread like a virus.

Static life:

Yet we build our nests. We get up in the morning, have a coffee or tea (morning rituals – the choices of one stay for a while), go do business, meet, eat, and repeat. We circle around like the bee and its nest. The sound of continuous noise is buzzing in our ears. We accept the sales proposition and abandon a choice? We stay employable in all means and all time? A good bee on a drip filled with honey. Sweet buttered around its mouth.

We see Bruce Lee being in practice, completely soaked in sweat. He patters, on the spot, in a flash, all for an hour without making a move.

In its principle cyclical time appears as a time without conflict.⁶⁶ We marry; we buy a house, we chain our love once, we get a dog as a present in case we become afraid they could leave us; we celebrate our liberty in having our life in order and free of

⁶⁵ „Denn der wirkliche Reichtum ist die entwickelte Produktivkraft aller Individuen. Es ist dann keineswegs mehr die Arbeitszeit, sondern die disposable time das Maß des Reichtums. Die Arbeitszeit als Maß des Reichtums setzt den Reichtum selbst als auf der Armut begründet.“, Marx, 1974 (see footnote 60), p. 596

⁶⁶ Debord, 1995 (see footnote 15), p. 94

fight. Not fighting for either against? We love to sit on a mountain of soft pillows to not hurt our ass. Our cyclical life, our daily routine is safety, we can trust it because we know nothing 'bad' is going to happen, and even if so - we would know how to prevent it.

A lake appears on the floor, the sweat is pouring like rain.

*Maybe the true society becomes sick of development and out of freedom leaves opportunities unused instead of storming among its force outland stars. Human kind that does not know distress anymore begins to dawn on the delusional and vain of all the events, which have been taken to escape the distress. And the distress is extendedly reproduced in its wealth.*⁶⁷

It seems that we are only busy with preventing 'issues' – if not in our country then in another. We wolf down everything possible and worry about hunger. Maintain our weapons and fear getting shot. Subdue nature and are scared of its forces. We are frightened of ourselves and think big, universal and worldwide. Picture future events and stay safe in place.

A vortex emerges, catches Bruce Lee and he is going with the tide. He floats with the current, goes with the flow (jump cut) he goes in against the tide.

Our society became fixed in locality, designed space for individualized, specific content and finds itself enclosed thereby within the location in question.⁶⁸ Taught by being local, surrounded by rules for a fine life in order. We *smile with* (and) *hate* every neighbour. We rather bake them a cake instead for going for a fight. We try so hard to be 'good' people in our environment that we might have forgotten what conflict is. What about questioning the course of life? What about accidents, mistakes? Are we that afraid about missteps?

Bruce Lee punches the air to make sure that no one gets hurt, and the vortex altered from water to sand, and Bruce starts to drown.

⁶⁷ „Vielleicht wird die wahre Gesellschaft der Entfaltung überdrüssig und läßt aus Freiheit Möglichkeiten ungenützt, anstatt unter irrem Zwang auf fremde Sterne einzustürmen. Eine Menschheit, welche Not nicht mehr kennt, dämmert gar etwas von dem Wahnhaften, Vergeblichen all der Veranstaltungen, welche bis dahin getroffen wurden, um der Not zu entgehen, und welcher die Not mit dem Reichtum erweitert reproduzierten.“, Adorno, 1964 (see footnote 41), p. 207

⁶⁸ Debord, 1995 (see footnote 15), p. 93

*“So-called cold societies are societies that successfully slowed their part in history down to the minimum, and maintained their conflicts with the natural and human environments, as well as their internal conflicts, in constant equilibrium. [...] In each of these societies a definitive organizational structure ruled out change.”*⁶⁹

Struggling he plays all tools at once and live; he gets consumed by the moment of *action-reaction* and shares the experience for a while. In his observation of the situation he scientifically proofs its function - multidisciplinary. He grabs into his pocket, jokes, and throws up a chain. The chain gets grip in a train and him out the vortex. He linked between both the desires and making use of what he had wished for while he was waiting to act.

And we need to clash, reflect and change – to release ourselves from the rate of time.

Bruce Lee’s cloud fades away and the last piece of the chain follows its conqueror.

Is it a fixed scheme to be processed - besides doesn’t a human grow with stimulus and not its timetable? Is it too warm in our nests? Soft-soaped with honey we wait for the moment to go by? We should step next to the walkway and cherry-pick without knowing what we will get. First the crossing of one street with another creates the magic of the ‘corner’.⁷⁰ And when we bump into each other and humm away? We should come back to the issue the next day.

Make mistakes and embrace their consequences. The time is ripe to get our cherries busted - any moment any time. Bloody hell old time schedule.

Travel:

If we cannot imagine creativity happening in a set schedule why should we follow the known system? What could a new proceeding look like? Walking, roaming is a rhythmic step-by-step way of proceeding life.

⁶⁹ Debord, 1995 (see footnote 15), p. 95

⁷⁰ “*Erst das Zusammentreffen zweier verschiedener Straßennamen macht die Magie der ‘Ecke’.*“, Benjamin, 1983 (see footnote 8), p.1008

*Human dignity existed in the right of walking, a rhythm which gets not extracted of the body of command and terror.*⁷¹

But it might be sometimes like command and like terror. And it might be hard to survive, with the past in our backs and the future to come. And it is the present we walk in. The contemporary is the existence. Reality is the step right now – in front of our nose. Maybe we will look like stray dogs. Sure in the beginning, but why not? Deciding on our own which tree we like to pee on, which hole we will dig up? We should find our *own rhythm* and *stop, jump, run, struggle, fall* and **fight** - in our pace, with grandeur and on behalf of our life.

Bruce Lee proudly remains having courage to go for the conflict, interaction, and reaction as the cream of the crop. He travels in space and in time.

*“By virtue of the resulting mobile space of play, and by virtue of freely chosen variations in the rules of the game, the independence of places will be rediscovered without any new exclusive tie to the soil, and thus to the authentic journey will be restored to us, along with authentic life understood as a journey containing its whole meaning within itself.”*⁷²

When time has been lived in the moment, we do not need to excuse ourselves for being absent. As absence is approved the presents takes place. We just let time be a voyage from here to the end. It is the enjoyment of the passing time. If we could travel in the absolute sense we would become the designers of our time.

“Life - for its own sake. – Realize the fact that you simply ‘live’ and not ‘live for.’”⁷³
(A pioneer)

⁷¹ “*Menschenwürde bestand auf dem Recht zum Gang, einem Rhythmus, der nicht dem Leib von Befehl oder Schrecken abgedrungen wird.*“, Adorno, 1964 (see footnote 5), p. 213

⁷² Debord, 1995 (see footnote 15), p.126

⁷³ Lee edited by John Little, 2000 (see footnote 14), p. 3

Conclusion

Bruce Lee, his tools and his pace are a vocabulary to discuss rather a manual to handle time. It has been the journey, the story of one, and there are millions to follow. Is it the decision to *be* the designer of our time?

The first question I was confronted with has been the term 'slow design', what I never intended to have as my subject. Doing things slowly does not mean equally most productive for me. The term 'slow' could be exchanged with *flow* or *own pace*, so we are free to choose how to take our design travel. It does not matter if we take the whole process at once, in a moment, or in a period of time. It is the process itself that makes the outcome. Multidisciplinary.

Starting up reading a great text filled with thoughts around time, my journey was growing during its discovery. The same time I spent in the beginning to gently explore the topic, I hassled and struggled through time. Every story has its end, its deadline, and its history written. It was a conflicting issue for my surrounding and myself. There is never a 'done', it is only a model, an illustration of its time (of my collected content and my imaginary image). Play with the play to translate it into output - *action-reaction*, is how I collaged what I had collected.

Beyond the obsolescence of unfree life, invitation to the absolute travel:

Is the deadline the end of the process? Is that the obsolescence of the disposable work time? Again, what about the obsolescence of work time in general and what about the condition of freely disposable time? What is happening currently? Time understood like a drug, totally addicted, but exploring indisposed. Time hangs heavy on our hands when we learn in crises. The evaluation has its two-sided manner, and depth is the conclusion. But to come up, we have to do that on our own. We have to situate our finger and hit it. Moments, shared, long-term relationships, desire is our friend, drifting, valuable, limited, fleeting, old time. It is a travel between getting it done and be playing. Like the theoretical / philosophical way in terms of analytic, self-reflexive, critical understanding, but knowing that we are built up on interpretations we have to make our mock ups of life and just be what we want. We have to create our own 'philosophy' to place things into time and space. But only

when we set a goal for our travels we are moving to learn our lessons. As we consider our interactions and our relations as home, we get able to bring our home into conflict and our cities and likewise we will grow.

The paper has shown how a montage can look like, how things can flow into each other without being designed like that from the beginning.

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thx

