

Sympoietic implications for Strategic Design: Transitioning from a Degraded World toward the Pluriverse

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ABSTRACT

This article explores the sympoietic implications for the Pluriverse through the culture of Strategic Design. The concept of Sympoiesis, developed by Donna Haraway, a biologist, implies making contraposition to individualist processes, perpetrated by human beings, which have contributed to socioenvironmental degradation, in the Anthropocene context. As Pluriverse is defended by Arturo Escobar, it cultivates multi-narratives, cosmovisions, and distances itself from universal perspectives. Hence, the objective herein is to kindle implications of a Sympoietic ethic directed toward Pluriverse in Strategic Design, as a culture of a powerful project for the co-creation of sustainable futures based on relationality, interdependence, and shared responsibility. The article is constructed as a theoretical essay based on a narrative review of literature and presents a relational analysis of the keywords studied in times of a degraded world. These movements (Sympoietic and Pluriverse) are contaminating Strategic Design that can kindle reflections from companions on a pathway that can still be followed.

Keywords: cosmovisions; ontological design; make-with; super wicked problems.

INTRODUCTION

There is a prognosis from the UN (United Nations, 2015) that the planet will have to sustain 11 billion people by 2100. Envisioning such demand while facing economic and social systems that are so overwhelmed that they no longer provide security in the present. A hopeful future appears to be even more improbable in a degraded world due to extreme socioenvironmental crises. In the Anthropocene context, it is considered that human activity acquired power to the point of 'becoming a destructive environmental force on a geological scale' (Barrios and Martínez, 2020, n.p.).

It is necessary to convoke some new compositions and other perspectives to not succumb to desperation. In this article, Donna Haraway (2023), biologist and philosopher, and the Colombian anthropologist and thinker Arturo Escobar (2018), biologist and philosopher, have been especially convoked in "Staying with the Trouble: related to Chthulucene" and "Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds." In this dialogue, the aim is to reflect on the implications of these perspectives in the culture of Strategic Design. This leads to an approach that becomes the field's methodology by combining Escobar's Pluriverse concept with Haraway's Sympoietic ethic. The approach of this study is especially relevant regarding Super Wicked Problems, declared by Levin et al.

(2007-2012) as extreme socioenvironmental problems, which require urgent collaborative actions, especially in facing climatic changes.

The actuation is focused on Wicked Problems in Strategic Design and on complex social problems, as defined by Rittel and Webber (1973) as being difficult to define and deal with, multifactorial and sectorial, in which case each solution is proposed and unique. They habitually consider the involvement of a diversity of human and nonhuman actors and agents to deal with such problems. That practice provokes thinking about how the perspectives of explaining 'make-with' and cosmovision, respectively, by Haraway and Escobar, can introduce contributing implications to the culture of Strategic Design and Super Wicked Problems, envisioning futures removed from a degraded world.

The concepts of 'make-with' (Sympoiesis) and cosmovisions (Pluriverse) emerged in contraposition to top-down processes and universal visions. They seem to offer an ethical foundation and amplified sensibility for collaborative practices of Strategic Design, cultivating the response-ability as stated by Haraway (2023) with the ties and relationships. They recognize that organizations are inserted in complex systems of beliefs, values, and situated perspectives.

Pluriverse, from Escobar's perspective (2018), is understood as a world where many worlds fit, in direct counterpoint to the dominant ontology of modernity and to an individualistic and capitalistic model of only one world. Strategic Design, in the Pluriverse context, actively acts on the creation of multiple worlds based on cosmovisions, defying dichotomic, hegemonic, and reductionist thinking. In turn, Sympoiesis, or 'make-with' dialogues with that vision of including the collaboration of multiple participants, including the alterity of non-humans (companion species), and by emphasizing the necessity of coalitions with local knowledge and pleasures from other origins.

By kindling companion reflections on Strategic Design informed by Sympoietic ethics and guided by the Pluriverse idea, one can foster a powerful design culture for the co-creation of future sustainable cultures, based on relationships, interdependence, and shared responsibility.

1. STRATEGIC DESIGN AS A SYMPOIETIC PRACTICE

Each historic period requires a predominant type of design. Cross (1982) observed during his reflections that there was a time, during the 1920s, when objectivity and rationality were dominant, influencing a design focused on the values of science. In that context, problems were considered well-defined, as there was resistance to subjective speculation, artistic sensibility, animal spontaneity, and the domination of nature.

Fifty years after that, a new phase began to arise, whereas the values of science, machine language, and behaviorism began to be questioned, harming social, environmental, and cultural issues (Cross, 1982). Victor Papanek, in his work, "Design for the Real World: Human Ecology and Social Change," 1971, was one of the pathways of these inquiries in Design. It was also the period when the concept of Wicked Problems was developed by Rittel and Weber (1973), based on social context. After the definition of Wicked Problems, which encompasses indetermination, weakening the chance of addressing this class of problem scientifically, as, in the presence of indetermination, it is no longer possible to classify them as well-defined design problems (Buchanan, 1992).

In the 21st century, this definition has been revisited by Levin et al. (2007; 2012). Such authors point to four extreme premises of socioenvironmental challenges faced in the Anthropocene, which increase the complexity of problems, suggesting the definition of Super Wicked Problems. The premises are that the time limit is critical, that is, the action must be immediate, as time is running out; there is no shared governance; the actuation of the authorities and institutions tends to be fragmented and isolated; the actors of the problem-solving process (problem-solvers) are contradictory, which means, they are also agents of the problem; and the current policies are mitigatory and short-term, ignoring the necessary long-term investments.

Operationally, the transition from a wicked to a super wicked problem radically alters the scope and stance of Strategic Design culture. While traditional wicked problems (Rittel & Webber, 1973) present challenges rooted in indeterminacy and the difficulty of problem-definition among multiple human actors, super wicked problems introduce the variable of a critical time limit and the ontological contradiction that the problem-solvers themselves are active agents of environmental degradation (Levin et al., 2012). Within the projectual making, this means that approaches centered exclusively on the human user (human-centered design) become obsolete and insufficient. Confronting super wicked problems demands that Strategic Design move away from seeking optimal solutions or definitive resolutions and instead focus on developing continuous intervention ecosystems. Here, the designer's role shifts from a traditional problem-solver to an orchestrator of temporary sympoietic coalitions capable of slowing down systemic collapse while the project's own governance is continuously transformed.

According to Haraway (2023), the Anthropocene is an urgent and undetermined time of successive disasters, pandemics, deaths, and extinction. It is also a time to refuse knowledge, a time that deviates from looking at an unaudited manner that is facing catastrophe. A time when modernizers proliferate, human exceptionalists who are intoxicated by the market, by profits, self-absorbed, perpetuating acts of no response-ability.

Haraway (2023), facing this paradigm, proposed a pathway: to remain with the problem. This, according to the author's viewpoint, implies learning to be truly present; on the borders of the degraded world, increasing sensibility and establishing strange kinship and acting; avoiding futurism; telling new stories; and adopting Sympoiesis.

Hence, the understanding of Super Wicked Problems, in the context of the Anthropocene, makes one reflect on Sympoietic practices, which express the generative obligation of recompositing and sustainability in the degraded world. The main one of these consists of establishing strange kinship, seeking the flourishing of multiple species, including non-human alterations, recognizing that degradation affects everyone.

Moreover, it is necessary to think beyond religious or genealogical ties, understanding by whom and for what someone is truly responsible and what ties need to be severed or compounded for establishing space for breathing; space for cultivating response-ability, otherness, trust, ties, actions, the sensitive strengthening of work toward a resurgent world, and collective making for an ecology of practices.

And furthermore, due to the risk of moving in the direction of an (un)certain world and not another or others. In Haraway's (2023) perspective, the components of Sympoietic projects always attempt the risk that implies the involvement to a point that requires one of the other

diverse, passionate, corporeal, and significant manners. There is also the risk of necessary coalitions with companions whose knowledge and pleasures come from other origins. That would be the beginning of a non-imperialistic environmentalism.

The second practice arises from the first and retro-alimentation. It is related to “think-with.” The “think-with,” which, according to the author, is embodied through the narratives of stories that shift life away from a unique story, since:

The story of Species Man as the agent of the Anthropocene is an almost laughable rerun of the great phallic humanizing and modernizing Adventure, where man, made in the image of a vanished god, takes on superpowers in his secular-sacred ascent, only to end in tragic detumescence, once again. Autopoietic, self-making man came down once again, this time in tragic system failure, turning biodiverse ecosystems into flipped-out deserts of slimy mats and stinging jellyfish. (Haraway, 2016, p. 47)

Learning to tell stories seems to be an attitude of basic design for survival in a degraded world. Thus, by combining Haraway (2023) with other authors in the field of Strategic Design, as Michekewski (2015) and Paz, Costa, and Borba (2022), one can notice that Sympoiesis and their think-with, to some extent, encompasses the attitudes of design, regarding these: embracing uncertainty and ambiguity; becoming engaged through profound empathy; harnessing the power of the five senses; being passionate for making ideas become alive; creating new meanings based on complexity; building on and for the collective; and acting with a meta-design vision.

Yet within this paradigm, Meroni (2008) stresses that acting through Strategic Design is based on considering the interest and collective values; it involves establishing a direction through a set of scenarios; it relates to learning to deal with the environment instead of learning a procedure; “it is about where to go and not only how to go.”

To embark on a journey to cultivate what may yet come to be on Earth, or to achieve the state-of-the-art of speculative fabulation, especially as a culture of Sympoietic Strategic Design, it is necessary to follow the pathway. This includes the observation of the devastated landscape and familiarization with words, expressions, and fabulations that enable the reforestation of sensibility. Fabulation that excite, entertain, and decentralize; having the power to enliven knowledge, memory, and the body; freeing oneself from living bureaucratically and the prison of fear. They guide to Sympoiesis, empathic action with partner-beings on the journey, humans, and non-humans, in tentacles of response-ability accompanied by more livable worlds.

In this context, Haraway (2023) coined the term “Chthulucene” to represent another place and another time that was, is, and may still come into being. The name is very similar to the “Deep Ones” in the stories by H. P. Lovecraft, but, according to the author, the story originated from the “Cthulhu Mythos” spider. In its tentacles, the Latin word “tentaculum” that means detector and attempting: feeling and attempting.

Speculative fabulation is a method of tracing and following threads within complex events to discover patterns that are essential for “staying with the trouble” in specific places and times. It functions as a practice of “becoming-with” each other, where storytelling is not just a human activity but a multispecies process of making and unmaking worlds. By intertwining science fact with speculative imagination, Haraway uses speculative fabulation to propose alternative ways of living and dying well together on a damaged earth, moving away from human exceptionalism toward a thick, ongoing presence in the Chthulucene. “Speculative

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fabulation is practice and process; it is becoming-with each other in surprising relays; it is a figure for ongoingness in the Chthulucene." (Haraway, 2016, p. 03).

Hence, in the time of Super Wicked Problems, the culture of Strategic Design, one can find a fundamental ethic in the concept of Symptoiesis proposed by Haraway (2023), substantiating the need to cultivate respons-ability, ties, actions, and collective work. As seen in a degraded world that cares about whether knowledge and actions generate new sensitive knowledge and new lives or only enlarge the epistemicide and consume worlds.

The fabulation may speak about reality and convey meanings, model worlds, and possible times; approach the receptors of the problems of life and perhaps strengthen the conditions so that they can create different possibilities of dominant narratives, from "(...) dubious pleasures of transcendent plots of modernity and the purifying division of society and nature. (Haraway, 2016, p. 41).

The Sympoietic perspective of 'make-with' or 'becoming-with' seeks speculative fabulations of worlds that can contribute, especially to practices of collaboration, meaning, and anticipation of futures, the respective culture of Strategic Design. Moreover, produced by classic authors such as Manzini (2008), Meroni (2008), and Zurlo (2010), which include the field as a meta-design activity, sensitive, activated by a diverse network of actors in the formulation of strategies and production of directions.

According to Zurlo (2010), Strategic Design operates in the creation of meanings, being the link between design culture and the formulation of strategies. Listening and creating stories in the field of design, conceiving concepts, producing new directions, and acting on paradigms. Strategic Design activates a network of actors and partners for co-creating value for this. In turn, Meroni (2008), grants social organizations and the markets a system of rules, beliefs, and tools for dealing with the external environment and being apt to evolve and maintain their identity. The authors emphasize that strategic dialogue is a constant in this design approach throughout the whole project. Since Manzini (2008) focused on a social and sustainable perspective of innovation by design, seeking another type of well-being and processes, these being sociotechnical, collective, and non-hierarchical characteristics. In the author's perspective, society is situated as a laboratory of ideas, whereby the capabilities of people (sensibility, competence, initiative) play an important role in the proposition of social and sustainable innovations. This requires comprehension of results, such as enabling solutions, systems conceived to collaborate in the maintenance and achieving the desired results for the involved public, offering them the means to share their capabilities in the process. If necessary to stimulate their desire to take part in the game, to become a companion.

However, this entanglement between sympoietic ethics and Strategic Design is not free from profound tensions. There is an intrinsic historical contradiction: Strategic Design historically consolidated itself as a discipline tightly bound to market logics, corporate efficiency, and competitive economic value generation (Zurlo, 2010). When attempting to shift this framework to enable processes of 'make-with' (Haraway, 2016), the field faces the boundaries of market capture, where collaboration can easily be instrumentalized as a superficial engagement strategy or cosmetic mitigation. Therefore, this intersection is inherently paradoxical and highly unstable, as it prevents a naive circularity that positions Symptoiesis merely as a convenient ethical fix, or Strategic Design as an unproblematic vehicle for the Pluriverse. Introducing sympoietic practices forces the discipline into an

uncomfortable state of double agency, where designers must navigate existing institutional constraints while actively carving out spaces for ontological divergence. An empirical example of how 'make-with' reconfigures strategic decisions within the Global South can be observed in the practices of grassroots movements such as Rede Ecológica, in Rio de Janeiro, a collaborative network focused on urban agroecology and solidary consumption. In these territorialized arrangements, the strategic design project does not materialize into a traditional marketable product or service, but rather in the co-creation of shared governance protocols and short production-consumption circuits. As argued by Serpa (2022) when analyzing design processes within Brazilian autonomous collectives and social movements, projectual decisions abandon the metrics of scalability and the linear efficiency of the financial market to prioritize community autonomy and the sustaining of life. In these spaces, the times of nature (crop cycles, seasonality, and soil regeneration) dictate the rhythm of collective strategic decision-making, empirically demonstrating how interdependence and mutual vulnerability radically redefine the very scope of the design practice.

Considering the arguments presented thus far, Table 1 was created to express the initial possibilities of the implications of Sympoiesis in the Strategic Design culture.

Table 1: Implications between Strategic Design and Sympoiesis

Strategic Design Practices	Sympoietic Practices (Haraway)	Implications of Strategic Design and Sympoiesis	Practical Manifestations & Grassroots Organizations
Activate collaboration and involvement: emphasis is focused on collaboration, codesign, involvement of multiple actors (creative communities, collaborative organizations), strategic dialogue, activation of diverse actors and partners in the formulation of strategies, and collective projects.	Make-with: this is the core concept of Sympoiesis ("make-with," "joint modification, in the company"), appreciation of independence, and companionship construction.	Ethical alignment and empowerment: the approaches of collaborative Strategic Design are directly aligned with Sympoietic ethics. Sympoiesis can increase the sensibility of codesign processes, emphasizing interdependence in collective projects, in a relation that exceeds human interaction (non-human; multiple species).	Decentralized Governance Protocols: Shifting the designer to an orchestrator of horizontal assemblies. Example: The co-design of shared consumption-production protocols within autonomous networks like Rede Ecológica (Brazil) , respecting rural autonomy.
Dealing with complexity and extreme situations of uncertainty: the necessity of acting in turbulent and complex contexts; organizations learning to deal with uncertainty; the problem is in extreme crisis situations.	Understanding the degraded world: a framework for understanding the complexity of a degraded world (Anthropocene); Sympoiesis as a pathway for facing this reality and the "Super Wicked Problems."	Lens for complexity and sustainability: the Sympoietic study provides a means for Strategic Design to approach the inherent complexity of contemporary challenges (such as "Super Wicked Problems") and integrate sustainability practices (society, climate change, nature, non-human agents, etc.)	Slowing Down Strategic Cycles: Projectual timelines adapted to non-human tempos (soil regeneration, crop cycles). Example: Strategic organizational decisions within MST Agroecological Cooperatives (Brazil) , where ecological seasons dictate production over financial quarters.
Produce scenarios, visions of the future, and story narrative: uses scenarios and shared visions for anticipating, guiding, and communicating possible futures; produces feelings; forecasts pathways, making them visible and sharing.	Invent and imagine "Chthulucene": even though the fact that the author's perspectives focus on the present, without sketching future scenarios (characteristic of design, even more so in Strategic Design), it is possible to offer a proposal of "think-with" through the narrative of stories by producing feelings and visualizing worlds in possible timeframes: expansion of	Narratives for future alternatives: the capability of Strategic Design for forecasting and communicating future visions aligned with the art of narration of Sympoietic stories. Sympoiesis empowers Strategic Design to produce meaning and the telling of urgent stories about alternative futures, especially in a degraded world.	Speculative Community Fabulation: Developing counter-narratives and public visuals that contest corporate greenwashing and make plural futures visible. Example: Visual, narrative, and digital counter-mapping campaigns deployed by the Design Activista Network (Brazil) in collaborative defense of environmental and indigenous territorial rights.

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"Chthulucene."			
Sustainability, Social Innovation: society and environments as laboratories for ideas; seeking systematic changes, regeneration of social fabric; focusing on enabling solutions and collaborative organizations.	Response-ability: direct approach to socioenvironmental crisis (Anthropocene); "ecological practices"; respect for stories on aliens; response-ability; ties; relationality; interdependent actions of companions.	Ethical reinforcement for sustainability and social innovation: Sympoietic ethics reinforces the foundation for Strategic Design for sustainability and social innovation, emphasizing shared response-ability, the tie, mutual respect, and the creation of collaborative ecological practices for more sustainable and regenerative lifestyles.	Non-Extractivist Value Co-production: Short, non-hierarchical solidarity networks focused on mutual care and active community connection. Example: Socio-technical enabling systems developed by Comunidades que Sustentam a Agricultura (CSA - Brazil/Latin America) , where success metrics are based on socio-ecological ongoingness and risk-sharing.

In these initial companion reflections (the involvement between Strategic Design culture and Sympoiesis concept), collaborative perspectives and systematic vision are emphasized in facing the complexity in degraded contexts, forecasting futures through narratives, and engaging with social innovation and response-ability for sustainability and regeneration. They are implications that focus on super wicked problems, in facing a degraded world, encouraging a mode of action that is companionable, sensitive, relational, and interdependent. Donna Haraway's "make-with" in the Strategic Design culture opens space for Pluriverse confluence.

2. A POSSIBILITY FOR PLURIVERSE: STRATEGIC DESIGN SYMPOIESIS

Pluriverse is the core concept that emerges as a direct counterpoint to epistemology and dominant ontology of modernity. It was inspired by the Zapatista manifesto (1996), Pluriverse is defined as "a world where many worlds fit". It incarnates the difference, whether epistemic, cultural, or ontological. The invisibility of Pluriverse is linked to the "sociology of absences " (Santos, 2008, p. 65), where its non-existence is actively produced or framed as an implausible alternative to what exists. Pluriverse is considered by Escobar (2018), Kothari (2021), and Lesley-Ann Noel (2022) as an objective of a decolonial project of transition and freedom, a space where theoretical-practical projects of many worlds can arise. It is a concept that can be described as fractal, marked by self-similarity, on any scale found in similar configurations, meshes, and assemblies (although not identical). Achieving Pluriverse implies placing objectivity in parentheses, in which all the points of view, all the "verses" as in Pluriverse are equally valid, causing the loss of passion by changing the other. This requires recognizing the ontological difference between diverse social formations, and it is intrinsically linked to flourishing life on the planet.

The Design concept must be reconsidered within this Pluriverse reference. It transcends the conventional creation of objects, artifacts, or functional services, signaling diverse forms of life and contrasting notions of sociability and the world; however, the design, in this context, is viewed as an ontological design (Escobar, 2018). Instead of only designing for the existing world, ontological design contributes to the creation of multiple notions of something that exists, instead of just one solution. However, there is no way to transition from just one world to multiple worlds individually. In migrating to a Pluriverse, it is non-negotiable that

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the constructed alternatives are collective—that is, 'make-with,' in companionship, toward joint worlding, as Haraway (2023) states.

The Strategic Design culture, in a Pluriverse perspective, acts as a methodology for reimagining and reconstructing local worlds. That approach is explicitly positioned as a project beyond the user, challenging the division of the subject/object and favoring modes for being-in-the-world, collectively. It is not only related to manufacturing but also to revelation modes, considering the recovery of ways to make, not merely technologies, and embracing non-Eurocentric and contra-colonial cultures, kinds of knowledge, and traditions.

That logic articulates with other critical approaches and design transformers, such as transition design, which seeks social transitions led by the direction of design toward a more sustainable future, and design for social innovation, echoing Ezio Manzini's (2015) perspectives on widespread design capabilities. This vision strongly connects with autonomic thought notions in Latin America and the practices denominated as 'diseños outros' (design others) or 'designs from the South' (Escobar, 2018, p. 206), which are based on a relational ontology where human and non-human entities (such as rocks, soils, rivers, and plants) are understood as active participants in world-making. Therefore, design in a Pluriverse perspective seeks conviviality, intentionally distancing itself from the instrumental and commercial direction of conventional Northern design. To prevent these promises of decoloniality and the Pluriverse from being hollowed out into Eurocentric academic abstractions, the relational analysis of the keywords must navigate severe conceptual frictions rather than assuming a seamless alignment with strategic management. As argued by Latin American feminist design scholars such as Beiguelman (2021) and Viana et al. (2022), translating sympoietic ethics into the pragmatic, market-driven environments of strategic planning risks institutional capture, where collaboration is often reduced to cosmetic mitigation. In the Latin American context, the ancestral Andean philosophy of *Good Living*, known as *Sumak Kawsay* and conceptualized by Santos (2009) within the Epistemologies of the South, offers an essential practical counterpoint. It demands a transition that is not merely technical, but ontological, treating nature not as a *resource* or a *corporate stakeholder* to be managed, but as a cosmic kin with whom one must cohabit. By incorporating these territorialized and gendered perspectives from the Global South, Strategic Design is forced to implode its traditional metrics of success and universal toolkits. This repositioning places foundations, such as those by Manzini (2015) or Zurlo (2010), not as universal truths, but as situated perspectives that must enter into horizontal dialogue, and often productive friction, with peripheral urgencies that have historically deployed symbiosis and resistance as vital technologies for ongoingness on a damaged earth.

This approach criticizes modern design due to its unsustainability and the elimination of futures. Hence, Pluriverse finds space in the Sympoiesis of Strategic Design as a field of ontological design, transition design. The call is for "A disoñar, a re- diseñar, a recomunalizar!" (Disharmonize, redesign, and re-communalize) (Escobar, 2018, p. 216), or in other words: Dream-design, redesign, re-communalize!

Pluriverse, as well as in Symbiosis "make-with", it is the opposite of individual processes perpetrated in the context of the Anthropocene, which have caused socioenvironmental degradation. Haraway, in his comparison of Sympoiesis to Autopoiesis (self-produced systems), challenges the narrative of the autonomous and self-produced human being. This

criticism resonates in “ontological design” associated with Pluriverse, which is against the subject/object division and favors modes of being-in-the-world based on interconnection.

There is the perspective of valorization of the difference and the celebration of multiplicity added to this vision. The essence of Pluriverse resides in the celebration of the coexistence of many worlds, recognizing the epistemic, cultural, and ontological differences. Parallel to Symbiosis, while the scope of “make-with” collaborates with others, including non-human alterity, Haraway (2023) emphasizes the need for coalitions with companions whose knowledge and pleasures come from other origins. Strategic Design, in its essence, seeks to connect different points of view and weave competencies and interdependent roles, and recognizes the diversity of different types of knowledge (Mauri, 1996; Zurlo, 2010). However, guided by Pluriverse and informed by Symptoiesis, can be even more valuable for multiplying and manifesting practices inspired by ontologies related to others, such as “design others” (Escobar, 2018, p. 206), who considered that human beings as well as non-humans are active participants (multiple species).

In short, the Sympoietic ideas of Haraway provide a powerful lens for understanding how to advance in a Pluriverse, perhaps through Strategic Design. Pluriverse supplies the objective of a world of many worlds, where the practice of “make-with” in Symptoiesis in multiple beings and forms of knowledge can flourish. Both concepts, jointly, provide a possible reference for rethinking transition design as a practice of the co-creation of worlds based on relationality, interdependence, and shared responsibility, in response to the ecological and social crisis imposed by the hegemonic logic of “just one world” that is individualistic and capitalistic. Symptoiesis is explicitly presented as a manner of cultivating response-abilities facing Super Wicked Problems, complex challenges that demand collaborative and situated approaches. The transition to sustainability, which underlies some approaches of Strategic Design, is viewed as a social learning process that requires in-depth systemic transformations. In the Symptoiesis optics, it is necessary to remain with the problems in lieu of uncertain future designs. However, it is possible that Sympoietic ideas, through cultivating “response-abilities” and “make-with,” can sustain and regenerate life, seeking to create that “what may yet come to be.” In Strategic Design, it considers “where to go and not only how to go” (Meroni, 2008, p. 34). The construction of scenarios guided by design (Manzini and Jégou, 2006) is a methodology that supports strategic decision-making and promotes innovation, allowing for viewing “how the world would be if...” through narrative and images. These scenarios seek to construct a shared and motivated vision, guiding the development of strategy, in terms of configuring interfaces and changes in the system between actors, materializing in products, processes, and communications. Social innovation, such as in cases of creative communities, demonstrates the possibility of an alternative future divergent from unsustainable patterns (Manzini, 2008), and design for social innovation seeks to empower and enable promising solutions.

3. FINAL CONSIDERATIONS

The main objective of this work has been to reflect on a type of Strategic Design culture founded on Symptoiesis, which ends up generating possible implications while also considering the concept of Pluriverse. It is possible to notice that there is great potential of mutual contagiousness between Sympoietic ideas and the practices of Strategic Design, making Pluriverse possible. That relation can increase the sensibility of collaborative

processes, such as codesign and improving the way stories about future alternatives are developed and communicated, using the art of narration/storying/fabulation as an attitude of fundamental design for the consideration of many worlds and the survival of this degraded world.

The approaches converge on important points: Sympoiesis, with its concept of "make-with," contrasts with the individualistic processes that perpetuate the socioenvironmental degradation in the context of the Anthropocene. This perspective is aligned with the inherent emphasis of collaborative Strategic Design, in the codesign and in the involvement of multiple actors—such as in creative communities and collaborative organizations—recognizing the organization inserted in networks of value co-production, which have their own cosmovisions. While Strategic Design is viewed as an integrated process capable of generating and transforming knowledge into an organized community, contributing to the definition of the main design of that community, and creating conditions for constructing relations and instituting an environment gifted with meaning. Sympoiesis cultivates response-ability with ties and relations, providing an ethical alignment and empowering many worlds in a world.

Nevertheless, the involvement between Sympoiesis and Strategic Design is especially relevant when facing Super Wicked Problems; there are complex challenges that demand urgent and collaborative answers. Sympoiesis, is a way of cultivating response-abilities in facing these problems; it has become a promising field of study for the culture of Strategic Design, especially in the context of complexity and practices of sustainability and social innovation. The Sympoiesis ethic strengthens the Strategic Design base for sustainability and social innovation, emphasizing the shared response-ability, mutual respect, and the creation of collaborative ecological practices for a more sustainable and regenerative style of life. Moreover, Sympoiesis, through the art of narration, can empower the capability of Strategic Design for defining plural future courses of action ("where to go and not only how to go").

The designer who only seeks to be socially ethical and environmentally responsible, and who is not influenced by the power of the market, seems to belong to the lineage of the "Cthulucene" narrators/storytellers. Therefore, the knowledge of Sympoiesis and its ethical implications is fundamental for the composition of plural actions. The study of concepts such as response-ability, alterity, ecological practices, significant reciprocities, and respect for others' stories can expand the foundation of the field of Strategic Design and enable the possibility of the Pluriverse.

Finally, the authors hope that this initial reflection inspires future studies to further study the implications of the Sympoietic relation in the Strategic Design culture for forecasting plural and sustainable futures in response to a degraded world.

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