

subject of objective study through the application of reason, for the attainment of understanding and truth. This is a *mechanistic* view of the world and human existence. The overwhelming emphasis on control, combined with a mechanistic worldview, easily leads to an exploitative relationship to the natural world and indeed to fellow humans.

To illustrate the way these different cultural codes work out in practice, we could take the example of the medical profession: issues of sickness and death are a universal human concern, and all cultures have developed a way to deal with them. Not only do the different codes have widely different way of dealing with sickness, they also have widely different concepts of what a doctor is. The role and methods of working of the shamans, Indian medicine, Chinese medicine, and Western medical practice could hardly be more different.

The openness of the frame creation approach extends beyond the confines of Western thought—in a way, frame creation invites us to use all thinking patterns that we can humanly muster to create solutions to bafflingly complex problem situations. And the different “cultural codes” have much to offer, both in their methods and in their ability to give words to phenomena that have been left without description in the dominant cultural code, which is a combination of the revelation religions and Western scientific thought.

The Japanese cultural code, with its attention to balance, has given us both the fine sensitivity of the Japanese aesthetic (Tanizaki 1977) and the cool-blooded balance of Musashi’s book on strategy written in 1645 (Musashi 1974). For the practice of frame creation, the Japanese form of poetry called *renku* is particularly relevant, as it introduces a very special kind of reframing. In *renku*, overlapping verses of poetry are written by a group of poets taking turns. The poet whose turn it is takes the last two or three lines of the verse before and adds three (or two, respectively) in such a way that the meaning of the original lines is reframed. The process is led by the *renku* master, who imposes strict rules on the nature of the reframe: e.g., that the “rhythm” or “energy” should be constant while reversing the subject, or that a formal aspect should be played on while expanding the scope of the imagery. Matsuo Bashō (1644–1694) is considered to be the greatest *renku* master that ever lived (Ueda 1982). The ancient art of *renku* thus gives us a subtle vocabulary for framing and reframing, the playful changing of points of view that is considered to be a core design ability. This approach is significant because in the West, framing and reframing are often treated as “creative”—as just “random” processes—effectively dismissing these impressive leaps of thought as beyond reason and therefore