

## Design 10: Zone 000

This design was planned since the very start of my diploma in 2012, but actually written up as the final design during summer 2021 following an extended period of observation and preparation during 2020 and early 2021. The design is for myself, based on an initial brief to take assess and make recommendations concerning my spiritual practice and its integration with the rest of my work. Written immediately after Designs 8 and 9, which focus on the main professional projects I am taking forward, the brief became about creating the optimum interrelationships of my spiritual practice, inner landscape, and the implementation of those two designs.

The concept of Zone 000 builds on those of Zone 0 (the house) and Zone 00 (the self), both of which are now well-established in people-centred design.<sup>1</sup> Zone 000 refers to ones inner being, subjective self or spiritual self, which in my experience exists within an ecology at least as rich and complex of that of the outer or material world. The design, especially in its implementation, naturally crosses over into Zone 00 design, reflecting the importance of this inner ecology to practical matters in the outside world.

The design process is the **Design Web**. The design employs different design tools at each anchor point in the web – some of them adaptations of familiar tools, others derived from shamanism and other spiritual practices.

### 1. Vision

Like my Action Learning Pathway (Design 1), this design began with a shamanic vision. This arose during an introductory training on Seidr (norse shamanism) in June 2019, which culminated in an **útisetá** ('sitting out' over nightfall at a power spot in nature) on the night of the summer solstice. In this, I experienced myself as the universe working through nature, and nature and the universe working through me, and a calling to begin working at a deeper level of reality, below that of the visible, directly through what seidr practitioners, following Norse mythology, refer to as Urd's web<sup>2</sup>. This was more than simply a mystical vision: it arised in order to support an agenda for practical action that was already emerging through development of the Shamanic Political Ecology training programme (Design 8) and writing in Sacred Political Ecology (Design 9). More concretely, I interpreted the experience as showing me the full potential of this work, that realising this potential depended on it becoming a direct expression, in itself, of the universe's inherent creativity, the need for ongoing inner work on my part to align myself with this creative impulse, and recognition that I still retained internal barriers to acheiving this alignment. The brief for this design therefore became to deepen my integration with the spiritual ecology of the cosmos: to understand these barriers as systemic leakages that divert energy and focus from what I really need to be doing, and to identify the changes in my inner landscape, and associated spiritual and life practices, necessary to overcome them.

### 2. Limits

At the time of the original vision, I anticipated that the resulting work would naturally gather momentum, initially alongside my main professional commitment to ECOLISE and eventually replacing it. However, this did not begin to happen over the subsequent year or so, leading to an increasing sense of inertia. This was accompanied by an oppressive sense of physical tension around my shoulders, neck and head, **interiorisation** of which allowed me to recognise it as a **somaticised awareness** of various **spirals of erosion** that were impeding my progress:

- I had created a very comfortable and nurturing life situation and set of routines in Hebden Bridge (Design and 7), a place which I, and others, often felt to have a strong quality of a

---

1 E.g. see MacNamara, L. (2019) *People and Permaculture*, second edition, pp. 42-43 and Burnett, G. (2009) *Towards an ecology of the self: Zone 00 permaculture design notes*.

2 E.g. Eriksson, J.I., 2019, *Rune Magic and Shamanism*; also referred to as *The Web of Wyrð* in Brian Bates' book of the same name.

nest or womb. This had been ideal for the healing and growth I needed when I arrived there, but I now realised would begin to restrict my further development. However, the comfort and familiarity of the situation, which tended to increase over time, were a significant barrier to changing this.

- In my shamanic and sound work, I began to feel a sense of dissatisfaction with the methods I was using – I felt as if I had mastered the methods I had been taught, but not made them my own. This led to an increasing sense of inauthenticity, which eroded my motivation to share these methods through healing sessions and events.
- Although nominally part-time, in practice my job with ECOLISE rarely left me time or energy for concerted focus on other projects (including initiating my shamanic training programme, personal writing projects, and completion of this diploma). Increasingly, my working life was marked by feelings of overwork, overcommitment, time-scarcity, exhaustion, and misalignment between what I would like to focus on and how I was actually spending my time. I came to realise that the cycle of abundance through which I had grown into my ECOLISE role (Designs 2, 3, 4 and 5) had come to an end.

### 3. Momentum

Momentum for taking initial action to break out of the self-limiting pattern arose from several sources of inner inquiry:

- Through my connections with close colleague Gil Penha-Lopes, and others, I had been increasingly drawn to relocate to Portugal, which appeared to offer both a conducive wider environment (social, cultural, political and legislative) than in the UK. This was reinforced (but not driven) by numerous contextual factors: Brexit, the election of a far right government with increasingly overt fascistic tendencies, and the accompanying rapid social, political and economic degeneration, all exacerbated by the coronavirus pandemic and mainstream response to it. I had been considering the possibility of such a move during much of 2019, and without making any effort either way found the idea increasingly confirmed by my sense of **inner authority**. Accordingly, in March 2020, following a work visit to Lisbon the previous month (and immediately before lockdown measures began to be implemented in Europe), I decided, on to commit to it.
- A powerful **synchronicity** confirmed that it was time to move on from my canal home (Design 6). In July 2020, the day after discussing with a fellow boat dweller how I might begin the process of selling my boat, I received the following from Andrew Harvey's A Year of Kabir e-bulletin, which sent out a different poem by Sufi mystic Kabir every day:

*With an iron boat  
Loaded with stones  
A sack of poison  
On your head  
You're planning to cross  
This world's seething ocean!*

- Immediately upon arrival in Portugal, in September 2020, I was for several days laid up with severe lumbar pain, a flare-up of an ongoing, usually mild, chronic condition. In the state of incapacitation this provoked I analysed my situation through **focusing**: reflective inquiry into the wider life situation mirrored by the physical condition. The underlying **pattern** that this revealed was a need to ground in a *strong centre*<sup>3</sup>, physically and in terms of my emotional, intellectual, psychic and spiritual energies. Physically, rather than cultivating and mobilising the core body strength to allow myself to trust in gravity and the support of the Earth, I had instead sought to protect my centre through strength, and ultimately rigidity, in my external limbs. Correspondingly, I had become over-reliant for self-definition, self-expression and self-validation on external factors, at the expense of my own inner authority. Through shamanic journeying I healed and strengthened my relationship with the Earth

---

3 One of the fifteen design principles identified by Christopher Alexander

element, allowing me to walk more confidently and mindfully on the ground. Building on this, I realised that many of the muscles in my hips and lower legs maintained a state of tension that both accommodated my lumbar condition and restricted its healing, and sought through yoga and other gentle physical exercise to alleviate this.

- More generally, the inner landscape I encountered through **shamanic journeying** changed dramatically during the months preceding and following my move to Portugal. Many of my power animals, teachers and other shamanic allies changed role or form, including departures and arrivals, and the topography of the shamanic world also shifted markedly. In November 2020 I took a journey to ask why this was the case, and was told that I was opening to a wider, deeper and more fluid experience of shamanism, freed from certain constraints I had previously brought to it and in keeping with the new orientation I was bringing to my shamanic practice and wider work.
- In February 2021, in connection with an online course on Chloe Goodchild's Naked Voice work, I began regularly singing the **Seven Sounds of Love** (a **chakra vocal practice**). One day this brought the clear and undeniable insight that my relationship with my work for ECOLISE had become a constraint to my growth, and that to move forward I would need to move on.
- As part of study in the Naked Voice programme (see Helps, Anchor Point 7 below), in April 2021 I completed a **vocal self-portrait**, which revealed an underlying pattern of compromising my authentic self-expression, in order to conform with other people's perceived expectations. I realised that the journey described in my action learning pathway (Design 1) represents achievement of my fullest possible growth within the limits of that pattern. Initially, it had been enabling, as I had found fields of activity (permaculture, Transition, shamanism, action research) conducive to my growth. At this point, however, I realised that in order to grow further, and gain momentum in my emerging work, I had to embrace radical change, including letting go of some of my most cherished attachments.
- Also in April 2021, I received an **aura reading** from a friend. Although I had some scepticism about the method, I approached it with an open mind and found it to provide a number of useful insights. Most notably, it emphasised the need to shift from a deference to external authority to a trust in my own inner authority, reinforcing several other pointers towards next steps.

These insights, particularly the shift to being driven more strongly by my inner authority, led me to take several significant life decisions:

- Travel restrictions associated with the coronavirus pandemic meant I had to bide my time carefully regarding my move to Portugal: this took place in September 2020, between the first and second lockdown and while I still had automatic entitlement to residency as an EU citizen before the Brexit transition period finished at the end of 2020.
- I took the difficult, and daunting, decision to leave my job with ECOLISE during April 2021. Given my key role in the organisation and the number of important roles I was holding, I set the end of June as my departure date to provide adequate notice and ensure sufficient lead-out time, and delayed taking time off until then.
- I committed more fully to the work outlined in Designs 8 (the Shamanic Political Ecology training programme) and 9 (the writing programme on Sacred Political Ecology and Earth Punk) as my priority activities going forward, reflecting a stronger emphasis on shamanic practice as the main container for my professional work.

#### **4. Pause**

I reached the end of June 2021 thoroughly exhausted, due to various factors, and in need of a complete rest and rejuvenation.

I began July with a **detox retreat** hosted at the Adivanja centre, next door to my new (temporary) home in Coimbra, Portugal. This involved a juice fast, along with several other methods for deep gut cleansing and physical detoxification, plus daily yoga sessions and several daily meditation sessions. This addressed some long-standing issues I had been experiencing with my gut health, and was also effective at the emotional and mental levels, in both of which I had also come to feel congested and out of balance. It also triggered a period of fuller rejuvenation, including surfacing and healing of deeply buried emotional and psychological material: for the rest of the month, and into August, I kept physical and mental activity to a minimum, spending my time resting, reading and contemplating inner space, supported by specific healing methods including **shamanic journeying** and **breathwork**.

From around mid-August I felt sufficiently restored to begin rebuilding, at a gentle pace, including writing up this design in order to complete my diploma and prepare for the implementation of Designs 8 and 9.

## 5. Ideas

Through **self-observation and reflection**, I identified the key ideas, influences and inspirations relevant to this new phase in my life (Figure 1). Many of these are updated versions of the key influences listed in the equivalent section in my Action Learning Pathway (Design 1).

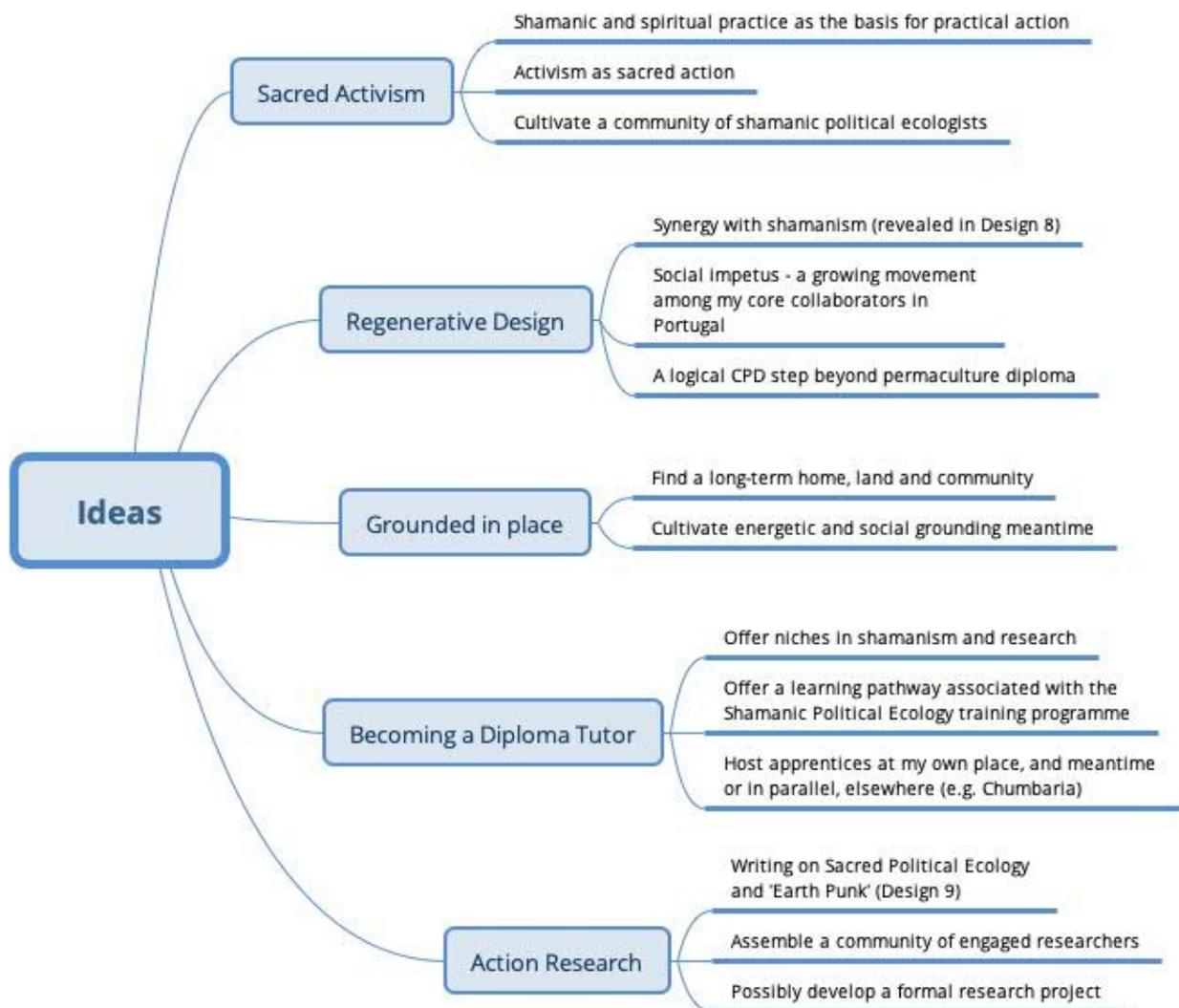


Figure 1: Key Ideas, Influences and Inspiration

## 6. Principles

The **permaculture principles** allow us to move from ideas and spiritual practices towards an 'Ecology of Self' (to quote the title of Graham Burnett's short book on Zone 000 design).

### *Observe and Interact*

Inner work and spiritual practice can be approached as an ongoing process of active self-inquiry. Key methods such as meditation and shamanic journeying both allow observation of my inner state, and can be applied in order to stimulate change.

### *Obtain a Yield*

Inner work and spiritual practice are not simply ends in themselves, but are most effective when employed in ways that also have tangible beneficial effects in the outer world. Equally, all material experiences and life situations offer opportunities for learning and spiritual growth. We can employ the concept of spiritual capital (one of the [Eight Forms of Capital](#) identified in the Regenerative Enterprise model) here: spiritual capital is both an important yield in itself, and a resource that can translate into yields of other kinds.

### *Produce no Waste*

It is important to act in daily life upon the insights and lessons derived from spiritual practice. For instance, shamanic journeying often provides concrete advice and guidance, which is wasted if not followed. Equally vital is to recognise and take advantage of the opportunities for maturity and spiritual growth that everyday life constantly offers, and create mechanisms to translate that into spiritual and other forms of capital.

### *Integrate rather than Segregate*

Recognise, and act upon, the interdependence and interconnectedness of inner and outer work. Spiritual bypassing<sup>4</sup> - using spiritual work as a means of escape from external reality, rather than a means to engage it more fully and deeply – is the opposite of this and to be avoided. The full integration of my spiritual and other work is at the core of this design. This also includes applying permaculture to my spiritual practice and recognising the inner dimensions of any design work.

### *Catch and Store Energy*

Attention to stocks of spiritual capital, along with its flows and its interchanges with other forms of capital, allows me to cultivate, nurture and apply my physical, emotional, mental and psychic energies to the maximum effect. To this end, I need to identify and address all energy drains and develop a lifestyle and set of practices through which all these energies and capitals are mutually reinforcing and generative.

### *Apply Self-Regulation and Accept Feedback*

Effective management of my personal energies requires awareness of my capacity for activity of different kinds, understanding of how different activities synergise or conflict, and mechanisms to adapt my goals and schedules accordingly.

### *Use and Value Renewable Resources and Services*

Cultivate and manage my own capacities as a renewable resource by creating mutually nurturing relationships among my different activities and inner practices, in order that they renew rather than deplete each other, and enable accumulation and mobilisation of spiritual capital.

---

4 McMasters, R.A., 2010. *Spiritual Bypassing. When spirituality disconnects us from what really matters*. Berkeley: North Atlantic Books.

### *Use Small and Slow Solutions*

Focus on regular, ongoing and incremental activity at realistically modest levels rather than dramatic one-off actions.

### *Design from Pattern to Detail*

My ideas and existing spiritual practices (see Anchor Point 7, Helps) can be treated as observational and behavioural patterns from which design patterns can be derived (see Anchor Point 8).

### *Use Edges and Value the Marginal*

I am making a deliberate choice to follow areas that are marginal in relation to my current work, and probably in the general perception, by creating edges between different areas of activity. Doing so requires me to explore and extend my own edges, and very likely include following some unusual and surprising paths.

### *Use and Value Diversity*

My intention to explore new ideas and combinations of thought and action will create diversity, and in addition will emphasise, cultivate and celebrate my own uniqueness, as well as that of others with whom I collaborate.

### *Creatively Use and Respond to Change*

I am both responding to change and deliberately introducing change as a catalyst of action; following an uncertain path needs I need to retain the flexibility necessary to accommodate change, the sensitivity needed to anticipate and perceive change, and at the same time conviction and strength necessary retain focus, direction and momentum in the face of change.

## **7. Helps**

My main helps consist of my existing spiritual practices:

- Shamanic journeying: structured and purposeful journeys into shamanic consciousness using drum and rattle, and a key focus of the Shamanic Political Ecology programme (Design 8)
- Seidr: a land-based shamanic practice employing staff and song
- Five Rhythms: ecstatic dance practice with a strong shamanic basis
- Naked Voice: vocal awareness and expression practice, in which I have been taking online training throughout 2021
- Sacred Sound: using gongs, singing bowls and other instruments to explore spiritual realities, alone and for groups
- Meditation: personal practice, combining standard techniques with the christian contemplative practice of Centering Prayer<sup>5</sup>
- Sacred Political Ecology: a research and writing programme rooted in a spiritually aware form of environmentalist action inquiry (Design 9)

I located these practices on a **base map** using a template derived from the All-Quadrant-All-Level (AQAL) framework developed by Ken Wilber (Figure 2). Appendix 1 provides a full description of how this template was derived. Briefly, the AQAL matrix depicts the key observation in Ken Wilber's Integral Theory that a comprehensive account of any phenomenon must recognise that it exists in four irreducible aspects, or quadrants – the combination of two dimensions, objective/subjective and individual/collective - and at multiple emergent levels of organisation.

The **mind map** in Figure 3 lists the main sub-zones in which each of my key practices is most effective, and in what ways.

---

5 Bourgeault, C., 2016. *The Heart of Centering Prayer*. Boston: Shambala.

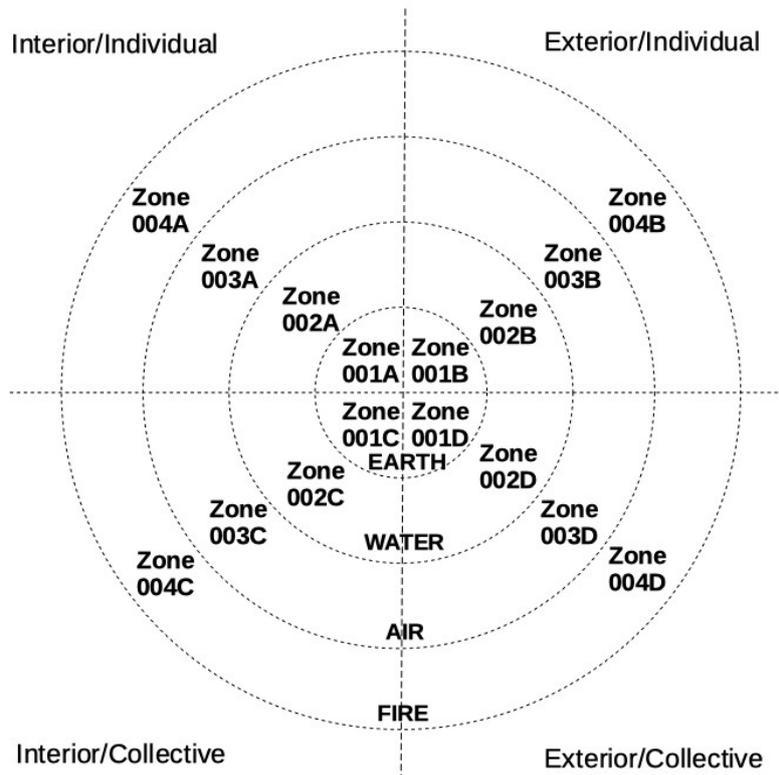


Figure 2: Zone 000 Base Map Template

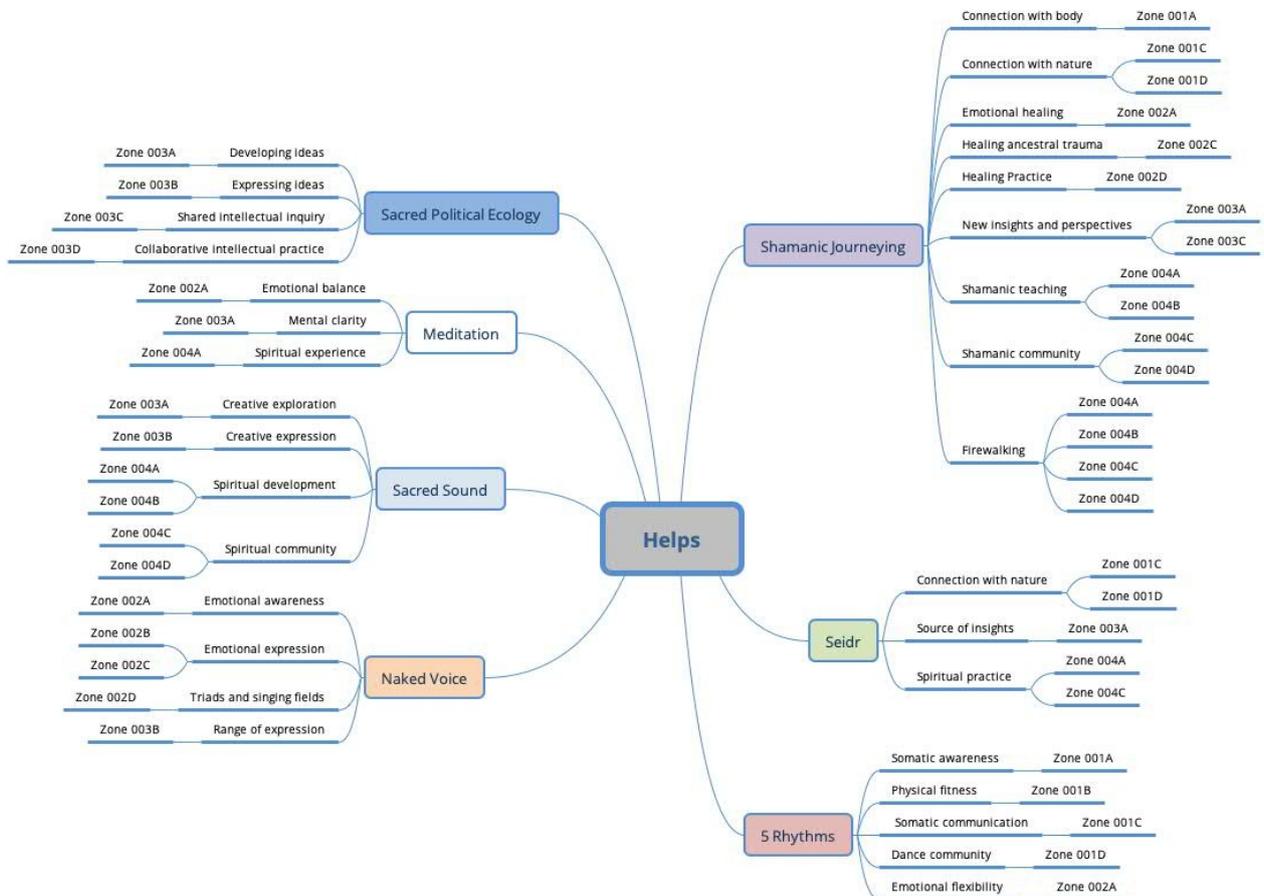
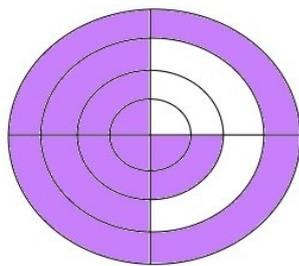


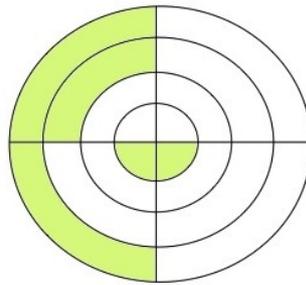
Figure 3: Location of Helps on Base Map

Figure 4(A-G) shows the sub-zones covered by each practice in turn.



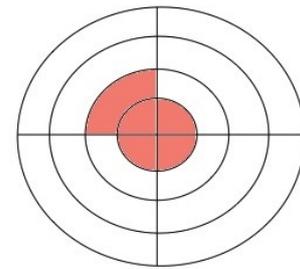
Shamanic Journeying

Figure 4A



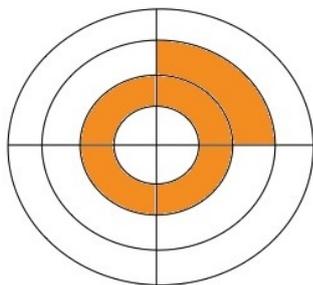
Seidr

Figure 4B



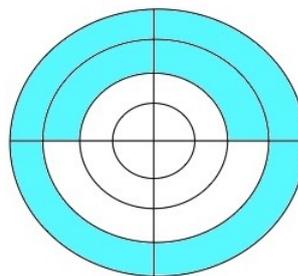
Five Rhythms

Figure 4C



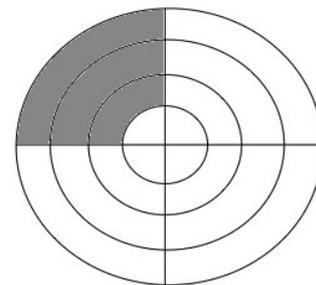
Naked Voice

Figure 4D



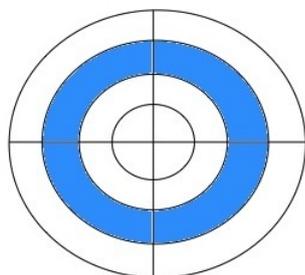
Sacred Sound

Figure 4E



Meditation

Figure 4F



Sacred Political Ecology

Figure 4G

The practices considered collectively cover all sub-zones in the base map template. Some sub-zones are covered more than others, and coverage overall is slightly heavier in the left-hand quadrants, as might be expected from spiritual practices. However, the coverage of right-hand quadrants shows that they do create tangible benefits in the material world. The mental level has heavy representation in all but one map, which reflect both my predilection towards intellectual activity and the ambiguous status of this, as both a key strength and significant limitation.

The Sacred Political Ecology map (Figure 4G) shows the interaction and interdependence between the writing programme and my spiritual work, and their mutual reinforcement. The shamanic journeying map (Figure 4A) includes the equivalent for the Shamanic Political Ecology training programme: particularly in the right-hand quadrants, reflecting its importance as a vehicle through which I share my shamanic practice with others. The broad overall coverage of this practice reflects both this and its overall importance within my spiritual practice.

## 8. Patterns

Through **shamanic journeying** I had previously identified qualities connected with my specific experience of each of the seven main nodes in the **chakra system**, each of them associated with a **power animal** or **shamanic teacher**. I had experienced a radical reorganisation of these during 2020 (part of the reconfiguration of my shamanic landscape already mentioned under Momentum, Anchor Point 3 above), and found that the new configuration straightforwardly mapped onto **design patterns**, one associated with each chakra.

These patterns map onto the base map through the association with different chakras and qualities with the elements. For the first four, this is straightforward: the base chakra with earth, sacral chakra with water, solar plexus with air and heart with fire. The higher chakras are often considered as opposing pairs, centred on the heart, which seems to fit well the overall pattern descriptions. However, when I mapped the actual qualities they deviated somewhat from those pairings (Table 1<sup>6</sup>).

<p style="text-align: center;"><b>Inner Temple (heart):</b></p> <ul style="list-style-type: none"> <li>• A path of Transfiguration<sup>7</sup> (Z004A)</li> <li>• 'Walking in Light':<sup>8</sup> being in the world as sacred love in action (Z004B) <ul style="list-style-type: none"> <li>• Developing a culture of sacred activism (Z004C)</li> <li>• Supporting others to build their inner temple (Z004D)</li> </ul> </li> </ul>	
<p><b>Self-Authority (solar plexus):</b></p> <ul style="list-style-type: none"> <li>• Trust my own authority rather than deferring to others' (Z003A)</li> <li>• Act on my own volition and will (Z003B)</li> <li>• Draw on shamanic insights and other sources of inner wisdom (Z003C)</li> <li>• Align my volition with the bigger picture (Z003D)</li> </ul>	<p><b>Authentic Self-Expression (throat):</b></p> <ul style="list-style-type: none"> <li>• Feeling free to express my true voice (Z002A)</li> <li>• Writing from my heart (Z002B)</li> <li>• Trust in being heard and understood (Z002C)</li> <li>• Relationships of authentic self-expression (Z002D)</li> </ul>
<p><b>Emotional Fluidity (sacral):</b></p> <ul style="list-style-type: none"> <li>• Letting go of emotional rigidity (Z002A)</li> <li>• Acting rather than reacting (Z002B)</li> <li>• Cultivate deep emotional connections (Z002C)</li> <li>• Nurturing and comforting environment (Z002D)</li> </ul>	<p><b>Freedom of thought (brow):</b></p> <ul style="list-style-type: none"> <li>• Open to challenging my own fixed ideas (Z003A)</li> <li>• Writing exactly what I want to write (Z003B)</li> <li>• Contributing to emergence of new ideas and perspectives (Z003C)</li> <li>• An engaged intellectual community ('The Earth Punk Collective') (Z003D)</li> </ul>
<p><b>Feet on the Ground (base):</b></p> <ul style="list-style-type: none"> <li>• Feeling rooted in place (Z001A)</li> <li>• A posture that trusts the ground to support my lower back (Z001B)</li> <li>• Connected with Earth and nature spirits (Z001C)</li> <li>• Having my hands in the soil (Z001D)</li> </ul>	<p><b>At Home in the Universe (crown):</b></p> <ul style="list-style-type: none"> <li>• This pattern transcends the map – or, from another point of view, represents the background on which the map is drawn. It is a recognition of my identity as a unique and precious expression of the diversity of humanity, the inherent creativity of nature, and the generative impulse of the universe.</li> </ul>

**Table 1: Patterns and Sub-Zones**

Connecting Helps and Patterns via the shared base map allowed a form of **input-output analysis** that shows the strongest connections of both (Figure 5). The connections indicated include those to the same sub-zones, but are not restricted to these, and also include further connections not highlighted on the base map.

This in turn shows how practices support the ideas listed at Anchor Point 5, via the ways that each idea is shaped by the patterns:

### *Grounded in Place*

Find a long-term home where I can have my feet on the ground, and hands in the soil, feeling at home on Earth and in the universe, and experiencing the universe at home within me. Free of all emotional and intellectual limitations, through authentic expression of my inner authority in my daily life, I build my inner temple and express its wonders through all my external actions.

<sup>6</sup> The colours in the table are those commonly assigned to the chakras, and not intended to correlate with the colour scheme used in Helps (Anchor Point 7).

<sup>7</sup> See Ingerman, S., 1996. *Medicine for the Earth*. New York: Three Rivers Press.

<sup>8</sup> After the book of the same name by Sandra Ingerman (Boulder, Colorado: Sounds True, 2014).



**Figure 5: Relationships of Practices to Patterns**

### *Being a Diploma Tutor*

Continue and deepen my participation in and service to the permaculture community, where I feel grounded and at home. Give myself permission to push the edges of permaculture thinking and practice – and at the same time my own intellectual and emotional edges - through expression and action that reflect my unique perspectives and gifts, that mature over time as I ever more fully develop and enact my inner temple.

### *Regenerative Design*

Further extend my permaculture journey through joining my Portuguese colleagues in the Regenerative Design community. The emphasis on place keeps my feet on the ground, while that on vocation keeps me at home in the universe. The design process itself I will approach as an ongoing flow outwards from my inner temple that harmoniously expressed my inner authority.

### *Sacred Activism*

Led from my inner temple, where cosmic purpose meets practical action supported by freedom of thought and action, my teaching and design practice will be an evolving expression of my unique calling as a sacred activist, closely linked with the Shamanic Political Ecology training programme (Design 8).

### *Action Research*

The Sacred Political Ecology writing programme (Design 9) provides the conceptual basis for approaching all this work as a continuation and deepening of the action research orientation developed through the research arc in this diploma (Designs 2, 3, 4 and 5), informed by the full integration of all the design patterns listed here as a new, deeper and more ambitious cycle of my work.

## 9. Integration

To integrate practices, patterns and ideas on an everyday basis, I created an **activity schedule** with daily and weekly rhythms. This was based on various **observations**, from experience, about my energetic cycles and optimum activity patterns:

- My best time for writing and other creative work during the day is mornings. Afternoons I tend to be less focussed and motivated, and am more effective if I undertake reactive tasks. I often also work well late evenings and into the night-time.
- 9.30am is a good time for me to start a working day, having woken, showered, breakfasted and meditated
- A clear structure to the working day helps me use my time more effectively, particularly when writing, when I have a tendency to prevaricate and dissipate time unless focussed by deadlines or other clear time boundaries.
- When focussed on a task, I can typically sustain concentration and productivity for up to 90 minutes; interruption earlier than this often breaks my flow
- I find it easy to integrate cooking and eating into a structured working day, but find it difficult to combine other domestic tasks such as cleaning and gardening with professional productivity.
- It works better for me to do spiritual work for others, such as shamanic healing, gong baths and shamanic teaching sessions on different days from those that I focus on writing and other desk-based work.
- Living in rural areas far from shops and services means that trips to the city for shopping, accessing official services, etc. tend to fill most of the day, both in terms of time and because I find them tiring.

The daily schedule (for days dedicated to writing and other desk-based work) also takes into account guidance from a **shamanic journey** that I took during shamanic teacher training in November 2020, about how to integrate shamanic practice more fully within my professional routines. The advice was to approach all my work shamanically, with regular use of journeying and seidr to support my writing, teaching, design and other professional activities and integrate supporting practices (especially meditation, chanting voice practice, sound work) into my working days.

The pillars of my daily practice are meditation and chanting, each of which has a dedicated timeslot in the working day, with two other slots flexibly available for whatever journeying or seidr work can help, plus practices such as sound work and voice practice that I do regularly, but not necessarily daily. The schedule includes four 90-minute slots where I give complete focus to whatever tasks I have in hand. It also has flexibility if my daily rhythm changes – when writing I sometimes fall into a cycle of working late and sleeping late - and could simply be put back one or more hours on days I begin work later.

Phase	Time	Activities
Breakfast	until 0930	Wake, shower, breakfast, meditation
Morning	0930-1100	Writing, design work, professional assignments, teaching preparation
	1100-1130	Journey, Seidr, sound work or voice practice
	1130-1300	Writing, design work, professional assignments, teaching preparation
Lunch	1300-1400	Cooking, eating, cleaning up
Afternoon	1400-1530	Emails, online meetings, reading (online or offline), administration
	1530-1600	Chanting
	1600-1730	Emails, online meetings, reading (online or offline), administration
	1730-1800	Voice practice, sound work or second meditation
Evening	1800 onwards	Dinner, rest, relaxation, leisure, relationship time, social time

**Table 2: Daily Activity Cycle**

I plan to follow this schedule on four days of a standard working week, leaving three days, including at least one weekday, clear for other activities. On off days I will aim to keep the same rhythm of daily (and most daily) practices. These days are also those I have available for other activities, at home or outside (dancing, gong baths, journeying circles, community events, training – though obviously I will need deviate from my usual weekly rhythm if involved in any multi-day activity). By default, it would make sense for Wednesday to be the odd day out, so I have a weekly rhythm of 2 days on, 1 off, 2 on, 2 off, and so on. Working additional days (or sometimes into the evening) is an option if I am pushing to meet a deadline or wishing to ride a wave of productivity.

## **10. Action**

- Begin implementation of Design 9, following the daily and weekly schedule, beginning with correcting and finalising diploma designs and completing texts for my personal website during September 2021
- Organise and deliver diploma accreditation (online, October 2021)
- Attend Diploma Tutor training (September 2021), and (following accreditation) register as a diploma tutor
- Begin implementation of Design 8 (from October 2021, following public launch of website with programme descriptions and background) by scheduling and promoting first set of training events
- Register for next cohort of Regenerative Practitioner Training in Portugal (beginning January 2022)
- Continue to identify and explore options for a long-term base, aiming to be somewhere before expiry of my current rental contract in June 2022
- Connect with Five Rhythms teachers and community in Portugal and begin attending sessions (immediate/ongoing)
- Explore options for offering gong baths, shamanic journeying circles and firewalks locally (ongoing)

## **11. Appreciation (Evaluation)**

I decided to evaluate the design following the permaculture ethics and principles, as (along with use of suitable design tools within a recognised design framework, these are key to the question of whether, and in what way, the design is actually an application of permaculture.

### *Earth Care*

The design addresses some key constraints in making my lifestyle more sustainable: need for a more settled living situation where I can more actively design my physical living space and more deeply connect with local sustainability networks, implementation of new sustainability-oriented projects through Designs 8 and 9, and the inner changes necessary to undertake and sustain further positive change. However, the connection is not automatic, and relies on ongoing attentiveness and deliberate effort during implementation.

### *People Care*

The core of the design is people care, most prominently my own self-care but also my capacity to support that of others, both in general and through concrete activities such as shamanic healing and sacred sound work. I would have liked to have space to give the service to others more prominence, which could be the focus of further designs.

### *Fair Shares*

The key design objective is to create virtuous cycles of abundance in spiritual capital (with knock-on benefits for other forms of capital), in myself and shared with others (as the Beatles sang in *It's All Too Much*, "The more you give, the more you get, for me to take it's all too much"). I would like

to have given this more emphasis: the implied concept of spiritual ecology is perhaps the essence of the design, and something I hope to develop further during future writing.

#### *Observe and Interact*

The early part of the design, particularly until the Pause at Anchor Point 4, essentially consists of a protracted phase of observation on which the active part of the design builds from Anchor Point 5 on. The practices considered, such as shamanic journeying also act as mechanisms for ongoing observation of inner conditions – this could perhaps have been made clearer and more explicit.

#### *Catch and Store Energy*

The design identifies a number of ways to more effectively accumulate spiritual capital and mobilise it for both spiritual and practical ends. It has also brought together a range of different ideas and insights that could help further development of the concept and practice of Zone 000 design, by me and/or others.

#### *Obtain a Yield*

The design indicates various ways to ensure my spiritual practice yields personal and practical benefits, for me and hopefully for others. It also includes a number of new insights of wider potential value in my own work, and possibly for the field of Zone 000 permaculture.

#### *Use and Value Renewable Resources and Services*

The design explores creation and usage of spiritual capital as a renewable resource, and spiritual practices as associated renewable services. In fact, the potential for accumulation through self-reinforcing cycles of abundance means it goes beyond renewable to regenerative in both respects.

#### *Produce no Waste*

The design identifies and offers ways to address various leakages of spiritual capital and ways in which these translate into wasteful circumstances or habits.

#### *Integrate rather than Segregate*

The design seeks to integrate spiritual activity and practical action, emphasised by the use of an integral framework that makes their inseparability explicit.

#### *Use Small and Slow Solutions*

Although the overall aim of the design is quite ambitious (as are those of Designs 8 and 9, into which it feeds), it is ultimately addressed through small and realistic steps taken on a daily, weekly and ongoing basis.

#### *Design from Pattern to Detail*

Patterns, in various different forms, are identified and deployed at several points in the design, and made the source of specific design outcomes and action steps.

#### *Use Edges and Value the Marginal*

The design creates edges between permaculture and various spiritual practices, particularly in shamanism. Along with Zone 000 permaculture itself, these practices and associated perspectives are currently marginal in relation to the mainstream of permaculture thinking and practice. It also deliberately works at my own edges and seeks to nurture their potential as growing points.

#### *Use and Value Diversity*

The design creates an 'ecology of self' that adapts various spiritual practices, from diverse sources, as design tools. It does this in order to cultivate my own unique contributions to human diversity, and its expressions within both permaculture and shamanism.

### *Apply Self-Regulation and Accept Feedback*

My experience of shamanic practice is that it is inherently self-regulating. Through the insights and guidances it provides, the shamanic journey in particular is an ongoing source of feedback on my development as a practitioner and important resource for self-awareness and self-regulation in all areas of my life. The suite of practices employed thus include ongoing feedback mechanisms, and the action plan provides sufficient flexibility to act on this feedback: this could have been made more explicit in the design, and offers potential for further development in future work that builds on it.

### *Creatively Use and Respond to Change*

The design both responded to significant changes in circumstances, and deliberately induced some of these as creative and generative impulses. It also includes practical mechanisms to embrace and navigate change, and harness it to positive effect.

## **12. Reflection**

I found this design among the most challenging, and rewarding, of the whole diploma process. Every stage in the design process brought up something new, and in the live design phase following the initial observation period (from Anchor Point 5 on), I had absolutely no idea when entering each anchor point what would emerge from the end. In this respect, I consider it my most effective use so far of both a design process and specific design tools within this.

It was only my second use of the Design Web following the Action Learning Pathway (Design 1). I always thought of them as something of a matching pair, and initially anticipated writing them as such right at the start of my diploma. As it's turned out, I feel the two bookend my portfolio nicely, especially given how much this design (along with Designs 8 and 9) point towards my next phase of life and work.

Comparing this design with my ALP gives a good demonstration of my progress during the diploma (and especially while actively completing it over the past year or so). It felt somehow tidy that I used each anchor point exactly once, and each had a clear and important role to play, which I think reflects increasing understanding on my part of both individual anchor points and the design process overall. I was particularly pleased to make effective use of the Pause anchor point, and to realise that Appreciation can be used as the evaluation. In some cases the fit with the anchor points was not straightforward: the way I used the Momentum point is probably the best example, as it includes material that could just as easily be seen to fit at different anchor points. This suggests that for some designs it would make sense to tweak the anchor points to fit the specific conditions.

It could be argued that the design itself really begins following the Pause at Anchor Point 4. The previous anchor points chronicle an extended phase of active observation of my inner landscape, both necessary to prepare me for the design (like the idea to sit observing the land for a year before you do anything), and important to document here in order to give a full account of the completion of my diploma journey. I find it interesting that the first few anchor points read as a linear narrative (much like my ALP, which I mostly wrote up retrospectively), and the mode shifts as it moves into live design from Anchor Point 4 onwards.

I think the design has lots of useful innovation, much of it with potential for further development. I found it interesting to experiment with applying spiritual practices as design tools. I think this has the potential to expand the scope of permaculture, particularly Zone 000 design. Linking spiritual practice with activity in the material world also has promise as an antidote to spiritual bypassing. I also think it is important to continue to correct a bias in permaculture towards outer work, which has been shifting for some time, but has a lot further to go. A key premise of this design was that what has been referred to as 'Zone 000' is actually as important and complex as Zone 00 through to

5, which leaves a lot of scope for further development. I hope to build on this further within my future work, including the teaching and writing programmes described in Designs 8 and 9 and my work as a diploma tutor. I can already see sufficient possible follow-up design in the implementation plans for these closing three designs to fill an entire second diploma.