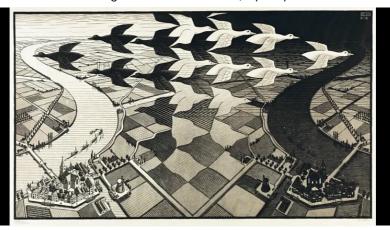*Anthroponomy* determines the study of *past*, *present*, *current* and *present* in different configurations. In modernism, the colonisation of public culture by the present, led to the dissemination of the current into *mediations* that—at least in the beginning of modern design—were not part of the core subject.

What we have previously considered as *saddle-points* will not be included in the work—as a solved project—but begin to seep and mingle with forces of the current that are determined, grow and change alongside the design work. Our challenge today may therefore be to catch up with the current.

Whether this is enough to explain how children, who were tethered to the past, became pledged to the future is doubtful. But it may contribute to shed some light on how the field of *authoring* expanded from art, to become a chief concern of designers and architects. Or, a prompt for the alt modern.

If we are not content in settling for *one* saddle-point—as we have done so far—but need to expand to the *multiplication* of saddle-points, we are approaching the kinds of visual realm explored by MC Escher in his exploration of patterns, that we could see as variants of 4D puzzles.

What is meant by 4D puzzles is suggested by the chosen motif—*Day and night* (1938)—in that the terms of what constitutes the puzzle are not fixed, but changes *laterally* in both directions (characteristically determined by small changes is figure-ground relations). It is a metamorphic pattern.

In Adolf Loos' [Raumplan](#) is an architectural approach in which spaces— rather than floors, walls and ceilings—are the basic units, and where the immensity of each space is outcome of how the plan works: it is composed and conceived at the same time. The logic is, of course, non-ornamental.

But not without seduction. The spaces are each realities unto themselves, while being each an antechamber to the rooms alongside it. The Tzara house in Paris (*recto*) is a case in point. Adolf Loos' bedroom may serve to underscore the distinctiveness of each interior, in this way of working.

One gets lost in MC Escher's and Adolf Loos' designs in two very different ways. While Escher's explicitly *ornamental* drive relates in close proximity to mathematical problems—and a theoretical statement of these—the denial logical procedure to ornament in Loos, results in a seductive pattern.

Seductive, in the sense that it slips, is never available in its totality, and lures us to sense that it will eventually reveal itself if only we go deeper in. It is secretive, enticing, forbidden and intimate at the same time. Escher's patterns slip too, but they are productive of the math to conceive it.

In the present scope, they both are examples of the multiplication of saddle-points. They both are time-machines featuring multiple alternative realities. The question of how they relate differently to childhood—to different conceptions of childhood—is not by far straightforward.

And the point of raising the issue of childhood in design is part of what defines the saddle-points as such. That is, colouring the temporal mode of adulthood, in the different ways it can set the conditions for childhood. However, it is the child-adult conjointly that partakes of time as a realm.

What we observe, however, is how the *current* is evacuated from both designs. Rather, the now is enclosed in the present. As though the present is an ontological trope with no escape: even with the multiple alternative realities enclosed in each work, the now is *occupied* by the present.

Whether this is the signature of modernism is difficult to tell, given that the current never ceased to exist but was overtaken by the news in printed media, the telegraph, radio, TV, telex, fax, computer, internet and the social media. So, the saddle points are operating, but in a different configuration.