

Worlding with Tarot

Design, Divination, and the Technological Imagination

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ABSTRACT

Design cards have long played an important role in reflection—directing the designer’s gaze toward unasked questions, hidden consequences, and new horizons for speculative futuring. But few questions have been asked about what motivates the design process and how deck designers see their role in inquiry and/or world building. This paper looks to the Tarot deck as one iconic example of such a process. Drawing on interviews with nine Tarot deck creators, we surface themes of Tarot as scaffolding modes of personal and collective growth, forms of carework, and pathways for different ways of knowing. We discuss expanding design inquiry methods for understanding and elevating forms of spiritual connection and care; and moving from anti-appropriation to ante-appropriation.

Author Keywords

Tarot, design cards, world-building, worlding, liberation

CSS Concepts

Human-centered computing~Human computer interaction (HCI)~HCI design and evaluation methods

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Figure 1: Cards from the [Instant Archetypes](#) deck [21] by [Superflux](#)

Introduction

Over the past decade, scholars have turned to Tarot—the 78 cards used for reflection, alone and in relationship with others—as sites of design, whether scaffolding reflection on the ineffable [27] or fostering critical accountability [40]. One aspect of this work has been treating Tarot as a liberatory artifact, or what Hong-An (Ann) Wu calls both “a technology that people are using to care for themselves” as well as “a technology actively being cared for” [27]. For instance, in the the imagery of the Next World Tarot deck [36] includes a variety of body shapes, sizes, and gender expressions while the text explicitly calls out forms of systemic oppression (see: the Lovers card on the right).

Taking inspiration from Wu’s reading of Tarot, and from explicitly liberatory decks, our work explores the motivations and interests behind designers of personal or customized Tarot decks for self- and community-development. In particular, we ask: *what might we learn about liberatory design practices through an exploration of Tarot deck creation as a mode of design?*

To address this question, we conducted interviews with nine card deck creators who have produced artifacts that reject and counter histories of white, abled, heteronormative futuring practices, often centering an ethos of social justice. After obtaining IRB approval, our research team began outreach via personal networks and design networks to recruit Tarot deck creators focused on the convergence of care practices and liberatory world-building. The initial team, composed of three design

scholars, brought complementary perspectives to the project. Our backgrounds range from developing machine learning-generated Tarot decks to exploring infrastructures of care and critical design. After conversations with initial interviewees, the team grew to include an additional member with a substantial portfolio of media and scholarly contributions in the realms of Tarot and social justice. Our interviews explored the creators’ motivations for making the decks, how they made aesthetic and design choices, and how the decks have been taken up by others. The interviews were then analyzed for common themes and discussed using a thematic analysis approach [9]. Two of the deck creators we interviewed incorporate an internet glitch [43] or meme culture aesthetic [24], three of the decks critique neoliberal technologies [4,30,40], one of the decks centers Black women [37], and another deck centers QTBIPOC and disabled people’s experiences [16]. After reviewing emergent themes surfaced by our interviews, we reflect on the transformative potential of Tarot for introspective futuring and the possibility for people to create their own Tarot-inspired decks. This work builds on a host of adjacent gestures toward collective care and healing [7,22,23], untethering design scholars from the infrastructure of individual achievement and isolation to make room for something more, through tools like Tarot.

Major Arcana

Imagery and Symbolism: Within the Major Arcana, the most dominant figure (archetype) is usually placed at the center of the card to denote its importance.

Name of the archetype: The name of the archetype is usually written in large type and often capitalized and is located at the top or bottom of the card.



Figure 2: The Lovers card from the Rider Smith Waite deck [44]

Anatomy of a Card

A Reading

To begin, we invite you into our authorship process, which started with a Tarot reading. During an early interview with a co-author, Dorothy R Santos, creator of the Tarot for Writers deck [30], offered to pull Tarot cards as a way into our conversation. Dorothy drew three cards at random from the deck, using the cards to consider represent past, present, and future messages, a typical approach for “three card readings.”



Seed

7 OF WANDS

Cultivating a sense of protection or defense

Figure 3: The 7 of Wands card from the Rider-Waite-Smith Tarot deck [44]

Depicts a strong sense of wanting to protect or defend. The importance of setting boundaries and understanding the real and imagined forces at the beginning of one's research.

Interpreting the cards, they introduced a plant metaphor from their work with Tarot collaborators. The first card represented a seed (potential), the second card a root (something that can spread), and the third card a garden (something to be mindful of). Across the reading, we began to see potential in the interlocking of feelings of protection, overwhelm, and openness. We ended by reflecting on Tarot as a designerly mode of knowing.



Root

8 OF SWORDS

Feeling stuck, too much information, overwhelm

Figure 4: The 8 of Swords card from the Rider-Waite-Smith Tarot deck [44]

Might represent over-analysis, feeling stuck with too much information and viewing the sword as a tool—not of destruction but something that can cut through.

Toward this knowing, we conjured parallels between Tarot with design scholarship on worldbuilding and epistemic justice [2,31]. In the pages that follow, we welcome you to do the same: reflecting on what it means to look inward with Tarot within an often outward-facing academic setting. Rather than follow the pages linearly, we hope you jump around, and maybe to the end, creating your own readings and interpretations alongside us.



Garden

2 OF WANDS

Openness to information that might challenge us

Figure 5: The 2 of Wands card from the Rider-Waite-Smith Tarot deck [44]

May represent the start of a journey despite disparate information. Need to remain open to information that might challenge our conceptions and will have to reflect on how we can be inclusive.

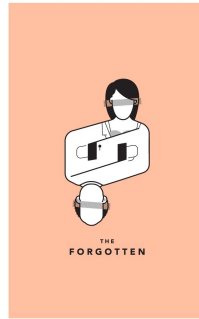
Interviewees and their decks



Instant Archetypes

PAUL

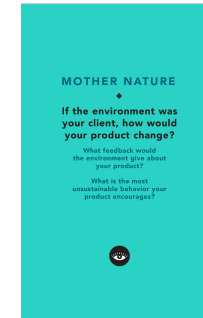
A design toolkit for surfacing structural conditions such as the market and the consumer



Tarot of Tech

JEFF *

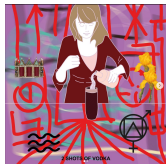
A design toolkit for surfacing unintended consequences



Tarot of Tech

HANNAH *

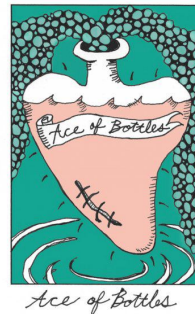
A design toolkit for surfacing unintended consequences



Dreams and Memes

KAJA

A deck of cards in two parts: one dream-like, the other meme-like



Collective Tarot

SACHA *

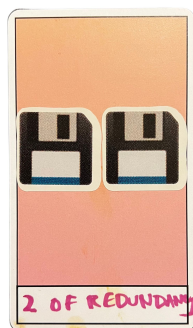
A deck created by a collective of artists and activists



Collective Tarot

JACKIE *

A deck created by a collective of artists and activists**



Tarot for Writers

DOROTHY

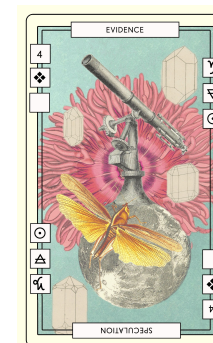
Cards produced at "Worlding with Tarot" workshops



Liberation in Bloom

JENN

A deck for liberatory reflection



Deleted World

JOSH

A deck connecting technology and the occult

* Deck creators who worked on the same Tarot decks

** Hermit Card art by Stevie Ann Depaola

Anatomy of a Card



Figure 6: The Ten of Cups card from the Rider-Waite-Smith Tarot deck [44]

Numerology: Most tarot decks include a number at the top of the card. The Lovers is the sixth archetype of the Major Arcana. For example, the number 6 is often associated with community, dialogue, and cooperation.

Visual Storytelling: In the minor arcana cards, the colors (green, blue, red, yellow) tend to depict four elements: earth, water, fire, air

Minor Arcana

Looking beyond the data set:

Imagining the (Digital) Future We Want Using Tarot

Tarot has long served as a tool for critique and skepticism [29]. Several of our deck creators worked on decks specifically for critical and creative thinking to imagine more pluralistic futures [4, 24, 30], using imagery of current and emerging technology. These decks drew attention to the multiple layers of outsider and insider knowledge embedded in design. For example, one deck creator described the workings of her design firm as a kind of “insider baseball.” Previous public-facing projects had failed to gain traction or readership because they were trying to be too verbose or complicated. With Tarot, the firm was able to reach audiences beyond their inner circle, to influence current and aspiring technology designers and educators.

The story from co-author Dorothy illustrates a critical futuring activity enabled by one of these tech-focused decks [30].

“In early 2022, Ana (An Xiao) Mina, Xiaowei Wang, and I (Dorothy) and I started planning a Tarot workshop focused on the (digital) technologies we envision. Our proposal to lead this hour-long workshop for the Unfinished Live conference, which focuses on digital futures. The convening included technologists, policymakers, business and nonprofit leaders, and artists. We were pleasantly surprised to have approximately 100 participants join our session due to the multi-track programming. Prior to the conference, we envisioned a workshop that was hands-on, participatory, and in dialogue with the attendees (regardless of how many actually showed up). Between the three of us, I covered a brief

history of Tarot, Ana covered the world, and Xiaowei covered various forms of media projects inspired by and served permutations of Tarot. We, then, asked participants to create their own card and to not feel beholden to knowing Tarot, especially if they had no prior knowledge. We marveled at the large number of participants that decided to join the activity and the wide array, variety, and spectrum of archetypes from contemporary digital media, culture, and technologies that influenced the card they made. From The Clone to The Shadow Ban, each card was espoused with a unique meaning to and for that person. We then asked each participant, if they were open, to contribute towards making the Unfinished Live tarot deck that Ana, Xiaowei, and I conducted readings for audience members. The strange, yet magical occurrence was reading with a deck none of us had seen before, but improvising, based on our individual and collective intuition, how we might interpret the card selected and incorporate it into responding to a question from a selected querent.

The overall workshop experience was reminiscent of how an AI is fed words, images, and meanings, and makes correlations between them. Over time, AI learns based on the input it receives. Yet the practice of Tarot is far more involved and nuanced because it truly counts on both the imaginations and consciousness of both the reader and querent. There is a dialogue that happens facilitated by Tarot that makes it such a popular and timeless “game” [33].”

Scaffolding Personal and Collective Growth through Tarot



Figure 7: "Connection" card from [The Deleted World Tarot](#) deck [43] by [Josh Urban Davis](#)

In creating new decks, I reflected on transmuting the pains of exclusion and alienation from their upbringings and the dominant culture, into artistic modes of reflection. Josh, creator of a glitch art deck with queer imagery [43], found belonging and possibility through Tarot, in contrast to his familial associations with organized religion. He reflected on the process of Tarot deck creation as an expression of romance and malleability sharing:

"Queer people, we're not exactly welcomed into the organized religion we might have been raised with. And so still, one of the things organized religion can facilitate is reflection, personal betterment, and personal growth—what spirituality is supposed to be. Paganism is so malleable, it can be anything you want. So it lends itself to queer people quite easily. ...Maybe that's some there's something to that about why there's so many new decks being made right now. You can imagine this story to be anything you want. And maybe this story, your interpretation of the story, will continue into the future, and maybe help things get better."

Jenn is another deck creator who works as an equity strategist and social designer. As a "Tarot newbie" she is unlearning religious stigma around tools like Tarot and practicing using it for strengthening intuition and connecting to others. In her journey of using decks, she's drawn to ones by Black women where there are "images of women in situations that look recognizable to me", even though they are few and far between. She shared that even if Black people are not visually represented in many card decks, it's likely that Black culture has significantly influenced New Age traditions like Tarot—a sentiment documented in more depth by scholar Marcelitte Failla [18]. Jenn's deck "Liberation in Bloom", centers healing, liberation, and joy to serve her community's needs. She noticed that traditional Tarot decks can have a scary aesthetic—with imagery of death, destruction, and anxiety. She shared her design choices as a contrast to these:

"So I wanted to convey the peacefulness that I think a Black, free, spiritual liberated experience could be through these images. So it was really important to that even if it was surreal and futuristic, that it looked still felt warm and inviting."

Carework through Tarot

Card decks such as Tarot can afford many purposes—including self-reflection, divination, or inspiration for creativity. People often interact with Tarot by shuffling the Tarot cards in a deck, drawing one or a spread, and interpreting them accordingly. As such, Tarot readings can enable self and collective care in communities and can be performed alone or with others. In relationship or in community settings, the questions or concerns brought to the Tarot—further explored through the reading and interpretation—can be an indirect way to share emotional needs, vulnerabilities, uncertainties that a group can then take up in caretaking activities. The reading itself can be an act of care provided from one community member to another, but it can also be a way to sensitize a community or make visible needs that people might be unable to articulate for a variety of reasons.

The isolation of the pandemic further inspired reflection and exploration of Tarot for Jenn. She began sharing messages from her solo readings in group calls with the Colored Girls Liberation Lab (CGLL Or The Lab)—an intergenerational healing, dreaming and innovation space centering Black women and femmes. Jenn reflected a lack of access and relatability to practices like Tarot in her community.

She draws from her educator experiences by scaffolding Tarot learning and using readings in her community spaces to imagine more liberated futures.

She shared, “*I just don’t believe that you heal by yourself. You heal in community and a lot of the messages that we were told about who we can be, or what is appropriate for us to access, or the ways that we should invest our time or...all of those things are messages that we are all unlearning, in order to live the lives that we want to live, not the ones that have been designed by somebody else.*”

Designers often see themselves in the role of changing existing circumstances into preferred ones. Jenn’s hope for her community is that decks like hers can “*Help people like realize [that] you can design your life [and] you can design anything – good or bad.*”



Figure 8: “Rest” card from [Jenn Roberts’](#) deck “Liberation in Bloom” [37], art by [Arrian Maize](#)

Designing for Liberation

The aesthetic and design decisions helped create decks that better represented our deck creators' values and lived experiences than the traditional Smith-Rider-Waite deck.

Toward making decisions, deck creators articulated their values and determine which communities they were designing for. For example, the creators of the Collective Tarot deck [16] had many long conversations about their shared values, which led them to decisions like not using Roman numerals in the titles of the cards. They felt that making their own system of categorization reflected the specificity and context of their own systems of knowledge grounded in lived experiences. Some of our deck creators renamed traditional Tarot cards entirely. In other cases, they kept the original names of the cards, but reimagined them with different imagery. For example, Josh described queering old art, which primarily came from etchings from the 18th and 19th century, through making collages that recontextualized the art [43]:

"And it makes me happy to research how I want to reinterpret certain things. And how I want to remove the weird history of gender from the deck because most classical decks have a really weird experience of gender [...] I'm the kind of person where if I really love something, I have to make it myself."

Our deck creators reflected on how the design and aesthetics of their decks could lead Tarot readers and querants to challenge the power of hierarchical narratives—it could lead to them remixing and reinterpreting the narratives, creating entirely new narratives, or resisting narratives. For the creators who were working in the design and technology spaces, Tarot was a technology [45] for exploring issues around "responsible design" and imagining otherwise. For example, Jenn and colleagues developed the Building Utopia deck [11] which was *"Forecasting, Topics, Liberation, Methods, and Tools & Solutions."*



Figure 9: "Liberation" card from [Jenn Roberts'](#) deck "Liberation in Bloom" [37], art by [Arrian Maize](#)



Figure 10: "Liberation" card from [the Collective Tarot](#) deck [16], art by James Brawn

Jenn described how it could prompt world-building: *“you turn different cards to like, go through the design process and rethink through an Afrofuturism lens, about what new worlds can look like.”*

Deck creators noted that Tarot was a technology for story-telling, and through stories we can reimagine our world. In our interviews, there was a focus on not just creating cards that could help people explore ethical issues, but also on being responsible in how they created and used the cards—deck creators wanted to incorporate the messages they were trying to convey into their own design practices. Deck creators tried to make conscious decisions to not be appropriative or to perpetuate harmful tropes or stereotypes. For example, in one case, deck creators decided to not use art that depicted religious traditions from cultures they did not belong to. But people using Tarot decks do not necessarily have a window into their creation, which raised questions for Tarot deck creators about what aspects of the creation they wanted to make visible, and how to accomplish this. And, as we heard in multiple interviews, sometimes one’s work becomes much more public than they intended or expected—in those situations, what does it mean to create for a large group of people rather than just yourself and your close friends? When that happens, what changes in terms of who feels that they have ownership over a project? When the dust settles, who is “seen” as the “owner”?

Deck creators also strategically considered how readers and querants would interpret the tone of cards. Some worried that people who were less familiar with Tarot would be scared off from using decks—in some cases, we saw tension between trying to design for oneself and one’s communities and for a wider audience. In response, some incorporated humor into their decks, like Kaja who combined dream-like imagery with Internet memes

to tap into a collective subconscious [24]. Other creators made aesthetic choices to give legitimacy to their decks and the messages they wanted to convey—so that people would take their decks seriously and not view the cards as disposable. Our deck creators also made thoughtful decisions about the materiality of the cards to create decks that were easy and pleasurable to use—such as using high quality card stock, rounding the corners of cards, adding gold gilt edges, and making the deck suitable for people with small hands.

Lastly, we note that tarot is a dialogue between tarot deck creators, tarot readers, and querents—and race, gender, class, and many other aspects of oneself and one’s identity and culture impact how those conversations unfold. Even though tarot decks and design decks use universal archetypes, how we interpret the cards varies depending on our positionality. As Josh noted: *“these archetypes connect us to all other humans, but maybe the specific interpretation of the archetypes can connect us to specific communities, or at least they point us to specific communities.”* How values are represented in the cards—and in what ways interpretations of the archetypes in the cards represent our own lived experiences—is at the center of how people relate to one another when doing a reading.

Different Ways of Knowing through Tarot

Many of our deck creators saw the making of Tarot as a particular challenge to more conventional ways of knowing, sharing, reflecting and designing. Some deck creators expressed feeling alienated by traditional hierarchical religion and looking for alternative formats for direct spiritual access. Hannah, for example, spoke about the entangled

history of tarot and anti-racism, a specific lineage rooted in magic. *“I’m fascinated with anything that can make its way past Puritanism,”* she explained.

Jenn spoke of how in her Black southern Christian upbringing, *“everything that wasn’t Jesus was demonized”* and Tarot and esoteric practices were shunned, stigmatized, or looked down upon. In her journey of intuitive spiritual growth, she developed a personal connection to Tarot after receiving readings. She’s found Tarot to be a bridge to ancestral communication and these experiences create a sense of spiritual reclamation and belonging that extend beyond the southern Christian expectations. The aesthetic nature of Tarot, in the ability to draw upon culturally significant or personally relevant symbols, helps create meaning across dimensions of time and space. Jenn describes,

“I think this [deck] and probably has a ‘grandma connection’ too. Because my grandmother and aunt passed away very unexpectedly. And they both were the people in my family with the green thumbs, who loved flowers and plants. And I had started planting stuff not long ago, kind of as another way to connect to my grandmother. So when I started this deck, I was really connected to it, because it’s all based in botanicals.”



Figure 11: Cards from [The Collective Tarot](#) deck [16]

Discussion

Our analysis has so far examined currents of Tarot deck design as they connect with larger visions of digital futures. Across imagery, performance, and participation, the deck designers described a variety of experiments that begin to expand the scope and nature of designerly knowledge production. By bringing particular meanings to the cards, and through the reinterpretation and development of those meanings, the designers foregrounded the shape that design inquiry takes across settings. Whether as reflection, probe, or marketing material, the Tarot decks invited specific forms of reading. In the sections that follow, we reflect on these forms of reading and interpretation and how they compare to conventional design research techniques of analysis. In particular, we consider how they prompt forms of spiritual, ritual connection and care, and how designers might look to earlier forms of Tarot to consider its ethical and appropriative implications.

Expanding Design Methods with Care

Our analysis of Tarot deck creation opens a particular methodological window into the role card decks plays within design speculation. With formats like this very pictorial, the field has sought to embrace visual phenomena as design knowledge. But design scholarship has only begun to explore the variety of forms and meanings brought to moving printed imagery and their relationship to the knowledge generated. As several participants illuminate, the designs discussed earlier cast Tarot not only as a platform for reflection and introspection,

but also as a tool for re-imagining and enacting alternative political futures. When Jenn describes Tarot as a bridge to ancestral communication, she is not only designing for a particular living user group but also invoking those who are absent while still influencing and activating the design setting. This approach builds on recent methods that operate beyond our immediate senses and conventional collaborators, including techniques that embrace divination [1, 5, 20] and transcendence [8, 12]. Tarot design may reflect and expand existing design techniques by attending to the expansive, non-linear timelines of connection and care.

Tarot and Design Cards

Design cards are a prevalent tool for design practitioners to support ideation, reflection, and project planning. A recent study on patterns and trends in design cards found many use-cases, including creative inspiration, generating insights about people, and uncovering values in practice [21]. Tarot has also been used for creative decision-making in HCI projects [32] and speculation about futures [17]. Game studies scholars and game designers have used Tarot for narrative generation [3, 25, 39, 41]. These goals resonate with how our deck creators used Tarot, but in more personal and community-oriented contexts. While both types of decks evoke reflection, Tarot affords a greater emotional depth and sensitivity in drawing from archetypal symbolism. Where design cards might afford a researcher critical distance, Tarot decks invite multifaceted and personal reflection, drawing from a mix of past, present, and future fears, desires, and experiences. Similar to observations that there are opportunities to

support the customization of design cards [15], there is also an opportunity to support interested people in creating their own decks that can reflect intersectional identities and freedom from oppression.

From Anti-Appropriation to Ante-Appropriation

A third insight from this work has to do with questions of taking, using, misusing, and misappropriating non-western legacies of practice. Tarot's histories [18, 45] are fraught and bring to mind questions raised by Hannah about power, responsibility, and care. Our deck creators wanted to avoid appropriation, which sometimes led them to primarily depict people with identities that matched their own on the cards. For example, in the case of some of the deck creators who are white, this approach meant that they upheld whiteness as the default. But we also saw deck creators questioning their own methods for anti-appropriation.

This questioning builds on prior work registering the tools of anti-appropriation (in the context of decolonial design [34, 31, 38]), and the turn to more responsive modes of intellectual citation and genealogical engagement, ultimately questioning what it means to "take" or draw inspiration from before and without "taking." It suggests alongside resisting these forms of historically-situated divination and design (as a kind of anti-appropriation), design scholars might consider what it means to look before those developments (a form of ante-appropriation). For designers looking to Tarot, this process might involve engaging with the specific Tarot legacies that have come before its widespread circulation and use.

The Past-Present-Future of Worlding with Tarot

While ante-appropriation looks to the past, we also see radical potential in futuring. In response to how imaginations about the future are often centered in whiteness, Ruha Benjamin [6] encourages technologists to think beyond the “default settings by identifying “Afrofuturist and Chicanofuturist visions that not only center on people of color, but grapple with racism and related axes of domination.” Collaboration with wider communities could help designers understand where they are perpetuating “default settings” and normative structures.

In Ellen Lupton’s book *Design is Storytelling* [26], she describes various types of design tools and ways of thinking about a story or narrative. In one instance, she describes the “Rule of Threes”: how a problem might be approached by looking at the three simplest steps of a process. Reminiscent of this rule, Tarot often relies on a three-card

spread to explore “past, present, future.” For our deck creators, seeing things in three prompted reflection on other variables (beyond the default) that the cards and their symbolism illuminate.

This Tarot reading structure framing a historical past, the present moment, and possible futures, can offer reflective support for the ways we as designers, are enmeshed in power structures. As Forlano & Halpern [19] note, the HCI field is often focused on looking towards the future, which can disengage researchers from the past and present. The Past-Present-Future format of Tarot takes another approach by helping people find trajectories that honor their pasts and present, and ways of moving towards the futures that we, as individuals and communities, want. Similar to design decks like Building Utopia [10] and The Oracle for Transfeminist Technologies [14], Tarot is centered on co-creating futures. Doing community-centered work can be difficult

in a capitalist system, which does not tend to support these slower and collaborative creative processes. Even when creators critiqued capitalism or created decks to support people in imagining otherwise, they often found themselves wrestling with the fact that they were still working within capitalist systems to manufacture the the decks (and also sometimes designing decks in corporate contexts with financial incentives). However, we see opportunities for collaborative worlding with Tarot that answers Benjamin’s call to center people and communities that are often invisibilized in futuring.

The reading at the beginning of this pictorial gave us (the authors) a lens for reflection on how we engaged in worlding by creating this pictorial and came to know ourselves and our communities better through it. It is our hope that more designers will explore different ways of knowing and worlding through tools like Tarot.

Figure 12: Cards from the [Tarot Cards of Tech](#) deck [40] by [Artefact](#)



How to do a Reading

As a final exercise, we invite you to draw from five of the decks our deck creators created (as well as consider making your own).

- 1 **Print** this page and cut out the cards.
- 2 **Consider** an intention or a question, such a topic you are seeking more clarity on.
- 3 **Shuffle** the cards with your intention in mind.

With this exercise, we invite you to reflect on your process of interpreting this pictorial. Consider what tensions, hopes, and opportunities arise.

- 4 **Select** one card to answer your question or three (a “three card spread”) that could represent past, present, and future possibilities.
- 5 **Journal** about what the card(s) elicit for you, in response to your intention or question.

Possible Prompts for Drawing Your Own Card

What is an **archetype** that inspires you? Who is an ancestor, real or imagined, that is supportive?

What is a piece of **technology** that you have a complicated relationship with?

What is a **memorable** object or place from your childhood? What does it represent for you?

What is a recent **fear** or **desire** of yours?

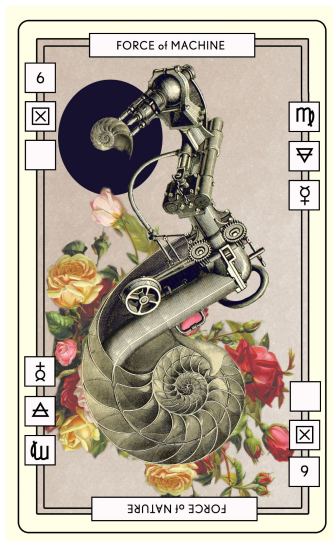


Figure 13: **Themes to consider** nature vs. nurture, creation, addiction to technology

Source: [The Deleted World Tarot](#) deck [43] by [Josh Urban Davis](#)



Figure 14: **Themes to consider** relationship to nature, one's place in an ecosystem

Source: [Tarot Cards of Tech](#) deck [40] by [Artefact](#)

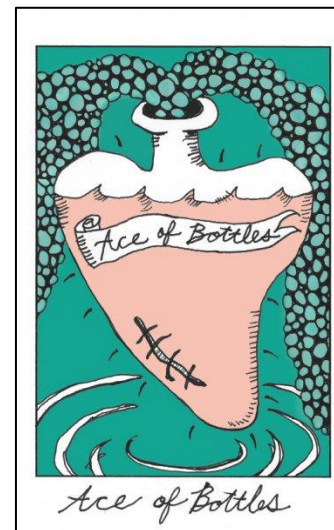


Figure 15: **Themes to consider** emotional newness and relational beginnings

Source: [The Collective Tarot](#) deck [16], art by [Sacha Marini](#)

Make Your OWN CARD

What worlds do you envision?

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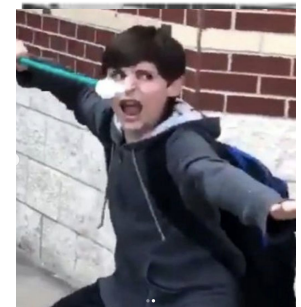
The Moon



The Star



The Magician



The Heirophant

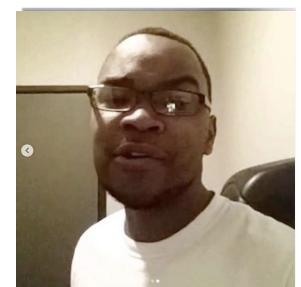


Figure 16: Cards from the meme-inspired [Oneiris Project](#) deck [24] by [Kaia Klajda](#)

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