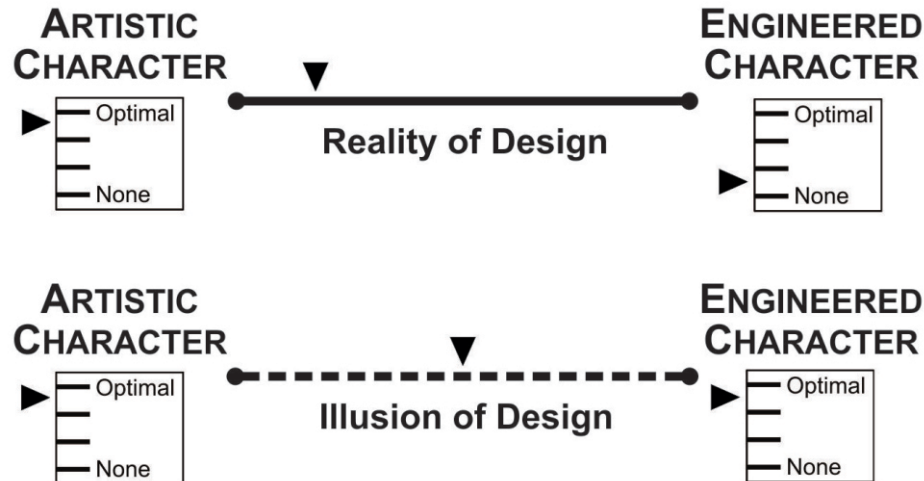# ONTOLOGICAL PARAMETER OF INTELLIGENT DESIGN

TOP: The solid line signifies that design in nature is real. The triangle above the line exemplifies a view of design that is more artistic in character than engineered. This feature is also reflected with the artistic gradient being nearly optimal (left box) and the engineered gradient quite low (right box).
BOTTOM: The dashed line indicates that intelligent design in the world is not real but only an illusion. The position of the triangle above the line in the middle between the artistic and engineered poles means that the illusory experience of design includes both of these characteristics. The near optimal level in both the artistic and engineer gradients suggests that the impact of beauty, complexity, and functionality in nature is a powerful illusion.
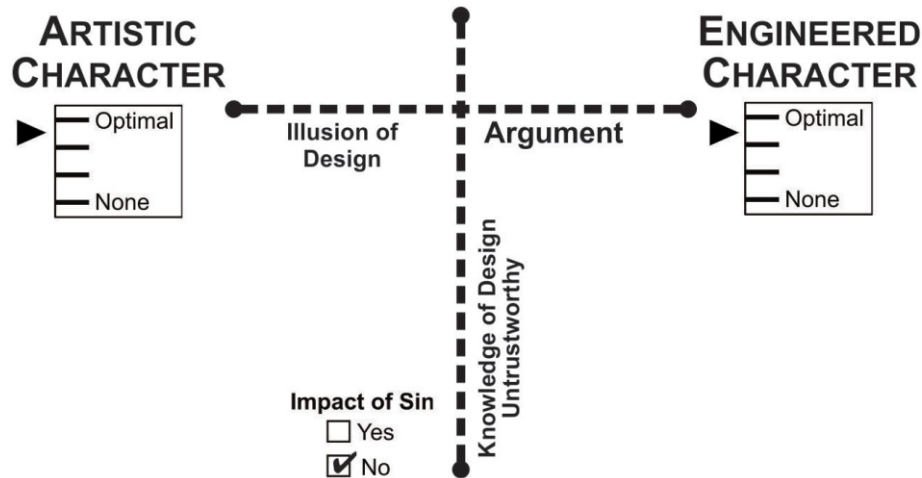
EPISTEMOLOGICAL PARAMETER OF INTELLIGENT DESIGN
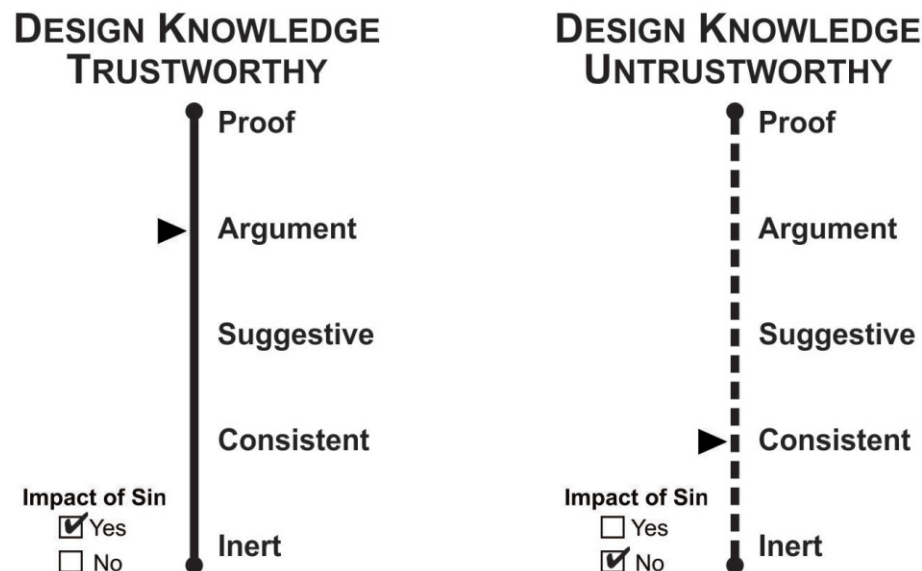
LEFT: The solid line indicates that knowledge of intelligent design in nature is trustworthy because the human mind is competent to identify design. The position of the triangle next to this line signifies that the level of certainty for design is similar to that of a reasonable argument. To use a legal term, design in nature is **BEYOND A REASONABLE DOUBT**. The checked box acknowledges that sin is a factor in dealing with intelligent design.
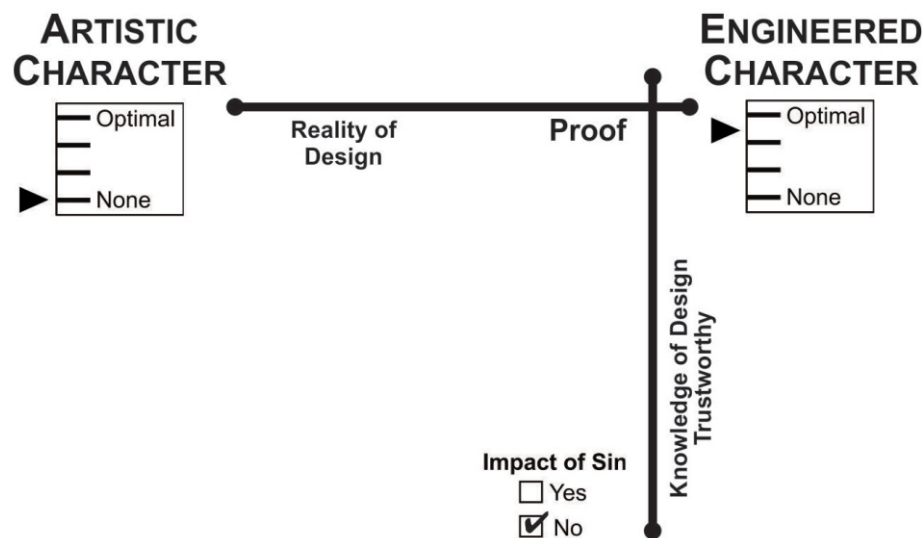**RIGHT:** The dashed line signifies that knowledge of design cannot be trusted because the mind is naturally misled into believing it exists. The triangle at a low level on the epistemological parameter indicates that the experience of beauty, complexity, and functionality in nature is not that powerful. The checked box signifies that sin plays no part regarding intelligent design.

INTELLIGENT DESIGN POSITION OF RICHARD DAWKINS

ARTISTIC CHARACTER

Optimal

None

Illusion of Design **Argument**

Knowledge of Design Untrustworthy

ENGINEERED CHARACTER

Optimal

None

Impact of Sin
☐ Yes
☑ No

Dawkins believes that intelligent design is merely "apparent" and nothing but an **illusion**, as indicated by the dashed line on the ontological parameter. He acknowledges that this illusion is similar to "works of art" and "feats of engineering," and that both of these characteristics appear in nature in a balanced way, as reflected by his terms "elegant efficiency" and "complex elegance." This balance is depicted by the intersection in the middle of the ontological parameter. The triangles in both the artistic and engineered gradient boxes are near the level of optimal, signifying further the impact of these two characteristics. Dawkins does not believe that design knowledge is trustworthy, as represented by the dashed line on the epistemological parameter. However, he acknowledges that nature strikes everyone forcefully, and he contends that this is the "most powerful reason" why most people have believed in a "supernatural deity." This level of certainty is depicted by the intersection at the level of an **argument** on the epistemological parameter. Dawkins does not believe in sin and it is not a factor in his position on ID.

INTELLIGENT DESIGN POSITION OF INTELLIGENT DESIGN THEORISTS

ARTISTIC CHARACTER

Optimal

None

Reality of Design **Proof**

Knowledge of Design Trustworthy

ENGINEERED CHARACTER

Optimal

None

Impact of Sin
☐ Yes
☑ No

Intelligent Design Theorists claim that design in nature is **real**, as signified by the solid line along the ontological parameter. They focus only on the complexity and functionality of the biological structures in the cell, disregarding completely the artistic aspects of nature. Thus, the intersection on the ontological parameter is at the far right to indicate the emphasis on engineered characteristics. The triangle positioned at the bottom of the artistic gradient box, and the triangle near the top in the engineered gradient box, further indicate a disregard of beauty in nature and a focus on complexity and functionality. ID Theorists claim design knowledge is trustworthy and can be proven scientifically. This is represented by the solid line on the epistemological parameter and the intersection at the level of **proof**. Since ID Theorists claim design is scientific (and not a belief), sin is not a factor in their position on design.

INTELLIGENT DESIGN POSITION OF LAMOUREUX
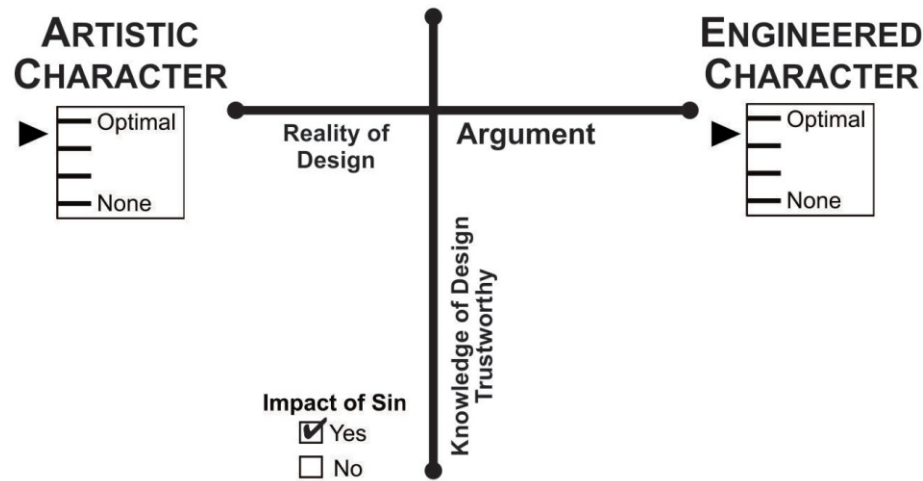
I <u>believe</u> that intelligent design is **real**, as indicated by the solid line on the ontological parameter. Though I appreciate both the artistic and engineered aspects in the world, beauty in nature strikes me a bit harder than complexity and functionality. Thus, the intersection is slightly to the left on the ontological parameter. The triangles in both the artistic and engineered gradient boxes are near the level of optimal and also signify the impact of nature. However, the world does have some unaesthetic and malfunctional features (eg, cancer).

I <u>believe</u> design knowledge is trustworthy, as represented by the solid line on the epistemological parameter. The intersection at the level of an **argument** on the epistemological parameter recognizes that design in nature is clearly seen by everyone, so much so that we are accountable with regard to the implications of this divine revelation. Therefore, we are "without excuse" if we disregard or dismiss design (Rom 1:20; Wis 13:8). To use a legal term, I <u>believe</u> that intelligent design in nature is **Beyond a Reasonable Doubt**. I also <u>believe</u> that human sin is a critical factor that influences positions on intelligent design; in particular, the 1st Commandment and our relationship or lack of a relationship with God.