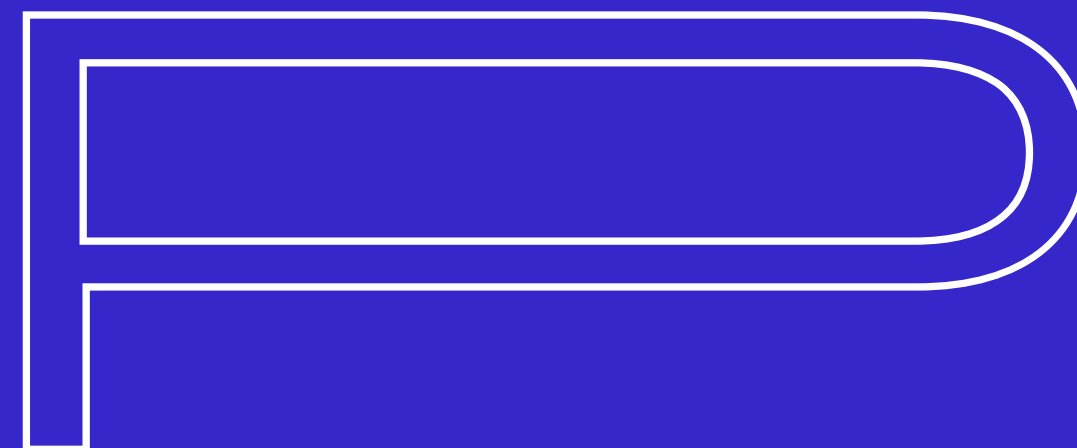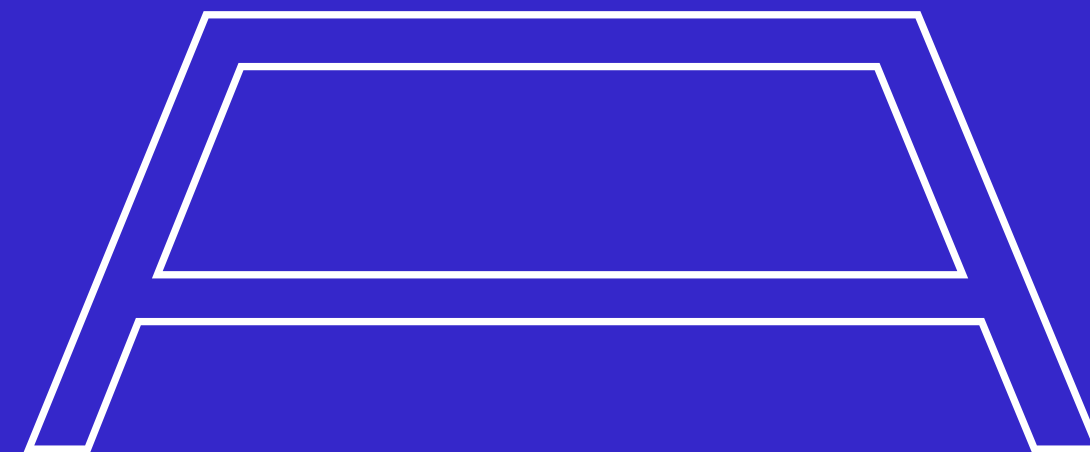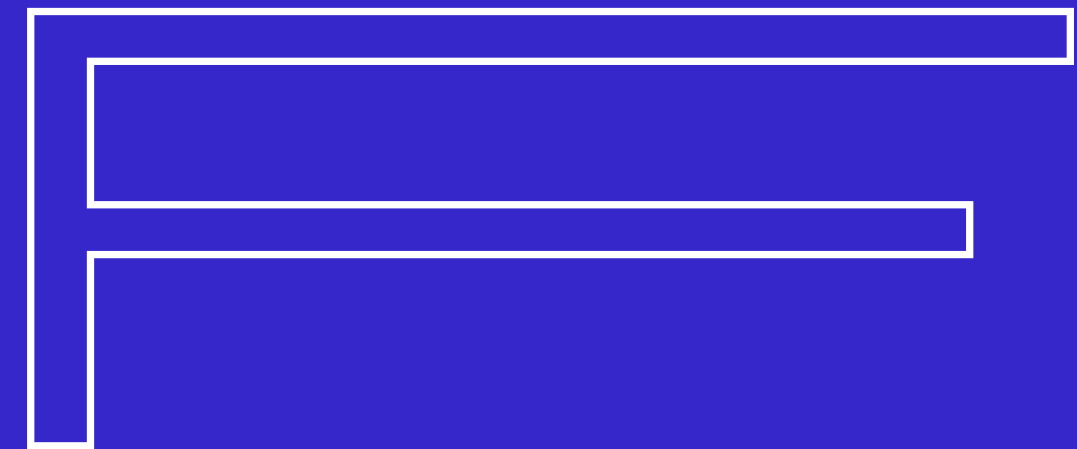EXPANDING THE FIELD OF
ARCHITECTURAL PUBLISHING
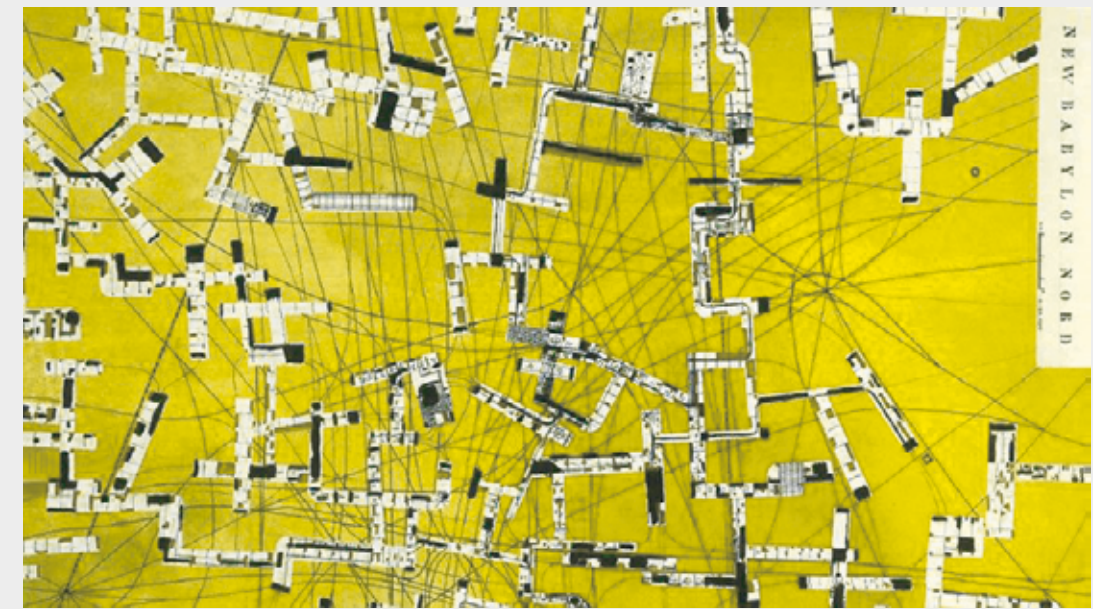
READING LIST

INITIATED BY EF—AP
LAST UPDATE: 13 • 11 • 2017

RATIONALE

EF—AP aims to work with overlooked opportunities for the field of architectural publishing, with a clear inclusive direction. The politics behind EF—AP aren't shown on an explicit manner, as the project is not to be used as a response to a particular situation, but as a device that intends to change different layers of tradition and meanings: an ontological shift in architectural publishing. The present document gathers sources that have influenced the conceptual formation of the publishing platform. While a 'practical' use of this reading list is yet to be decided, the use of references is one of the key devices EF—AP for establishing a manifold commuty of practitioners.

Constant Nieuwenheuys—New Babylon Nord, detail. Plan (1958)

This collection of references, rough an non systematic, aims to become a running reading list, enlarged by the recommendations of participants, readers and other peers. It is an attemt of creating intertextuality and bonds between distant voices who may or may not know of each other. This effort, inspired by the meticulous work of Benjamin in the *Arcades Project*, aims to develop an 'urbanism of thought', creating mental spaces and passages between knowledge(s) through complex and multilayered structures.

[1] **NOSTALGIA IS NO SUBSTITUTE FOR CRITICISM**

Abrahams, Tim

May, 2009

Article

Featured in: *Blueprint*,

[2] **A CONSTRUCTIVIST FLIGHT FROM 'A CONSTRUCTIVIST READING OF PROCESS AND REALITY'**

Alliez, Eric

July, 2008

Article

Featured in: *Theory, Culture & Society*, 25, 4

DATA:
PAGES: 111-117

3 SPECULATIVE DESIGN: CRAFTING THE SPECULATION

Auger, James
March, 2013
Article
Featured in: *Digital Creativity*, 24, 1

NOTES

There is much overlap between these practices, the differences are subtle and based primarily on geographical or contextual usage: all remove the constraints from the commercial sector that define normative design processes; use models and prototypes at the heart of the enquiry; and use fiction to present alternative products, systems or worlds. (11)

[T]he physical object presented as a 'design fiction' may be identical to a 'speculative design' object or a 'design probe,' and so on; however, the use of the modifier gives the cultural object a substantially different value. (11-12)

Having settled on speculative design, it is now necessary to explore some of the difficulties with this term, as it is not ideal. With its etymological baggage, the word has a strong leaning towards conjecture; many of the classic 'visions of the future' such as jet packs and flying cars are wild speculations, playing to spectacle and technocentric dreams rather than being based on logical trajectories or contained by the rules of real life (12)

Here the fictional status of the designed concepts is an aspect of discussion. But in the domains where these fictions ply their wares and meet their audiences, it is preferable for the concept to pass as real, described better perhaps as design factions: a form of verisimilitude where truths are blurred and disbelief is suspended. (19-20)

[T]he crafting of complex narrative or artifice using the real life ecology where the fictitious concept is to be applied and taking advantage of contemporary media, familiar settings and complex human desires or fears. (20)

It is these real-life delivery methods that differentiate speculative designs from many of their cousins in science fiction. We predominantly experience science fiction through film,

§RL

television, literature or comics, and as such consciously and willingly enter into the fiction as soon as the curtain rises or the book is opened. Reality is temporarily suspended until the end credits roll and normal life clicks back into place. Speculative designs, however, are played out in real life. (20)

By utilising the mundane, the familiar and small, unnoticed details the designer can provide spectacular, even preposterous, proposals with a tangible link to our contemporary sensibilities and understanding. It roots them in known contexts limiting the need for complex explanations. The spectacular narratives that stem from the comedian's initial observations effectively represent the designer's technological future, made palatable through familiar elements. (24)

Alternative presents are intended to question and critique contemporary use of technology in domestic and everyday habitats, so some conflict is helpful in capturing attention. (27)

The method of using domestication to inform speculative futures limits the potential subjects to those organisms capable of being domesticated and to the sciences capable of manipulating their genetic development; however, the potential to cater to complex human desires and sensibilities is extremely powerful due to our long history of artificial selection to shape nature. (31)

The key benefit of this approach is the removal of the commercial constraints that normally direct the creative process. This decoupling allows for the goals to be based on questions and discourse rather than market-led agendas; hypothetical possibilities not real products; utopian concepts and dystopian counter-products. They can inspire an audience to think not only about what they do want for their future selves but also what they do not want. (32)

4 SPATIAL AGENCY: OTHER WAYS OF DOING ARCHITECTURE

Awan, Nishat, Schneider, Tatjana
and Till, Jeremy
2011
Book

5 CATFISH HOMES: AIRBNB AND THE DOMESTIC INTERIOR PHOTOGRAPH

§RL

åyr
Article
Featured in: *Rhizome*

NOTES

The web has, in fact, allowed for new representations of the home to proliferate, and the effects of this effusion on the spaces we inhabit are far from obvious. If, on the one hand, the home's fetishized representations in commercial online practices such as real estate websites and IKEA catalogues are now deeply ingrained cultural conventions, an entirely different "way of seeing" the home is discreetly emerging in the less polished repertoire of amateur photography.

[T]he company [AirBnB] had to equip its users with a fairly uniform set of pictorial norms to make their homes an appetible commodity for its international service buyers. The response to this exigency was the 2008 founding of AirBnB Photography—a free service provided by the company which users can apply for gaining "more visibility" (like), "verified watermarks" (like), and "high quality" imagery (multiple likes) to better monetize their spaces.

Such photographs will make the apartment look at its most spacious when a room's furnishings are crowded in the far corner. Much has also been made of the website's predilection for photographs that are well-lit to the point of overexposure. Super-white walls always hold up best to overexposure. [See the works of Ioana Man, 30 listed bedrooms. London Brighton, Paris, New York, Hong Kong, Mumbai]

Redundancy of AirBnB photography is characteristic of a series of conditions which are increasingly epitomic not only of how home-ness is represented in order to be commodified but even more of how our homes themselves are being affected by this imagery: most evidently, it highlights (and in so doing also foster) the current homogeneization of middle class households all around the world – something which is rendered in a similarly problematic way across the CGI renderings found in IKEA catalogues and other providers where particular room configuartions and combinations of furnitures are applied unchanged to distinct hosting spaces.

AirBnB sees such uniformity as an anomaly to correct, as a temporary impasse until every home on the website becomes highly individualized and "special".

The company's cofounder Brian Chesky suggests that "today's generation sees ownership also as a burden. People still want to show off, but in the future I think what they're going to want to show off is their Instagram feed, their photos, the places they've gone, the experiences they've had That has become the new bling".

[T]he experience of an immediately disposable image which is nonetheless "authentic" and idiosyncratic. So that as much as you are renting a house or a room inside it, you are also renting an image of the host and their persona, their tastes, their biography.

When AirBnB tells you "Belong everywhere", what it really reveals is that in our rarefied dwelling patterns, the contemporary urban dweller has long belonged Nowhere.

6 WHAT IS "CRITICAL" ABOUT CRITICAL DESIGN?

Bardzell, Jeffrey and
    Bardzell, Shaowen
2013
Article
Featured in: *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*

7 THE DEATH OF THE AUTHOR

Barthes, Roland
Essay
Featured in: *Image, Music, Text*

NOTES

Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing.

[I]n ethnographic societies the responsibility for a narrative is never assumed by a person but by a mediator, shaman or relator whose 'performance' – the mastery of the narrative code – may possibly be admired but never his 'genius'. The author is a modern figure, a product of our society insofar as, emerging from the Middle Ages with English empiricism, French rationalism and the personal faith of the Reformation, it discovered the prestige of the individual, of, as it is more nobly put, the 'human person'.

The image of literature to be found in ordinary culture is tyranically centred on the author, his person, his life, his tastes, his passions, while criticism still consists for the most part in saying that Baudelaire's work is the failure of Baudelaire the man, Van Gogh's his madness, Tchaikovsky's his vice.

Mallarmé was doubtless the first to see and to foresee in its full extent the necessity to substitute language itself for the person who until then had been supposed to be its owner.

It is language which speaks, not the author; to write is, through a prerequisite impersonality (not at all to be confused with the castrating objectivity of the realist novelist), to reach that point where only language acts, 'performs', and not 'me'.

The Author is thought to nourish the book, which is to say that he exists before it, thinks, suffers, lives for it, is in the same relation of anteceence to his work as a father to his child. In complete contrast, the modern scriptor is born simultaneously with the text, is in no way equipped with a being precedin or exceeding the writing, is not the subject with the book as predicate; there is no other time than that of the enunciation and every text is eternally written here and now.

We know now that a text is not a line of words releasing a single 'theological' meaning but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture.

Succeeding the Author, the scriptor no longer bears within him passions, humours, feelings, impresssions, bur rather this immense dictionary from which he draws a writing that can know no halt: life never does more than imitate the book, and the book itself is only a tissue of signs, an imitation that is lost, infinitely deferred.

To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing.

[H]istorically, the reign of the Author has also been that of the Critic, nor again in the fact that criticism (be it new) is today undermined along with the Author.

[A] text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but i its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted.

Classic criticism has never paid any attention to the reader; for it, the writer is the only person in literature.

The birth of the reader must be at the cost of the death of the Author.

§RL

[8] EVERYTHING, EVERYWHERE

Bava, Alessandro
2014
Article
Featured in: *Fulcrum*, 89

[9] CONES OF UNCERTAINTY

Bierut, Michael and
  Helfand, Jessica
2017
Podcast
Featured in: *The Observatory*

DATA:
URL

§RL

10 WRITERS' BLOC

Bishop, Claire
September, 2007
Article
Featured in: *Artforum*

NOTES

[A] spatially dispersed archive of hundreds of articles existing in print in their original cultural contexts, linked through a virtual home on the internet.

[T]he magazines invited to participate were not the leading trade journals but those with smaller budgets and circulation figures. As Documenta 12 curator Ruth Noack put it in these pages in May, the project provides access to "positions that maybe are quite important in a particular country, but that aren't thought to be important internationally".

This does invite the question of whether an initiative intended to give voice to local positions was ultimately instrumentalized as a research-and-development arm of the exhibition.

11 FROM CHAMBER TO TRANSFORMER: EPISTEMOLOGICAL CHALLENGES AND TENDENCIES IN THE INTERSECTION OF ARCHITECTURAL HISTORIES AND CRITICAL THEORIES

§RL

Borden, Iain and
Rendell, Jane
2000
Chapter of Book
Featured in: *InterSections: Architectural Histories and Critical Theories* by Borden, Iain

NOTES

All these provide glimpses or partial views of architecture, but ultimately do little more than record the general character of architecture, yielding a textual snapshot of particular objects and surfaces.

Alternatively, unable to see the trees for the wood, historians are tempted to throw what they intend to be a catch-net over their objects, seeking to cover all peoples, all things, all activities under one banner. Here, encyclopaedic historical volumes attempt to survey such things as the whole

Historians are constantly tempted to focus on the minutiae of architecture, on individual agents, individual projects, individual codes as the constituting elements of their stories.

"If architectural history ignores the kinds of theoretical explorations undertaken by other disciplines, it runs the risk of doing something that, while perhaps perfectly enjoyable, will be meaningful only as a self-referential exercise and thus irrelevant to anyone else".

The audience or readership of architectual history can also be developed. Too often architectural history is directed either at an audience seen to be comprised solely of architects and/or architectural "tourists" concerned more with simply seeing constructions than understanding architecture according to the full range of its interpretative potentialities. The task here, then, is to put across the meaning, the relevance of architecture to those who are either too immersed or, alternatively, not immersed enough in this culture. And the way to do this is not to present architecture as an autonomous activity, which can be appreciated only by being fully engaged in its ways or by watching respectively from afar, but as something capable of being inserted and understood in wider comprehensions of cultural production.

The perpetual trend among historians has been to conduct their lines of enquiry less upon their own theoretical or political agendas and more on the internal concerns of the spatial professions and the intricacies of their procedural practices. The discourse around architecture is particularly redolent of this kind of approach, where very often architecture is understood simply to be "what the architect does"

What archtiects think, what they have done (or what they think they have done), and what they themselves have considered to be the most important ideas and influences on their operations are all things which deserve to be recorded assessed and communicated

[12] JAMMING THE MEDIA: A CITIZEN'S GUIDE: RECLAIMING THE TOOLS OF COMMUNICATION

Branwyn, Gareth
1997
Book

POST AND PRE
Bratton, Benjamin
April, 2009
Transcription of Lecture
Featured in: *POSTPOLIS!*

NOTES

"We use "post" to name a particular state of things that is somehow eclipsed but not entirely done with. Post-War period, Post-Watergate, post-modernity, post-fashion, Post-humanism… post-bubble, post-finance, post-production, post-consuption.

Post implies that something is gone, that it is in the past but that its residue, tis after image in some way haunts us. It is behind, but it still organizes and supervises the period that comes next".

"Because design was a symbol of the bubble it is also a symbol of the bubble's collapse. Think of OMA's burned out Mandarin Hotel as the anti-Bilbao. Think of Ambra Medda and Rick Santelli as two side of the same coin".

"Design as money laundering bon-bon. The destiny of the post-bilbao coke high of Dubai, seems be a psychotic desert ruin. […] Dubai died before it was completed and is scheduled to deteriorate into some Islamic J. G. Ballard scenario […] It's not so much that the party is over, but that now the party goes feral; even and especially if those cranes come back to life".

THE NEW NORMAL
Bratton, Benjamin
2017
Book

§RL

15 THE STACK: ON SOFTWARE AND SOVEREIGNTY

Bratton, Benjamin
March, 2016
Book

16 LITTLE MAGAZINES IN ARCHITECTURE AND URBANISM

§RL

Brown, Denise Scott
July, 1968
Article
Featured in: *Journal of the American Institute of Planners*, 34, 4

NOTES

A "little magazine" phase seems to appear in the progress of movements in art, sicence, and politics. It follows the "prepublication" phase, where the "chosen few", embattled by the philistines, exchnge letters and papers, beginning "My dear brother"; and it precedes the concerted onslaught on the established journals, though some of the select may reach them in one-issue stands entitled "The New Thought" or "The Young Rebels".

The little magazine appears when the debate has expanded enough to demand organization of a rudimentary reproduction and mailing system. Then someone asks, "Why don't we publish this?" and there is the first issue, with its manifesto and statement of purpose, its one advertisement and its acknowledgment to the printer for free services. At this point, the attack on the establishment has been made public and the new cards are on the table.

Little magazines are hand-made and usually ill-kempt in appearance, but with a certain flair. They may attempt to follow in layout and graphics the same style that they preach in their content, or the style of an art movement sympathetics to their cause. They are badly distributed and marketed an difficult to obtain even by direct approach to their authors. And they are short-lived.

Little magazines are usually one-track—led by ne guiding spirit, trying to make one point, the vehicle of a single school of thought, and usually representing that school at its most iconoclastic.

AN IDEAL DESIGN IS NOT YET

Bruinsma, Max
2014
Chapter
Featured in: *All possible futures*
    by Sueda, Jon

NOTES

(Bruinsma P31) Idealists are often inclined to regard the world as it ought to be, as a model that is beyond dispute, as a design that sets out the precise details of how the future will look. That the present does not look like it is the fault of the present. Bloch says that this vision of the future, which is already complete and only has to be recognised to become reality, can have a paralysing effect.

(Bruinsma P.31) the realisation that the ideal has not yet been achieved forces the utopian to acknowledge the need to work for change in the present, starting from the reality of the people and the society today. The Utopian may have a vision of the world as it might be but he also appreciates that the realisation of that vision is a continuous process in which the 'final goal' is a gauging point rather than an a priori outcome.

(Bruinsma P32) On the one hand, it is relevant as an idea of practical idealism, in which the actual process of communication is at least as important as the fixed end result. On the other hand, in a computer – and which of us does not work with computers thesse days? – nothing is final.

(Bruinsma P32) In modernism, a design is not a proposal – it is a prescription. 'Old-fashioned' designers will accordingly see every departure from that prescription, every change of detail, as an infringement of something that has already , in principle, been realised. It is finished – all it needs is to be made. The design is not not yet, but essentially already reality.

(Bruinsma P.35) How, in this context, can a designer continue to be an autonomous individual with a voice of his own= Perhaps in recent years there has been too much emphasis on forms and not enough on ideas. More important than the precise form of the end product, in that case, is the way it comes about, the mentality with which it is devised and the analysis that underlies it. It is

becoming increasingly clear that, to the extent that it is legitimate to speak of originality at all, it has to be sought in the world of concepts, the world of the not yet and not first and foremost in the world of products.

(Bruinsma, P37) What nothing in all of this changes is the need, as Jan van Toorn put in the 1970s, to 'visualise the origin and manipulative character of the message in its form': that is, cast a message in such a form that it enters into a meaningful – and critical – relationship with its cultural, social and informative context: a necessity that becomes all the more urgent now that the information society is beginning to show signs of becoming an information deluge. [...] Seen from this angle, esigners are more than dressers, decorators, or even the engineers of messages – they are editors. The editor of a magazine or newspaper or television programme triest to find ways of linking the diverse messages that he or she is presenting. The easy (or lazy) way of doing this is to throuw them into the melting pot of the format. In graphic design terms, this is the styling. A more responsible way would be to look for what mighy be termed links, themes and associations that can join a wide variety of contents and references together in a way which is itself meaningful. [Gui Bonsiepe - design neu begreifen, 1996] it is more important to design the means of access to information, and navigation through it, than the form of individual messages.

(Bruinsma P.38) It is the editorial quality of the designer that determines whether the design enables the recipient of the message to make meaningful connections with the information culture of which the message is, whether we like it or not, a part. One important aspect of these connections is that they are unaffected by traditional borderlines between disciplines. Designers are not the only ones to communicate. As 'information agents' they work within a framework that encompasses such diverse media as paintings, books, catalogues, magazines, computer and television, screens, cinema, exhibitions, installations, performances,... The same media are used by others, too: writers, artists, directors, advertisers, politicians, salesmen, musicians, actors, supermodels, TV makers,...

(Bruinsma P.39) Singular messages have ceased to exist. So, too, have unambiguous messages. The content and effectiveness of communication have become strongly context dependent, not least because the audience with whom the message communicates has itself matured.

§RL

(Bruinsma, P.40) In contrast to the impression created by many communication products – from advertising to news bulletins – the recipient is usually not stupid.

[18] FRAMING ÅYR'S HOUSE OF TERROR

Campagna, Federico
2016
Chapter
Featured in: *Symbolic Exchange*
        by Self, Jack

NOTES

The image appears to be the weak link of reality: that which is never closed onto itself. An image always seems to cry out for an object of representation, for the process of representation itself– as well as for a creator and for a final viewer.

LITTLE MAGAZINES AND MODERNISM: AN INTRODUCTION

Churchill, Suzanne W.
  and McKible, Adam
2005
Article
Featured in: *American Periodicals*, 15, 1

§RL

NOTES

Little magazines acted as open, heterogeneous social settings in which writers of various races, nationalities, and classes read and responded to each other's work. Today, they provide loci of identification and difference, allowing us to map the lines of connection, influence, conflict, and resistance that entangled the many strands of modernism. Little magazines sometimes galvanized their readers, but just as often they shocked and even repelled their audiences. Some attracted relatively broad readerships, while other little magazines—sometimes the most influential—were noticed at first only by small coteries of aesthetic avant-gardists and political radicals. Sometimes they even incurred governmental wrath and censorship. In short, little magazines pulsed with the excitement of their times, and they often anticipated or forged future literary and political trends. By reading little magazines carefully, we can see how they set the stage for surprising collaborative efforts, wove webs of interaction and influence, set trends, established and ruined reputations, and shaped the course of modernism. (2)

Making distinctions among various writers and movements is, of course, useful and often necessary, [...] to make sense of chaotic periods of artistic and political upheaval and (as in more recent efforts) to direct attention to critically neglected "modernisms." But such practices also create artificial divisions that obscure or even obliterate the real connections and shared interests of seemingly disparate schools, movements, writers, artists, and activists. (3)

Diverse in size, agenda, and longevity, little magazines are vexingly difficult to define. [...] [L]ittle magazines are non-commercial enterprises founded by individuals or small groups intent upon publishing the experimental works or radical opinions of untried, unpopular, or under-represented writers. Defying mainstream tastes and conventions, some little magazines aim to uphold higher artistic and intellectual standards than their commercial counterparts, while others seek to challenge conventional political wisdom and practice. (3-4)

Diverse in size, agenda, and longevity, little magazines are vexingly difficult to define. To define little magazines by a small circulation would exclude journals such as the Liberator, which had tens of thousands of subscribers, compared to the few hundred readers of the Egoist and Others. To set parameters based on financial instability leaves out such journals as the Dial, which was bankrolled by the independently wealthy Scofield Thayer and J. S. Watson, Jr. To limit lifespan would eliminate Poetry, which is still being published today. To describe little magazines as venues for aesthetically experimental writing excludes political venues such as the Masses or the Messenger, which often favored traditional literary forms. And to deny institutional affiliation excludes journals such as Crisis and Opportunity, the organs of the NAACP and the National Urban League, respectively.

THE ROLE OF THE (GRAPHIC) DESIGNER IN A METAMODERN STRUCTURE OF FEELING

Clarke, Jack
Blog Post
Featured in: *Notes on Metamodernism*

DATA:
URL

SPECULATIVE EVERYTHING: DESIGN, FICTION, AND SOCIAL DREAMING

§RL

Dunne, Anthony and
    Raby, Fiona
2013
Book

DATA:
ISBN: 978-0-262-01984-2
PUBLISHER: The MIT Press
LOCATION: Cambridge

NOTES

When people think of design, most believe it is about problem solving. Even the more expressive forms of design are about solving aesthetic problems. (2)

Rather than giving up altogether, though, there are another possibilities for design: one is to use design as a means of speculating how things could be – speculative design. This form of design thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people's imaginations to flow freely. (2)

What we are interested in, though, is the idea of possible futures and using them as tools to better understand the present and to discuss the kind of future people wan, and, of course, ones people do not want. (2)

For us futures are not a destination or something to be strived for but a medium to aid imaginative thought – to speculate with. Not just about the future but about today as well, and this is where they become critique, especially when they highlight Imitations that can be removed and loosen, even just a bit, reality's grip on our imagination. (3)

The space of plausible futures is not about prediction but exploring alternative economic and political futures to ensure an organization will be prepared and thrive in a number of different futures. (4)

In the scenarios we develop we believe, first, they should be scientifically possible, there should be a path from where we are today to where we are in the scenario. A believable series of events that led to the new situation is necessary, even if entirely

fictional. This allows viewers to relate the scenario to their own world and to use it as an aid for critical reflection. (4)

We believe that by speculating more, at all levels of society, and exploring alternative scenarios, reality will become more malleable and, although the future cannot be predicted, we can help set in place today factors that will increase the probability of more desirable futures happening. (6)

The dissatisfaction with existing models coupled with new forms of bottom-up democracy enhanced by social media make this a perfect time to revisit our social dreams and ideals and design's role in facilitating alternative visions rather than defining them. (9) We are not talking about a space for experimenting with how things are now, making them better or different, but about other possibilities altogether. (12)

Conceptual designs are not only ideas but also ideals, and as the moral philosopher Susan Neiman has pointed out, we should measure reality against ideals, not the other way around. (12)

One of the main purposes of conceptual design, therefore, as we see it, is to provide an alternative context to design that is driven entirely by market forces. (14)

Conceptual approaches exist in most areas of design, either in a pure state, usually for exhibitions, or fused with more commercial goals and available to buy. Graphic design has a long tradition of experimenting with ideas and an established critical context for discussing and debating them. (...) Metahaven use the kind of strategic thinking usually applied to commercial corporate identity projects to critique the political implications of blurring boundaries between consumerism and citizenship, especially when social software is embraced by governments in the name of improved transparency and interaction. (15)

From paper architecture to visionary design, its long history is full of exciting and inspiring examples. There is a tension between visionary architecture, which has an outward facing social or critical agenda, and paper architecture, which though often introspective and concerned only with architectural theory, is rarely intended to ever be built. (23)

I was more of an attitude than anything else, a position rather than a methodology Its opposite is affirmative design: design

that reinforces the status quo. For many years the term slipped into the background but recently it has resurfaced as a part of growing discourse in design research, exhibitions, and even articles in the mainstream press. This is good but the danger is it becomes a design label rather than an activity, a style rather than an approach (34)

Critical designs are testimonials to what could be, but at the same time, they offer alternatives that highlight weaknesses within existing normality. (35)

In design, darkness creates a frisson that excites and challenges. It is more about the positive use of negativity,not negativity for its own sake but to draw attention to scary possibility in the form of a cautionary tale. (38)

Critical design might borrow heavily from art's methods and approaches but that is it. We expect art to be shocking and extreme. Critical design needs to be closer to the everyday; that's where its power to disturb lies. A critical design should be demanding, challenging, and if it going to raise awareness, do so for issues that are not already well known. (43)

Can speculative design take on a social and possibly political role, combining the poetic, critical, and progressive by applying excessively imaginative thinking to seriously large scale issues? (159)

Change can happen in a number of ways: propaganda, semiotic and subconscious communication, persuasion and argument, art, terrorism, social engineering, guilt, social pressure, changing lifestyles, legislation, puinshment, taxation, and individual action. Design can be combined with any of theses but it is the last one– individual atcion – that we value most. We believe change starts with the individual and that the individual needs to be presented with many options to form an opinion. (160)

CRITICAL DESIGN FAQ

Dunne, Anthony
and Raby, Fiona
Website Content

NEW MODERNISM(S)

Duvall, Ben
2014
Book

§RL

NOTES

The barriers of entry created by difficult aesthetics are always broken down and eventually co-opted. The aesthetics of refusal discourage universal participation, the message is "this may not be for you", delineating an authentic and inauthentic in the same way the manifesto delineated a progressive and regressive class. This binary, though more loosely defined than previously, creates the high-and-low pressure system that fuels the movement toward a new authenticity and thereby a new aesthetic. It is by means of alienating the majority that new form is achieved (48-51)

If, as semioticians have said, typography and images are signs in and of themselves, then the surface is the locus for the application of sign systems. [...] Surface itsel is not neutral, despite appearances. It is the substratum for content, but it also informas based on material properties. Currently we find surface to be multiplying beyond reason, growing exponentially and immaterially. [...] Now with the advent of the internet, surface is infinite and free. It is "anorexic, hyper-thin architecture" and it is overlaid with the elements of gtaphic design: type and image. (5-6)

Design movements during modernism advocated for a certain usage of the sign, a standardization and clarification of typography and layout that simulated one-to-one relationship between the signifier and the signifier. [...] [T]tradition was replaced by rigorous regimentation. The project of reduction to pure form stripped sign/signifier relationships to the bare minimum, any obfuscation or ornamentation created unnecessary noise in this relationship and was therefore eschewed. (9)

Postmodernism had a different concept of transparency: visual style representing the slippery nature of meaning. As a reaction to modernism's fascination with the new and the austere, postmodernism took inspiration from non-industrialized sources, the aesthetic of the human hand, not the machine. [...] The design object was allowed to be the visual representation of the Text's irreducibility. (9)

There are no shortage of proposed successors to postmodernism (altermodernism, supermodernism, digimodernism, etc), but I feel that hypermodernism most elegantly describes some of the major changes we are seeing in graphic design as a medium and microcosm, as well as in culture at large. (11)

If architecture was the indicator of the break down of modernism, then graphic design is the "architecture of teh current period, the fire alarm of postmodernism. The intention of this study is not a comprehensive theory of these changes, but rather a contribution to the dialogue about these issues which is already in progress within graphic design and other fields. In Barthes's words, we must "play" with objects of design as Texts, in hopes of revealing their network of associations and signifiers, leading us to a better understanding of our position on both designers and interpreters of Texts. (11-12)

Modernist typography had become too clean, too slick, impossible to humanize. The aesthetic of the untrained provided a much richer soil for semiotic play and the visuals of pre-Modern culture were appropiated with fervor, as a space outside of the domain of standardization. (13)

[With postmodernism] Type became both critical and vernacular. The typeface used could say just as much as the content, it was no longer objective. (14)

Despite the internal contradictions of the computer generated brush script, the form is an exercise in critical semiotics, showcasing the conflict of the modern and postmodern; the vision of the past and future. (18)

Postmodern typography glorifies the signage that escaped high Modernist standardization, the aesthetic of psychedelia, hot rod culture, Las Vegas and the gig poster. (18)

Vignelli's classicism is just as artificial as the aesthetics of hot rod culture or punk rock—even more so since it is further from the human hand. Postmodernism proclaims that there is nothing sacred about modernism, classicism or any other "ism", all cultures and subcultures, past and present, are fair game for appropriation. It's advancement is forsaking classicism, not laying hold of it, recognizing it as one tradition among equally valid others. (19)

It is the plundering of the old and the rejection of the new as an absolute that makes meaning so slippery. In such an environment, the signified is multiplied manyfold, collapsing the meaning of the original with the various meanings and associations of the cleaned-up reproduction. Plurality of meaning has replaced fixed meaning, and subjectivity has replaced objectivity. (21)

The new digital foundries solve postmodernism's contradiction in a modernist way, they are referencing the technology used to create and display type in the digital age. Yet despite digital's potential for perfection, this new typography maintains the quirks and flaws consistent with digital technology. (23)

Parallel note: Atelier Carvalho Bernau describes their Lyon typeface as such: "Lyon reflects our convictions about modern digital typeface design: A decisively digital outline treatment that reveals our odern repertoire of tools, and the typeface itself as a modern design tool, paired with a certain Times-like unobstrusiveness in the Text sizes, contrast nicely with Lyon's 16th century heritage"

Fugue along with Benjamin Critton's Raisonné, Swiss foundry Lineto's REplica and a handful of others represent a new generation of distinctive sans serifs that are principled and modern in their construction, a stark contrast from the experiments of Fuse and the vernacular type of House Industries. The new digital typeface references the current state of technology, invisible pixels and precise design tools. The lack of digital grunge in these faces indicates a fundamental change in attitude toward the computer since the late 80s and 90s, it now has the potential of a utopia. (25)

Interestingly, Disney motifs show up most frequently in the work of designers and design studios that have largely rejected the traditional client/designer relationship and produced work based on critical investigation and speculative practice. This kind of practice is not a new phenomenon, but has recently coalesced under the label of critical graphic design. Drawing from the writings of industrial design studio Dunne and Raby and critical traditions within graphic design, as well as from critical theory and Marxist thinkers, these designers have stimulated debate and discussion in the design community, especially regarding the designer's role as a creator of content. Though these designers

address a variety of social, political economic and technological issues, a unifying theme is a protection of a democratic common space, as found in the writings of Marxist theorists Michael Hardt and Antonio Negri. (31-32)

The designer functions as both content creator and deliverer, utilizing the power of the surface in conjunction with original critical thought. (33)

The Disney of hypermodernity is shockingly un-satired. Unlike postmodernity which dedicated its efforts to being the most exaggerated and stereotypical, hypermodernity is understated and seemingly straight forward in its representation. (39)

The manifesto provided a kind of philosophical transparency, a defined outside/inside modernist binary used to distinguish the avandgarde from the traditional and regressive. It implies a right and a wrong way to make art, whether by specifying materials, techniques, subject matter or process. (41)

[The manifesto] is a prototype for making, a wireframe that guides the creation of future works through rhetoric and poetcs. (42)

The logic of postmodernism revolts against the binaries generated by the practice of manifesto writing. It views them as empty moralizing and divisive molds. Postmodern design has proven itself rather reluctant to pen definitive statements of any kind as to new strategies of making after modernism. From the late 60s to the mid 90s there had hardly been any notable design manifestos written. The most influential manifesto-like document from that period, Robert Venturi and denise Scott Brown's Learning from Las Vegas writen in 1972, anticipated the very character of postmodernity and became a cultural milestone in its departure from institutionalized modernism. Ironically, Learning from Las Vegas ushered in an end of the manifesto by valuing vernacular, low culture and glitz above studied theorty and rigorous adherence to austerity. (43-45)

As the moderns produced manifestos, the postmoderns produce subcultures, leaderless, manifesto-less anti-aesthetics, which utilize visually coded or abrasive styles as a means of identification. The manifesto is no longer a written document, but

an intertextual pastiche. It is a mood board, if we may appropriate the lingo of the graphic designer, and one which is revolting upon its inception, a purposeful ugliness. (46)

Jean-François Lyotard characterized postmodernism as a mistrust of metanarratives, the comprehensive explanations of historical meaning and experience, which were a hallmark of modernism. When these grand narratives of inheriting classicism have broken down, ther is no avant garde, and so aesthetic progress is mimicked through the adoptions and subsequent obsolescence of subcultural forms—subcultures being a micro-narrative. Visual form is moved forward by ugliness, by styles that defy co-opting and marketability. In other words, it is an aesthetic of refusal, a refusal to be the visual creators of the majority. (47)

Modernism's manifestos preached an idealist and utopian universality, an eternal truth behind form-making. A manifesto required every maker to adhere to it's mandates, the aim is total inclusion, albeit through rigorous philosophies of form. Potmodernism, on the other hand, is more casual in its requirements and more fragmented in its vision. There can be no avant-garde when there is no direction in which to move. It turns back towards the past precludes and disables Kandisky's future-facing triangle. While modernism was exclusiveness in the guise of if this is so, universality, postmodernism is universality in the guise of individuality. If this is so, what then is left for a hypermodern theory of making? With hypermodernism we return to the anti-aesthetic, but this time in an accessible form, appropriating bad taste—Powerpoint and MS Paint aesthetics, clip art, naive choice of typefaces and stretched typography—into what is effectively the aesthetic of the everyday internet experience. (51)

Where the computer has made modernism too easy, referencing the computer as the instrument of creation has become the new modernism. With guides and snap-to-grid enabled, the perfect Swiss-style poster is just a few clicks away. It is no longer rigorous, no longer a difficult aesthetic, and so it cannot survive digitalization. But at the same time, the negation of modernism as the "textbook moment" of graphic design has caused a crisis within design as a practice an profession. The computer ushered in the democratization of the designer's tools at the same time as it introduced total precision, and effectively placed the professional designer into the precariat, that sector of the working class whose livelihood is constantly threatened

by economic downturn and obsolescence through technological advances. (52)

If Learning from Las Vegas served as the opening salvo of postmodernism, then hypermodernism could just as easily be inaugurated by Learning from Tumblr (or maybe Reddit or 4chan?), in reference to the sites that have become the "decorated shed" of the internet. […] The microbolg beocmes the manifesto, the medium is Net-art or memes and the ideology is maximum rebolgs, likes and notes. Modernism's manifestos were finely -honed documents produced by an elite few. Today's are countless and unrefined, the product of anyone from teenage girls to middle-aged men. The manifesto becomes the appropriation of artifacts of the present, where one imgae changes hands instantaneously, acquiring sifnifieds while the signifier remains (visually) unchanged. Whether knowingly or not, the microblogger is curating surface—contantly fulfilling our equation of graphic design and, therefore, theoretically functioning as a graphic designer. (53)

The familiar conentious labels ring strangely outdated—designer as artist, designer as author, designer as curator—perhaps what we should be talking about is the designer as ghost. Design has ceased to be a skill-set, and is only recoverable as a was of thinking and seeing. What is an anti-aesthetic when the only thing that separates the designer from the non-designer is his or her "eye?" (53-54)

25 **BOOKS IN AN EXPANDED FIELD: THE STORY OF BADLANDS UNLIMITED**

§RL

Erickson, Matthew   DATA:
Article   URL
Featured in: *Los Angeles Review of Books*

NOTES

As a publishing outfit, they are blurring the distinctions between art press, curatorial experiment and publishing industry gambit, while putting out a series of works that are strange enough individually, but seem even stranger when grouped together under the same moniker. This testifies not only to Chan's diverse leanings as a reader (he coined it "reckless reading" in Calvin Tomkins's 2008 New Yorker profile of him) but also his possible ambition to recategorize Badlands Unlimited more as a form of extended assemblage than a mere publishing project

FUCK ALL

FitzGerald, Kenneth
2015
Article
Featured in: *Modes of Criticism 1:
    Critical, Uncritical, Post-critical*
    by Laranjo, Francisco

NOTES

Retrograde commentators regard graphic authorship as just another excess of the 1990s to be rolled back. To practice-centric critics, the nineties are what the sixties represent to conservative politicians. Both eras are regarded as times of indulgence, ugliness and chaos, where upstarts challenged their betters, and establishment verities were rejected. Reading critics rail against graphic authorship echoes right-wingers mocking the "permissive culture" fostered under liberalism. Self-determined works are by definition more egalitarian than client-based design. Of course, commercial design work is possibly as open since it's available to anyone for purchase—if you can afford it. However, Michael Rock isn't professionally invested in such work. And Fuck Content points toward a restricted design practice, not a populist one.

The covert agenda in Fuck Content is to reinforce the status quo of design as service industry—and the established hierarchy of practitioners. At the apex are moneyed culture and its servants. Overall, the Graphic Design: Now in Production catalog gives no love for graphic authorship, with the design writers Steven Heller and Ellen Lupton heaping scorn upon the poor concept—Lupton slapping it down in her two essays (The Designer as Producer and Reading and Writing). Why is graphic authorship so reviled and marked for elimination? While problematic as a concept, graphic authorship implicitly (and dangerously) questions the purposes that design talent is put to, and the terms under which we appraise it. Eradicate content as an evaluative factor, whether self-generated or for non-commercial purposes, and we default to abstract graphic treatments possible only under the patronage of affluent clients.

§RL

[T]here is the uncritical acceptance of propositions that speak more about the writers' professional aspirations than the ostensible subject.

With articles like Fuck Content, the author Rock provides valuable intellectual cover for the elite class of designers and their clientele. His sincerity is evident as he proselytizes for an expansive and empowering role for graphic design. That it can only be realized by substantial capital is, for him, happenstance—and irrelevant. It's about form—not personal aspiration. While he goes further than any other designer in rationalizing an exclusive construction of design, Rock still refrains from declaring any individual motivation beyond exemplary formal achievement and communicative efficacy.

27 A DIALOGUE BETWEEN GRAHAM HARMAN AND TRISTAN GARCIA

Garcia, Tristan and Harman,
    Graham and Peters, Rik
2015
Interview
Featured in: *Speculations VI*

28 MAKING IS CONNECTING: THE SOCIAL MEANING OF CREATIVITY, FROM DIY AND KNITTING TO YOUTUBE AND WEB 2.0

Gauntlett, David
2011
Book

29 DESIGN: CULTURAL PROBES

Gaver, Bill and Dunne, Anthony
and Pacenti, Elena
January, 1999
Article
Featured in: *interactions*, 6, 1

NOTES

An assortment of maps, postcards, cameras, and booklets began accumulating in front of them. Curious, they started examining the materials. Soon they were smiling and discussing them with their neighbors. (22)

The cultural probes—these packages of maps, postcards, and other materials—were designed to provoke inspirational responses from elderly people in diverse communities. Like astronomic or surgical probes, we leftthem behind when we had gone and waited for them to return fragmentary data over time. (22)

Unlike much research, we don't emphasize precise analyses or carefully controlled methodologies; instead, we concentrate on aesthetic control, the cultural implications of our designs, and ways to open new spaces for design. (24)

The probes were not designed to be analyzed, nor did we summarize what they revealed about the sites as an explicit stage in the process. Rather, the design proposals we produced reflected what we learned from the materials. (27)

30 ENERGY BABBLE: MIXING ENVIRONMENTALLY ORIENTED INTERNET CONTENT TO ENGAGE COMMUNITY GROUPS

§RL

Gaver, William and Michael, Mike.
Kerridge, Tobie. Wilkie, Alex.
Boucher, Andy. Ovalle, Liliana
and Plummer-Fernandez, Matthew
January, 2015
Proceedings
Featured in: *Proceedings of CHI 2015*

31 ARCHIZINES

González de Canales, Francisco
July, 2012
Article
Featured in: *DC PAPERS: revista de crítica y teoría de la arquitectura*, 23

DATA:
PAGES: 87--89
URL

32 THE PUBLIC SPHERE: AN ENCYCLOPEDIA ARTICLE (1964)

Habermas, Jürgen and Lennox, Sara and Lennox, Frank
1974
Article
Featured in: *New German Critique*, 3

DATA:
PAGES: 49-55
URL

§RL

33 THE LITTLE MAGAZINES: A STUDY OF SIX EDITORS

Hamilton, Ian

1976

Book

NOTES

There have been large magazines with tiny circulations and there ahve been diminutive sheets which have reached thousands of readers. But all 'little magazines' have been small in one or another of these ways, and usually in both. They have had small resources, small respect for the supposed mysteries of 'how to run a business', small appeal outside a very small minority of readers. And yet most of them have had arrestingly large-scale ambitions, a deep sense of the unique importance of their task.

The little magazine is one which exist, indeed thrives, outside the usual business structure of magazine production and distribution; it is independent, amateur and idealistic—it doesn't (or, shall we say, feels that it shouldn't) need to print anything it doesn't want to print.

34 THE QUADRUPLE OBJECT

Harman, Graham

2011

Book

§RL

35 THE LATENT PEDAGOGY OF THE ARCHIZINE

Harriss, Harriet
2016
Article
Featured in: *Education For Research, Research for Creativity* by Szyk, Jan and Bezerra, Lia

NOTES

Archizines offer an important, if unconventional, medium through which pressing architectural concerns are imaginatively considered and critiqued and yet their pedagogic prowess had not previously been considered. Archizines handmade roughness and thematic immediacy capture a certain zeitgeist about the need for alternative ways of scrutinising architecture, and they prove to be more accessible format than a conventionanl publication, academic article or trade journal through which students can participate in the co-creation of architectural knowledge.

[B]y establishing some of the ways in which archizines are tacitly enriched by good pedagogies – such as inter-disciplinary collaboration, civic engagement, self-directed learning and autodidactic learning – demonstrating their educational functionality too.

36 ARCHITECTURE AND MIND IN THE AGE OF COMMUNICATION AND INFORMATION

Hauptmann, Deborah
2010
Chapter
Featured in: *Cognitive architecture: from bio-politics to noo-politics* by Hauptmann, Deborah and Neidich, Warren

PRINT IS FLAT, CODE IS DEEP: THE IMPORTANCE OF MEDIA-SPECIFIC ANALYSIS

Hayles, N. Katherine
April, 2004
Article
Featured in: *Poetics Today*, 25, 1

DATA:
PAGES: 67-90
URL

EVERYTHING IS ARCHITECTURE

§RL

Hollein, Hans
1993
Article
Featured in: *Architecture Culture, 1943-1968: A Documentary Anthology* by Ockman, Joan and Eigen, Edward

DATA:
PAGES: 459-462
ISBN: 978-0-8478-1522-7
PUBLISHER: Columbia University GSAP
LOCATION: New York

NOTES

"An early example of the extension of buildings through media of communication is the telephone booth—a building of minimal size extended into global dimensions. Environments of this kind more directly related to the human body and even more concentrated in form are, for example, the helmets of jet pilots who, through telecommunication, expand their senses and bring vast areas into direct relation with themselves. Toward a synthesis and to an extreme formulation of a contemporary architecture leads the development of space capsules and space suits. Here is a "house"—far more perfect than any building—with a complete control of bodily functions, provision of food and disposal of waste, coupled with a maximum of mobility. These far-developed physical possibilities lead us to think about psychic possibilities of determinations of environments. After shedding the need of any necessity of a physical shelter at all, a new freedom can be sensed. Man will now finally be the center of the creation of an individual environment".

"A true architecture of our time will have to redefine itself and expand its means. Many areas outside traditional building will enter the realm of architecture, as architecture and "architects" will have to enter new fields.

All are architecture. Everything is architecture."

"For thousands of years, artificial transformation and determination of man's world, as well as sheltering from weather and climate, was accomplished by means of building. The Building

was the essential manifestation and expression of man. Building was understood as the creation of a three-dimensional image of the necessary as spatial definition, protective shell, mechanism and instrument, psychic means and symbol. The development of science and technology, as well as changing society and its needs and demands, has confronted us with entirely different realities. Other and ew media of environmental determination emerge".

"There is a change as to the importance of "meaning" and "effect". Architecture affects. The way i take possession of an object, how I use it, becomes important. A building can become entirely information—its message might be experienced through informational media (press, TV, etc.). In fact it is of almost no importance whether, for example, the Acropolis or the Pyramids exist in physical reality, as most people are aware of them through other media anyway and not through an experience of their own. Indee, their importance—the role they play—is based on this effect of information.

Thus a building might be simulated only".

39 THE LITTLE MAGAZINE AND THE THEORY JOURNAL: A RESPONSE TO EVAN KINDLEY'S "BIG CRITICISM"

J. Williams, Jeffrey
2013
Article
Featured in: *Critical Inquiry*, 39, 2

MAKE IT REAL - ARCHITECTURE AS ENACTMENT

Jacob, Sam
2012
Book

NOTES

"[A]rchitecture itself manufactures reality in a more profound way. By expressing the economic, social and political ideologies of the society that creates it, and by organising these ideas into the spaces we inhabit, architecture manufactures real worlds out abstractions. To understand how architecture operates, fulfils this role as the interface between the imaginary forces that it embodies and the real form that it takes, we need to think of the way it performs, the way it enacts ideas into the world. Enactment has two distinct definitions. First, it describes the theatrical acting out of a part or character, the dramatic representation of narrrative through the performance of language, action and gesture. Secondly, it is the moment a law is passed into effect by a legislative body. We cold understand architecture through these two definitions of enactment."

"[A]rchitecture operates in the realm of the real, in an unmediated manner. We don't have to suspend our disbelief in order for its fiction to be real. It is there, pure fact, all around us, occupying the world in the same way that we do, entirely believable. It needs no frame around it for its reality to exist. Rather, it is the frame within which our realities play out. (...) Architecture's fictions have 'real' consequences, and these consequences are the reality of the environments that it creates. In understanding architecture as a form of enactment, we can understand it as always active in manufacturing what we might describe as 'environmental ideology' – its actualising of social fiction. In understanding architecture as both performance and imperative, we understand it as an entity which does, rather than is."

"Architecture's organisation of signs and symbols in space generate readable meanings, dramatic effects and narrative, but its enactment does not happen on a stage. [...] Its performance places the fictional (the imaginary, the idea) into the real space of the city. It is the real space of the city"

"Architecture, we can say, in a manner unique to its discipline, transforms the fictional, the imagined and the ideological into the flesh-and-blood physicality that engulfs us. It takes an idea or ideology and manifests this in built form–not as illustration, not as representation, not as a description, but actually."

"Intentionally or not, architecture is the physical manifestation of societal will, an enactment of the intentions of government, policy, capital, social convention and so on. It articulates this social political and economic vision into the environmental frame within which society operates–the spaces in which we live. In the most direct sense, architecture permits and prevents the ways in which we use space. It defines what is acceptable and what is not. [...] Architecture organises space into discrete categories, distinct uses, particular forms of ownership. Its practical arrangement of programme into adjacencies and hierarchies at the scale of a city and building arrange the ways in which we occupy these spaces. We sleep in bedrooms in arrangements of commonly agreed units, in spaces of a certain size, whith particular relationships to our neighbours that are set out by architectural convention. In all of these ways, architecture both fulfils and enforces particular ways of occupying space. To quote Churchill again, 'we shape our buildings and our buildings shape us'. In highly specific ways, buildings embed socio-political codes into space. A classroom spatially articulates the roles of teacher and pupil, defining the relationships between one and the other, both enabling and prescribing what each can or cannot do. It is in this sense that architecture acts as a form of law, governing behaviour within its jurisdiction. We are subject to architecture in the same way that we are subject to law."

"[Novels] use representations of the world, as the site for manifesting the imaginary, relying on armatures and apparatuses such as page, screen or stage to create the conditions in which their fictional versions of reality can play out. From our vantage point as spectators we see these spaces as separated from the 'real' world, and have to suspend our disbelief in order to accept their claims to true description. [...]

[A]rchitecture operates in the realm of the real, in an unmediated manner. We don't have to suspend our disbelief in order for its fiction to be real. It is there, pure fact, all around us, occupying the world in the same way that we do, entirely believable. It needs no frame around it for its reality to exist. Rather, it is the frame within which our realities play out."

§RL

41 ARCHITECTURE 2000: PREDICTIONS AND METHODS

Jencks, Charles
1973
Book

DATA:
PUBLISHER: Studio Vista
LOCATION: London

42 WHAT IS OBJECT-ORIENTED ONTOLOGY? A QUICK-AND-DIRTY GUIDE TO THE PHILOSOPHICAL MOVEMENT SWEEPING THE ART WORLD

§RL

Kerr, Dylan
Article
Featured in: *Artspace*

DATA:
URL

43 SCULPTURE IN THE EXPANDED FIELD

Krauss, Rosalind
1979
Article
Featured in: *October*, 8

DATA:
PAGES: 31-44
URL

NOTES

"The expanded field is thus generated by problematizing the set of oppositions between which the modernist category sculpture is suspended. And once this has happened, once one is able to think one's way into this expansion, there are—logically—three other categories that one can envision, all of them a condition of the field itself, and none of them assimilable to sculpture. Because, as we can see, sculpture is no longer the privileged middle term between two things that it isn't. Sculpture is rather only one term on the periphery of a field in which there are other, differently scructured possibilities. And one has thereby gained "the permission" to think these other forms. […]For, within the situation of postmodernism, practice is not defined in relation to a given medium—sculpture—but rather in relation to the logical operations on a set of cultural terms, for which any medium—photography, books, lines on walls, mirrors, or sculpture itself—might be used."

"The new is made comfortable by being made familiar, since it is seen as having gradually evolved from the forms of the past. Historicism works on the new and different to diminish newness and mitigate difference. It makes a place for change in our experience by evoking the model of evolution, so that the man who now is can be accepted as being different from the child he once was, by simultaneously being seen—through the unseeable action of the telos—as the same. And we are comforted by this perception of sameness, this strategy for reducing anything foreign in either time or space, to what we already know and are."

44 CRITICAL GRAPHIC DESIGN: CRITICAL OF WHAT?

§RL

Laranjo, Francisco
2014
Article
Featured in: *Design Observer*

DATA:
URL

NOTES

Is it really our duty to add fresh ruins to fields of ruins? Is it really the task of the humanities to add deconstruction to destruction? More iconoclasm to iconoclasm? What has become of the critical spirit? Has it run out of steam? (225)

It has been a long time, after all, since intellectuals were in the vanguard. Indeed, it has been a long time since the very notion of the avant-garde—the proletariat, the artistic —passed away, pushed aside by other forces, moved to the rear guard, or maybe lumped with the baggage train. (226)

While we spent years trying to detect the real prejudices hidden behind the appearance of objective statements, do we nowhave to reveal the real objective and incontrovertible facts hidden behind the illusion of prejudices? (227)

Should I reassure myself by simply saying that bad guys can use any weapon at hand, naturalized facts whenit suits them andsocial construction when it suits them? Should we apologize for having been wrong all along? Or should we rather bring the sword of criticism to criticism itself and doa bit of soul-searching here: what were we really after whenwewere so intent on showing the social construction of scientific facts? Nothing guarantees, after all, that we should be right all the time. There is no sure ground evenfor criticism.

Matters of fact are only very partial and, I would argue, very polemical, very political renderings of matters of concern and only a subset of what could also be called states of affairs. It is

this second empiricism, this return to the realist attitude, that I'd like to offer as the nexttask for the critically minded. (232) To indicate the direction of the argument, I want to show that while the Enlightenment profited largely from the disposition of a very powerful descriptive tool, that of matters of fact, which were excellent for debunking quite a lot of beliefs, powers, and illusions, it found itself totally disarmed once matters of fact, in turn, were eaten up by the same debunking impetus. (232)

A thing is, in one sense, an object out there and, in another sense, an issue very much in there, at any rate, a gathering. To use the term I introduced earlier nowmore precisely, the same word thing designates matters of fact and matters of concern. (233)

Many others of course could be cited, but the crucial point for me now is that what allowed historians, philosophers, humanists, and critics to trace the difference between modern and premodern, namely, the sudden and somewhat miraculous appearance of matters of fact, is now thrown into doubt with the merging of matters of fact into highly complex, historically situated, richly diverse matters of concern. (237)

The fairy position is very well known and is used over and over again by many social scientists who associate criticism with antifetishism. The role of the critic is then to show that what the naı̈ve believers are doing with objects is simply a projection of their wishes onto a material entity that does nothing at all by itself. Here they have diverted to their petty use the prophetic fulmination against idols "they have mouths and speak not, they have ears and hear not," but they use this prophecy to decry the very objects of belief—gods, fashion, poetry, sport, desire, you name it—to which naïve believerscling with so much intensity. And then the courageous critic, who alone remains aware and attentive, who never sleeps, turns those false objects into fetishes that are supposed to be nothing but mere empty white screens on which is projected the power of society, domination, whatever. The naïve believer has received a first salvo. (237-238)

When naı̈ve believers are clinging forcefully to theirobjects, claiming that they are made to do things because of their gods, their poetry, their cherished objects, you can turn all of those attachments intoso many fetishes and humiliate all the believers by showing that it is nothing but their own projection, that you, yes you alone, can see. But as soon as naïve believers are thus inflated by some belief in their own importance, in their

own projective capacity, you strike them by a second uppercut and humiliate them again, this time by showing that, whatever they think, theirbehavior is entirely determined by the action of powerful causalities coming fromobjective reality they don't see, but that you, yes you, the never sleeping critic, alone can see. Isn't this fabulous? Isn't it really worth going to graduate school to study critique? (239)

This is why you can be at once and without even sensing any contradiction (1) an antifetishist for everything you don't believe in—for the most part religion, popularculture, art, politics, and so on; (2) an unrepentant positivist for all the sciences you believe in—sociology, economics, conspiracy theory, genetics, evolutionary psychology, semiotics, just pick your preferred field of study; and (3) a perfectly healthy sturdy realist for what you really cherish—and of course it might be criticism itself, but also painting, bird-watching, Shakespeare, baboons, proteins, and so on. (241)

What set Whitehead completely apart and straight on our path is that he considered matters of fact to be a very poor rendering of what is given in experience and something that muddles entirely the question, What isthere? with the question, Howdowe knowit? as Isabelle Stengers has shown recently in a major book about Whitehead's philosophy. (244)

The critic is not the one who debunks, but the onewho assembles. The critic is not the one who lifts the rugs from under the feet of the naı̈ve believers, but the one who offers the participants arenas in which to gather. The critic is not the one who alternates haphazardly between antifetishism and positivism like the drunk iconoclast drawn by Goya, but the one for whom, if something is constructed, then it means itis fragile and thus in great need of care and caution. I am aware that to get at the heart of this argument one would have to renew also what it means to be a constructivist, but I have said enough to indicate the direction of critique, not away but toward the gathering, the Thing. Not westward, but, so to speak, eastward. (246)

47 EVERYTHING IS ARCHITECTURE: MULTIPLE HANS HOLLEIN AND THE ART OF CROSSING OVER

Lefaivre, Liane
2003
Article
Featured in: *Harvard Design Magazine*,
    Summer 2003, 18

48 CRITIQUE OF EVERYDAY LIFE. 1

§RL

Lefebvre, Henri
1991
Book

49 POST-DIGITAL PRINT: THE MUTATION OF PUBLISHING SINCE 1894

Ludovico, Alessandro
2013
Book

DATA:
ISBN: 978-94-91677-01-4
PUBLISHER: Onomatopee
LOCATION: Eindhoven

NOTES

Electricity, radio, TV, computers and the World Wide Web have all affected, transformed and revolutionised the printed medium in various ways; still, our attachment to the particular characteristics of paper remains more or less intact. Nevertheless, networks are radically changing the way paper is produced and consumed. Editors, for example, must now select their printed content much more carefully, because of the huge amount of free content available online.

50 THE "LITTLE MAGAZINES"

§RL

Macauley, Robie
1963
Article
Featured in: *Transition*, 9

DATA:
PAGES: 24-25
URL

NOTES

Financed either by windfalls from occasional donors or here and there by idealistic college administrations that agree to pay the printer's bill, they lose money steadily for a few years until the source dries up. -- [I]t is no longer worthwhile to try to epater le bourgeois—because the bourgeois has become so vastly permissive—and at the same time so vastly indifferent. -- [T]he little magazines, having struggled along for all these years as a kind of economic impossibiity, now discover that their sponsorhip of all the now-famous writers has given them a kind of prestige that is being capitalized on by ne machine made imitation product.

51 DESIGN HISTORY OR DESIGN STUDIES: SUBJECT MATTER AND METHODS

Margolin, Victor
1995
Article
Featured in: *Design Issues*, 11, 1

NOTES

Art history has shifted from a discipline to a field through a new emphasis on the subject matter rather than the methods which have simply become too heterogeneous to consitute a discipline.

52 CLICK/SCAN/BOLD: THE NEW MATERIALITY OF ARCHITECTURAL DISCOURSE AND ITS COUNTER-PUBLICS

§RL

Mattern, Shannon
November, 2011
Article
Featured in: *Design and Culture*, 3

NOTES

Collectively, they suggest that the materialization of discourse itself constitutes a design practice, and, furthermore, that that practice results in the production not only of a designed object or process, but also of discursive (counter)publics. As the organizers of Clip/Stamp/Fold posit, the publications on display in their exhibition didn't only "disseminate and catalyze" experimental design practices; the publications were themselves experimental practice.

Materiality is "the interplay between a text's physical characteristics and its signifying strategies"—both of which have been attended to in several recent exhibitions, through their display of the publications' contents and presentation of magazines in their complete physical form.

[P]ublication is regarded here as a form (albeit marginal) of architectural production. We might also infer that these publications live on the edge of material and digital means of production and appeal to, or cultivate, marginal publics.

Some digital enthusiasts are more concerned with aesthetics than infrastructure, or assume that the digital, the networked, is inherently radical.10 Eran Neuman (2008), in his review of the Clip/Stamp/Fold exhibition, suggests that digital designers, taking cues from the radical graphic treatment and topical content of little magazines, can use digital "graphic experimentation … as a means of branding and communicating radicalism in architectural thinking and production" today – as if radicalism is a "brand" that can be computer-generated and applied cosmetically. "With e-presentations of architecture," he continues, "the discipline is once again confronting radical methods for design and production." Such assumptions perpetuate the myth of

technological progressivism, which posits that "e-presentation" and graphic experimentation are inherently subversive.

Their message is in part one of participatory, DIY production, they embody a critique of the dominant conditions of production. Architecture zines in particular, which are commonly one-man or one-woman productions, or the creations of small collectives who have control over their publications' form and content, stand in stark contrast to their build architectural subject, whose production is institutionalized, expensive, and highly over-determined.

Zine editors have an opportunity to employ creative dissemination strategies and to "stage chance encounters"— to slide copies of their zines between the pages of mainstream publications on the shelves of Barnes & Noble, or to place a stack in a bar bathroom.

Note: In early 2009, Volume put out a "bootleg" issue that was a print "mash-up" of Volume and Urban China, the Chinese periodical then on exhibit at the New Museum. The editors describe the project as a "DIY format for assembling and disseminating work within a circle of hardcore fans... Unlike a pirated copy or fake which tries to assume the identity of an authorized product and is motivated by a desire for profit, a bootleg announces itself as an improvised, illegitimate work and is largely motivated by a wish to share". (C-Lab. n.d.; Plewke 2009)

53 THE MEDIUM IS THE MASSAGE

McLuhan, Marshall and
    Fiore, Quentin
1967
Book

DATA:
PUBLISHER: Penguin
LOCATION: London

NOTES

Innumerable confusion and a profound feeling of despair invariably emerge in periods of great technological and cultural transitions, such as our own. Our Age of Anxiety is, in great part, the result of trying to do today's job with yesterday's tools—with yesterday's concepts. With yesterday´s ideals.

SURFACE

Metahaven
Chapter
Featured in: *White Night Before
a Manifesto* by Metahaven

NOTES

Active surfaces are inhabited by worlds in worlds. This is a matter of calculus and inner complexity; mobile phones have surpassed the threshold between a dedicated machine (designed to perform a single task or series of tasks) and a machine which appropriates the functions and tasks previously assigned to other machines, resulting in the emptying out of the objects that were formerly machines (like the wristwatch). The system which inhabits the object with the most active surface–the more informational, complex, all-inclusive one–has surpassed a degree of complexity so that the tasks it performs can no longer be related to its size, its form or its weight.   Design has become the creation and management of virtual assets attached to objects (like tags, or services) or existing within objects (like worlds, or doorways).

A plastic credit card which says 'Gold' or Platinum has understood correctly that the informational properties of surface do not need correspond to its material worth. Surface is a transformation of the valueless into the valuable by means of psychological deception.

As a masthead for surface 'black is the new gold' declares the structural redefinition of the symbols of elite and luxury (and its opposite: poverty). Black surfaces form a continuum. The black in different kinds of objects for all kinds of different functions is the continuum of the single sign value of 'luxury'. It disjoints the colour black from its material properties in each separate object, transforming surface into information.

Black surface belongs to the city's cultural and financial core, the urban tissue which concentrates decision making and spending capacity and connects to other such cores. The victim of surface is the periphery (in virtual tems: off surface) which is declared nonexistent. Peripheries start where the surfaces begin to crack. The resulting logic is that a periphery which is thus deprived of virtual assets, is gradually also denied of its infrastructural

facilities. This process runs exactly parallel to the ranking systems which favour the well-connected virtual spheres on the internet over the detached twins at the outer limits

§RL

Surface is the reincarnation of neutrality. Default friends, default faces, default desktops, default writing. In the world of surface, the confrontation with harsh realities, such as having no face, or no friends, becomes mediated and softened by the presence of placeholders, which become the new symbols of absence. Placeholders also possess the surface capability of gradually overwriting original structures and original texts. [...]

Software does precisely what its name spells out: it softens the relationship between man and manufacture

Surface, representing no particular meaning or message, is the precondition for virtual capital, projected revenue and speculative value. Advertising surface in public space initially is merely an add-on to the already existing historical structure of a city. Gradually, surface replaces the primacy of historical structure and its territoriality. The city becomes the profit base for a virtual spin: the multiplication of surface accounts for the exponential growth of value extracted from its public space. By our being in public, by simple existence, we already automatically affirm the exposure which grants the surface infrastructure its right to the city. The inhabitants of cities are through this mechanism, directly inscribed into the means of value production.

55 "WHAT ARE WE BUSY DOING?": ENGAGING THE IDIOT

Michael, Mike
September, 2012
Article
Featured in: *Science, Technology & Human Values*, 37, 5

NOTES

The purpose of critical design, associated with Anthony Dunne and Fiona Raby (e.g., Dunne and Raby 2001; Dunne 2005), is to design prototypes (e.g., robots with emotions) that critically address the putative futures entailed in contemporary technological developments. Speculative design, linked particularly to Bill Gaver (e.g., Sengers and Gaver 2006; Gaver et al. 2008), like critical design, develops objects that are also obliquely functional. However, for Gaver, through a process of engagement with users, the aim is to provoke a more open-ended and ludic process of reflection on the complex roles of new technology (e.g., the capacities of ubiquitous computing) (537)

Moreover, though they were designed to provoke debate in the publics to which they were presented at various events, apart from a few videoed, informal interviews, and the odd snippets of commentary by members of the public presented on the Web site or in the project's final publication, there was little effort made "systematically" to gauge or record public responses. (540)

56 INTRODUCTION TO SPECULATIVE DESIGN PRACTICE

§RL

Mitrovic, I.
2016
Chapter
Featured in: *Speculative: Post-design Practice or New Utopia?* by Mitrovic, I and Suran, O

THE PUBLIC FACE OF MODERNISM: LITTLE MAGAZINES, AUDIENCES AND RECEPTION, 1905-1920

Morrisson, Mark S.
2001
Book

NOTES

Although advances in technology and inexpensive paper made mass market publicatoin successful, it was the advertisement and the mass market periodical that in many ways made commercial culture possible. (4)

What Ohmann calls the "magazine revolution" in the United States (which was clearly paralleled in Britain) created a new kind of cultural production that helped to steer its audiences toward defining themselves in tems of commodities (Ohmann 340). Advertising and commodity consumption became an organizing social and cultural principle, and not just a method of keeping the economic fires lit. In America and Britain, commodity advertising grew, as Jennifer Wicke notes, into "a center of knowledge production, a determining economic site, as well as a representational system comprising a vastly heterogenous set of individual artefacts" (Wicke 1)—a mobilizer of desire that has been the center of twentieth-century consumer culture. (4)

[T]he intricate relationship between modernist production and the mass market involved not only the dissemination and reception of works, but also the actual form an conten of works in the magazines (...). (6)

The constellation of issues surrounding the categories "public" and "private" in civil society were crucial for the culture of modernity during these turbulent years, and Habermas's pessimistic narrative of the birth and transformation of the bourgeois public sphere can serve as a starting point from which to examine modernists' conception of the nature of public discourse, since the view that the commercial mass market and its publication industries represented a decline in public culture was held in varying degrees by Ford Madox Ford, T.S. Eliot, Ezra Pound, and any of the authors involved in Harold Monro's Poetry Bookshop in London. (8)

Habermas traces what he sees as the disintegration of an ideal moment of public deliberative reason into the contemporary pseudo public sphere, in which "publicity" and consensus are manufactured by private interests which manipulate "public opinion" rather than foster meaningful rational public discourse. He summarizes this shift as one from a "culture-debating" to a "culture-consuming". (8)

[I]f the mass market magazines seemed to some modernists to represent a degeneration of the public sphere, to other modernists and political and intellectual radicals during this period of flux they seemed to open up the possibility of oppositional space, even of counterpublicity and counterpublics. The relatively low cost of producing a small-scale magazine—to return to those technological advances in paper making, printing, and typesetting—and the fantastic successes new advertising techniques and print venues were having with vast audiences presented the seductive possibility of intervening in public discourse. (9)

§RL

58 DOCUMENTA 12 EDUCATION 2: BETWEN CRITICAL PRACTICE AND VISITOR SERVICES RESULTS OF A RESEARCH PROJECT

Mörsch, Carmen
June, 2009
Book

DATA:
ISBN: 978-3-03734-082-0
PUBLISHER: Diaphanes

59 LITTLE RADICALISM: CLIP, STAMP, FOLD

§RL

Neuman, Eran
February, 2008
Review

DATA:
PAGES: 69--70
URL

NOTES

"Paper could tolerate extreme ideas that were not always executable. It could integrate text and images, discourse and design, and through presentation expand architecture beyond its disciplinary limitations. Starting as "small" magazines, a number of these publications eventually became "large" magazines, taking position in the center of architectural discourse and acclaiming bigger influence on architecture as a whole."

"In the print modality, for a growing consumer society, the paper was expendable, the graphics wereinnovative and sometimes shocking, and the ideas were radical. Thus, magazines pushed architectureto the edge as they framed theory and practice outside traditional disciplinary constraints. Correspondingly,architecture was thought outside the box, for example, as a matter of pop culture, linguistic innovation, or flexible identities. With today's electronic modality, graphic experimentation and project presentation serve as a means of branding and communicating radicalism in architectural thinking and production. With e-presentations of architecture, the discipline is once again confronting radical methods for design and production."

⁶⁰ INTENTIONS IN ARCHITECTURE

Norberg-Schulz, Christian

1997

Book

⁶¹ IN CONVERSATION WITH HANS HOLLEIN

Obrist, Hans Ulrich

October, 2015

Interview

Featured in: *e-flux journal*, 66

§RL

62 THE LAB IMAGINARY: SPECULATIVE PRACTICES IN SITU

Parikka, Jussi
2016
Article
Featured in: *Across \& Beyond. A Transmediale Reader on Post-digital Practices, Concepts, and Institutions* by Bishop, Ryan. Gansing, Kristoffer. Parikka, Jussi and Wilk, Elvia

DATA:
PUBLISHER: Sternberg
LOCATION: Berlin

63 PAVILION POLITICS

§RL

Phillips, Andrea
2010
Article
Featured in: *Log*, 20

DATA:
PAGES: 104-115
URL

64 INTRODUCCIÓN AL DISEÑO ESPECULATIVO: FICCIÓN, HACKEO Y SOCIAL DREAMING

Piscitelli, Alejandro
June, 2014
Article
Featured in: *Cátedra Datos*

DATA:
URL

65 URBAN CHINA, CRISIS, AND THE BOOTLEGGING OF A MAGAZINE

Plewke, Aaron
2009
Article
Featured in: *Archinect*

DATA:
URL

FUTURIST GIZMOS, CONSERVATIVE IDEALS: ON (SPECULATIVE) ANACHRONISTIC DESIGN

Prado, Luiza and Oliveira, Pedro
2015
Article
Featured in: *Modes of Criticism 1:*
Critical, Uncritical, Post-critical
by Laranjo, Francisco

§RL

NOTES

"Clear examples of these problems can be found in the visual discourse of SCD: the near-futures envisioned by the great majority of projects seem devoid of people of colour, who rarely (if ever) make an appearance in clean, perfectly squared, aseptic worlds. Couples depicted in these scenarios seem to be consistently heterosexual and bound by traditional notions of marriage and monogamy. There are no power structures made visible that divide the wealthy and the poor, or the colonialist and the colonised. Poverty still happens somewhere else, while the bourgeois SCD subject copes with catastrophe through consuming sleek, elegant, futuristic, white-cubed and white-boxed gizmos."

"It envisioned design as a tool for critique, and aimed to explore the metaphysical possibilities of the designed object in order to "provide new experiences of everyday life, new poetic dimensions" (Dunne 2005, p.20). Even though the idea in itself was not new—with other practitioners already undertaking similar endeavours without necessarily defining them as "critical design"—this was perhaps the first time that criticality was proposed as a deliberate attitude to product and interaction design, "a position more than a method" (Dunne and Raby 2008, p.265; 2013, p.34)."

"SCD can be transformed into a strong political agent. For this to happen, however, it needs to be tested, spread out, modified, re-appropriated, bastardized. SCD's hesitation in acknowledging its problematic stances on issues such as sexism, classism or colonialism, to name a few, need to be called out.

Projects promoting and perpetuating oppression should not be tolerated, and those not willing to second-guess their own decisions need to be held accountable for their political decisions."

"the art gallery is not the most appropriate space for these "provocations" and discussions to take place—it needs to penetrate public discourse beyond the "art and design exhibition" setting in order to become an instrument of the political."

"the vast majority of work currently available in the field has concentrated its efforts on envisioning near futures that deal with issues that seem much more tangible to their own privileged audience. Projects that clearly reflect the fear of losing first-world privileges in a bleak dystopian future abound, while practitioners seem to be blissfully unaware (or perhaps unwilling to acknowledge) the existence of different realities. This myopic vision of the world has led the field to limit itself to superficial concerns, and stunted the development of its once-ambitious political aspirations."

"This reluctance in cutting its ties with the industry might be the effect of a narrow view of design's agency in everyday life. Whereas Dunne and Raby's famous a/b Manifesto (2013, p. vii) makes sure to differentiate their approach as directed towards "citizens" rather than "consumers", the authors reinforce in their most recent publication (Speculative Everything, 2013) that it is basically through what people buy that futures are brought into existence. In other words, a shopping window packed with near-futures, ready to be chosen and consumed (Dunne and Raby 2013, p. 37, 49, 161; Tonkinwise 2014; Kiem 2014)."

"While SCD seems to spare no effort to investigate and fathom scientific research and futuristic technologies, only a small fraction of that effort seems to be directed towards questioning culture and society beyond well-established power structures and normativities. This is, perhaps, the most defining trait of a teenaged field: the ironically anachronistic nature of a practice that creates futuristic gizmos for profoundly conservative moral values."

67 HOW BUILDINGS KILL

Proskourine-Barnett, Gareth
2013
Book

DATA:
ISBN: 978-0-9576756-0-5
PUBLISHER: Tombstone
LOCATION: London

68 THE SURFACE OF DESIGN

Rancière, Jacques
2007
Chapter
Featured in: *The Future of The Image*

DATA:
PUBLISHER: Verso

§RL

69 ARCHIZINES

Redstone, Elias
2011
Book

70 INTRODUCING PAVILIONS: BIG WORLDS UNDER LITTLE TENTS

§RL

Robinson, Joel
2014
Article
Featured in: *Open Arts Journal*, 2,

THE DESIGNER AS AUTHOR

Rock, Michael
1996
Article
Featured in: *Eye*, 20, 5

NOTES

'[T]he question of how designers become authors is a difficult one, and exactly who qualifies and what authored design might look like depends on how you define the term and determine admission into the pantheon.'

'But theories of authorship also serve as legitimizing strategies, and authorial aspirations may en up reinforcing certain conservative notions of design production and subjectivity – ideas that run counter to recent critical attempts to overthrow the perception of design as based on individual brilliance.'

'By the eighteenth century, however, Foucault asserts, the situation had reversed: literature was authored and science had become the product of anonymous objectivity. Once authors began to be punished for their writing – that is, when a text could be transgressive – the link between the author and the text was firmly established. Text became a kind of private property, owned by the author, and a critical theory developed that reinforced that relationship, searching for keys to the text in the life and intention of its writer. With the rise of scientific method, on the other hand, scientific texts and mathematical proofs were no longer seen as authored texts but as discovered truths. The scientist revealed an extant phenomenon, a fact anyone faced with the same conditions would have uncovered. Therefore the scientist and mathematician could be the first to discover a paradigm, and lend their name to it, but could never claim authorship over it.'

'Poststructuralist readings tend to criticize the prestige attributed to the figure of the author. The focus shifts from the author's intention to the internal workings of the writing: not what it means but how it means.'

'The notion of a decentered text – a text that is skewed from the direct line of communication between sender and receiver, severed from the authority of its origin, and exists as free-floating element in a field of possible significations – has figured heavily in recent constructions of a design based in reading and readers.'

§RL

'Perhaps after years as faceless facilitators, designers were ready to speak out. Some may have been eager to discard the internal affairs of formalism – to borrow a metaphor used by Paul de Man– and branch out into the foreign affairs of external politics and content.'

'The idea of a decentered message does not necessarily sit well in a professional relationship in which the client is paying the designer to convey specific information or emotions. In addition, most design is done in a collaborative setting, either within a client relationship or in the context of a studio that utilizes the talents of numerous creative people, with the result that the origin of any particular idea is uncertain. The ever-present pressure of technology and electronic communication only muddies the water further.'

'The figure of the author implied a totalitarian control over creative activity and seemed an essential ingredient of high art. If the relative level of genius – on the part of the author, painter, sculptor, or composer – was the ultimate measure of artistic achievement, activities that lacked a clear central authority figure were devalued.'

'[T]echnical expertise, have a stylistic signature that is visible over the course of several films, and through his or her choice of projects and cinematic treatment, show a consistency of vision and interior meaning.'

'Like the film director, the art director or designer is often distanced from his or her material and works collaboratively on int, directing the activity of a number of other creative people. In addition, over the course of a career both the film director and the designer work on a number of different projects with varying levels of creative potential. As a result, any inner meaning must come from aesthetic treatment as much as from content.'

'Great stylists such as Carson and baron do not seem to qualify for admision to the auteur pantheon, at least according to Sarris's criteria, as it is difficult to discern a message in their work that trascends the stylistic elegance of the typography in the case of Baron and the studied inelegance that of Carson.'

'Any number of recent statements claim authorship as the panacea to the woes of the brow-beaten designer.'

'The rejection of the role of the facilitator and call to "trascend" traditional production imply that the authored design holds some higher, purer purpose. The amplification of the personal voice legitimizes design as equal to more traditional privileged forms of authorship.'

'The figure of the author reconfirms the traditional idea of the genius creator; the status of the creator frames the work and imbues it with mythical value.'

'An examination of the designer-as-author could help us to rethink process, expand design methods, and elaborate our historical frame to incorporate all forms of graphic discourse. But while theories of graphic authorship may change the way work is made, the primary concern of both the viewer and the critic is not who made it, but rather what it does and how it does it.'

72 FUCK CONTENT

§RL

Rock, Michael
2013
Article
Featured in: *Multiple signatures: on designers, authors, readers and users* by Rock, Michael and Heifetz, Jeanne

NOTES

'We envy artists and authors for their power, social position, and cachet, and we hope, by declaring ourselves "designer/authors", to garner similar respect. Thet deep-seated anxiety has motivated a movement in design, pushing us to value the origination over the manipulation of content.'

'We seem to accept the fact that developing content is more essential than shaping it, that good content is the measure of good design.'

'A director can be the esteemed auteur of a film he didn't write, score, edit, or shoot.'

'The elements we must master are not the content narratives but the devices of the telling: typography, line, form, color, contrast, scale, weight, etc. We speak through our assignment, literally between the lines.'

'Form itself is indexical. We are intimately, physically connected to the work we produce, and so it is inevitable that our work bears our stamp. The choice of projects in each designer's oeuvre lays out a map of interests and proclivities.'

'The things we make negotiate a relationship over which we have a profound control.'

73 ARCHITECTURE WITHOUT ARCHITECTS: A SHORT INTRODUCTION TO NON-PEDIGREED ARCHITECTURE

Rudolfsky, Bernard
1964
Book

DATA:
PUBLISHER: Academy Ed.
LOCATION: London

NOTES

'Although the dismissal of the early stages can be explained, though not excused, by the scarcity of architectural monuments, the discriminative approach of the historian is mostly due to his parochialism. Besides, architectural history as we know it is equally biased on the social plane. It amounts to little more than a who's who of architects who commemorated power and wealth; an anthology of buildings of, by and for the privileged—the houses of true and false gods, of merchant princes and princes of the blood—with never a word about the houses of lesser people.'

'[T]oday, when the copying of historical forms is on the wane, when banking houses or railroad stations do not necessarily have to resemble prayers in stone to inspire confidence, such self-imposed limitation appears absurd.'

'Part of our troubles results from the tendency to ascribe to architects—or, for that matter, to all specialists—exceptional insight into problems of living when, in truth, most of them are concerned with problems of buisness and prestige. Besides, the art of living is neither taught nor encouraged in this country. We look at it as form of debauch, little aware that its tenets are frugality, cleanliness and a general respect for creation, not to mention Creation.'

'By invariably emphasizing the parts played by architects and their patrons he [the historian] has obscured the talents and achievements of the anonymous builders, men whose concepts sometimes verge on the utopian, whose esthetics [sic.] approach the sublime. The beauty of this architecture has long been dismissed as accidental, but today we should be able to recognize it as the result of rare good sense in the handling of practical problems.

74 UNDERSTANDING TERMS

Rullerovà, Tereza
2015
Thesis Chapter
Featured in: *Action to Surface*

75 BEYOND DISCOURSE: NOTES ON SPATIAL AGENCY

Schneider, Tatjana and Till, Jeremy
April, 2009
Article
Featured in: *Part of a special issue:*
Agency in Architecture

NOTES

'[W]e argue that architecture as a discipline is inherently political and therefore immanently critical: either by negating or confirming a position. Koolhaas, it would appear, is falling into the trap of understanding critique in its negative sense, and thus one that inhibits his creativity, which is understood as necessarily positive. We, on the other hand, take the word critical in the early Frankfurt School sense, as something that starts out with an unravelling of the social reality of the given condition so as to be able to understand how to transform it into something better.'

'To challenge the norms of professional behaviour is not to dismiss the role that professional knowledge may play, but it is to argue that the deployment of this knowledge should be set within other ways of acting.'

'There is a central aspect of architectural production that Giddens's theory of agency cannot accomodate. His agents intervene in the world directly, whereas the architect does so indirectly, through buildings. It is an indirect intervention because the effect of a building is so highly contingent on other forces beyond the architect's direct control The human agency of the architect is thus always mediated by the non-human presence of matter and in this mediation, intent is at best compromised, at worst blown apart.'

76 THE USE OF FICTION TO REINTERPRET ARCHITECTURAL AND URBAN SPACE

§RL

Schonfield, Katherine
Chapter
Featured in: *InterSections:*
Architectural Histories and
Critical Theories by Borden,
Iain and Rendell, Jane

77 ICONIC CORPORATISM

Self, Jack
2014
Article
Featured in: *Fulcrum*, 89,

78 NEVER AT HOME

Self, Jack
2016
Interview
Featured in: *Symbolic Exchange*

NOTES

'[Authenticity] is always an instrumentalised concept of who was there first, and who has the right to be there. The obsession with authenticity distracts from the reality that there is no one really to blame for the fact there is no politics to the city, no new building, no new space. Everyone is being pushed out.'

'In all our work we try to question whether it is possible for us to live in such poor material conditions–precarity, small apartments–just because we have such a wealth of images. Such a flow of images of domestic space act as a type of fantasy, but also hope, and allow you to visualise yourself somewhere else.

Can you be at home anywhere? These images give you the framework to allow you to inhabit spaces that you don't know. They are an aesthetic manual for feeling at home, which is the core of our exploration into the essence of taste. [...]

The render as a tool becomes a hyperrealistic depict both architectural space–its tectonic qualities– and its subjectivities–its lifestyles and objects.'

'Initially, we didn't want to concentrate too heavily on gentrification, because the word can be seen as a cliché or even banal. But in a way the fact the word is almost dead offered it a new life. We didn't want to be seen as decrying or lamenting gentrification, because it's in the nature of urban renewal. [...] At the same time, there is one element that marks a big difference between then and today and that is that gentrification is now attached to speculation.'

'Re-labelling gentrification as regeneration is somehow trying to depict the city as an organism that is responsible for its own survival. Historically this isn't the case, as the governance of cities has always been conceived as the responsibility of the state. But when the state is weak, suddenly it is the role of the people to repair the tissue in this organic metaphor.'

'We immediately thought of working with images as the subject matter of the work. And with a particular image form, which is the 'render' as it appears within real estate websites or the communication of real estate agencies. We feel this type of image is a form of currency that is both virtual and real, and one that vastly affects how local urban dynamics function.'

'What happens is that when the home becomes an asset, there is no reason to inhabit it. Real estate is developed on a purely financial idea that bears no reality to the city.'

'Yes, although we should clarify we have no pedagogical intent with these images. They are not didactic, nor are they indexical. They do not even try to raise awareness in the viewer, nor do we expect or desire a certain response. They are violent depictions. We are not trying to 'make art' per se. We are trying to make images that embody and capture the tensions and violence of the context. The product of that attempt is the artwork.'

[79] AFTER BELONGING: THE OBJECTS, SPACES AND TERRITORIES OF THE WAYS WE STAY IN TRANSIT

Self, Jack
February, 2017
Review
Featured in: *The Journal of Architecture*, 22, 2

80 WHEN LESS REALLY DOES MEAN LESS

Shaughnessy, Adrian
2012
Article
Featured in: *Design Observer*

DATA:
URL

NOTES

It appears we are entering 'a post-graphic design' era: a time when pretty much anyone can make graphic design, and when, in a networked 'template-for-everything' world, communication can be had more cheaply and more easily than any time in history. (…) Survival will depend on adaptability.

81 TOWARD AN INSURRECTION OF THE PUBLISHED? TEN THOUGHTS ON TICKS \& COMRADES

Shukaitis, Stevphen
2014
Article
Featured in: *Transversal*, 6:14

NOTES

One publishes to find comrades!" (1997: 52) This declaration by Andre Breton is a fitting place as any to begin discussing what an insurrection of the published means, or could mean. For what Breton says here is not a facile declaration, but really something that is worth reflecting on to consider changes in the current and shifting relation relationship between publishing, politics, and cultural labor more generally. For what Breton says here is not that one publishes to propagate and spread an already conceived an absolute: this is not a publishing of revelation or of bringing consciousness to an already imagined fixed audience. Rather Breton is describing something that might be called a publishing of resonance. That is, not a publishing practice that is intent on necessarily intent on trying to convince anyone of anything, but rather is working towards establishing conditions for the co-production of meaning. Thus publishing is not something that occurs at the end of a process of thought, a bringing forth of artistic and intellectual labor, but rather establishes a social process where this may further develop and unfold.

82 DESIGNING OUR OWN GRAVES

Siegel, Dmitri
2006
Article
Featured in: *Design Observer*

DATA:
URL

NOTES

'The design-your-life mind-set is part of a wider cultural and economic phenomenon that I call prosumerism – simultaneous production and consumption.'

'Prosumerism is distinctly different from purchasing the tools for a do-it-yourself project. The difference can be seen most clearly in online products like Flickr and Wikipedia. These products embody an emerging form of inverted consumerism where the consumer provides the parts and the labor.'

'As the template mentality spreads, consumers approach all products with the expectation of work. They are looking for the blanks, scanning for fields, checking for customization options, choosing their phone wallpaper, rating movies on netflix, and uploading pictures of album art to Amazon. The template mentality emphasizes work over style or even clarity.'

'The future of the medium depends on how it is integrated into the process of social production.'

'The prosumer model extracts the value of your work in real time, so that you are actually consuming your own labor.'

83 WHAT IS PUBLICATION STUDIO

§RL

Stadler, Matthew
2012
Transcription

DATA:
URL
LOCATION: Guelph

NOTES

'Markets might be shaped by nations but readerships less so. The readers of books (…) only correlates incidentally to nations Making the books that matter to us and a dispersed collectivity of fellow travellers, we engage a global audience that finds our work regardless of national borders, or they find it in the de-terratorialized space of the Internet. Working this way, we are a perfect example of what Sassen has termed (in Territory, Authority, Rights, her most recent book) a "multi-scalar assemblage." This concept is key to future prosperity and justice.

A multi-scalar assemblage is any group of people that acts at every scale, from the intimately local to the global, in the course of their work together. (…) What is most interesting and most potent about these groups is their ability to operate with the narrowest and most local of interests and yet have agency on global scale. Money is not the key. Their potency rests in their focus, the enduring intensity of their commitment.'

''Publish' meant we would make the books available in eBook and softcover form to anyone interested in buying them. And, crucially, we would talk about it. We'd attend to what I call the social life of the book, doing anything we could to help expand the circle of readers, and therefore buyers, of the work. We had time, our taste, passion and the sometimes puzzled co-operation of a few talented writers. The only things we lacked were money and any knowledge of business.'

'We also wanted the work to reach people who don't buy books or were too distant to gt them, and so from the start we made all our books also as ebooks and offered them for sale online. We even posted them for free on something we call our free reading commons, a site where anyone can read any of our books (in the same page layout and format as the printed book), and where they can annotate and comment in the margins. It's the digital equivalent of the margin notes found in all our most dearly beloved books at home. Readers in the free reading commons can also see and reply to annotations others have made. It's a busy place, and an essential part of what we call publication–the creation of new publics.'

84 A CONSTRUCTIVIST READING OF PROCESS AND REALITY

Stengers, Isabelle
July, 2008
Article
Featured in: *Theory, Culture & Society*, 25, 4

DATA:
PAGES: 91-110
URL

85 ALL POSSIBLE FUTURES: (UN)REALIZED PROJECTS

Sueda, Jon
2008
Article
Featured in: *TASK Newsletter #2*

ALL POSSIBLE FUTURES

Sueda, Jon
2014
Book

§RL

NOTES

In finance, speculation means an investment involving higher-than-normal risk in order to obtain a higher-than-normal reward. Risk is viewed as an opportunity. Through researching and understanding the market, a speculator can foresee a potential increase in the value of a product. (p. 6)

In writing, the term 'speculative fiction' is an all-emcompassing classification for texts describing a reality different from the world we live in today. It includes fantasy, horror, supernatural, superhero, utopian, dystopian, apocalyptic, postapocalyptic, and science fiction writing. IN addition to alternate versions of our own reality, speculative fiction can explore worlds we've never heard of, populated by beings that have never existed. The premise these writers base their stories on is the simple question, "What if?". (p. 6)

It has become quite common for them to work autonomously, initiating their own projects and expanding their responsibilities beyond design to writing, editing, conceptualising, directing, curating, egineering, programming, researching and performing. A single firm or practitioner today can execute work for traditional commercial clients at the same time that they are working far more theoretically or hypothetically on other projects. This can only enrich the field, as it expands the scope of what constitutes real work beyond the realm of the practical, the realistic, the useful. (p.7)

I would argue that all of this is largely based on an antiquated model of practice wherein it's assumed that a graphic designer needs an external stimulus—a client—to present a problem to be solved before the creative process can begin and anything can be made. (P7)

We have come to take for granted that we will rarely be rewarded for taking chances. (in graphic design) (p.6)

THE FARTHER BACK YOU CAN LOOK, THE FARTHER FORWARD YOU ARE LIKELY TO SEE. JON SUEDA IN CONVERSATION WITH EMILY MCVARISH

Sueda, Jon
2014
Interview
Featured in: *All possible futures*
        by Sueda, Jon

DATA:
PAGES: 14-29
ISBN: 978-1-907414-35-0
PUBLISHER: Bedford Press
LOCATION: London

NOTES

P.15 (Emily McVarish): That basic realisation that we are not absoulte agents, making utterly autonomous choices, becomes a lens for viewing conteporary practices in critical ways. [...] In this sense, graphic design is sedimentary, and in order to understand the full impact of a contemporary work of design, we need to be able to recognise what legacies it is working with and from.

P.22(EM) The logic of programming, the role in which it places the designer – as the meta-conceiver of scenarios and the builder of conditions for their realisation – has exceeded literal and immediate suggestions in its influence on the self-understanding of graphic design

P 25 (EM) Graphic design may be conceived as a combination of elements that are integral to culture and communication – its history traceable to the earliest human marks – or as a practice that arose about a hundred years ago out of a conjunction of specific, social, economic and technological factors.

P.27 (EM) Such figures come to mind when the question of graphic design's value and identity, its reason for being, is triggered by the sord of shake-up the professiona has gone through in the last 20 years – a shake-up that has also had the effect if emancipating and expanding responses to this question. Self-initiated work becomes more conceivable as client-based work becomes less monolithic. The life of an idea separate from its usability in any given or realised design, the power of enquiry and suggestino that graphic design possesses as a process and as representation, the adaptability of graphic design methods and dispositions to a much

broader range of projects than can be readily discerned within the confines of professionalism – all of this potential of graphic design as a way of being, of wondering, and of operating becomes palpable in the work of pratitioners (...)

p.28 (EM) An opening at the edges, an engagement of uncertainty, a critique of assumptions, a venture into the unserviceable can be a means of survival. Trying on new roles, mapping new terrains, or just demonstrating the much greater conceptual potential, the much larger stage, of graphic design enriches the grounds of professional practice.

p29 (EM) The distance from existing phenomena and conditions at which speculative work begins can be crossed by the work itself – by the extent to which a design can realise its own ideas and premises – or not. But to say that such work doesn't touch reality would be a mistake, since, even if only by comparison with 'real' or practical work, it enters our sense of the real: what is and is not possible within the confines of definitions of the real, what would have to change in order for something different to be possible, and so on.

§RL

THE ANATOMY OF THE ARCHITECTURAL BOOK

Tavares, André
2016
Book

DATA:
ISBN: 978-3-03778-473-0
PUBLISHER: Lars Müller
LOCATION: Zurich

NOTES

"Ceci tuera cela. Le livre tuera l'édifice": "This will kill that, The book will kill the edifice". (...) [Victor] Hugo argues that the end of architecture began with the invention of the printing press, since the mechanical reproduction of books offered an alternative form to popular remembrance. He presents as evicence of this change the progressive decay of architectural forms since the introduction of movable type in the Renaissance. [...] Ceci tuera cela's remarkable legacy was to generate an ambivalent relationship between books and buildings.

HOW WE INTEND TO FUTURE: REVIEW OF ANTHONY DUNNE AND FIONA RABY, SPECULATIVE EVERYTHING: DESIGN, FICTION, AND SOCIAL DREAMING

§RL

Tonkinwise, Cameron
#dec#, 2014
Type of Content
Featured in: *Design Philosophy Papers*, 12, 2

DATA:
PAGES: 169-187
URL

NOTES

'Design did finally enter the university system at the exact moment that neoliberalism began imposing an audit culture on research productivity.'

'[T]he dominance of "critical design" of Dunne and Raby in that realm should be held to account.'

'[T]here is very little ethnic "diversity" in any of the projects, and there is no explicit discussion of cultural difference in the text. Even when projects are reviewed that were produced in particular contexts, East Asia for example, and developed notoriety as a result of culturally specific media platforms and habits, these are not taken into account in any significant way.'

'Notably absent is class difference, despite the primacy accorded by the book to the 2008 financial crisis.'

'This hypothesis, that design cand and should correct the paucity of futures available to us, restoring to us our capatcity to vision, depends on the claim that "we" currently have constrained futures. This assumption is captured accurately by the diagram when it insists that the "we" are all at one singular point in time, the apex of the cones from which all possible futures narrowly extend.'

COMMENT DnR say that critique/critical design is not linked to critical theory as in the Frankfurt School. This gives them a "freedom/unaccountability/inconsistency" in the way of measuring it and connecting it with other systems of thought. Critical design

would turn to a self-referential practice only understood by those who share the same system of thought. There is a need to acknowledge situatedness and a certain level of intersectionality. Origins, scopes and destinations always vary, and it's illogical to think that the work of designers is only carrying meaning to the design per se. Thus, this unavoidable multiplicity avoids generalisations and global calls to action.

'While we in the North/West seem to have lost our capacity of visioning, could the same be said for those up and down the line in BRIC nations?'

'The job of the designers is not to come up with these visions of alternate economies, but to find social innovations, to find people in the now trying to build different kinds of future cones, and bolster and proliferate them through service design.'

'DnR still see the designer's job as modernist-ly leading than postindustrial-ly servicing communities. The task of the designer is to get "the people" to think about what they cannont and/or will not.'

'The "designer's voice", directing us as to what "we" shouild be looking at, and how, has pride of place for DnR: "This is the bit we are interested in... We are interested in.. We are more interested in... We believe it is more interesting to...We are very interested in..."'

'When DnR insist that design has a unique and much-needed contribution to make to the project of enhancing our futuring capacities, they mean mostly product design. They are insistent on futures being made present through artefacts.'

'[T]he artefacts being promoted by Speculative Everything are not to be experienced in everyday life, but instead exist primarily within carefully curated exhibitions, alongside high end photography and textual framgents from the scenario being exhibited or about the exhibition as a whole. Images of the artefacts as exhibited then circulate in the media.'

'DnR want to ensure that there is still space for critical questioning, interrupting audiences that might slip into more passive identifications with characters in narrative spaces.'

'DnR are very particular about the design aesthetic that qualifies a project as a speculative design. (...)there must be something in the design that distances the audience from overidentifying with the fictioned future being materialized – "glitchy"-ness, Dnr Call it – this must not devolve into parody or irony. This appears to be part of the reason that DnR have dropped "critical design" for "speculative design"; to move from something that sounds too rationally commentary-like to something that is more affecting.'

'Speculative designs must have a strong, coherent, designer-as-author "voice" if their patent imposibility is to nevertheless be impactfully plausible.'

'The rationale here seems to be to ensure that the audience cannot get off to lightly: even if the design is humorous, or ambiguous as to whether there is seriousness behind the proposition, viewers must sense that the issues involved are very serious. The designer is being serious about whether this proposal is serious or not. The objects [of one exemplar of speculative design] were created in a dry and straightforward way with the high attention to quality of materials, construction and detail one would expect in a well-designed object.'

'So DnR, as "designers working outside a strictly commercial context and aiming to engage people with complex ideas", work hard to indicate that while speculative designs should have the polish of a product on the market (...) they must also be clearly differentiated from a product on the market. Speculative designs must work homeopathically with the same language of desire and imagination as market-led product design but in order to constitute the very alternative futures that market-led product design refuses.'

'[I]n the end DnR are insisting that that to which there is no alternative is consumerism. This is why the book is so adamant about its individualistic pluralism. (...) Even neoconservative precedents cannot warn DnR off this consumer-desired-based future.'

'Putting the focus on problems that we all will apparently face is a good way of excusing the need to deal with, if not concealing altogether, that there are problems today that not all of "Us" face, that there are people who benefit – from what is available on the market, from technoscientific advances; and then there

are pople who most definitely do not get to enjoy those benefits – and who invariably also are made to bear the costs of those "advances"'

'[T]he almost petulant policing of what meets with DnR's approval. Deadpan, absurdism, black humor are good, and irony, parody , pastiche are bad; sketchess can seem old-fashioned, but detailed drawings are daydream-like; Buckminster Fuller is too technological, better is Norman Bel Geddes; Matthew Barney is too idiosyncratic, the Yes Men too sensational; model-like is good, toy-like is bad;museums were to be avoided, not they are perfect. -- In so many ways, this book ends up being not an argument for a new kind of designing, one that is taking up the challenges of "our" depleted futures, but instead just a declaration as to what entails a copyrightable "DnR" project.'

'Worse, it would seem that what is dominating one of the few spaces we have to try to renegotiate the irresistible futures bequeathed to us by non-inclusive modernist impositions, is yet another style-obsessed modernist imposition.'

'Speculative Evertything nevertheless tends to reinforce the superior status of technoscience. It is not questioned as a practice, so is instead recast as something we are just going to have to get better at adapting to.'

'The strategy here is related to what is currently being called "accelerationism, a critical hyperbolization of current techno-libertarian tendencies. Designers nee to use their capacity for "creative leaps" to rush scientific research to a diverse range of marketizable technologies. The difference with what DnR are proposing concerns the target audience. DnR pitch these rushed moral ambiguities to the general public for democratic consideration.'

'If the designer is sitting alongside the scientific researcher, sketching amoral or even immoral implications, then the scientific research expert is the audience. The critical designs can then impact the very people in a position to respond to those designs. Science would be more immediately contaminated by its own techno-profiting by-products; and so a very different technoscience practice will need to be designed.

'As we have seen with Google Glass, despite a multi-fronted PR campaign, the perceived negatives of this technology are

prefiguring its reception: a few rough scenarios of things the technology is not even capable of have highly sensitized "us" to what this particular system entails. Doing this concertedly is a strategy that Tony Fry and Anne Marie Willis called "prefigurative criticism". The aim of this practice is preemtively ambusing the branding of an objectionable project in development, associating it with negative consequences before has had an opportunity to market its benefits.'

'The point is not to imagine the future, but to feel your way in that unknown dimension. Products, especially speculative ones, demand enactment, bodystorming. By interacting with critical designs in these ways, and preferably over significant spans of time, the worlds that such things afford can be sensed. It is not just a matter, then, of seeing whether this or that design will work, but what the consequences of it being able to work will be. This is the essential perceptiveness of designing; the capacity to know reliably, without conventional metrics of validation, the patterns of use that will be likely as a result of this kind of material intervention into certain sets of everyday or workplace activities.'

90 DESIGN FICTIONS ABOUT CRITICAL DESIGN

Tonkinwise, Cameron
2015
Article
Featured in: *Modes of Criticism 1: Critical, Uncritical, Post-critical*
by Laranjo, Francisco

DATA:
PUBLISHER: Self Published
LOCATION: Porto

91 ARCHITECTURAL AND SPATIAL DESIGN STUDIES: INSCRIBING ARCHITECTURE IN DESIGN STUDIES

Traganou, Jilly
June, 2009
Article
Featured in: *Journal of Design History*, 22, 2

DATA:
PAGES: 173-181
URL

NOTES

'Architectural scholarship and especially architectural history as it is being taught in educational establishments—having been traditionally based on canonical sets of knowledge that distinguish 'good architecture' from the rest—have often overlooked works done by non-signature architects or works that do not qualify as paradigmatic.'

'Architecture scholars have a set of core skills, mainly to do with modes of visualizing and representing space, that enable them to understand nuances evoked by the architectural and spatial fabric in ways that are often more profound than by those that lack visual thinking. Moreover, the approach of those trained in architecture is often to turn their criticism into productive (albeit non-normative) feedback to architectural practice and the broader societies that it serves, and, unlike the other group of scholars, they see the fields of their spatial investigation also as terrains of potential intervention and improvement.'

92 NEW EELAM AND THE DISPERSION OF CRITIQUE

Ugelvig, Jeppe
2016
Article
Featured in: *DIS Magazine*

93 RESEARCH AND DESTROY. A PLEA FOR DESIGN AS RESEARCH

van der Velden, Daniel
2011
Article
Featured in: *Graphic design: now in production* by Blauvelt, Andrew and Lupton, Ellen

NOTES

'We no longer have any desire for design that is driven by need.'

'Passengers still manage to find their flights in airports where he [Paul Miljksenaar] did not design airport signposting.'

'In graphic design, every 'problem' is coloured by the desire for identity on the part of the client. They are the problems and the solutions of the game of rhetoric, expectations and opinions. The graphic designer, therefore, has to be good at political maneuvering.'

'Today, an 'important graphic design' is one generated by the designer himself, a commentary in the margins of visual culture. Sometimes the design represents a generous client. More often it is a completely isolated, individual act, for which the designer mobilized the facilities at his disposal, as Wim Crouwel once did with his studio. It always concerns designs that have removed themselves from the usual commission structure and its fixed role definitions. The designer does not solve the other person's problems, but becomes his own author.'

'Is a designer someone who thinks up ideas, deigns, produces and sells, or someone who holds a mouse and drags objects across a computer screen?'

'If designers are labourers, then their labour can be purchased at the lowest possible price. The real designer then becomes his own client. Emancipation works two ways. Why should designers have the arrogance to call themselves author, editor in chief, client and initiator, if the client is not allowed to do the same?' 'Only the

price remains to be settled, and that happens wherever it is at its lowest. Parallel developments here find their logical end: the retreat of the innovative designer away from corporate culture and the client's incrasing control over the design.'

'In recent years, the graphic designer has shown himself as – what has he not shown himself to be? Artist, editor, author, initiator, skillful rhetorician, architect,... The designer is his own client, who, like Narcissus, admires himself in the mirror of the design books and magazines, but he is also the designer who does things besides designing, and consequently further advances his profession.'

'The ambition of the designer always leads beyond his discipline and his official mandate, without his above-and-beyond having a diploma or even a name of its own. Still, it is remarkable that design, as an intrinsic activity, as an objective in itself, enjoys far less respect than the combination of design and one or more other specialism. A pioneering designer does more than just design – and it is precisely this that gives design meaning.'

'Is the title of 'designer' so specific that every escape from it becomes world headlines? No, it is not that. The title is not even regulated: anyone can call himself a designer. The title of 'designer' is not specifically defined, but negatively defined. The title of designer exist by way of what it excludes.'

'Graphic design is still not developing a vocabulary, and hence has not begun developing an itinerary to deepen a profession that has indeed now been around for a while.'

'Despite the interesting depth in graphic design, its vocabulary is made up of negative terms. [...] The dialectic between client and designer, the tension between giving and taking and negotiating is threatened with extinction, because both designer and client avoid the confrontation. The former becomes an autonomous genius and the latter is an autocratic 'initiator' for freelancers offering their services.'

'Instead of giving the wrong answers, design should instead begin asking interesting questions.'

'With the removal of need and the commissioned assignment as an inseparable duo, the door is open to new paths. The designer must use this freedom, for once, not to design something else, but to redesign himself. '

94 SPECULATIVE REALISM, DECONSTRUCTION, AND POST-STRUCTURALISM: CAN WE START PHILOSOPHIZING AGAIN, OR IS THAT JUST NAIVE?

Vitale, Christopher
June, 2012
Arcicle
Featured in: *Networkologies*

DATA:
URL

NOTES

Rather than simply try to name this process of unravelling, and say nothing more in your works than name this process, one can slow down a bit. Say something. Create. Imagine. Dream. (...) D] reaming of new worlds, ones which are as open to change as the Derridean system wants to be, but without the self-enforced quietism.

95 LEARNING DESIGN HISTORIES FOR DESIGN FUTURES: SPECULATIVE STORIES AND REFLECTIVE PRACTICE

Waite, Noel
2016
Article
Featured in: *Modes of Criticism 2*
   by Laranjo, Francisco

DATA:
PAGES: 47-56
PUBLISHER: Self Published
LOCATION: Porto

96 THE CRYSTAL GOBLET: SIXTEEN ESSAYS ON TYPOGRAPHY

Warde, Beatrice
1955
Book

DATA:
PUBLISHER: Sylvan Press

97 METAHAVEN: SOMEWHERE NEAR YOU, SOON

Wiesenberger, Robert
October, 2014
Type of Content
Featured in: *032c*

DATA:
URL

98 SPACE IN CRISIS

Wigley, Mark
2009
Article
Featured in: *C-Lab*

DATA:
URL

NOTES

Architectural design is the child of crisis but the field devotes itself to removing the sense of crisis. Even the word 'crisis' that appears so often in other fields is rare in architectural discourse. There can be emergency architects and emergency architecture but there cannot be a crisis architect or crisis architecture. Yet architecture is precisely the effect of crisis. If each crisis acts as an urgent demand for new forms, it could be that every part of the built environment has been shaped by prior crises (medical, economic, military, seismic, social, etc).

SPECULATING

Wilkie, Alex

Article

Featured in: *Routledge Handbook of Interdisciplinary Methods*
by Lury, C

§RL

NOTES

On the one hand, the term connotes risky, irresponsible and opportunistic ventures often in relation to the mercantile, such as the trading of financial derivatives, resource prospecting in the extractive industries or techniques employed in branding, product and service development to devise new attractions for and forms of consumption. On the other hand, speculation is ascribed to an outmoded branch of philosophy committed to a belief in, and the exercise of, pure imagination. (P1)

[S]peculation relates to the absence, or dilution, of the empirical and thus connotes partiality, incompleteness and a high degree of uncertainty or unreliability. (1)

Speculation, however, requires a shift in approach from analysing how probabilistic futures are manifested, managed and contested in the present – how actors imagine, model, predict, coordinate and in turn configure the future to the present – to the construction of adequate concepts and devices for exploring possible latent futuresthat matter. (1)

Arguably, two distinct realist approaches have emerged on this score. In brief, the first is a philosophical preoccupation with realism and ontology independent of thought and language that has been labelled 'Speculative Realism' (see Bryant et al. 2011: for an introduction) and variously motivated by Quentin Meillassoux's (2008) 'correlationist' argument where thinking and being are viewed as inseparable and thus render knowledge of an independent (ontological) reality beyond thought and language a matter of speculation. The second – one which holds more promise for scholars in the social sciences – draws on the work of A.N. Whitehead, Gilles Deleuze and Isabelle Stengers, in what can be understood as the constructivist approach. In this mode, speculative thought becomes a practice of designing and constructing adequate concepts and 'devices' that actively

"relate knowledge production to the question it tries to answer" (Stengers 2008: 92) and in so doing, the researcher, researched, research device and question become-with one another. (2)

Fraser identifies two ways of understanding the event-as-process. On the one hand, the event denotes a process whereby elements combine and be together, retaining their individual properties. On the other hand, and in the Deleuzian sense, the event is the becoming-together of all the entities and phenomena involved in the process. As such, the event denotes a "becoming together" of an event's components rather than a "being together".(3)

THE END OF WHAT? PHENOMENOLOGY VS. SPECULATIVE REALISM

Zahavi, Dan
May, 2016
Article
Featured in: *International Journal of Philosophical Studies*, 24, 3

THE FUNCTION OF ORNAMENT

§RL

Moussavi, Farshid and Kubo, Michael and Hoffman, J. Seth
2006
Book

102 IASPIS FORUM ON DESIGN AND CRITICAL PRACTICE – THE READER

Ericson, Magnus
2009
Book

DATA:
ISBN: 978-1-933128-63-4
PUBLISHER: Sternberg
LOCATION: Berlin

103 CLIP STAMP FOLD: THE RADICAL ARCHITECTURE OF LITTLE MAGAZINES 196X TO 197X

§RL

Colomina, Beatriz and Buckley, Craig
2010
Book

DATA:
ISBN: 978-84-96954-52-6
PUBLISHER: Actar
LOCATION: Barcelona

NOTES

The term little magazine was originally used to designate a group of predominantly literary magazines of the early twentieth century that took as their mission the publication of art, literature, and social theory by progressive writers. Set apart from the established journals by their noncommercial operations and small circulation, such magazines nonetheless aimed to influence the dominant publications, claiming to be "the magazines read by those who write the others". (8)

The rise of new and low-cost printing technologies—from portable mimeograph machines, such as Roneo and Gestetner, which allowed the manual reproduction of text, to offset lithographic printing—was of crucial importance to the proliferation of these little magazines. Whereas traditional letterpress printing required the skilled intervention of printers in the setting of type and image, the new technologies made the process of designing print more accessible and more directly manipulable bby magazine makers themselves (9)

A key hypothesis of Clip/Stamp/Fold is that the proliferatioin of new technologies of communication and reproduction has played an enormous role in defining historical and contemporary avant-garde practices. These innovative and energetic publications helped form a global network of exchange among students and architects and also between architecture and other disciplines. The little magazines acted as incubators of new ways of thinking and a key arena in which the emerging problems facing architectural production could be debated. (11)

The "whole Earth worry" of such countercultural manuals— Whole Earth Catalog, the Canadian Whole Earth Almanac, Big Rock Candy Mountain, Earth, Dome Cook Book, Domebook 1 and Domebook 2, Shelter, Farallones Scrapbook —marked the emerging vision of a global superorganism and the rise of the environmental movement within the realm of architectural imagination. (11)

The publications not only document the polemic and crises overhauling educational institutions but also reveal how the linking of pedagogy and new media practices offered new modes of architectural experimentation. (12)

[T]he little magazines of the period capture with immediacy the eruption of stuent and worker protestes around the globe. (13)

The covers and contents of little magazines became the vehicles for endless imagery of personal liberation (...). The radicality of architectural proposals was often established through association with such images. Experimental design fostered for all the women seemingly enjoying the new world of design promoted by the little magazines, there were extraordinarily few women represented as architects or writers or members of editorial boards. (14)

The intellectual battles withing and between little magazines set the stage for the growth in the early 1970s of a number of journals devoted to a closer engagement with the history of the avant-gardes. This historical orientation was importantly also a means for staging critical issues in the cultural battles waged around contemporary practice. Indeed, the recovery of the little magazine as a platform was often self-consciously historicized and performative. By defining themselves as little magazines, certain publications transformed themselves effectively into "meta" little magazines. The material form and content of the "original" little magazines of the 1920s and 1930s were used as a script or set of instructions to be recovered and reinterpreted, through which the old revolutionary energy of the avant-gades might resurface. (15)

The instantaneity, spontaneity, and networked nature of contemporary e-zines, twitter feeds, and blogs challenge us to reconsider the relationship between forms of publication and forms of interactivity. (15)

104 GRAPHIC DESIGN: NOW IN PRODUCTION

Blauvelt, Andrew and Lupton, Ellen
2011
Book

105 CONTRA-INTERNET AESTHETICS

Zach Blas
2014
Type of Content
Featured in: *You are here: art after
   the Internet* by Kholeif, Omar

§RL

NOTES

'It is an era that, easily enough, has been summed up as post-contemporary, and not so long ago, postmodern.'

'Is 'post-' not more of a stylistic convenience that evinces a blind spot, an inability to account for the present in its specificity and singularity? Is it not an easy shorthand for what could be called an impasse to think the contemporary?'

'If post-internet aesthetics is on its way to becoming an ascendant category for digital, net-based artistic practices, this is troubling for artist invested in political struggle, transgression, and subculture.'

'post-internet would convey both an abandonment of the militarization and control of the internet for the construction of political alternatives to digital networking. This is what media theorist Alexander Galloway and Eugene Thacker have called the 'antiweb' – autonomous networks that are exoduses from the internet. Examples include mesh networks, darknets and surveillance evasion devices.'

'[C]ontra internet aesthetics considers the internet to be swelling from the same normalizing systems of control that Preciado rails against; indeed , contra-internet aesthetics recognies that the internet is a premier arena of control today, bound to mechanism that vehemently and insidiously police and criminalize non-normative, minoritarian persons: biometric regulation, drone attacks, and data mining sweeps, to name but a few. Contra-internet aesthetics disallows the internet to determine its horizon of possibility.'

'The coming contra-internet aesthetics involves:
   1. An implicit critique of the internet as a n eoliberal agent and conduit for labour exploitation, financial violence, and precariry.

2. An intersectional analtsis that highlights the internet's intimate connections to the propagation of ableism, classism, homophobia, sexism, racism and transphobia.

3. A refusal of the brute quantification and standardization, that digital technologies enforece as an interpretative lens for evaluating and understanding life.

4. A radicalization of technics, which is at once the acknowledgement of the impossibility of a totalized technical objectivity and also the generation of different logics and possibilities for technological functionality.

5.A transformation of network-centric subjectivity beyond and against the internet as rapidly developing zone of work-leisure indistinction, social media monoculture and the addiction to staying connected.

6. Constituting alternatives to the internet, which is nothing short of utopian.'

AFTER BELONGING: THE OBJECTS, SPACES, AND TERRITORIES OF THE WAYS WE STAY IN TRANSIT

Casanovas Blanco, Lluís Alexandre.
Galan, Ignacio G.
Mínguez Carrasco, Carlos
Navarrete Llopis, Alejandra
and Otero Verzier, Marina
2016
Book

DATA:
ISBN: 978-3-03778-520-1
PUBLISHER: Lars Müller
LOCATION: Zurich

DESIGN FICTION. EP VOL 2

Coles, Alex
2016
Book

§RL

DATA:
ISBN: 978-3-95679-048-5
PUBLISHER: Sternberg
LOCATION: Berlin

108 CAN YOU FEEL IT?
EFFECTUATING TACTILITY AND PRINT
 IN THE CONTEMPORARY
Lomme, Freek
2016
Book

DATA:
ISBN: 978-94-91677-38-0
PUBLISHER: Onomatopee
LOCATION: Eindhoven

109 FEAR & LOVE:
REACTIONS TO A COMPLEX WORLD
McGuirk, Justin
 and Herrero Delicado, Gonzalo
2016
Book

DATA:
ISBN: 978-0-7148-7254-4
PUBLISHER: Phaidon
LOCATION: London

THE COMMONPLACE. ISSUE TWO: SPECULATIVE REALISM

Self, Jack and Baldwin, Graham
Article

§RL

'Once everything is on the ontological table, our human choices become more complex. The world is not just ours, nor is it just for us. Being is for microprocesssors or petrol dericks as much as for kittens or bamboo.'

NOTES

'Everything You've Heard is True (EDITORS) its metaphysicists hope to break free from the anthropocenic prison constricting our perceptions of reality. The apparent paradox is that Speculative Realism aims to destroy for humanity the limitations of being-as-humanity.'

'[I]t also heightens our awareness of things around us, and prepares us to recognise that objects in the world enjoy the same status of being as ourselves.'

'Speculative Reaism rejects the notion that we can never know absolute reality (and that all we perceive of objects are subjective sensory data bundles) and it has several promising lines of inquiry to back this up (including, but not limited to, the holistic simultaneity of Object-Oriented Ontology, also known as OOO).'

'Speculative Realism aims to deprecate the human "world" to a measure of being, not the centre of being.'

'The Experience of Objects (IAN BOGOST) everything whatsoever is an alien to everything else. And the experience of being something else can never be verified or validated, but only speculated, even if deduction might drive that speculation.'

'[W]hat do objects experience? What is it like to be a thing?'

'Since the Enlightenment, human culture has spread in two directions. Science broke down the physical world into smaller and smaller bits in order to understand it. Meanwhile, philosophy concluded that reason could not explain the objects of experience but only describe experience itself.'

'If ontology is the branch of philosophy that deals with the nature of being, then we need a flat ontology, an account of existence that holds nothing to be intrinsically more or less extant than anything else.'