

# Metahaven Uncorporate Identity

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**Open!** - Jorinde Seijdel 2012

Since 2004, Open has conducted an interdisciplinary investigation into the changing conditions of public space, fostering new ideas about the public sphere and focusing on the impact of current processes of privatization, mediatization and globalization on society and cultural production. This volume collects key texts from Open, published between 2004 and 2012.

*Abstract 2015* - Amale Andraos 2016-02-15

ABSTRACT is the yearly publication of work and research from the Columbia University Graduate School of Architecture Planning and Preservation. Produced through the Office of the Dean Amale Andraos, the archive of student work contains documentation of exceptional projects, selected by faculty at the conclusion of each semester. The 2015 edition includes the applied research of the school's laboratories and projects from design studios taught by Benjamin Aranda, Eric Bunge and Mimi Hoang, Juan Herreros, Steven Holl, Jeffrey Inaba, Andres Jaque, Laura Kurgan, Jing Liu, LOT-EK, Reinhold Martin, Kate Orff, Jorge Otero-Pailos, Hilary Sample, Bernard Tschumi, Nanako Umemoto and many others. This encyclopedic volume is conceived as both an organizational model for the school and a testament to the global distribution of the work included within. Abstract 2015 is Wire-O bound.

*Uncorporate Identity: Emblem and Void* - METAHAVEN. 2010

Uncorporate Identity is an anthology of Metahaven projects, ideas and models. A science fiction book about design, it describes corporate identity beyond certainty, entwined with politics, speculation and information networks.

*Extrastatecraft* - Keller Easterling 2014-11-04

The Medium Is the Message for the twenty-first century – why infrastructure is the battleground for the future. Extrastatecraft controls everyday life in the city: it's the key to power – and resistance – in the twenty-first century. Infrastructure is not only the underground pipes and cables controlling our cities. It also determines the hidden rules that structure the spaces all around us – free trade zones, smart cities, suburbs, and shopping malls. Extrastatecraft charts the emergent new powers controlling this space and shows how they extend beyond the reach of government. Keller Easterling explores areas of infrastructure with the greatest impact on our world – examining everything from standards for the thinness of credit cards to the urbanism of mobile telephony, the world's largest shared platform, to the “free zone,” the most virulent new world city paradigm. In conclusion, she proposes some unexpected techniques for resisting power in the modern world. Extrastatecraft will change the way we think about urban spaces – and how we live in them.

**The Architect as Worker** - Peggy Deamer 2015-07-30

Directly confronting the nature of contemporary architectural work, this book is the first to address a void at the heart of architectural discourse and thinking. For too long, architects have avoided questioning how the central aspects of architectural “practice” (professionalism, profit, technology, design, craft, and building) combine to

characterize the work performed in the architectural office. Nor has there been a deeper evaluation of the unspoken and historically-determined myths that assign cultural, symbolic, and economic value to architectural labor. The Architect as Worker presents a range of essays exploring the issues central to architectural labor. These include questions about the nature of design work; immaterial and creative labor and how it gets categorized, spatialized, and monetized within architecture; the connection between parametrics and BIM and labor; theories of architectural work; architectural design as a cultural and economic condition; entrepreneurialism; and the possibility of ethical and rewarding architectural practice. The book is a call-to-arms, and its ultimate goal is to change the practice of architecture. It will strike a chord with architects, who will recognize the struggle of their profession; with students trying to understand the connections between work, value, and creative pleasure; and with academics and cultural theorists seeking to understand what grounds the discipline.

*The Education of a Graphic Designer* - Steven Heller 2015-10-20

Revised and updated, this compelling collection of essays, interviews, and course syllabi is the ideal tool to help teachers and students keep up in the rapidly changing field of graphic design. Top designers and educators talk theory, offer proposals, discuss a wide range of educational concerns—such as theory versus practice, art versus commerce, and classicism versus postmodernism—and consider topics such as emerging markets, shifts in conventions, global impact, and social innovation. Building on the foundation of the original book, the new essays address how graphic design has changed into an information-presenting, data-visualization, and storytelling field rooted in art and technology. The forward-thinking course syllabi are designed for the increasingly specialized needs of undergraduate and graduate students. Personal anecdotes from these designers about their own educations, their mentors, and their students make this an entertaining and illuminating idea book. The book features writing from: Lama Ajeenah, Roy R. Behrens, Andrew Blauvelt, Max Bruinsma, Chuck Byrne, Moira Cullen, Paula J. Curran, Louis Danziger, Liz Danzico, Meredith Davis, Sheila de Bretteville, Carla Diana, Johanna Drucker, Milton Glaser, Rob Giampietro, April Greiman, Sagi Haviv, Lorraine Justice, Jeffery Keedy, Julie Lasky, Warren Lehrer, Ellen Lupton, Victor Margolin, Andrea Marks, Katherine McCoy, Ellen McMahon, J. Abbott Miller, Sharyn O'Mara, Rick Poynor, Chris Pullman, Michael Rock, Katie Salen, Douglass Scott, Steven Skaggs, Virginia Smith, Kerri Steinberg, Gunnar Swanson, Ellen Mazur Thomson, Michael Vanderbyl, Veronique Vienne, Lorraine Wild, Richard Wilde, Judith Wilde, and Michael Worthington. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

*Joy Forever* - Micha Koz Owski 2014-12-01

The title *Joy Forever* refers to the false promise of a common happiness, constantly played out by the proponents of the creative class and creative economy the very promise that since Romanticism has been ascribed to art itself, a vow which remains unfulfilled. The aim of *F/SUW*'s publication is to scrutinize the false promises of distributed creativity as an ideology of cognitive capitalism. The authors devote themselves to critical examination of the structural links between art, creativity, labour and the creation of value under contemporary relations of production. Some of them do not stop at a critical diagnosis but go further, reflecting upon potential alternatives to the status quo.

**Can Jokes Bring Down Governments?** - Metahaven (Design studio) 2013

"In a world where 'there is no alternative', how do you dissent? Once upon a time, graphic designers would have made political posters and typeset manifestos. Today, protest has new strategies. Enter the internet meme. With its Darwinian survival skills and its viral potential, the meme is a way of scaling up protest. Hackers and activists have learned to unleash the destructive force of a Rick Astley video. They have let slip the Lolcats of war. Pranks have become a resistance strategy. As the rise of Beppe Grillo in Italy testifies, this may be the hour to fight nonsense with nonsense. Jokes are an open-source weapon of politics, and it is time to tap their power."--Publisher's website

**Graphic Design** - Walker Art Center 2011

Published on the occasion of an exhibition held at the Walker Art Center, Minneapolis, Minn. and four other institutions between Oct. 22, 2011 and Dec. 2013.

**Black Transparency** - Metahaven 2015

A Google executive once said: "If you want to liberate a society just give them the Internet." But how does one liberate a society that already has the Internet? Publicly, modern government adheres to the twin ideals of institutional transparency and personal privacy. In reality, while citizens are subjected to mass surveillance, government practice goes unchecked. A new generation has taken to the Internet to defend the right to governance without secrets. From Bradley Manning and WikiLeaks to LulzSec and Anonymous, from the Icelandic Modern Media Initiative to the revelations of Edward Snowden, a coalition is breaking through the secrecy that lies at the core of the modern state. The story gets more complex when open government is contrasted with black transparency, and when a geopolitical rift between the West and Russia becomes the dividing line for whistleblowers and transparency activists seeking refuge. What is transparency for one may be propaganda for the other.

Thinking with Shakespeare - Julia Reinhard Lupton 2019-10-04

What is a person? What company do people keep with animals, plants, and things? Such questions—bearing fundamentally on the shared meaning of politics and life—animate Shakespearean drama, yet their urgency has often been obscured. Julia Reinhard Lupton gently dislodges Shakespeare's plays from their historical confines to pursue their universal implications. From Petruchio's animals and Kate's laundry to Hamlet's friends and Caliban's childhood, Lupton restages thinking in Shakespeare as an embodied act of consent, cure, and care. Thinking with Shakespeare encourages readers to ponder matters of shared concern with the playwright by their side. Taking her cue from Hannah Arendt, Lupton reads Shakespeare for fresh insights into everything from housekeeping and animal husbandry to biopower and political theology.

*How Posters Work* - Ellen Lupton 2015

*How Posters Work* is more than a standard exhibition catalogue. Conceived as a useful and illuminating primer in visual thinking, it explores principles of design through a range of historical and contemporary works, uncovering ideas relevant not just to the design of posters but to 2D design more generally. *How Posters Work* has a unique focus on visual language. Rather than provide a history of the genre or a compilation of collectibles, the book is

organized around active design principles. Concepts such as "Simplify," "Focus the eye," "Exploit the diagonal," "Reverse expectations," and "Say two things at once" are illustrated with a diverse range of posters, from avant-garde classics and rarely seen international works to contemporary pieces by today's leading graphic designers. Illustrated with over 150 works from the collection of Cooper Hewitt, Smithsonian Design Museum, *How Posters Work* provides a stunning education in seeing and making, demonstrating how some of the world's most creative designers have mobilized principles of layout, composition, psychology, and rhetoric to produce powerful acts of visual communication

*The Project of Autonomy* - Pier Vittorio Aureli 2008-07-04

"The Project of Autonomy radically rediscusses the concept of autonomy in politics and architecture by tracing a concise and polemical argument about its history in Italy in the 1960's and early 1970's. Architect and educator Pier Vittorio Aureli analyzes the position of the Operaismo movement, formed by a group of intellectuals that produced a powerful and rigorous critique of capitalism and its intersections with two of the most radical architectural-urban theories of the day: Aldo Rossi's redefinition of the architecture of the city and Archizoom's No-stop City. Readers are introduced to major figures like Mario Tronti and Raniero Panzieri who have previously been little known in the English-speaking world, especially in an architectural context, and to the political motivations behind the theories of Rossi and Archizoom. The book draws on significant new source material, including recent interviews by the author and untranslated documents."--PUBLISHER'S WEBSITE.

**Communication Design** - Derek Yates 2015-02-26

The success of a piece of communication has always been dependent on the connection between content, form, audience and context – what the message is, who it's aimed at, what it looks like, and how and where it's communicated. In recent years the balance between these elements has shifted. This book bridges the gap between education and emerging practices to provide students and practitioners with the information they need to understand the new skillsets required to succeed in this changing communication environment. Organized into themes of brand, experience, conversation, participation, navigation, advocacy and critique, it explores the core ideas shaping contemporary practice. Alongside case studies of game changing projects, it uses analysis of historical context and interviews with key thinkers and practitioners to provide a relevant and contemporary guide to the creative employment landscape.

Command+I - WOT WOW

**Isn't it Ironic?** - Ian Kinane 2021-04-26

This volume addresses the relationship between irony and popular culture and the role of the consumer in determining and disseminating meaning. Arguing that in a cultural climate largely characterised by fractious communications and perilous linguistic exchanges, the very role of irony in popular culture needs to come under greater scrutiny, it focuses on the many uses, abuses, and misunderstandings of irony in contemporary popular culture, and explores the troubling political populism at the heart of many supposedly satirical and (apparently) non-satirical texts. In an environment in which irony is frequently claimed as a defence for material and behaviour judged controversial, how do we, as a society entrenched in forms of popular culture and media, interpret work that is intended as satire but which reads as unironic? How do we accurately decode works of popular film, literature, television, music, and other cultural forms which sell themselves as biting ironic commentaries on current society, but which are also problematic celebrations of the very issues they purport to critique? And what happens when texts intended and received in one manner are themselves ironically recontextualised in another? Bringing together studies across a range of cultural texts including popular music, film and television, *Isn't it Ironic?* will appeal to scholars of the social sciences and humanities with interests in

cultural studies, media studies, popular culture, literary studies and sociology.

**Visualization and Interpretation** - Johanna Drucker 2020-11-10

An analysis of visual epistemology in the digital humanities, with attention to the need for interpretive digital tools within humanities contexts. In the several decades since humanists have taken up computational tools, they have borrowed many techniques from other fields, including visualization methods to create charts, graphs, diagrams, maps, and other graphic displays of information. But are these visualizations actually adequate for the interpretive approach that distinguishes much of the work in the humanities? Information visualization, as practiced today, lacks the interpretive frameworks required for humanities-oriented methodologies. In this book, Johanna Drucker continues her interrogation of visual epistemology in the digital humanities, reorienting the creation of digital tools within humanities contexts. Drucker examines various theoretical understandings of visual images and their relation to knowledge and how the specifics of the graphical are to be engaged directly as a primary means of knowledge production for digital humanities. She draws on work from aesthetics, critical theory, and formal study of graphical systems, addressing them within the specific framework of computational and digital activity as they apply to digital humanities. Finally, she presents a series of standard problems in visualization for the humanities (including time/temporality, space/spatial relations, and data analysis), posing the investigation in terms of innovative graphical systems informed by probabilistic critical hermeneutics. She concludes with a final brief sketch of discovery tools as an additional interface into which modeling can be worked.

*Without Criteria* - Steven Shaviro 2012-08-17

A Deleuzian reading of Whitehead and a Whiteheadian reading of Deleuze open the possibility of a critical aesthetics of contemporary culture. In *Without Criteria*, Steven Shaviro proposes and explores a philosophical fantasy: imagine a world in which Alfred North Whitehead takes the place of Martin Heidegger. What if Whitehead, instead of Heidegger, had set the agenda for postmodern thought? Heidegger asks, "Why is there something, rather than nothing?" Whitehead asks, "How is it that there is always something new?" In a world where everything from popular music to DNA is being sampled and recombined, argues Shaviro, Whitehead's question is the truly urgent one. *Without Criteria* is Shaviro's experiment in rethinking postmodern theory, especially the theory of aesthetics, from a point of view that hearkens back to Whitehead rather than Heidegger. In working through the ideas of Whitehead and Deleuze, Shaviro also appeals to Kant, arguing that certain aspects of Kant's thought pave the way for the philosophical "constructivism" embraced by both Whitehead and Deleuze. Kant, Whitehead, and Deleuze are not commonly grouped together, but the juxtaposition of them in *Without Criteria* helps to shed light on a variety of issues that are of concern to contemporary art and media practices.

*Uncorporate Identity* - Metahaven 2010

This book takes an imaginative approach to visual identity. --

**Making Another World Possible** - Corina L. Apostol 2019-10-11

*Making Another World Possible* offers a broad look at an array of socially engaged cultural practices that have become increasingly visible in the past decade, across diverse fields such as visual art, performance, theater, activism, architecture, urban planning, pedagogy, and ecology. Part I of the book introduces the reader to the field of socially engaged art and cultural practice, spanning the past ten years of dynamism and development. Part II presents a visually striking summary of key events from 1945 to the present, offering an expansive view of socially engaged art throughout history, and Part III offers an overview of the current state of the field, elucidating some of the key issues facing practitioners and communities. Finally, Part IV identifies ten global issues and, in turn, documents 100 key artistic projects from around the world to illustrate the various critical, aesthetic and political modes in which artists, cultural workers, and communities are responding to these issues from their specific local contexts. This is a much needed and timely archive that broadens and deepens the conversation on

socially engaged art and culture. It includes commissioned essays from noted critics, practitioners, and theorists in the field, as well as key examples that allow insights into methodologies, contextualize the conditions of sites, and broaden the range of what constitutes an engaged culture. Of interest to a wide range of readers, from practitioners and scholars of performance to curators and historians, *Making Another World Possible* offers both breadth and depth, spanning history and individual works, to offer a unique insight into the field of socially engaged art.

*Pharmako-AI* - K Allado-McDowell 2020-09-28

The first book to be co-written with the language AI GPT-3, exploring selfhood, ecology and technology. During the first summer of the coronavirus pandemic, a diary entry by K Allado-McDowell initiates an experimental conversation with the AI language model GPT-3. Over the course of a fortnight, their exchange rapidly unfolds into a labyrinthine exploration of memory, language and cosmology. The first book to be co-created with the emergent AI, *Pharmako-AI* takes a hallucinatory journey into selfhood, ecology and intelligence via cyberpunk, ancestry and biosemiotics. Through a writing process akin to musical improvisation, Allado-McDowell and GPT-3 together offer a fractal poetics of AI and a glimpse into the future of literature. *Pharmako-AI* reimagines cybernetics for a world facing multiple crises, with profound implications for how we see ourselves, nature and technology in the 21st century.

**Dread** - Juha van 't Zelfde 2013

Constantly changing technology and growing communication networks give mankind ever more choices and options. However, every technological innovation has its counterpart: the military, administrative, existential crash; catastrophe looms. Virilio: 'the innovation of the ship also meant a new form of shipwreck'. This imminent, hard to interpret threat evokes feelings of 'dread'. Dread is an essential and potentially productive element of the human consciousness, and according to the contributors to this volume, a defining characteristic of the present-day condition humaine. Closely related to anxiety and fear, the concept of dread is associated with the 'dizziness of freedom', as proposed by Søren Kierkegaard in 1844

*Organization Space* - Keller Easterling 2001-08-24

Bridging the gap between architecture and infrastructure, Easterling views architecture as part of an ecology of interrelationships and linkages, and she treats the expression of organizational character as part of the architectural endeavor. The dominant architectures in our culture of development consist of generic protocols for building offices, airports, houses, and highways. For Keller Easterling these organizational formats are not merely the context of design efforts—they are the design. Bridging the gap between architecture and infrastructure, Easterling views architecture as part of an ecology of interrelationships and linkages, and she treats the expression of organizational character as part of the architectural endeavor. Easterling also makes the case that these organizational formats are improvisational and responsive to circumstantial change, to mistakes, anomalies, and seemingly illogical market forces. By treating these irregularities opportunistically, she offers architects working within the customary development protocols new sites for making and altering space. By showing the reciprocal relations between systems of thinking and modes of designing, Easterling establishes unexpected congruencies between natural and built environments, virtual and physical systems, highway and communication networks, and corporate and spatial organizations. She frames her unconventional notion of site not in terms of singular entities, but in terms of relationships between multiple sites that are both individually and collectively adjustable.

**Extra Bold** - Ellen Lupton 2021-06-25

*Extra Bold* is the inclusive, practical, and informative (design) career guide for everyone! Part textbook and part comic book, zine, manifesto, survival guide, and self-help manual, *Extra Bold* is filled with stories and ideas that don't show up in other career books or design overviews. • Both pragmatic and inquisitive, the book explores power structures in the workplace and how to navigate them. • Interviews showcase people at different stages of

their careers. • Biographical sketches explore individuals marginalized by sexism, racism, and ableism. • Practical guides cover everything from starting out, to wage gaps, coming out at work, cover letters, mentoring, and more. A new take on the design canon. • Opens with critical essays that rethink design principles and practices through theories of feminism, anti-racism, inclusion, and nonbinary thinking. • Features interviews, essays, typefaces, and projects from dozens of contributors with a variety of racial and ethnic backgrounds, abilities, gender identities, and positions of economic and social privilege. • Adds new voices to the dominant design canon. Written collaboratively by a diverse team of authors, with original, handcrafted illustrations by Jennifer Tobias that bring warmth, happiness, humor, and narrative depth to the book. *Extra Bold* is written by Ellen Lupton (Thinking with Type), Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, and Valentina Vergara.

#### **Enduring Innocence** - Keller Easterling 2007-09-28

How outlaw "spatial products"—resorts, information technology campuses, retail chains, golf courses, and ports—act as cunning pawns in global politics. In *Enduring Innocence*, Keller Easterling tells the stories of outlaw "spatial products"—resorts, information technology campuses, retail chains, golf courses, ports, and other hybrid spaces that exist outside normal constituencies and jurisdictions—in difficult political situations around the world. These spaces—familiar commercial formulas of retail, business, and trade—aspire to be worlds unto themselves, self-reflexive and innocent of politics. But as Easterling shows, in reality these enclaves can become political pawns and objects of contention. Jurisdictionally ambiguous, they are imbued with myths, desires, and symbolic capital. Their hilarious and dangerous masquerades often mix quite easily with the cunning of political platforms. Easterling argues that the study of such "real estate cocktails" provides vivid evidence of the market's weakness, resilience, or violence. *Enduring Innocence* collects six stories of spatial products and their political predicaments: cruise ship tourism in North Korea; high-tech agricultural formations in Spain (which have reignited labor wars and piracy in the Mediterranean); hyperbolic forms of sovereignty in commercial and spiritual organizations shared by gurus and golf celebrities; automated global ports; microwave urbanism in South Asian IT enclaves; and a global industry of building demolition that suggests urban warfare. These regimes of nonnational sovereignty, writes Easterling, "move around the world like weather fronts"; she focuses not on their blending—their global connectivity—but on their segregation and the cultural collisions that ensue. *Enduring Innocence* resists the dream of one globally legible world found in many architectural discourses on globalization. Instead, Easterling's consideration of these segregated worlds provides new tools for practitioners sensitive to the political composition of urban landscapes.

#### Judgment and Contemporary Art Criticism - Jeff Khonsary 2010

This collection of essays and discussions examines the role of judgment in art writing within the context of a renewed interest in the efficacy and function of contemporary art criticism.

#### The New Aesthetic and Art - Scott Contreras-Koterbay 2016-07-14

*The New Aesthetic and Art: Constellations of the Postdigital* is an interdisciplinary analysis focusing on new digital phenomena at the intersections of theory and contemporary art. Asserting the unique character of New Aesthetic objects, Contreras-Koterbay and Mirocha trace the origins of the New Aesthetic in visual arts, design, and software, find its presence resonating in various kinds of digital imagery, and track its agency in everyday effects of the intertwined physical world and the digital realm. Contreras-Koterbay and Mirocha bring to light an original perspective that identifies an autonomous quality in common digital objects and examples of art that are increasingly an important influence for today's culture and society.

#### *Disrupting Business* - Geoff Cox 2013-11-21

'Disrupting Business' explores some of the interconnections between art, activism and the business concept of disruptive innovation. With a backdrop of the crisis in financial capitalism and austerity cuts in the cultural sphere, the idea is to focus on potential art strategies in relation to a broken economy. In a perverse way, we ask whether

this presents new opportunities for cultural producers to achieve more autonomy over their production process. If it is indeed possible, or desirable, what alternative business models emerge?

#### **Hello World** - Alice Rawsthorn 2014-02-06

Our gadgets, appliances, and cars are sleeker and more elegant than they've ever been; in our free time, we trawl the internet for pictures of flawless minimalist interiors; and even the great industrialist of our time—Steve Jobs—is admired more for his visual savvy than his technological inventiveness. And yet with Instagram and Pinterest at our fingers and great design more available—and more affordable—than ever, we've had no guidebook to this ever-fascinating field. Though it's an inescapable part of our lives, there has been no single book that could, in one fell swoop, tell us everything we need to know about design. Enter *Hello World*. The design critic for the *International Herald Tribune*, Alice Rawsthorn has spent many years reckoning with the history of design and with its place in contemporary life, and *Hello World* is the extraordinary summation of her research and reporting. Rawsthorn takes us on a trip through design that ranges across continents and centuries, and wherever she goes, she discovers inspiring, thrilling examples of resourcefulness, inventiveness, and sheer vision. From the macabre symbol with which eighteenth-century pirates terrorized their victims into surrender, to one woman's quest for the best prosthetic legs, to the evolution of the World Cup soccer ball, *Hello World* describes how warlords, scientists, farmers, hackers, activists, and professional designers have used the complex, often elusive process of design to different ends throughout history. Hailed as a "rapid-fire and illuminating ode to contemporary design" (Telegraph) and "an extremely readable tour of the subject" (Financial Times), *Hello World* is a major work that radically broadens our understanding of what design can mean, and explains how we can use it to make sense of our ever-changing universe.

#### **Speculative Everything** - Anthony Dunne 2013-12-06

How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In *Speculative Everything*, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose "what if" questions that are intended to open debate and discussion about the kind of future people want (and do not want). *Speculative Everything* offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

#### *All Possible Futures* - Jon Sueda 2014-01

Curated by Jon Sueda and featuring 37 projects by Bay Area and international artists, *All Possible Futures* is the first of three SOMArts Commons Curatorial Residency exhibitions in 2014. The group exhibition explores the potential of graphic design and celebrates a questioning of boundaries regarding concepts, processes, technologies, and form. Contemporary speculative pieces take the form of both physical objects and restaged installations.

#### *Come Together* - Francesco Spampinato 2014-12-02

The past twenty years have seen a new generation of artists working together in small groups and large collectives to explore new avenues of art, design, performance, and commerce. In *Come Together*, author and

visual artist Francesco Spampinato assembles an international roster of forty of today's most exciting and influential collectives, from design studios like Project Projects and political performance artists The Yes Men to flash mob provocateurs Improv Everywhere and the multimedia artists Assume Vivid Astro Focus. Alongside visual portfolios of their best work are in-depth interviews addressing each group's unique motivations, processes, and objectives. What emerges is a shared desire to turn viewers into producers and to use commercial mass-media strategies to challenge prevailing social, political, and cultural power structures. Come Together is an essential resource and inspiration for students, art lovers, and anyone interested in the cutting edge of visual culture.

**Multiple Signatures** - Michael Rock 2013

This book explores the diverse voices and disciplines that comprise the process of graphic design through the lens of authorship, criticism, projects, and collaborations. It includes essays, interviews, diagrams, annotations, illustrated lectures and case studies from Michael Rock and contributors such as Susan Sellers, Georgie Stout, Rem Koolhaas, Mark Wigley, Paul Elliman, Enrique Walker, Rick Poyner and Lucia Allais among many others. Multiple Signatures examines all aspects of contemporary visual culture from branding and authorship to urban screens, conspiracy theory and t-shirt design.

Contemporary Art and Its Commercial Markets - Maria Lind 2012

*Design Issues* - 2011

*Cloud Time* - Dean Lockwood 2012-04-27

The 'Cloud', hailed as a new digital commons, a utopia of collaborative expression and constant connection, actually constitutes a strategy of vitalist post-hegemonic power, which moves to dominate immanently and intensively, organizing our affective political involvements, instituting new modes of enclosure, and, crucially, colonizing the future through a new temporality of control. The virtual is often claimed as a realm of invention through which capitalism might be cracked, but it is precisely here that power now thrives. Cloud time, in service of security and profit, assumes all is knowable. We bear witness to the collapse of both past and future virtuals into a present dedicated to the exploitation of the spectres of both.

**The Stack** - Benjamin H. Bratton 2016-02-26

A comprehensive political and design theory of planetary-scale computation proposing that The Stack—an accidental megastructure—is both a technological apparatus and a model for a new geopolitical architecture. What has planetary-scale computation done to our geopolitical realities? It takes different forms at different scales—from energy and mineral sourcing and subterranean cloud infrastructure to urban software and massive universal addressing systems; from interfaces drawn by the augmentation of the hand and eye to users identified by self—quantification and the arrival of legions of sensors, algorithms, and robots. Together, how do these distort and

deform modern political geographies and produce new territories in their own image? In The Stack, Benjamin Bratton proposes that these different genres of computation—smart grids, cloud platforms, mobile apps, smart cities, the Internet of Things, automation—can be seen not as so many species evolving on their own, but as forming a coherent whole: an accidental megastructure called The Stack that is both a computational apparatus and a new governing architecture. We are inside The Stack and it is inside of us. In an account that is both theoretical and technical, drawing on political philosophy, architectural theory, and software studies, Bratton explores six layers of The Stack: Earth, Cloud, City, Address, Interface, User. Each is mapped on its own terms and understood as a component within the larger whole built from hard and soft systems intermingling—not only computational forms but also social, human, and physical forces. This model, informed by the logic of the multilayered structure of protocol “stacks,” in which network technologies operate within a modular and vertical order, offers a comprehensive image of our emerging infrastructure and a platform for its ongoing reinvention. The Stack is an interdisciplinary design brief for a new geopolitics that works with and for planetary-scale computation. Interweaving the continental, urban, and perceptual scales, it shows how we can better build, dwell within, communicate with, and govern our worlds. [thestack.org](http://thestack.org)

**Metahaven: Field Report** - Metahaven 2020-03-06

Design Hub Gallery's 'Field Report' zine is an integral work for the exhibition 'Metahaven: Field Report' held at RMIT Design Hub Gallery. This custom-printed publication features an exclusive interview between Metahaven and London-based writer and curator Anastasiia Fedorova who discuss Metahaven's key film 'Eurasia'. Other contributors include guest exhibition curators Brad Haylock and Megan Patty; Design Hub Curators Kate Rhodes and Fleur Watson; and Richard Birkett, Chief Curator at the ICA in London. 'Metahaven: Field Report' reflected upon today's condition of information overload. Everybody has become a broadcaster, designer, filmmaker, prosecutor, judge, key witness, perpetrator and storyteller. This is not merely a political and social fact, but an aesthetic and cinematic regime. Propaganda is now a lived reality, necessitating novel forms of media literacy.

Once in a Lifetime - Kevin McCloud 2014-08-31

New Zealand has to rebuild the majority of its second-largest city after a devastating series of earthquakes – a unique challenge for a developed country in the twenty-first century. The 2010-2011 earthquakes fundamentally disrupted the conventions by which the people of Christchurch lived. The exhausting and exhilarating mix of distress, uncertainty, creativity, opportunities, divergent opinions and competing priorities generates an inevitable question: how do we know if the right decisions are being made? Once in Lifetime: City-building after Disaster in Christchurch offers the first substantial critique of the Government's recovery plan, presents alternative approaches to city-building and archives a vital and extraordinary time. It features photo and written essays from journalists, economists, designers, academics, politicians, artists, publicans and more. Once in a Lifetime presents a range of national and international perspectives on city-building and post-disaster urban recovery.

**White Night Before a Manifesto** - Metahaven 2008