GOING REAL

The Value of Design in the Era of PostCapitalism

Marco Petroni
Giovanni Innella

Foreword by
Craig Bremner

Afterword by
Angela Rui

Series in Design

VERNON PRESS

Copyright © 2019 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street,
Suite 1200, Wilmington,
Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Design

Library of Congress Control Number: 2019939876

ISBN: 978-1-62273-605-8

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Cover designed by Vernon Press.
Cover image by Agata Jaworska and Giovanni Innella

Grateful acknowledgment is made to Editoriale Domus S.p.A. for the use of excerpts of some articles, to Planar Books for publishing the original version of this manuscript in Italian, and to all the authors who kindly provided the visuals in this book.

Table of contents

	Foreword	*v*
	DESIGN IN ANY ERA: Going-For-Real	
	The Future… Really	
	The Really Future	
	The Future Reality	
	The Future Future and/or The Real Real	
	The Future Real	
	The Real Future	
	Introduction	*xiii*
Chapter 1	**Going There**	1
	Towards a definition of value	
	Towards a Phenomenology of Value	
	The Value of Community. A Conversation with Anya Sirota/Akoaki	
Chapter 2	**Going With**	19
	The Exception of Value	
	The Suspension of Value	
	The Formation of Value	
Chapter 3	**Going In**	37
	Towards a Biopolitics of Value	
	The Life Fair: Welcome to Post-Contemporaneity	
	Is Design Everywhere?	
	Afterword	*57*
	About the Authors	*63*
	List of References	*65*
	Index	*69*

Foreword

By Craig Bremner

DESIGN IN ANY ERA: Going-For-Real

To begin to think about the accelerating transformation of the world by design, first, we have to see this change as a product of social transformation and not, as is mostly understood by the accelerationists, by transforming technology and capital to bring about this change at some future juncture. This has always been an uncomfortable position for design, which, by the mid-nineteenth century under the irresistible influence of the idea of utopia, had come to consider the social as a condition of design (not the other way around). But by now it should be clear that this historic design process has been ground down by flows of capital and people, and it is the flows of people urbanizing the planet that make transformation a social project not a technological project. I am certain it's not the aim of this book to illustrate a history of design, but that is what it does, and it's a very different type of history of design that comes from the authors' reliance on the proponents of the coming accelerated culture. By focusing on new 'projects' that stretch the possibilities of design to test new limits and boundaries, GOING REAL presents a new landscape for design in the coming topological culture. Rushing into a new topology of relations leaves behind it, not invisible but as traces, the several phases that have comprised the history of design[ing]. In this history, it is relatively easy to demonstrate these phases of design history because they are represented via projects that find their way into the first stories and the early exhibitions concerned with design as an emergent form of shaping the world. In short, one can state that the phases of design history were two: the TAXONOMIC phase and the CARTOGRAPHIC phase.

The TAXONOMIC phase concerned with the classification of design by category of design (e.g. industrial v. graphic), type of object/image/designer and some contextual details (e.g. country of origin). This mode of historicity was codified by the first exhibiting institutions (mainly museums) and exemplified in the influential design exhibition "Italy: The New Domestic Landscape" at MoMA in 1972. Following the taxonomic was the CARTOGRAPHIC phase concerned with locating design in space/time/market as exemplified in nationalist design styles – Danish/Italian/Japanese/etc. The cartographic phase was also codified by the exhibiting institutions (still in museums) and captures all the historic/current/future surveys of designers or design moments,

which were all configured by the politics of branding manufacturing prowess and summarized by a marque to lure consumers “Made in COUNTRY”.

The stories – and most of the histories – of design were told and/or exhibited in one form or another via these two modes of narration. For most of the relatively brief period in which design’s history has been told (and re-told) design has only momentarily embraced the real. Victor Papanek’s ‘Design for the Real World’ (1984) was far too real for design, because locked in with the infinite possibilities at the core of design’s boundless opportunism, Papanek demanded infinite responsibility. Attempts to get closer to the real came about with the advent of innovation replacing the idea, and design’s story was recalibrated into what I think of as the SYNTHETIC phase – the concern with new developments in methods, materials, practices and the advent of the design of nothing (otherwise known as services) that have the potential to affect people differently. This phase is exemplified in Paola Antonelli’s numerous exhibitions at MoMA. In contrast to these more or less solid phases, we are now in a POST-CONTENT phase based on a system of global flows of potentially infinite linkages to information – the coming topological culture - that now require less of designers’ creativity than the designer’s almost non-existent editing skills.

GOING REAL is deeply immersed in what has and/or will follow the solid phases of both history and the technology that now defines our engagement with space and time. And this time is under acceleration as the book repeats – capitalism (design’s patron) is postcapitalism, human (design’s missing subject) is posthuman, the Anthropocene (only just coined but already contested) is post-Anthropocene, functionalist (design’s problem-solving mantra) is post-functionalist, Fordist (the assembly line initiated not in Detroit but in Chicago slaughterhouses) is post-Fordist, industrial (the genetics of design) is post-industrial, and contemporaneity (itself only temporary) is post-contemporaneity. All of these ‘posts’, all of this ‘after’, all of this ‘that which will follow’, add up to the accelerated culture that the book documents in a series of incisive case studies.

Therefore, the logic applied to this book, while not explicitly building on these historic phases, assumes knowledge of where design has come from in order to investigate the relationships between design and the flows of information it must now edit in order to make sense of its position. To help find one’s way the two common words Going and Real become a beguiling phrase as the title of this book – GOING REAL - and the amateur grammarian in me is a little surprised by their instant complexity. With the phrase GOING REAL what do the authors intend? And with a significant portion of the contents informed by the proponents of accelerationism GOING REAL urges design to pick up speed. But in order to address the ‘post-’ we need to revisit the ‘pre-’

so that the 'after' that will become the 'future' as 'post-something' is recognizable by contrast to the long 'before'. But the grammar of the two words GOING and REAL is not simple. GOING can be an adjective, noun (gerund) and verb. And REAL can be both adverb and noun. If you explore the possibilities of its grammar you get the following prescient combinations;

Going Real = adjective + adverb = an attribute that modifies a verb (in this case the future of a reality) – **The future…really**

Going Real = adjective + noun = an attribute of a thing (in this case the reality of a future) – **The really future**

Going Real = noun + adverb = the thing of a modifier (in this case the future of reality) – **The future reality**

Going Real = noun + noun = the thing of a thing (in this case the future of the future and/or the reality of reality) – **The future future and/or the real real**

Going Real = verb + adverb = acting on a modifier (in this case the future real) – **The future real**

Going Real = verb + noun = acting on a thing (in this case the real future) – **The real future**

Regardless of the combination GOING REAL makes sense of its entangled syntax and by exploring its rules its argument – The Value of Design in the Era of Postcapitalism – simply gets stronger. I will explain.

The Future… Really

Any and every discussion of design involves some notion of a future that in some way will be influenced by design or hold some sort of future for design. And as I said, at the outset of this discussion always winds up in the genre of utopia – it is unavoidable for the simple fact that design's predilection for what-might-become is utopian. Ironically, this weakness for possible future scenarios is, post-everything, now better expressed as what-might-not-become, and GOING REAL uses this recent inevitability as its springboard. In this manner it shares many of the qualities of the illustrative utopia; it is a book where a challenging new idea of design has been fused with the concept of a becoming ideal depiction of design illustrated by case studies aimed to give us the possibility of future plans; and the future is in desperate need of plans. But long before the

illustrative utopia emerged more or less a century ago, the narrative utopia had been circulating in increasingly incalculable numbers for about 400 years. In this – its original form – it was clear that the planned conditions aimed at conditioning society made life itself conditional, producing purposefully uncomfortable *planned futures*. But very recently (in a geological time being called the Anthropocene or Capitalocene or, in this book, post-Anthropocene) the planet has taken over the planning of our future.

That future plans always became planned futures only came to light in the early 20th Century and the limiting prospects of these futures are enacted daily as the idea of design was replaced by the image – first the image of the urban city and then the image of the planetary city and now the dream images of an interplanetary city funded by tech-billionaires. All these images/dreams were illustrated by the radical designers as a technological exit from utopia but now they have been reprised as literal means of re-entering the non-place of utopia on the one island we share. With this background, for design to be going anywhere, the Real must confront the conflict between the Idea of design versus some Ideal of design[ing]. However, because of its media definition, the very idea of design invites pursuit of the ideal. And educational enhancement has laid the path to the ideal designer. Enhancement was developed around the regime of organization and has become classically scientific. The regime is now so successful that it is imitated everywhere. Therefore, the idea of the design produced the imitation of both the regime and the designer. The imitation is now the Ideal and the media transmit this creation. Design no longer needs an idea, giving rise to a question vexing all dimensions of design – if the ideal (now a derivative) no longer needs an idea (an original), can design (endless imitation) produce an idea of design? An answer requires knowing what to look for. And perhaps we shouldn't look at the means of enhancement (talent identification and education), or enhancing the means (via increasingly accelerated technologies), which both pursue the ideal. If we look from outside the regime, then the ideal designer is playing to a skeptical public with little trust in the idea of design. So, without an idea, the ideal of design is now a fragile media invention with no moral reference. But now the idea of the discipline of design doesn't seem to exist, and its ideal exists on another playing field defined by the media. The net result is the ideal has no feel for the idea, and the idea has no effect on the ideal. If we accept this scenario, we have to ask whether we still participate in the idea of design? The answer from GOING REAL is an unqualified yes.

The Really Future

What happens when we go about navigating the utopian idea as the realization of an ideal or a contract (i.e. how to achieve that ideal)? The narrative

utopia has always been understood to function not as a possible future scenario, but as a critique of existing conditions and is studied in literature under the genre of satire. By contrast, the function of the much later illustrative utopia has become highly problematic. In the late nineteenth century, there was a seismic shift in the concept of utopia when the depiction of idealized space was grafted onto the urban planning imaginary rapidly seducing us into attempting to construct idealized spaces. The same happened not long after, under the guidance of the Bauhaus with its idealized types of objects, and now again under the illusion of techno-populism idealized services. Services that make us believe we belong. By imaging society as a product of ideal space the 'illustrated plan' highlighted economic, social and political problems which planning then solved leading to the design of planned futures. Early in the twentieth century new cities and new suburbs on the outskirts of old cities appeared to validate this idealized form of plan. Detroit (featured in this book) is a typical example where the existence of the idealized object – the car – created the conditions for the ideal suburban life. As a result, what was once a conditional critique became a conditioning device. From that moment the idea of the future became unnatural. Not quite artificial, but no longer natural in the way that the future had always been perceived to be real. However, as David Harvey explains, the future has already been mortgaged; he writes "One of the things about debt is that it tends to foreclose the future—you have already spent the future," Harvey says. "It is very difficult to have an imagination of something radically different when your future is already pinned to some continuation of capital" (cited in Carlson S., 2014).

The Future Reality

One of the exits from the moral weight of the history of progress has been the fashion for disruption, which Jill Lepore (2018) explains "…emerges in the 1990s as progress without any obligation to notions of goodness. And so *disruptive innovation*, which became the buzzword of change in every realm in the first years of the 21st century, including higher education, is basically destroying things because we can and because there can be money made doing so" (cited in Goldstein E., 2018).

The Future Future and/or The Real Real

When Giorgio Agamben wrote "utopia is the very topicality of things" (cited in Salzani C, 2012), he meant belonging to a particular place, but that is increasingly difficult to register in the collective imaginary in the coming topological culture that is skimming across the networked surface of everyday life. In order to imagine designing for a future that is an increasing accumulation of

networked images of no-place in particular, we resort to making willful misrepresentations of life. Sentimentality is defined as the misrepresentation of the past to suit our future purposes, so both the real and the future are primarily sentimental (Midgley M., 1979). Restoring the deteriorating images of the actions we still seem to like to call design is a sentimental project that only enables us to live in the permanent present – the topical now. In this vein, the future will remain irreparable because the imaginary images necessary for that future will always be in need of constant repair. Fortunately, GOING REAL makes the case that it is a toolbox in which we can find useful tools to repair and reset the modern project.

The Future Real

The launch of the modern project was the realization that we could imagine change and that change could take place animated by design. That we can imagine change animates both the future possible and the future real. Design's predilection for opportunism turns every 'as-if' into an imperative 'should-be' driven by Capital turning the future into a money-making deal that is the contractual utopia of every design opportunism.

The Real Future

In stark contrast to the design imagination, for the few that own the planet, the planet has become a destination increasingly like a festival (as satirized by Ettore Sottsass) in which we are allowed to engage in their society of the spectacle (as denigrated by Guy Debord) transforming the brief periods we are not working into utopian tourism where we search for islands where we can pretend to be native/natural for two weeks (Augé M., 2005). From its invention, the site of utopia has almost always been depicted as an island. What isn't explained about the attraction of the island for the setting of utopia is this: utopia has never been about an ideal location – its concern is the location of ideas. The island has always served as the platform for isolating future of ideas from their contemporary failure. And despite the neutralizing apocalyptic scenarios we confront we still need to locate ideas for a future of being together on the one island we share. But on this island we share, there are a few conceptual islands that have formed that help locate how we might think about any possible future – and this is what GOING REAL does well – its case-studies are islands of possibilities in oceans of debt and doubt. When the planet turned from rural to urban the rural had always been an idealized setting for the narrative utopia preferably getting away from the hell that is our neighbors. But when the illustrative utopia emerged, it found the city too beguiling to ignore and soon flying cars filled the space between heroic tow-

ers. However, these fantastically illustrated cities are in fact rural islands, Arcadian locations cloistered by agricultural landscapes. As the city became a fantasy everywhere that was not-city, the regional was set on a collision course with new kinds of limits: limits to biodiversity, and limits to the flows of energy and water. From this emerged a contrasting scenario of increasingly unlimited digital flows. Such flows were mostly methods of genetic experimentation and forms of entertainment. The result was that rural islands were left to compete globally for population and productivity. The deterioration of this landscape has resulted in more flows of populations into cities whose opportunities are inversely proportional to the flow producing what Mike Davis called a Planet of Slums (Davis M., 2006).

In contrast to the rural, all of the accelerating flows of data on individuals, populations, ecologies, economics, cities and other subjects are creating informatic islands of rich media producing exhaustive visual evidence that contrasts 'as-is' (or as-it-is) with 'as-if' (or as-it-might or should-be). How we navigate the informatic island is a mix of a techno-populism that has delivered no more than the infinite accumulation of unnecessary stuff in exchange for invasive forms of data analytics and this later is highly profitable. The expanding 'islands' of virtual life include the vast gaming world that is either utopian in nature or called something like 'Utopia Version…' have become network islands. The ability to interact with the informatics island via the contemporary form of utopia known as participatory culture and its networked contexts such as social media, open source culture, and 'prosumer' tendencies contract us all into the project of hyper-financed (post-capitalist?) techno-utopianism.

The network islands are therefore booming nostalgic or sentimental misrepresentations playing out in our preference for the preservation of 'as-is', or, the plummeting projections of 'what-might-not-become' – compared to 'as-is' – causing us to resort to our memories so we can recognize change. This nostalgia – this longing to return home – is a romance with myriad personal fantasies and any project about the future always has a nostalgia component that has been seen before, and always returns design to its home (Boym S., 2007). From the first turning of the industrial revolution, design emerges as a way to communicate with the machine, but the machine rapidly made the design idea into an image of itself, and this is a critical moment absent from the history of design. The machine made the idea into an image of itself; first, as an imitation of the machine; and second, as an imitation of the imaginary capacity of design. Almost instantly the idea became an infinite imitation of itself, but we can no longer perceive this, and worse, still we accept this as natural. But the imitation of imitation has resulted in derivation and the derivative is a precarious financial product that functions by insuring against change. Change is now simply a way to make money. Without the capacity to

imagine change and with the future foreclosed, the prospects for the future of the island we call Earth remaining our ideal location are plummeting.

As I have said utopia is not about the ideal location: it is about the location of ideas. The danger for the project of being together on a populous planet in unprecedented proximity is that the conditions are entirely dependent on the capacity to imagine change for which we need to locate ideas. Under these conditions it is possible to think of a future reality as science fiction has done for decades and as Timothy Morton does when describing the Anthropocene, "an undead place of zombies, viroids, junk DNA, ghosts, silicates, cyanide, radiation, demonic forces, and pollution…. When the charm of world is dispelled, we find ourselves in the emergency room of ecological coexistence" (Morton T., 2013). It is also possible to think of the future as already delimited, as did a raft of scientists, who in 2009 published in the journal Nature a new study on the planet's carrying capacity entitled "A safe operating space for humanity" (Rockström, J. et al., 2009). The same data that enabled the imaginativeness of a 'safe' operating space was in fact initially enabled by "the integration of […] data sets into a comprehensive portrait of global climate by the long-term military investment in supercomputing"; an investment prompted by the need to trace the effects of nuclear tests (Masco J., 2010). The same tests prompted the development of the scientific scenario called the Nuclear Winter, whose bleak prospect then became the subject of countless horror films full of radiated zombies. Benjamin Bratton thinks otherwise. He predicts that "…the best of all possible news is that, should we survive the Anthropocene, it will not be as humans." (Bratton B., 2013).

In this bleak context what does GOING REAL signify for design? One way to answer this question is to ask several more such as the authors of the World Happiness Report who ask, "What will guide humanity in the Anthropocene: advertising, sustainability, community, or something else? What is the path to happiness?" (Helliwell J. et al., 2012). A possible way to answer what is becoming an endless string of questions about the design of change in a climate of unknowable transformations comes from Peter Sloterdijk who says "The most important fact of Modernity is not that earth orbits the sun, but that money orbits earth" (cited in van Tuinen S., 2009). Another possible answer comes from the authors of GOING REAL who write about a geologically post-Anthropocene planet whose post-contemporaneity is accelerating it into a post-industrial/post-Fordist/post-functionalist/post-capitalist/post-human cosmos. Their book, GOING REAL, could serve as a post-operative manual for the recuperation of spaceship earth.

PAGES MISSING

FROM THIS FREE SAMPLE

About the Authors

Marco Petroni (Galatina, 1970) is a lecturer at Politecnico di Milano, Università della Campania Luigi Vanvitelli and Accademia di Belle Arti di Napoli. He writes fine arts, fashion, architecture and design in international magazines about. Marco is also a member of the international research group Design School: The Future of the Project, supported by London Design Museum (UK), Lancaster University (UK) and Charles Sturt University (Australia).

Giovanni Innella (Torino, 1982) is a designer, critic and curator based in Chicago where he is a Visiting Artist. Giovanni also occupies the position of an Assistant Professor at the Advanced Institute of Industrial Technology (Tokyo Metropolitan University). In his career, Giovanni exhibited at the International Design Biennale of Saint-Etienne and the Triennale Design Museum of Milan among other venues. His work is part of the permanent collection of the Stedelijk Museum of 's-Hertogenbosch (The Netherlands).

Craig Bremner is a Professor of Design at Charles Sturt University, Australia. For some time he was a Professor of Design at the University of Southern Denmark. Prior to this joint position he was Professor in Design Pedagogy at Northumbria University UK, and Professor of Design at the University of Canberra, where he was also Dean of the Faculty of Design & Architecture. He is a Director of both the Ecology of Care Network (a UK Community Interest Company) and a design consultancy in France. He is a signatory to the Lancaster Care Charter (2017) and his most recent publication, co-authored with Paul A. Rodgers, is DESIGN SCHOOL: after boundaries and disciplines (Vernon Press 2019).

Angela Rui is an Italian curator and researcher based between Milan and Rotterdam. She recently co-curated *I See That I See What You Don't See* - the Dutch Pavilion at the XXII Triennale di Milano (2019), as well as the 25th Design Biennial of Ljubljana (2017) and the accompanying book, both titled *Faraway, So Close*. Previously, she curated the 2015 edition of *Operae*, the independent design festival based in Turin (Italy), and the exhibition and catalogue *Ugo la Pietra. Disequilibrating Design* (2014) for the Triennale Design Museum in Milan. She has been design editor for Abitare magazine (2011-2013) and curated the editorial project of Icon Design magazine (2015-

2017). Until 2016 she taught at the School of Design of the Politecnico di Milano and at the Master of Interior Design program at the Nuova Accademia di Belle Arti in Milan. She currently teaches at the Social Design Master of the Design Academy Eindhoven.

List of References

Agamben G., 2005, *State of Exception*, The University of Chicago Press, Chicago

Akoaki, 2017, *Discovering Detroit,* International Design Biennale, St. Etienne, retrieved on 4 August 2018 at http://www.biennale-design.com/saint-etienne/2017/en/detroit/

Anderson S., 2016, *Insecurities: Tracing Displacement and Shelter,* MoMA, New York, retrieved on 4 April 2017 at https://www.moma.org/calendar/exhibitions/1653

Anzaldúa G., 1987, *Borderlands/la frontera. The new mestiza*, Aunt Lute Books, San Francisco

Augé, M. 2005, *An interview with Marc Augé: "Tourism could well be the last utopia"*

Berardi F. "Bifo", 2009, *The Soul at Work. From Alienation to Autonomy*, The MIT Press, Semiotext(e), Cambridge, Massachusetts

Berger J., 2016, *Confabulations*, pp. 139-140, Penguin Books UK, London

Bergmann F., 2014, *New Work Life: New Business Enterprises Ten Years and Now!*, CreateSpace Independent Publishing Platform, Scotts Valley

Bey H., 1994, *Immediatism,* AK Press, Cico

Bodei R., 2016, *Borders/Il limite*, Il Mulino, Bologna

Bourdieu P., 1998, *Acts of Resistance. Against the New Myths of our Time,* p. 7, Polity Press, Cambridge

Boym S., 2007, *Nostalgia and its Discontents*, The Hedgehog Review, 9:2 Summer 2007

Braidotti R., 2013, *The Post-human: Life Beyond the Individual, Species, Death*, Polity Press, Cambridge

Bratton B., 2013, *Some Trace Effects of the Post-Anthropocene: On Accelerationist Geopolitical Aesthetics*, e-flux journal, 46, pp1-12

Bridle J., 2015, *Citizen Ex*, retrieved on 3 January 2016 at http://jamesbridle.com/works/citizen-ex

Brown W., 2005, *Edgework, Critical Essays on Knowledge and Politics*, cap. IV, Princeton University Press, Princeton

Chozick A., 2010, *Motown Becomes Movietown,* The Wall Street Journal, retrieved on 14 August 2018 at https://www.wsj.com/articles/SB10001424052748703743504575493773596572154

Colomina B. and Wigley M., 2016, in *Design Has Gone Viral, but Design Community Is Stranded*, interview by Amy Frearson, Dezeen, retrieved on 21 September 2016 at https://www.dezeen.com/2016/09/21/mark-wigley-beatriz-colomina-istanbul-design-biennial-curators-interview/

Colomina B. and Wigley M., 2016, *Superhumanity at the 3rd Istanbul Design Biennial,* e-flux, retrieved on 29 March 2019 at http://www.e-flux.com/announcements/63447/superhumanity-at-the-3rd-istanbul-design-biennial/

Crutzen P., 2005, *Welcome to the Anthropocene. Man Has Changed the Climate, the Earth Enters a New Era*, Mondadori, Milano

DAAR, 2007, *Decolonizing Architecture Art Residency* in http://www.decolonizing.ps/site/

Davis M., 2006, *Planet of Slums*, Verso, New York

Deleuze G. and Guattari F., 1983, *The Anti-Oedipus: Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis

DeLillo D., 2017, *Zero K,* Scribner, New York

Franzen J., 2010, *Freedom,* Farrar, Straus and Giroux, New York

Griziotti G., 2016, *Neurocapitalism. Technological Mediations and Lines of Escape*, p. 120, Mimesis, Sesto San Giovanni

Groys B., 2009, *Art Power,* MIT Press, Cambridge, Massachusetts

Gundle S., 2009, *Glamour: A History*, Oxford University Press, Oxford

Harvey D. cited in Carlson S., 2014, *Mapping a New Economy*, The Chronicle of Higher Education, retrieved on 27 May 2014 at http://chronicle.com/article/Mapping-a-New-Economy/146433/

Helliwell, J., Layard, R., Sachs, J., 2012, *World Happiness Report 2012*, Sustainable Development Solutions Network, New York

Houellebecq M., 2015, *Submission,* Groupe Flammarion, Paris

Hyperakt and Ijeoma E., 2014, *The Refugee Project*, MoMA, New York, retrieved on 4 April 2017 at http://www.therefugeeproject.org/

Katz B., 2015, *Make It New. A History of Silicon Valley Design*, MIT Press, Cambridge, Massachusetts

Laboria Cuboniks, 2014, *The Xenofeminist Manifesto* in http://www.laboriacuboniks.net/index.html

Land N., 2018, *Fanged Noumena: Collected Writings 1987–2007*, MIT Press, Cambridge, Massachusetts

Latour B., 1991, *Nous N'avons Jamais Été Modernes: Essais D'anthropologie Symétrique*, La Découverte, Paris

Latour B. and Leclerq C., 2016, *Reset Modernity*, co-published with ZKM | Center for Art and Media, Karlsruhe, MIT Press, Cambridge, Massachusetts

Lepore J. cited in Goldstein E., 2018, *The Academy Is Largely Itself Responsible for Its Own Peril*, The Chronicle Review, retrieved on 13 November 2018 at https://www.chronicle.com/article/The-Academy-Is-Largely/245080?cid=wsinglestory_41_1

Lomas R., 1999, *The Man Who Invented the Twentieth Century*, Headline, London

Mari E., 2014, *Sono Comunista, Interview with Francesca Esposito*, Klat Magazine, retrieved on 14 January 2019 at http://www.klatmagazine.com/design/enzo-mari-sono-comunista-interview/11567

Masco, J., 2010, *Bad Weather: On Planetary Crisis*, Social Studies of Science 40:1 pp. 7-40, Sage Journals, New York

Mason P., 2015, *Postcapitalism. A Guide to Our Future*, Penguin Books UK, London

Mason P., 2016, *I Consigli Del Postcapitalista Paul Mason,* Internazionale, retrieved on 14 January 2019 at https://www.internazionale.it/festival/notizie/2016/09/16/paul-mason-ferrara-festival

May D. cited in Shuja H., 2017, *Letter of Recommendation: Detroit Techno*, The New York Times Magazine, retrieved on 10 June 2018 at https://www.nytimes.com/2017/07/13/magazine/letter-of-recommendation-detroit-techno.html

May D., 2013, *Derrick May: 'I Stick Around in Detroit Because It's My Home No 1',* interview by Reidy T., The Guardian, retrieved on 15 January 2019 at https://www.theguardian.com/music/2013/nov/20/derrick-may-techno-detroit-home

McGuirk J., 2011, *Korea's Design Biennial: An Extreme Body of Work That Pushes No Products*, The Guardian, retrieved on 12 January 2019 at https://www.theguardian.com/artanddesign/2011/sep/06/korea-design-biennial-gwangju

Midgley M., 1979, *Brutality and Sentimentality, Philosophy*, Volume 54, Issue 209, pp. 385-389, Philosophy Journal, Cambridge University Press, Cambridge

Morton, T., 2013, *Hyperorbjects: Philosophy and Ecology after the End of the World*, Minnesota University Press, Minneapolis

Muzi M., Petroni M., 2017, *Refusal Party,* BIO25, retrieved 14 January 2019 at on https://bio.si/en/program/events/9/2017-05-26/22-00/refusal-party/

Nordt C., et al., 2015, *Modelling suicide and unemployment: a longitudinal analysis covering 63 countries, 2000–11,* 2(3):239-45, Lancet Psychiatry, Elsevier, Amsterdam

Papanek, V.J., 1984, *Design for the Real World: Human Ecology and Social Change*, Van Nostrand Reinhold Co., New York

Papapetros S., 2012, *On the Animation of the Inorganic: Art, Architecture, and the Extension of Life,* University of Chicago Press, Chicago

Parasite2.0, 2017, *Cartha – On Making Heimat,* Park Books, Chicago

Pasquinelli M., 2014, *The Algorithms of Capital. Accelerationism, Machines of Knowledge, and Municipal Autonomy*, Ombrecorte, Verona

Petroni M, 2017, *Zero Degree Design,* Domus Web, retrieved on 10 January 2019 at https://www.domusweb.it/en/interviews/2017/02/24/akoaki_zero_degree_design.html

Petroni M., 2016, *Worlds Within Reach/Mondi Possibili, Appunti di Teoria del Design,* Edizioni Temporale, Milan

Petroni M., 2016, *Silence in Beirut*, Domus Web, retrieved on 12 January 2019 at http://www.domusweb.it/it/design/2016/09/22/silence_beirut.html

Polanyi K., 1944, *The Great Transformation: The origins of our time*, Farrar & Rinehart, New York

Ranciere J., 2000, *Le Partage Du Sensible: Esthétique Et Politique*, La Fabrique editions, Paris

Renn M.A., 2009, *Detroit: Urban Laboratory and the New American Frontier*, New Geography, retrieved on 3 November 2018 at http://www.newgeography.com/content/001171-detroit-urban-laboratory-and-new-american-frontier

Rockström, J., et al., 2009, *A Safe Operating Space for Humanity*, Nature, vol. 461, pp. 472-475, London

Rozendaal R., 2015, *Haiku 154*, Rozendaal Website, retrieved on 2 January 2019 at https://www.newrafael.com/rr-haiku-154/

Rushkoff D., 2013, *Present Shock: When Everything Happens Now*, p. 252, Penguin Random House, New York

Said E., 1993, *Culture and Imperialism,* Chatto and Windus, London

Salzani C., 2012, *Giorgio Agamben's Anti-Utopia*, Utopian Studies, Vol. 23, Number 1, p. 212, Penn State University Press, University Park, Pennsylvania

Sassen S., 2015, *Espulsioni. Brutalità E Complessità Nell'economia Globale (Expulsions. Brutality and Complexity in The Global Econony),* p. 37, Il Mulino, Bologna

Scarpa T., 2016, *Il Brevetto del Geco,* Einaudi, Torino

Snyder R. 2013, *Governor Rick Snyder Authorizes Detroit Bankruptcy Filing (Youtube Video),* retrieved on 2 January 2019 at https://www.youtube.com/watch?v=h0WKENzYcTU

Sottsass E. Jr. and Bill M., 1983, *Design and Theory: Two Points of View", in Design Since 1945,* edited by Hiesinger K.B. and Marcus G.H., p. 3., Rizzoli, New York

Srnicek N and Williams A., 2016, *Inventing the Future: Postcapitalism and A World Without Work*, p. 47, Verso Books, New York

Steyerl H. et al., 2019, *The Wretched of the Screen*, Sternberg Press/e-flux journal, Berlin

Tafuri M., in Assennato M., 2016, *La domanda irrisolta di Manfredo Tafuri*, Operaviva Magazine, retrieved on 3 June 2018 at http://operaviva.info/la-domanda-irrisolta-di-manfredo-tafuri/

Thwaites T., 2011, *The Toaster Project or A Heroic Attempt to Build A Simple Electric Appliance from Scratch*, Princeton Architectural Press, New York

Tiravanija R., 2016, *Do Not Ever Work,* OneStar Press, Paris

Toffler A., 1970, *Future Shock*, Random House, New York

van Tuinen, S., 2009, *Air Conditioning Spaceship Earth: Peter Sloterdijk's Ethico-Aesthetic Paradigm*, Environment and Planning D: Society and Space, 27, pp. 105-118, Sage Journals, New York

Zizek S., 2010, *Living in the End Times*, Verso Books, New York

Index

3

3D printers, 17

A

Accelerationism, xviii, 38
Adam, 2
Afrofuturism, 16
Agata Jaworska, 46, 47, 50
Ai Weiwei, 50, 51
Akoaki, xv, 4, 10, 11, 13
algorithm, 37, 38, 39, 41, 45, 49, *See*
Amazon, xiv, 38
American University of Beirut, 51
Amsterdam, 61
Amy Chozick, 4
anarchism, 42
Andrès Jaque, 6
Angela Rui, 54, 57
Anthropocene, vi, viii, xii, xvii, xviii, 41, 42, 43, 48
anxiety, 3, 58
Anya Sirota, 10, 13
APEC, 23
apocalypse, 1
Apple, 39, 40, 42, 49
artificial intelligence, xiv, 44, 45
ASEAN, 20, 23, 37
asylum, 22, 25, 31, 42
Atari, 40
Athens, 25
attention deficit disorders, 3, 58
automated infrastructure, 2

B

bankruptcy, 1, 13
Barcelona, 25
Barry Katz, 39
Bauhaus, ix
Beatriz Colomina, 28, 29
Beirut, 51, 52, 53
Benjamin Bratton, xii
Bergmann, 12, 16, 17
Biennale, 14, 29
Bifo, 30
Big Data, xiv, 39
Bill Gates, 43
biopolitical, 46
Biopolitics, 37
borders, 7, 20, 23, 25, 33, 34, 51
Boris Groys, 30
Braun, 40
British Petroleum, 8

C

Calais, xvi, 24, 25, 30, 31, 34
California, 40, 42
Cannes Film Festival, 1
Capital, x, 38
capitalism, vi, xiii, xiv, xv, xvi, 3, 13, 15, 38, 39, 40, 41, 42, 57, 58, 60, 61
capitalist, xi, xii, xvi, 2, 27, 39, 42, 44, 55, 59
Capitalocene, viii
Chicago, vi
China, 24, 43, 47
Christophe Leclercq, 5

citizen, 15, 20, 21, 22, 23, 32, 37, 42, 43, 44
citizenship, 20, 21, 22, 23, 24, 25, 43, 44
Claire Bishop, 16
commodity, 42
communism, 61
community, xii, xiv, xv, xvii, 3, 4, 10, 12, 14, 15, 17, 20, 21, 27, 30, 35, 39, 43, 44, 52, 53, 55
consumer, vi, 8, 37, 44, 47, 49
consumption, 10, 23, 44
corporations, 37, 38, 41, 42, 44
Corradino D'Ascanio, 29
Craftsmanship, 26
creative work, 41, 49
crisis, xiii, 1, 6, 30, 34, 40, 41, 51
Cryogenics, 48
cyberpunk, 10

D

DAAR, 35
Darwinian evolution, 48
David Harvey, ix
debt, ix, x, 13
democracy, 37, 38
depression, 3
Derrick May, 10
design education, 29
Design Museum, 19
Detroit, vi, ix, xv, 1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 13, 14, 15, 16
dictatorship, 57
Dieter Rams, 40
digital roaming, 24
disruptive innovation, ix
Don DeLillo, 37
Donato Ricci, 5
Donna Haraway, 48
Duderstadt, 28
dystopia, 23

E

Eames, 6, 7
Earth, xii
Edward Said, 33
Eindhoven, 54
Ekene Ijeoma, 32
emancipation, xv, 2, 60
embassy, 22
Emile Durkheim, 30
England, 40
Enzo Mari, 17
Ernesto Nathan Rogers, 6
Esslinger Design, 40
Ettore Sottsass, x, 29, 40
EU, 20, 23, 37
Europe, 10, 25, 30, 31, 33, 39
Eve, 2
expat, 20, 23

F

Facebook, 31, 39, 42, 44, 47, 49
Felix Guattari, 40
financialization, xvi, 38
Fordist, vi, xvi, 41
France, 30, 61
Francesca Gattello, 25
free will, 37, 38, 42
freedom, 2, 20, 25, 31, 52, 60
free-market, 12
Frog Design, 40

G

General Motors, 1
George Clinton, 9
George Rais, 52
Germany, 28, 40, 43, 47
Gilles Deleuze, 40
Giorgio Agamben, ix
Giovanni Innella, 46, 50

globalization, 3, 20, 41
Gloria Anzaldúa, 34
Google, 31, 38, 42, 44, 49
governments, xiv, 9, 20, 23, 32, 37, 38, 39, 42, 43, 44
Guy Debord, x, 61
Gwangju, 50

H

happiness, xii, 43, 44
Hewlett-Packard, 40
Hito Steyerl, 30
human body, xvii, 38, 40
human interaction, 41
humanitarian, 19, 30, 32, 35
humanity, xii, 2, 29, 60
Hyperakt, 32
hyperstition, 10

I

IBM, 6
iCloud, 42
Idomeni, 24, 25
IKEA, 19
industrial crisis, 1
industrial design, xiv, 28
industrialization, 43
Interaction Design, 40
interdisciplinarity, 33
Isabelle Stengers, 48
Istanbul Biennial, 28
Italian Limes, 7
Italy, v, 43

J

Jacques Ranciere, 31
James Bridle, 23, 24
Jan Boelen, 54
Japan, 40
Jean Louis Farges, 10, 14
Jill Lepore, ix
Joanne Hayeck, 51
Johan Karsson, 19
Jonas Lund, 45
Jonathan Franzen, 1
Juan Atkins, 10
Justin McGuirk, 50

K

Karl Polanyi, 12
Karlsruhe, 5, 38
Keisuke Fujita, 58
Kevin Saunderson, 10
Kraftwerk, 9

L

Laboria Kuboniks, 54
Lake Michigan, 6
Lampedusa, 24, 25
Landmines, 28
Ljubljana, 54
London, 19, 39, 40

M

Madrid, 25
Maja Vardjan, 54
Manfredo Tafuri, 51
Manon van Hoeckel, 22
Margaret Thatcher, 3
Marginal Studio, 25
Mario Bellini, 40
Mark Wigley, 28, 29
market, v, xiv, 3, 8, 12, 20, 23, 27, 28, 37, 38, 42, 48, 50, 60
Martin Guinard-Terrin, 5
Martina Muzi, 54
Matteo Pasquinelli, 38
mediality, 41

messianism, 61
metadata, 38, 39
Michel Houellebecq, 19
Michigan Urban Farming Initiative, 3
migrant, xvi, 3, 19, 20, 22, 23, 24, 25, 26, 30, 31, 32, 33, 34, 35, 58
Migration, 26
Mike Davis, xi
Milan, 40
modernity, xii, 3, 5, 8, 60
modernization, 3
MoMA, v, vi, xvii, 32
monetization, 27
Motor City, 1, 10
Motown, 10
multidisciplinarity, 33
multidisciplinary, 10

N

NAFTA, 20, 23, 37
national identity, 23
neoliberal, xv, xvi, 2, 3, 13, 58
Neoliberalism, 3, 58
network, xi, xvi, 4, 14, 17, 20, 21, 25, 26, 39, 41, 45, 58
new economy, 39, 40
New York, xvii, 32
Nikola Tesla, 2
nomadic, 22, 34, 41, 55

O

O.N.E. Mile Project, 10, 11, 13
Office for Political Innovation, 6
Olivetti, 40
Ottobock, 28
Out Site Project, 14

P

Palermo, 25
Paola Antonelli, vi, 32
Parasite2.0, 33, 34
Paris, 25, 40
Paul Mason, xv, 27, 31
Paul Preciado, 30
Pentagram, 39
Peter Gallison, 7
Peter Sloterdijk, xii
Petroni, 54
Pierre Bourdieu, 58
police, 24, 25, 30, 50
populism, ix, xi
populist, 31, 33
post-Anthropocene, vi, viii, xii, 42, 43
postcapitalism, vi, vii, xviii, 2, 27, 31, 42, 43, 44
postcapitalist, 2, 42
post-Fordist, vi, xii, 40
post-labor, 60, 61
post-modernity, 6
privacy, 39, 42, 49
product design, xiv, 40
profit, xvii, 43
Protestantism, 61

Q

Qatar, 47

R

Rana Haddad, 51, 53
Ray and Charles Eames, 6
Raymond Loewy, 40
refugee, 19, 20, 22, 23, 32, 35
Refugee Heritage, 35
republicanism, 61
Rirkrit Tiravanija, 61

Robb Moss, 7
robot, 43, 44, 60
Roger Tallon, 40
Rome, 25
Rosi Braidotti, 39
Ross Lovegrove, 40
Royal College of Art, 40
ruin porn, 1

S

Saint-Etienne, 11, 14
San Bernardino, 42
Saskia Sassen, 19, 20
Schengen, 25
security, 39, 42, 46, 49
Sicily, 26
Silicon Valley, 39, 40, 41
singularization, xvi
Slavoj Zizek, xiii
Snow White, 40
social good, 37, 38
social media, xi, xiv, 38
socialism, 42, 43
South Korea, 50
speculative, xiv, xvii, 9, 47, 48, 57
Spyros Papapetros, 30
Stefania Vulpi, 20, 21, 22
Stephen Preart, 40
Steve Jobs, 39
Stress, 3
Studio Folder, 7
suicide, 58, 59
Sun Microsystems, 40
Sun Ra, 16

T

tax, 11, 38, 43, 44, 47
Taylorist, xvi
techno, ix, xi, 10, 16, 17, 41
technology, v, vi, 2, 4, 29, 37, 39, 40
techno-utopia, xi
terrorist attacks, 28
the Channel, 30
the *future*, vii, ix, x, xi, xii, xvi, 2, 3, 7, 10, 11, 15, 16, 24, 25, 37, 44, 46, 57, 59, 60, 61
the individual, xvii, 17, 26, 28, 39, 42, 44, 49, 55, 59, 61
the Jungle, xvi, 30, 34
the *present*, 5, 10, 12, 24, 31, 33, 57, 59, 60, 61
The Refugee Project, 32
Theo Kanaan, 52
Thomas Saraceno, 28
Thomas Thwaites, 8, 9
Tilda Swinton, 2
Toaster Project, 8
Tom Hiddleston, 2
totalitarian, 57
tradere, 5
Tradition, 5
transdisciplinary, xv, xvii, 5, 8, 27
transhumanism, xviii
Twitter, 58

U

undisciplinarity, 33
unemployment, 20, 59, 60
Unesco, 4
UNHCR, 19, 32
United Kingdom, 8
United Nations, 19, 32
United States, 11, 15
Universal Unconditional, 20, 21, 22
utopia, v, vii, viii, ix, x, xi, xii
utopian, vii, viii, x, xi, 2, 61
utopianism, xi, 61

V

Value, vii, 9

vampire, 1
Ventimiglia, 24, 25
Victor Papanek, vi, 35
violence, 23, 25, 32

W

Wall Street Journal, 4
Walmart, 38
Wendy Brown, 32
worker, 43

Z

Zeno Franchini, 25
zombie, 1