Metahaven Uncorporate Identity

Q: What did you do exactly? A: First, in May 2015, and then again in November 2017, we invited a selection of graphic designers to Otl Aicher's "Institut für analoge Studien" in Rotis, near Leutkirch im Allgäu. Over two days these designers were interviewed in a myriad of ways by graphic design students from the Karlsruhe University of Arts and Design, whose assignment it was to learn to ask, and design, questions. 0Q: Who did you invite? A: Marietta Eugster and Manuel Krebs (Norm) from Switzerland, Wayne Daly and Veronica Ditting from the UK, Elisabeth Klement & Laura Pappa and Vinca Kruk (Metahaven) from the Netherlands, Monika Maus from Germany, Boy Vereeken from Belgium, Vier 5 from France and Honza Zamojski from Poland.0Q: How did it go? A: Weeeeelllll.00David Bennewith is professor of graphic design at the Gerrit Rietveld Academie in Amsterdam. 0Sereina Rothenberger lives and works as a graphic designer in Zurich. She is professor of communication design at the Karlsruhe University of Arts and Design.

A tribute and major survey of fifty defunct logos. Includes NASA, British Steel, and Pan Am.

The first book to look architectural narrative in the eye Since the early eighties, many architects have used the term "narrative" to describe their work. To architects the enduring attraction of narrative is that it offers a way of engaging with the way a city feels and works. Rather than reducing architecture to mere style or an overt emphasis on technology, it foregrounds the experiential dimension of architecture. Narrative Architecture explores the potential for narrative as a way of interpreting buildings from ancient history through to the present, deals with architectural background, analysis and practice as well as its future development. Authored by Nigel Coates, a foremost figure in the field of narrative architecture, the book is one of the first to address this subject directly Features architects as diverse as William Kent, Antoni Gaudí, Eero Saarinen, Ettore Sottsass, Superstudio, Rem Koolhaas, and FAT to provide an overview of the work of NATO and Coates, as well as chapters on other contemporary designers Includes over 120 colour photographs Signposting narrative's significance as a design approach that can aid architecture to remain relevant in this complex, multi-disciplinary and multi-everything age, Narrative Architecture is a must-read for anyone with an interest in architectural history and theory.

How outlaw "spatial products"—resorts, information technology campuses, retail chains, golf courses, and ports—act as cunning pawns in global politics.

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.

The digital revolution is interwoven with the promise to empower the user. Yet, the rise of centralized, commercial platforms for crowdsourced work questions the validity of this narrative. In Crowd-Design, Florian Alexander Schmidt analyses the workings and the rhetoric of

crowdsourced work platforms by comparing the way they address the masses today with historic notions of the crowd. The utopian concepts of early online collaboration are taken as a vantage point from which to view and critique current and, at times, dystopian applications of crowdsourced work. The study is focused on the crowdsourcing of design tasks, but these specific applications are used to examine the design of the more general mechanisms employed by the platform providers to motivate and control the crowds. Crowd-Design is as much about the crowdsourcing of design as it is about the design of crowdsourcing.

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.

This book makes a plea for adaptive mentalities within design pedagogy through a non-normative approach to design practices. It investigates an attitude in and towards design education that is socially engaged, politically aware, generous in approach, lyrical in tone, experimental in form, and collaborative in practice. Additionally, it explores the kinds of work being developed and how an institute can be responsible in supporting an securing these modes of practice. The book is geared towards design students and educators worldwide, and includes a selection of works developed in the context of the Design Department of the Sandberg Institute in Amsterdam.

"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

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

How to Design the World: Working Without Solutions In Medium Design everyone is a designer. But design, in this case, inverts the typical focus on object over its settings to concentrate on the medium—the matrix space between objects, events, and ideological declarations. It disrupts habitual modern approaches to the world's intractable dilemmas—from climate cataclysm to inequality to concentrations of authoritarian power. In a series of case studies dealing with everything from automation and migration to explosive urban growth and atmospheric changes, Medium Design offers spatial tools for innovation and global decision-making to challenge the authority of more familiar legal or economic approaches. From this perspective, solutions are mistakes and ideologies are unreliable guides. Rather than the modern desire for the new, designers find more sophistication in relationships between emergent and incumbent technologies. Encouraging entanglement, medium design does not try to eliminate problems but rather to put them together in productive combinations. And in the process of reconceptualizing design, Easterling puzzles over bulletproof powers, Stanley Kubrick, ISIS recruits, literary characters, and iconic activists in the hope of outwitting political deadlocks and offering forms of activism for modulating power and temperament in organizations of all kinds.

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.

"Dread: The Dizziness of Freedom" reflects on possible re-articulations of the concept of dread in our times. Associated with the "dizziness of freedom" by Soren Kierkegaard, and with "the ecstasy of nihilism" by China Mieville, the experience of dread is a defining characteristic of the contemporary human condition, and--according to the contributors to this volume--an essential and potentially productive emotion. However dark and fatalistic its connotations, through its dialectical coupling of caution and transgression, of paralysis and overdrive, dread allows us to imagine the world differently. Through conversations with and essays by some of today's foremost cultural commentators, this book explores the creative agency of dread--an agency that is created by the very forces wishing to suppress or even destroy it--as well as its politics and related conceptions of fear and anxiety.

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.

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.

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.

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.

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? This book is concerned broadly with business as material for reinvention, including critical writing and examples of art/activist projects. Contributors include Saul Albert, Christian Ulrik Andersen, Franco "Bifo" Berardi, Heath Bunting, Paolo Cirio, Baruch Gottlieb, Brian Holmes, Geert Lovink, Dmytri Kleiner, Georgios Papadopolous, Soren Bro Pold, Oliver Ressler, Kate Rich, René Ridgway, Guido Segni, Stevphen Shukaitis, Nathaniel Tkacz, and Marina Vishmidt.

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 Poynor 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.

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.

Extrastatecraft is the operating system of the modern world: the skyline of Dubai, the subterranean pipes and cables sustaining urban life, free-trade zones, the standardized dimensions of credit cards, and hyper-consumerist shopping malls. It is all this and more. Infrastructure sets the invisible rules that govern the spaces of our everyday lives, making the city the key site of power and resistance in the twenty-first century. Keller Easterling reveals the nexus of emerging governmental and corporate forces buried within the concrete and fiber-optics of our modern habitat. Extrastatecraft will change how we think about cities—and, perhaps, how we live in them.

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.

This book takes an imaginative approach to visual identity. The appearance of organization---corporations, states, and networks---is a game of legitimacy, and an art of stealth. Partially science-fiction story, equally strategic study, essay, comic, and sketchbook, Uncorporate Identity is a concept album of design and architecture. Design studio Metahaven explores branding and identity as geopolitical phenomena---together with architects, geographers, and thinkers including Boris Groys, China Mieville, Keller Easterling, David Grewal, Marina Vishmidt, and others.

An essential and detailed theorisation of capital's drive to self-expansion and the role of speculation in the shaping of subjectivity by value relations.

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.

Multilingual Living presents speakers' own accounts of the challenges and advantages of living in several languages at individual, family and societal levels. Individuals note profound differences in their sense of themselves, their relationships and their parenting, depending on which language they use.

While most attention is given to the booming mega-cities in China and the associated problems of over-population, the rural areas in China are being largely ignored. Yet, a sustainable development of the rural areas is precisely that, which will be decisive for China's future. Through its rapid development into an industrial country, China now needs to tackle far-reaching problems such as increasing population, growing income gap between the poor and the rich, rural exodus, decreased agricultural production, and environmental pollution. Rural Urban Framework is a work group at the University of Hong Kong that not only researches the far-reaching changes of the last thirty years in China's rural areas, but has also realized concrete projects aimed at improving supply and infrastructure on site. In this publication, the authors present for the first time the results of their research as well as their built projects in the Chinese backlands, and question whether China's only future model lies in cities.

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.

"Wise, witty, readable, and very, very useful. A tour de force from the world's leading authority on branding." —Anthony Hopwood, Said Business School, Oxford Brands are a cultural phenomenon of our time. Yet, whether praised or derided, they have suffered from a critical debate characterized by routine thinking, glib assumptions, or mere prejudice. Wally Olins draws on a lifetime of marketing experience to explain why it is time to throw the old mission statements away, what happens when a brand goes global, when we shouldn't automatically assume that the customer comes first, and how it might be good news that branding is set to spread even further. Above all, Olins provides a positive rejoinder to the new orthodoxies of the "No Logo" critics of branding by showing how they confuse their views about brands with their views about capitalism. As he argues, brands are no longer just about corporations, products, and services. In fact, all the significant institutions in our lives—the towns, cities, regions, or countries in which we live, our sports teams and museums, our consumer groups and charities—are given strength, identity, a defining role, and a satisfying cohesion via branding, one of the most significant social—as well as business—developments of modern times. Always wise, questioning, and iconoclastic, Wally Olins takes us to the literal heart of the matter: our crucial neglect of the way in which consumer decisions about brands are as emotional as all the other important decisions in our lives. For everyone in marketing, advertising, design, and business, and for anyone who wants to understand how the world works in the early twenty-first century, this is one of those rare books that breaks the mold.

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.

"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 Operaism 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.

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.

A guide to the practice of researching for graphic design projects. It explains key theories; examines the importance of audience, communication theory, semiotics and semantics.

Have you ever wondered if one day Windows 2028 might just know what you're thinking and type it? In this collection of essays, a selection of today's top media and sci-fi theorists weigh in. The Book of Imaginary Media explores the persistent idea that technology may one day succeed where no human has, not only in space or in nature, but also in interpersonal communication. Building on insights from media archeology, Siegfried Zielinski, Bruce Sterling, Erkki Huhtamo and Timothy Druckrey spin a web of associations between the fantasy machines of Athanasius Kircher, the

mania of stereoscopy and "dead" media. Edwin Carels and Zoe Beloff descend into the cinematographic caverns of spiritualism and the iconography of death, and renowned cartoonists including Ben Katchor depict their own visionary media fantasies. On the enclosd DVD, artist Peter Blegvad provides hilarious commentary in a son et lumière version of his On Imaginary Media.

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.