
Metahaven Uncorporate Identity

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HOPE TO NOPE
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Looking for Answers in the Middle of Somewhere
Making Another World Possible
The Essay Film

Mayflybooks/Ephemera

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.

HOPE TO NOPE Univ of California Press

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.

20112014 University of Chicago Press
This book presents fifteen books - from monographs and translations to collections of essays - that emerged from the research platform Speculative

Poetics, conceived by Armen Avanessian in 2011. This book gives a somewhat different introduction to contemporary speculative philosophy, raising questions on how thinking works and how thinking occurs in drawings or illustrations. How does a poetic thinking work that's not about but with art? Andreas Töpfer's drawings in this book are not illustrations of the texts. Rather it's the other way around: they need to be read so that the texts can start to refer to them. In this sense, this book does not provide a shortcut to the theories presented; it does not aim to build a representational relationship between a pictorially correct understanding and a correlative conceptual thought. Instead, the drawings provide an occasion to think about thinking - a speculative thinking and writing in concept and through images.

Irony in Contemporary Popular Culture
Verso Books

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.

Questions? Princeton Architectural Press

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.

Memes, Design and Politics Lingua Ignota Books

With its increasing presence in a continuously evolving media environment, the essay film as a visual form raises new questions about the construction of the subject, its relationship to the world, and the aesthetic possibilities of cinema. In this volume, authors specializing in various national cinemas (Cuban, French, German, Israeli, Italian, Lebanese, Polish, Russian, American) and critical approaches (historical, aesthetic, postcolonial, feminist, philosophical) explore the essay film and its consequences for the theory of cinema while building on and challenging existing theories. Taking as a guiding principle the essay form's dialogic, fluid nature, the volume examines the potential of the essayistic to question, investigate, and reflect on all forms of cinema—fiction film, popular cinema, and documentary, video installation, and digital essay. A wide range of filmmakers

are covered, from Dziga Vertov (*Man with a Movie Camera*, 1928), Chris Marker (*Description of a Struggle*, 1960), Nicolás Guillén Landrián (*Coffea Arábica*, 1968), Pier Paolo Pasolini (*Notes for an African Oresteia*, 1969), Chantal Akerman (*News from Home*, 1976) and Jean-Luc Godard (*Notre musique*, 2004) to Nanni Moretti (*Palombella Rossa*, 1989), Mohammed Soueid (*Civil War*, 2002), Claire Denis (*L'Intrus*, 2004) and Terrence Malick (*The Tree of Life*, 2011), among others. The volume argues that the essayistic in film—as process, as experience, as experiment—opens the road to key issues faced by the individual in relation to the collective, but can also lead to its own subversion, as a form of dialectical thought that gravitates towards crisis.

Visualization and Interpretation

Routledge

"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.

On Designers, Authors, Readers and Users MIT Press

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.

Isn't it Ironic? Routledge

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.

The Right to Know in the Age of Mass Surveillance Crowood

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.

A Feminist, Inclusive, Anti-racist, Nonbinary Field Guide for Graphic Designers Simon and Schuster

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.

[10 Creative Time Summits](#), [10 Global Issues](#), [100 Art Projects](#) Chronicle Books

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.

Borderwall as Architecture Lulu.com

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.

Speculative Everything John Hunt Publishing

"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
On Software and Sovereignty MIT Press
 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.

Graphics and Politics 2008-18

Bloomsbury Publishing

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.

All Possible Futures MIT Press

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. *Enduring Innocence* MIT Press

Matters of value and judgment are the subject of recently intensified debate within art criticism. Has art criticism suffered a collective failure of nerve as names and styles boom and bust with increasing rapidity? Conversely, does a discourse that traffics in value judgments risk being coopted into serving--or perhaps even serve outright--as a consumer guide to a bloated contemporary art market in which commerce and critical discourse frequently seem to be at odds with each other? Growing out of a forum that was held in Vancouver, Canada, *Judgment and Contemporary Art Criticism* includes transcripts of the forum's discussions, an extensive bibliography on art criticism, as well as newly commissioned texts by Jeff Derksen, Diedrich Diederichsen, James Elkins, Maria Fusco, Sven Lütticken, Tom Morton, Kristina Lee Podesva, William Wood and Tirdad Zolghadr.

Contemporary Art and Its Commercial Markets Lars Muller Publishers

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.

Can Jokes Bring Down Governments? Sternberg Press

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.

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