

A – Manifest as a war

Tibor Kalman	<i>Fuck Committees</i>	1998
Chris Burden	<i>Shoot</i>	1971
Kazimir Malevich	<i>0.10 Exhibition</i>	1915
Yves Klein	<i>The Void</i>	1958
Adolfo Natalini	<i>Interview</i>	1971
Superstudio	<i>Continuous monument project</i>	1966
Adbusters	<i>First Things First</i>	1999
Cole Peters	<i>First Things First</i>	2014
Ken Garland	<i>First Things First</i>	1964
Experimental Jetset	<i>Disrepresentation Now!</i>	2008
		1965
		1977
		1960
		1923
		1930

The Speculative Manifesto: look back from the future.

Design Displacement Group Roosje Klap & Mind Design Brno 2014

Lawrence Weiner	<i>A 36" x 36" removal to the lathing or support wall (...)</i>	1969
Bruce Mau	<i>An Incomplete Manifesto For Growth</i>	1998
The Rodina	<i>Messiah</i>	2012

C – Manifest as a dogma

BMPT	<i>Manifestation 1</i>	1967
Dieter Rams	<i>Ten Principles for Good Design</i>	1980
Thomas Vinterberg & Lars von Trier	<i>Dogma 95 Manifesto</i>	1995
Allan Chochinov	<i>1000 Words: A Manifesto for Sustainability in Design</i>	2007
Philip Johnson & Mies van der Rohe	<i>Seagram Building</i>	1958

D – Mystical Manifestos

Peter Nowogrodzki	<i>The Pesto Manifesto</i>	2008
Luis Buñuel	<i>Un Chien Andalou</i>	1929
Gilbert et George	<i>What Our Art Means</i>	1986
Mike Mills	<i>Humans Manifesto</i>	2010
Le Corbusier	<i>Sainte-Marie de la Tourette</i>	1960
Valentine de Saint-Point	<i>Futurist Manifesto of Lust</i>	1913
Wolf Vostell	<i>Décollage</i>	1963
Pinar & Viola	<i>Easthetical Surface</i>	2011

E – From the future past

Bre Pettis & Kio Stark	<i>The Cult of Done Manifesto</i>	2009
Filippo Tommaso Marinetti	<i>Futurism Manifesto</i>	1909
Platform 21	<i>Repair manifesto</i>	2009
Eugène Viollet-le-Duc	<i>Pierrefonds Castle</i>	1885
Stanley Brouwn	<i>A short manifesto</i>	1964
Laurie Anderson, Joseph Beuys, John Cage, Merce Cunningham, Allen Ginsberg, Paul Gorrin & Nam June Paik	<i>Good morning Mr Orwell</i>	1984
Enzo Mari	<i>Barcelona Manifesto</i>	1999
Rafael Lozano-Hemmer & Susie Ramsay	<i>OK ART Manifesto</i>	2001

What's the best way to approach a new business opportunity? Last month, I spoke with a few entrepreneurs who have had success with their ventures, and here's what they had to say.

**FUCK
BUSH.
VOTE.**

Vote, Tibor Kalman, 1998

Fuck Comittees

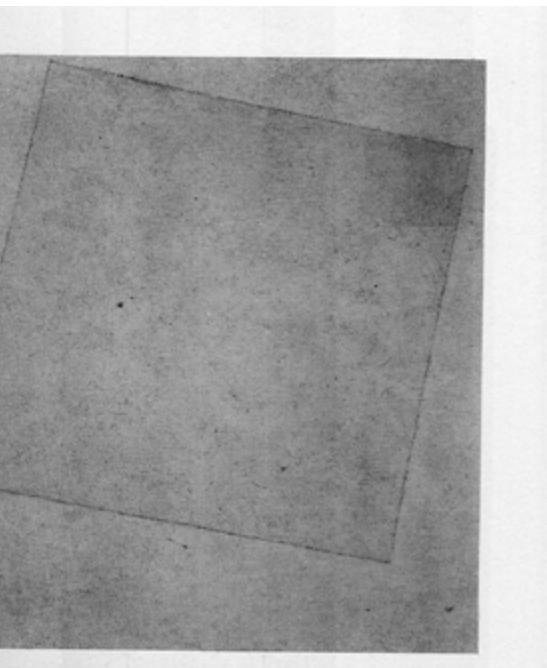
Tibor Kalman, 1998

It's about the struggle between individuals with jagged passion in their work and today's faceless corporate committees, which claim to understand the needs of the mass audience, and are removing the idiosyncrasies, polishing the jags, creating a thought-free, passion-free, cultural mush that will not be hated nor loved by anyone. By now, virtually all media, architecture, product and graphic design have been freed from ideas, individual passion, and have been relegated to a role of corporate servitude, carrying out corporate strategies and increasing stock prices. Creative people are now working for the bottom line. Magazine editors have lost their editorial independence, and work for committees of publishers (who work for committees of advertisers). TV scripts are vetted by producers, advertisers, lawyers, research specialists, layers and layers of paid executives who determine whether the scripts are dumb enough to amuse what they call the "lowest common denominator". Film studios put films in front of focus groups to determine whether an ending will please target audiences. All cars look the same. Architectural decisions are made by accountants. Ads are stupid. Theater is

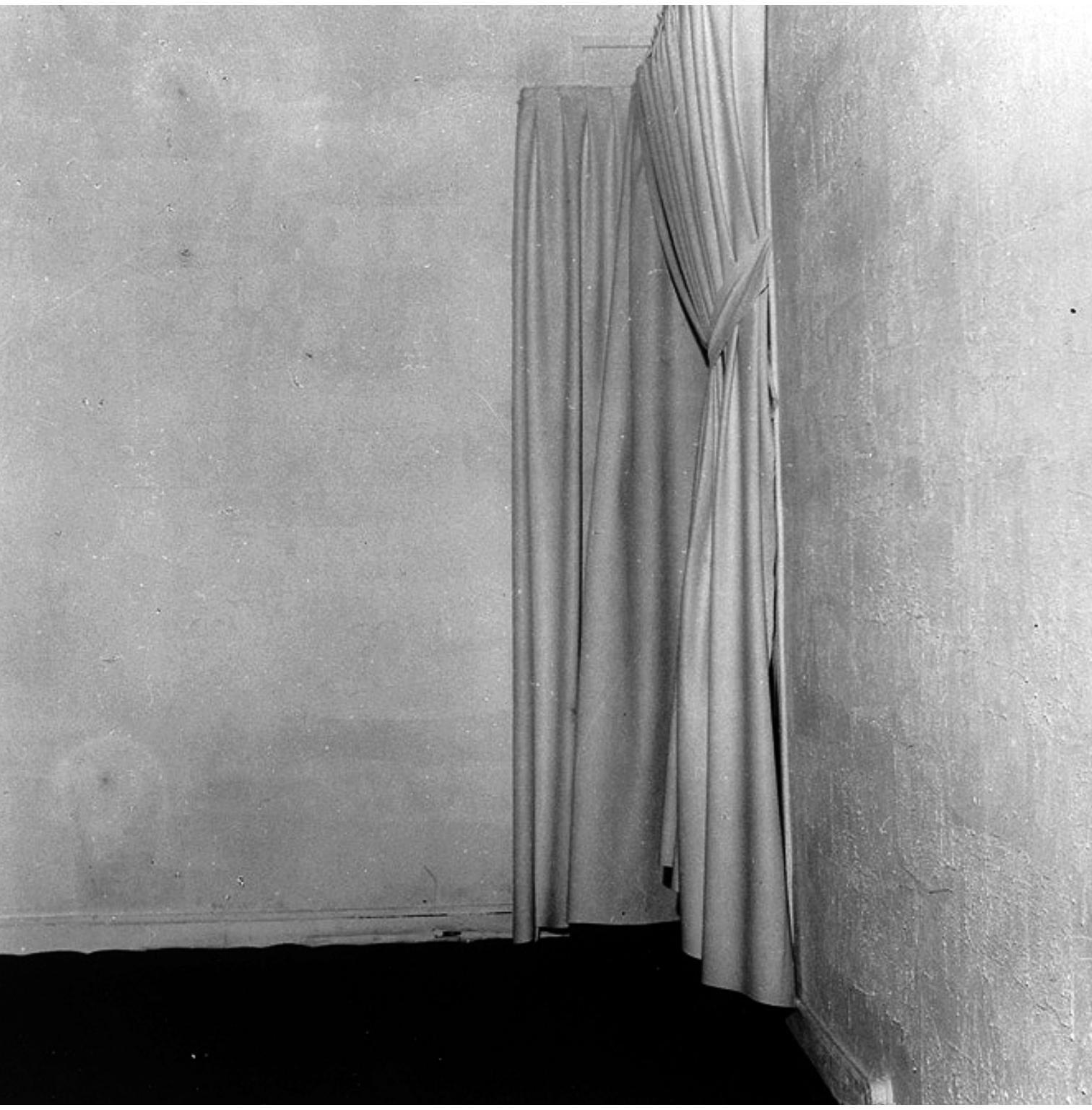
dead. Corporations have become the sole arbiters of cultural ideas and taste in America. Our culture is corporate culture. Culture used to be the opposite of commerce, not a fast track to "content"- derived riches. Not so long ago captains of industry (no angels in the way they acquired wealth) thought that part of their responsibility was to use their millions to support culture. Carnegie built libraries, Rockefeller built art museums, Ford created his global foundation. What do we now get from our billionaires? Gates? Or Eisner? Or Redstone? Sales pitches. Junk mail. Meanwhile, creative people have their work reduced to "content" or "intellectual property". Magazines and films become "delivery systems" for product messages. But to be fair, the above is only 99 percent true. I offer a modest solution: Find the cracks in the wall. There are a very few lunatic entrepreneurs who will understand that culture and design are not about fatter wallets, but about creating a future. They will understand that wealth is means, not an end. Under other circumstances they may have turned out to be like you, creative lunatics. Believe me, they're there and when you find them, treat them well and use their money to change the world.



Shoot, Chris Burden, 1971



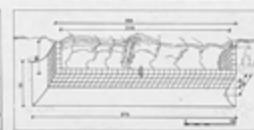
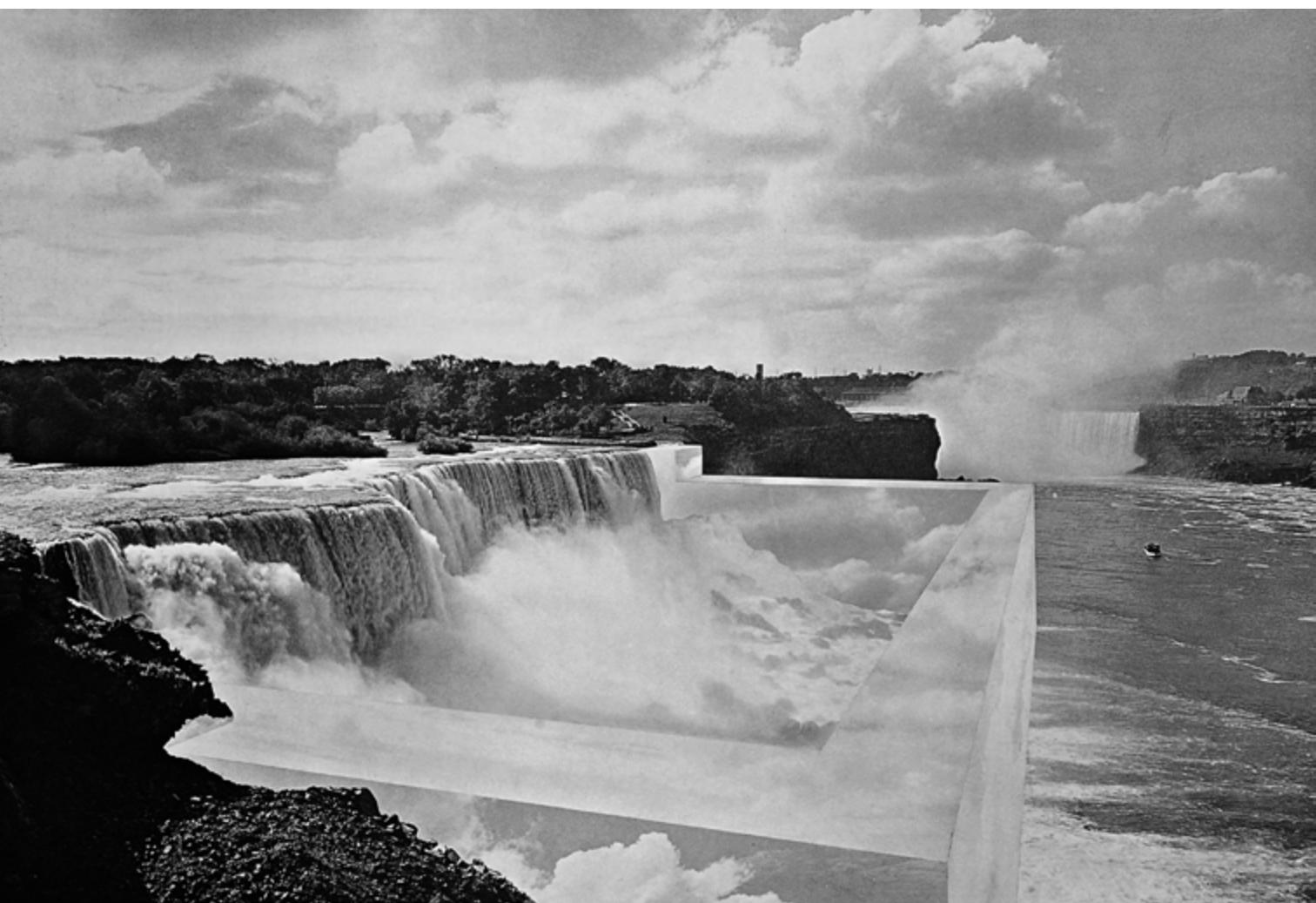
White square on white background,
Kasimir Malevich, 1915



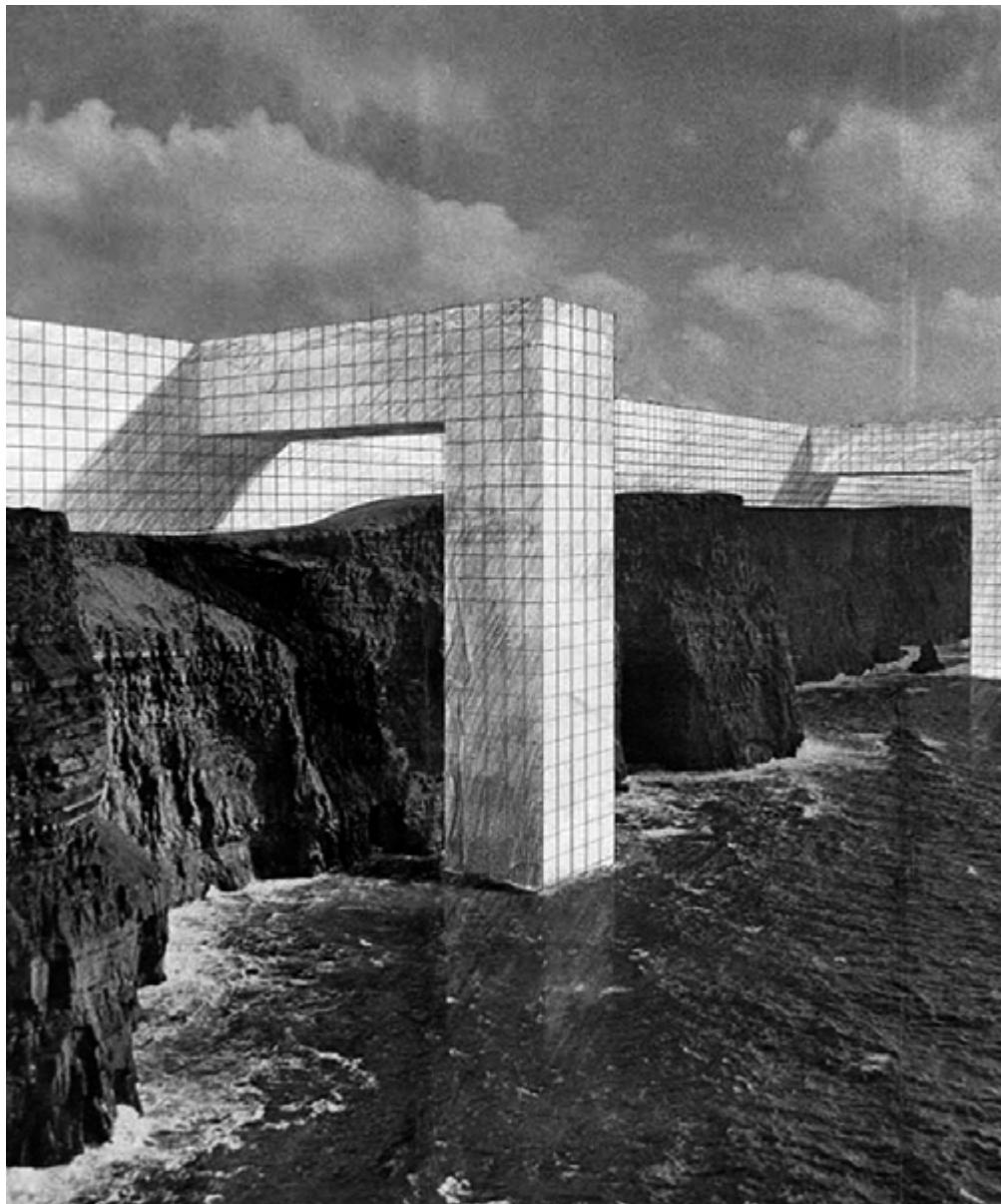
The Void, Yves Klein, 1958

“...if design is merely an inducement to consume, then we must reject design; if architecture is merely the codifying of bourgeois model of ownership and society, then we must reject architecture”

Interview, Adolfo Natalini (co-founder of Superstudio), 1971



Continuous monument project,
Superstudio, 1966



*Continuous monument project,
Superstudio, 1966*

first

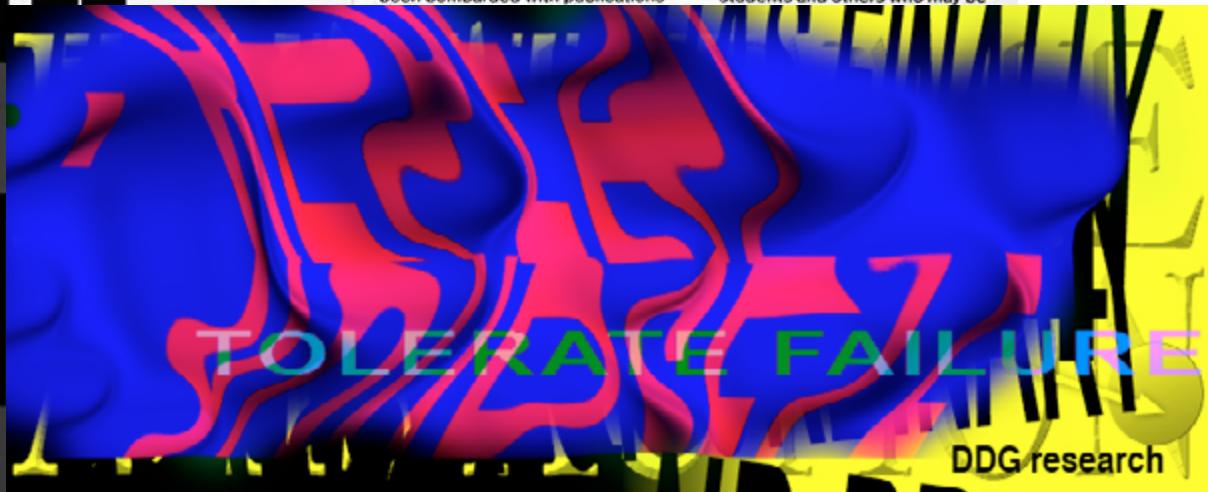
things

first

A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications

society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be



educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our

Harriet Crowley
Anthony Clift
Gerry Cinamon
Robert Chapman
Ray Carpenter
Ken Briggs

Published by Ken Garland, 13 Oakley Sq NW1
Printed by Goodwin Press Ltd, London NW1

*First Things First,
Ken Garland, 1964*

First Things First

[extract] Ken Garland, 1964

"In common with an increasing number of the general public, we have reached a saturation opine at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. (...) We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favor of the more useful and more lasting forms of communication."

First Things First (2)

Adbusters, 1999

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programs, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favor of more useful, lasting and democratic forms of communication a mindshift away from product marketing and toward the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand.

Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart.

First Things First (3)

Cole Peters, 2014

We, the undersigned, are designers, developers, creative technologists, and multi-disciplinary communicators. We are troubled by the present state of our industry and its effects on cultures and societies across the world.

We have become part of a professional climate that:

- prizes venture capital, profit, and scale over usefulness and resonance;
- demands a debilitating work-life imbalance of its workers; lacks critical diversity in gender, race, and age;
- claims to solve problems but favours those of a superficial nature;
- treats consumers' personal information as objects to be monetised instead of as personal property to be supported and protected; and
- refuses to address the need to reform policies affecting the jurisdiction and ownership of data.

Encouraged in these directions, we have applied ourselves toward the creation of trivial, undifferentiated apps; disposable social networks; fantastical gadgets obtainable only by the affluent; products that use emotion as a front for the sale of customer data; products that reinforce broken or dishonest forms of commerce; and insular communities that drive

away potential collaborators and well-grounded leaders. Some of us have lent our expertise to initiatives that abuse the law and human rights, defeat critical systems of encryption and privacy, and put lives at risk. We have negated our professions' potential for positive impact, and are using up our time and energy manufacturing demand for things that are redundant at best, destructive at worst.

There are pursuits more worthy of our dedication. Our abilities can benefit areas such as education, medicine, privacy and digital security, public awareness and social campaigns, journalism, information design, and humanitarian aid. They can transform our current systems of finance and commerce, and reinforce human rights and civil liberties.

It is also our responsibility as members of our industry to create positive changes within it. We must work to improve our stances on diversity, inclusion, working conditions, and employees' mental health. Failing to address these issues should no longer be deemed acceptable by any party.

Ultimately, regardless of its area of focus or scale, our work and our mindset must take on a more ethical, critical ethos.

It is not our desire to take the fun out of life. There should always be room for entertainment, personal projects, humour, experimentation, and light-hearted use of our abilities. Instead, we are calling for a refocusing of priorities, in favour of more lasting, democratic forms of communication. A mind shift away from profit-over-people business models and the placing of corporations before individuals, toward the exploration and production of humble, meaningful work, and beneficial cultural impact.

In 1964, and again in 1999, a dedicated group of practitioners signed their names to earlier iterations of this manifesto, forming a call to put their collective skills to worthwhile use. With the unprecedented growth of technology over the past 15 years, their message has since grown only more urgent. Today, in celebration of its 50th anniversary, we renew and expand the First Things First manifesto, with the hope of catalysing a meaningful revolution in both our industry and the world at large.

Disrepresentation Now!

Experimental Jetset, 2008

We wrote the following manifesto nine years ago. It was written to function within a very specific context: we were invited to deliver a lecture at the first AIGA "Voice" convention, that was scheduled to take place towards the end of 2001, in Washington DC. Instead of a lecture, we planned to do something else. During the convention, we wanted to do a series of 'hand-out sessions', distributing stickersheets featuring abstract wristbands, nametags and badges. This stickersheet was printed in three different colours (red, blue and red). How we envisioned it, the people attending the convention would wear these abstract stickers, forming three different 'political parties' (a red party, a blue party and a black party), creating a sort of site-specific artwork. We were very much inspired by the fact that the convention took place in Washington DC, and wanted to create a work that would refer to political rallies, demonstrations, protests, Democratic and Republic conventions, etc.

On the back of the stickersheet, we printed a manifesto. In retrospect, this manifesto didn't have a lot to do with the front of the stickersheet. But at that time, we felt the manifesto was necessary, to clarify our views on graphic design. Re-reading the manifesto now, we fully realize the manifesto would sooner confuse our ideas than clarify them.

In the end, it didn't really matter. We never made it to Washington to hand out the stickersheets. Because of the '9/11' attacks on the World Trade Center and the Pentagon, the 'Voice' conference was cancelled. The stickersheets were already printed by then.

Most of the stickersheets were distributed by AIGA, as part of a mailing. Some stickersheets were enclosed in issue 4 of the magazine Dot Dot Dot. The manifesto was also published by a German magazine called Perspektive, together with an accompanying interview, which was also published by Dot Dot Dot. And that was the end of the manifesto.

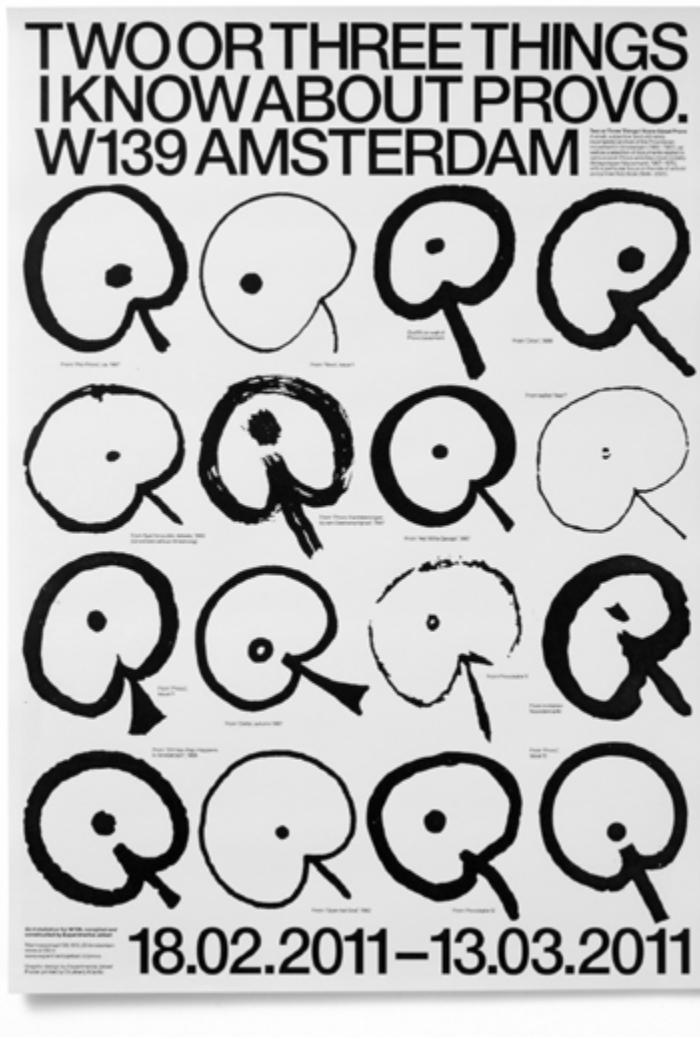
Looking at the manifesto now, we see a lot of small things we don't agree with. First of all, we think the title should have been "Non-representationism"

instead of "Disrepresentationism". Moreover, the categories of 'representation' and 'dis-or non-representation' are not really part of our thinking anymore. We also used some other words in the manifesto ('functionality' and 'amoralism') that we would never use now; in fact, looking back at our body of work, we think our work has been very moralistic, from the very start.

However, re-reading the manifesto, we also see a lot of things we still agree with. For example, we still believe that the political qualities of graphic design are situated foremost in its aesthetic dimension, and not necessarily in the direct message it tries to deliver. Furthermore, we are still very interested in the idea of a graphic design that refers to its own material context. And lastly, after all these years, we would still never work for an advertising agency. So in that sense, we still feel connected to the manifesto.

1. In his vicious 1923 manifesto "Anti-Tendenzkunst", architect, artist and De Stijl founder Theo van Doesburg stated that as obvious as it may sound, there is no structural difference between a painting that depicts Trotsky heading a red army, and a painting that depicts Napoleon heading an imperial army. It is irrelevant whether a piece of art promotes either proletarian or patriotic values. This quote can be easily misunderstood as blatantly apolitical, but in our humble opinion, it is far from that. In Van Doesburg's view, it doesn't really matter what a painting depicts; it is the act of depiction itself, the process of representation, that he regards as highly anti-revolutionary.

Van Doesburg and many other modernists saw representative art as inherently bourgeois; suggestive, tendentious and false. Regardless of the subject.



2. Although at first sight it might seem impossible to differentiate between "presentative" and "representative" graphic design, we do think it is possible to make a distinction of some sort. For example, it's hard to deny that most graphic design produced within the context of advertising is inherently representative. No surprise, since the very concept of advertising is one of the purest forms of representation. As per definition, advertising never "is" in itself, it always "is about" something else. Advertising is a phenomenon that constantly dissolves its own physical appearance, in order to describe and represent appearances other than itself. Whereas presentative graphic design seems to underline its own physical appearance, even when it is referring to subjects other than itself.

3. Having said all this, we like to point out that our criticism of advertising is fundamentally different than the criticism expressed in the 2000 FirstThings First manifesto. Other than the signatories to that manifesto, we see no structural difference between social, cultural and commercial graphic design. Every cause that is formulated outside of a design context, and superficially imposed on a piece of design, is tendentious, representative, and thus reactionary, whether it deals with corporate interests or social causes.

Likewise, we see no structural difference between advertising and "anti-advertising". The former tries to sell you product X, the latter tells you not to buy product X, but on a fundamental level they are completely alike. They both contribute to what Guy Debord was so fond of referring to as "the society of the spectacle": a world of representation and alienation.

4. Other representative tendencies in graphic design include the fact that nowadays more and more designers refer to their profession in (immaterial) terms such as "visual communication", "information architecture", etc. These particular notions painfully show the shift in graphic design towards the denial and neglect of its own physical dimensions.

5. In "The Republic" Plato has Socrates tell the allegory of the cave. 2500 years later, we're still imprisoned in this cave, watching shadows. The only way out of this representative illusion is through presentative culture. The immorality of advertising and the morality of anti-advertising are two sides of the same coin. What we need is a form of graphic design that is neither immoral nor moral, but amoral; that is productive, not reproductive; that is constructive, not parasitic.

We believe that abstraction, a movement away from realism but towards reality, is the ultimate form of engagement. We believe that to focus on the physical dimensions of design, to create a piece of design as a functional entity, as an object in itself, is the most social and political act a designer can perform.

That's why we believe in color and form, type and spacing, paper and ink, space and time, object and function and, most of all, context and concept.

INTERNATIONAL SITUATIONIST MANIFESTO

Unsigned, 1960

The existing framework cannot subdue the new human force that is increasing day by day alongside the irresistible development of technology and the dissatisfaction of its possible uses in our senseless social life.

Alienation and oppression in this society cannot be distributed amongst a range of variants, but only rejected en bloc with this very society. All real progress has clearly been suspended until the revolutionary solution of the present multiform crisis.

What are the organizational perspectives of life in a society which authentically "reorganizes production on the basis of the free and equal association of the producers"? Work would more and more be reduced as an exterior necessity through the automation of production and the socialization of vital goods, which would finally give complete liberty to the individual. Thus liberated from all economic responsibility, liberated from all the debts and responsibilities from the past and other people, humankind will exude a new surplus value, incalculable in money because it would be impossible to reduce it to the measure of waged work. The guarantee of the liberty of each and of all is in the value of the game, of life freely constructed. The exercise of this ludic recreation is the framework of the only guaranteed equality with non-exploitation of man by man. The liberation of the game, its creative autonomy, supersedes the ancient division between imposed work and passive leisure.

The church has already burnt the so-called witches to repress the primitive ludic tendencies conserved in popular festivities. Under the existing dominant society, which produces the miserable pseudo-games of non-participation, a true artistic activity is necessarily classed as criminality. It is semi-clandestine. It appears in the form of scandal.

So what really is the situation? It's the realization of a better game, which more exactly is provoked by the human presence. The revolutionary gamesters of all countries can be united in the S.I. to commence the emergence from the prehistory of daily life.

Henceforth, we propose an autonomous organization of the producers of the new culture, independent of the political and union organizations which currently exist, as we dispute their capacity to organize anything other than the management of that which already exists.

From the moment when this organization leaves the initial experimental stage for its first public campaign, the most urgent objective we have ascribed to it is the seizure of U.N.E.S.C.O. United at a world level, the bureaucratization of art and all culture is a new phenomenon which expresses the deep inter-relationship of the social systems co-existing in the world on the basis of eclectic conservation and the reproduction of the past. The riposte of the revolutionary artists to these new conditions must be a new type of action. As the very existence of this managerial concentration of culture, located in a single building, favors a seizure by way of putsch; and as the institution is completely destitute of any sensible usage outside our subversive perspective, we find our seizure of this apparatus justified before our contemporaries. And we will have it. We are resolved to take over U.N.E.S.C.O., even if only for a short time, as we are sure we would quickly carry out work which would prove most significant in the clarification of a long series of demands.

What would be the principle characteristics of the new culture and how would it compare with ancient art?

Against the spectacle, the realized situationist culture introduces total participation.

Against preserved art, it is the organization of the directly lived moment.

Against particularized art, it will be a global practice with a bearing, each moment, on all the usable elements. Naturally this would tend to collective production which would be without doubt anonymous (at least to the extent where the works are no longer stocked as commodities, this culture will not be dominated by the need to leave traces.) The minimum proposals of these experiences will be a revolution in behavior and a dynamic unitary urbanism capable of extension to the

entire planet, and of being further extensible to all habitable planets.

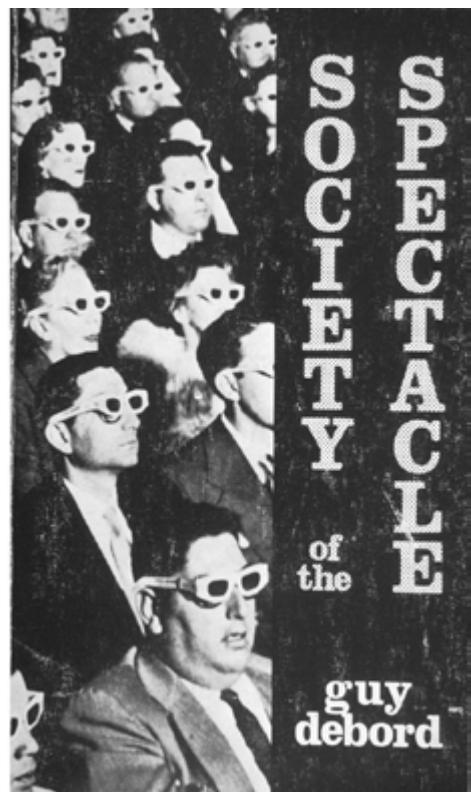
Against unilateral art, situationist culture will be an art of dialogue, an art of interaction. Today artists — with all culture visible — have been completely separated from society, just as they are separated from each other by competition. But faced with this impasse of capitalism, art has remained essentially unilateral in response. This enclosed era of primitivism must be superseded by complete communication.

At a higher stage, everyone will become an artist, i.e., inseparably a producer-consumer of total culture creation, which will help the rapid dissolution of the linear criteria of novelty. Everyone will be a situationist so to speak, with a multidimensional inflation of tendencies, experiences, or radically different "schools" — not successively, but simultaneously. We will inaugurate what will historically be the last of the crafts. The role of amateur-professional situationist — of anti-specialist — is again a specialization up to the point of economic and mental abundance, when everyone becomes an "artist", in the sense that the artists have not attained the construction of their own life. However, the last craft of history is so close to the society without a permanent division of labor, that when it appeared amongst the S.I., its status as a craft was generally denied.

To those who don't understand us properly, we say with an irreducible scorn: "The situationists of which you believe yourselves perhaps to be the judges, will one day judge you. We await the turning point which is the inevitable liquidation of the world of privation, in all its forms. Such are our goals, and these will be the future goals of humanity."



Wargame,
Guy Debord, 1977



Cover,
Guy Debord, 1983

Ursonate

[extract] Kurt Schwitters, 1930

**“Fümms bö wö tää zää Uu,
pögiff,
kwii Ee.**

1

Ooooooooooooooooooooo,

6

dll rrrrrr beecccc bö

dll rrrrrr beecccc bö fümms bö,

(A)

rrrrrr beecccc bö fümms bö wö,

beecccc bö fümms bö wö tää,

bö fümms bö wö tää zää,

fümms bö wö tää zää Uu:

5

primera parte:

tema 1:

**Fümms bö wö tää zää Uu,
pögiff,**

Kwii Ee.

1

tema 2:

Dedesnn nn rrrrr,

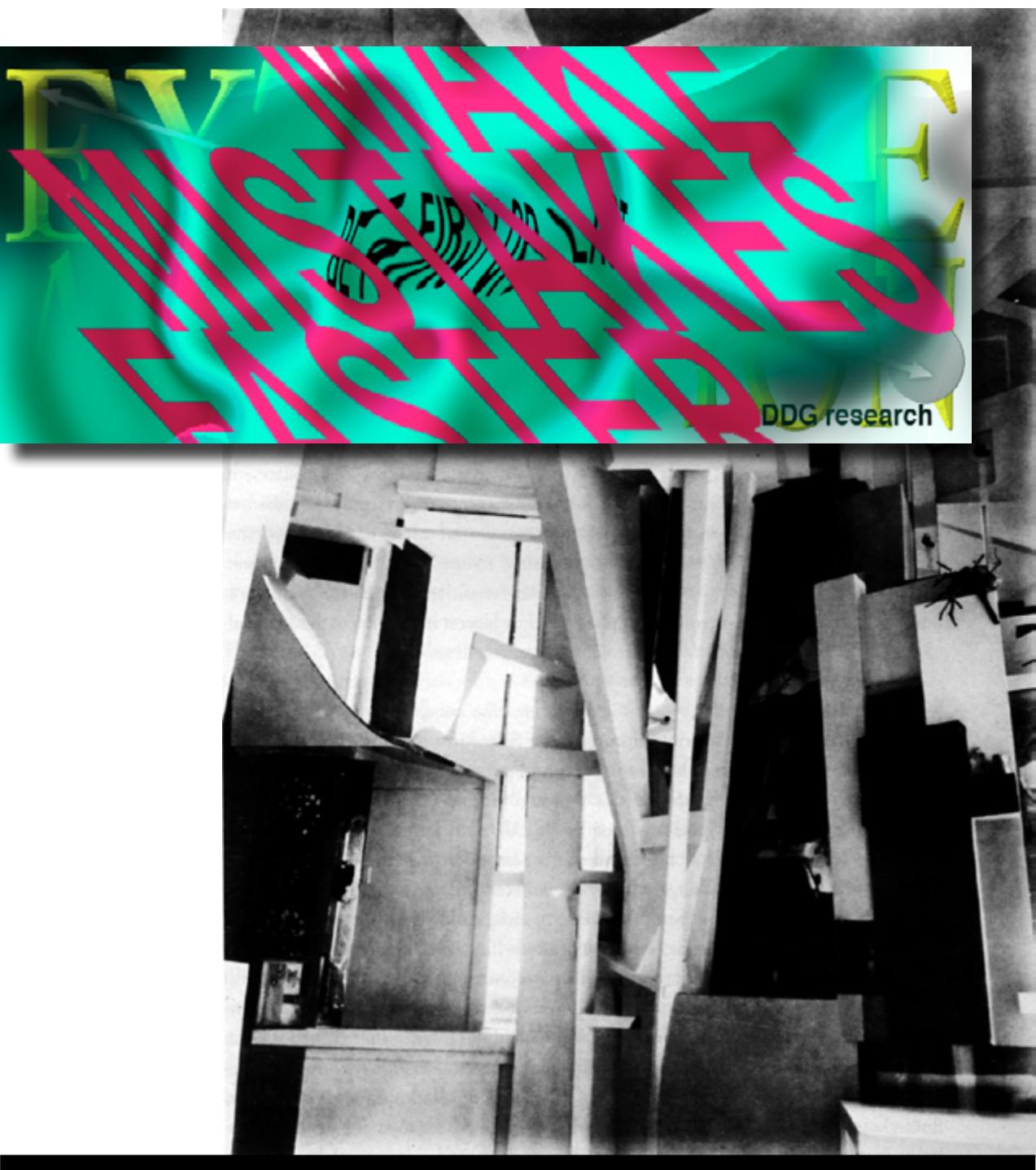
li Ee,

mpiff tillff too,

tillll,

Jüü

Kaa?”



MERZ building,
Kurt Schwitters, 1923



One and Three Chairs,
Joseph Kosuth, 1965

B – Manifest as an attitude

A manifesto on our open mind

Marine Delgado & Louise Kepel, 2012

We, student of the Escola Aberta,
we are a week of interaction,
we are the experiment and
the incubator,
we are The Fearless.

Experience defines itself in time and
space. Tomorrow we will no longer
exist, but today we vow:

- To pursue kindness in jabbing,
- To cultivate a multidisciplinary approach, as in the form of a library, a flag, a recreated image or 500 sheets of paper.
- To confront creativity and provoke experimentation; we do like to smash things, destroy and try again, and we take our insanity very seriously.
- To revere flexibility, as responsibilities start in dreams.
- To favor collaboration; no Man is ever an island.
- To allow doubt.

Let's feel right.

Let's give and take on challenges.

Let's take language to its limits.

Let's be bold and play the contradiction.

MANIFESTO DOES NOT EXPIRE TODAY

Immaculate Heart College Art Department Rules

John Cage & Sister Corita Kent, 1986

Rule one: Find a place you trust, and try trusting it for awhile.

Rule two: General duties of a student — pull everything out of your teacher; pull everything out of your fellow students.

Rule three: General duties of a teacher: pull everything out of your students.

Rule four: Consider everything an experiment.

Rule five: Be self-disciplined — this means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.

Rule six: Nothing is a mistake. There's no win and no fail, there's only make.

Rule seven: The only rule is work. If you work it will lead to something. It's the people who do all of the work all of the time who eventually catch on to things.

Rule eight: Don't try to create and analyze at the same time. They're different processes.

Rule nine: Be happy whenever you can manage it. Enjoy yourself. It's lighter than you think.

Rule ten: “We’re breaking all the rules. Even our own rules. And how do we do that? By leaving plenty of room for X quantities.”

HELPFUL HINTS: Always be around. Come or go to every-thing. Always go to classes. Read anything you can get your hands on. Look at movies carefully, often.

Save everything – it might come in handy later.

There should be new rules next week



Black Mountain College, 1952

Black Mountain College was an experimental, liberal art college. In 1952, John Cage staged what could be the first "happening". Robert Rauschenberg created Cage's set, Merce Cunningham choreographed the movements, and Cage wrote the music. Through the interdisciplinary artistic practice and community values, the three artists created performance art.



When Attitudes Become Form,
Harald Szeemann, 1969

When Attitudes Become Form
was an exhibition presented by Harald Szeemann that brought together new tendencies in the art, as Conceptual art, Arte Povera, Land art or post-Minimalism. It was held at the Kunsthalle Bern in Switzerland

Active Graphic Manifestation,
Vladimír Boudník, 1956

"When I draw in the street, people begin to reveal themselves. I unleash the same thing in them that the Surrealists uncovered in themselves. Even in a spot on the wall there exists a trembling Rembrandt... and then it's the viewer's picture."

Vladimír Boudník (as a character in),
Legenda o Egonu Bondym a Vladimírkovi,
Bohumil Hrabal, 1968



How to Make an Happening

[extract] Allan Kaprow, 1966

1. Forget all the standard art forms.

Don't paint pictures, don't make poetry, don't build architecture, don't arrange dances, don't write plays, don't compose music, don't make movies, and above all, don't think you'll get a happening out of putting all these together. This idea is nothing more than what operas always did and you see it today in the far-out types of discotheques with their flashing lights and film projections. The point is to make something new, something that doesn't even remotely remind you of culture. You've got to be pretty ruthless about this, wiping out of your plans every echo of this or that story or jazz piece or painting that I can promise you will keep coming up unconsciously.

2. You can steer clear of art by mixing up your happening by mixing it with life situations.

Make it unsure even to yourself if the happening is life or art. Art has always been different from the world's affairs, now you've got to work hard to keep

it all blurry. Two cars collide on a highway. Violet liquid pours out of the broken radiator of one of them, and in the back seat of the other there is a huge load of dead chickens that is spilling out all over the ground. The cops check it out, plausible answers are given, tow trucks carry off the wrecks costs are paid and the drivers go home to dinner.

3. The situations for a happening should come from what you see in the real world, from real places and people rather than from the head.

If you stick to imagination too much you'll end up with old art again, since art was always supposed to be made from imagination. Take advantage of readymade events: a factory fire, the fire trucks screaming to it from all sides, the water, the police barricades, the red blinkers—a natural. Or after a storm at the shore the debris washed up can be terrific. Or just take an afternoon off and watch women trying on dresses in a bargain basement. An awful lot can be done with images like these. If you get stuck for ideas, an

exception to the slice-of-life idea is the greatest source book of our time, the yellow pages of the telephone directory. Break open the book at random, put your finger down at some point in the page and you'll come up with: private detective service, rug cleaning at home, cement blocks, airport limousine transport, judo lessons. You can get more out of these than out of all of Beethoven, Michelangelo, and Racine put together.'

The _____ Manifesto

Michael Betancourt, 1996

Today, _____ itself is obsolete.

**In documenting art on the basis of _____:
we are human and true for the sake
of _____, _____, and _____.**

**At the crossroads of the lights,
alert, attentively awaiting _____ .**

**If you find it futile and don't want
to waste your time on a _____
that means nothing, consider that here we
cast _____ on fertile ground.**

**Here we have a right to do some
prospecting, for we have _____ .**

**We are ghosts drunk on energy,
we dig into _____.**

**We are a _____ as tropically abundant
as _____, which is the art
of making _____ established as
on a _____ canvas before our eyes,
yet today the striving for _____
in a work of art seems _____ to art.**

**Art is a _____ concept, exalted
as _____, inexplicable as life,
indefinable and _____ .**

**The work of art comes into being
through the _____ of the elements.**

The medium is as _____ as the artist.

**Essential only is the forming,
and because the medium is _____,
any _____ whatsoever will _____.**

**_____ is the name for such art.
_____ stands for freedom.**

**_____ changes meaning with the change
in the insight of those who view it.**

**Every artist must be allowed
to mold a picture out of _____.**

**The _____ of natural elements
is _____ to a work of art. Instead,
it is the artist who _____ to produce
_____, in order to make
a better art.**



A 36 x 36 Removal to the Lathing
or Support Wall of Plaster
Lawrence Weiner, 1969

An Incomplete Manifesto For Growth

Bruce Mau, 1998

1. Allow events to change you. You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.

2. Forget about good. Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.

3. Process is more important than outcome. When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.

4. Love your experiments (as you would an ugly child). Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.

5. Go deep. The deeper you go the more likely you will discover something of value.

6. Capture accidents. The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.

7. Study. A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.

8. Drift. Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.

9. Begin anywhere. John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.

10. Everyone is a leader. Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.

11. Harvest ideas. Edit applications. Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.

12. Keep moving. The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.

13. Slow down. Desynchronize from standard time frames and surprising opportunities may present themselves.

14. Don't be cool. Cool is conservative fear dressed in black. Free yourself from limits of this sort.

15. Ask stupid questions. Growth is fuelled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.

16. Collaborate. The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.

17. _____. Intentionally left blank. Allow space for the ideas you haven't had yet, and for the ideas of others.

18. Stay up late. Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.

19. Work the metaphor. Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.

20. Be careful to take risks. Time is genetic. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future.

21. Repeat yourself. If you like it, do it again. If you don't like it, do it again.

22. Make your own tools. Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.

23. Stand on someone's shoulders. You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.

24. Avoid software. The problem with software is that everyone has it.

25. Don't clean your desk. You might find something in the morning that you can't see tonight.

26. Don't enter awards competitions. Just don't. It's not good for you.

27. Read only left-hand pages. Marshall McLuhan did this. By decreasing the amount of information, we leave room for what he called our "noodle".

28. Make new words. Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.

29. Think with your mind. Forget technology. Creativity is not device-dependent.

30. Organization = Liberty. Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, is only able to realize Bilbao because his studio can deliver it on budget. The myth of a split between "creatives" and "suits" is what Leonard Cohen calls a "charming artifact of the past."

31. Don't borrow money. Once again, Frank Gehry's advice. By maintaining financial control, we maintain creative control. It's not exactly rocket science, but it's surprising how hard it is to maintain this discipline, and how many have failed.

32. Listen carefully. Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.

33. Take field trips. The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic-simulated environment.

34. Make mistakes faster. This isn't my idea—I borrowed it. I think it belongs to Andy Grove.

35. Imitate. Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton and his version of Marcel Duchamp's large glass to see how rich, discredited, and underused imitation is as a technique.

36. Scat. When you forget the words, do what Ella did: make up something else... but not words.

37. Break it, stretch it, bend it, crush it, crack it, fold it.

38. Explore the other edge. Great liberty exists when we avoid trying to run with the technological pack. We can't find the leading edge because it's trampled underfoot. Try using old-tech equipment made obsolete by an economic cycle but still rich with potential.

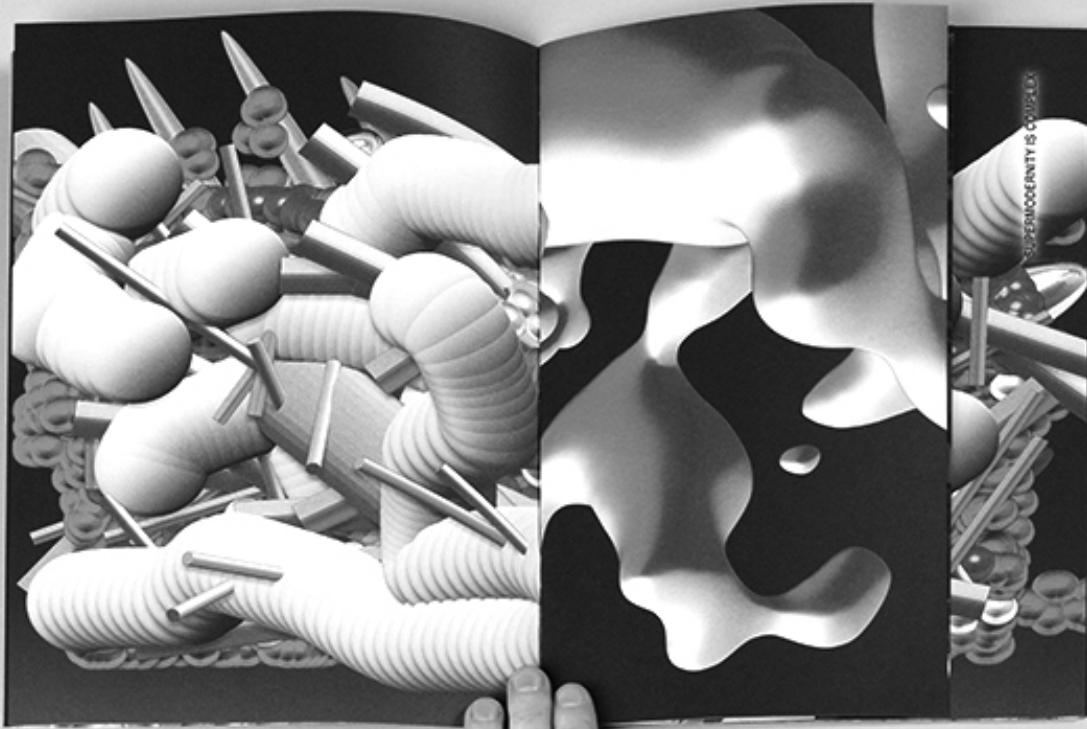
39. Coffee breaks, cab rides, green rooms. Real growth often happens outside of where we intend it to, in the interstitial spaces—what Dr. Seuss calls 'the waiting place.' Hans Ulrich Obrist once organized a science and art conference with all of the infrastructure of a conference—the parties, chats, lunches, airport arrivals—but with no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.

40. Avoid fields. Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

41. Laugh. People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.

42. Remember. Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.

43. Power to the people. Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free.



MESSIAH

The Rodina, 2012

- 1) what is important, isn't necessarily nice**
- 2) re-represent re-represented**
- 3) specialization is obsolete**
- 4) supermodernity is complex**
- 5) Adobe kidnapped your brains.**

**Sometimes things get out of control.
Especially when following the rules is
stronger than your personal aesthetic
feelings.**

C – Manifest as a dogma



*Seagram Building,
Philip Johnson &
Mies van der Rohe, 1958*

BUREN, MOSSET, PARMENTIER, TORONI.



Ten Principles for Good Design

Dieter Rams, 1980

Good design is innovative.

The possibilities for innovation are not, by any means, exhausted. Technological development is always offering new opportunities for innovative design. But innovative design always develops in tandem with innovative technology, and can never be an end in itself.

Good design makes a product useful.

A product is bought to be used. It has to satisfy certain criteria, not only functional, but also psychological and aesthetic. Good design emphasises the usefulness of a product whilst disregarding anything that could possibly detract from it.

Good design is aesthetic.

The aesthetic quality of a product is integral to its usefulness because products we use every day affect our person and our well-being. But only well-executed objects can be beautiful.

Good design makes a product understandable.

It clarifies the product's structure. Better still, it can make the product talk.

Good design is unobtrusive.

Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user's self-expression.

Good design is honest.

It does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept.

Good design is long-lasting.

It avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years – even in today's throwaway society.

*Manifestation 1,
BMPT, 1967*

Good design is thorough down to the last detail.

Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the consumer.

Good design is environmentally friendly.

Design makes an important contribution to the preservation of the environment.

It conserves resources and minimises physical and visual pollution throughout the lifecycle of the product.

Good design is as little design as possible.

Less, but better, because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity, back to simplicity.

Dogma 95 Manifesto

[extract] Thomas Vinterberg
& Lars von Trier, 1995

"I swear to submit to the following set of rules drawn up and confirmed by DOGMA 95

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).

2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot.)

3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted.

4. The film must be in color. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera.)

5. Optical work and filters are forbidden.

6. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)

7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)

8. Genre movies are not acceptable.

9. Film format must be Academy 35 mm.

10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist."

1000 Words: A Manifesto for Sustainability in Design

Allan Chochinov, 2007

1. Hippocratic Before Socratic.

"First do no harm" is a good starting point for everyone, but it's an especially good starting point for designers. For a group of people who pride themselves on "problem solving" and improving people's lives, we sure have done our fair share of the converse. We have to remember that industrial design equals mass production, and that every move, every decision, every curve we specify is multiplied—sometimes by the thousands and often by the millions. And that every one of those everys has a price. We think that we're in the artifact business, but we're not; we're in the consequence business.

2. Stop Making Crap.

And that means that we have to stop making crap. It's really as simple as that. We are suffocating, drowning, and poisoning ourselves with the stuff we produce, abrading, out-gassing, and seeping into our air, our water, our land, our food—and basically those are the only things we have to look after before there's no we in that sentence. It gets into our bodies, of course, and it certainly gets into our minds. And designers are feeding and feeding this cycle, helping to turn everyone and everything into either a consumer or a consumable. And when you think about it, this is kind of grotesque. "Consumer" isn't a dirty word exactly, but it probably oughta be.

3. Systems Before Artifacts.

Before we design anything new, we should examine how we can use what already exists to better ends. We need to think systems before artifacts, services before products, adopting Thackara's use/not own principles at every step. And when new products are needed, they'll be obvious and appropriate, and then can we conscientiously pump up fossil fuels and start polymerizing them. Product design should be part of a set of tools we have for solving problems and celebrating life. It is a means, not an end.

4. Teach Sustainability Early.

Design education is at a crossroads, with many schools understanding the potentials, opportunities, and obligations of design, while others continue to teach students how to churn out pretty pieces of garbage. Institutions that stress sustainability, social responsibility, cultural adaptation, ethnography, and systems thinking are leading the way. But soon they will come to define what industrial design means. (A relief to those constantly trying to define the discipline today!) This doesn't mean no aesthetics. It just means a keener eye on costs and benefits.

5. Screws Better Than Glues.

This is lifted directly from the Owner's Manifesto, which addresses how the people who own things and the people who make them are in a kind of partnership. But it's a partnership that's broken down, since almost all of the products we produce cannot be opened or repaired, are designed as subassemblies to be discarded upon failure or obsolescence, and conceal their workings in a kind of solid-state prison. This results in a population less and less confident in their abilities to use their hands for anything other than pushing buttons and mice, of course. But it also results in people fundamentally not understanding the workings of their built artifacts and environments, and, more importantly, not understanding the role and impact that those built artifacts and environments have on the world. In the same way that we can't expect people to understand the benefits of a water filter when they can't see the gunk inside it, we can't expect people to sympathize with greener products if they can't appreciate the consequences of any products at all.

6. Design for Impermanence.

In his Masters Thesis, "The Paradox of Weakness: Embracing Vulnerability in Product Design," my student Robert Blinn argues that we are the only species who designs for permanence—for longevity—rather than for an ecosystem in which everything is recycled into everything else. Designers are complicit in this over-engineering of everything we produce (we are terrified of, and often legally risk-averse to, failure), but it is patently obvious that our ways and means are completely antithetical to how planet earth manufactures, tools, and recycles things. We choose inorganic materials precisely because biological organisms cannot consume them, while the natural world uses the same building blocks over and over again. It is indeed Cradle-to-Cradle or cradle-to-grave, I'm afraid.

7. Balance Before Talents.

The proportion of a solution needs to balance with its problem: we don't need a battery-powered pooper scooper to pick up dog poop, and we don't need a car that gets 17 mpg to, well, we don't need that car, period. We have to start balancing our ability to be clever with our ability to be smart. They're two different things.

8. Metrics Before Magic.

Metrics do not get in the way of being creative. Almost everything is quantifiable, and just the exercise of trying to frame up ecological and labor impacts can be surprisingly instructive. So on your next project, if you've determined that it may be impossible to quantify the consequences of a material or process or assembly in a design you're considering, maybe it's not such a good material or process or assembly to begin with. There are more and more people out there in the business of helping you to find these things out, by the way; you just have to call them.

9. Climates Before Primates.

This is the a priori, self-evident truth.
If we have any hope of staying here,
we need to look after our home.
And our anthropocentric worldview
is literally killing us.“Design serves
people”? Well, I think we’ve got
bigger problems right now.

10. Context Before Absolutely

Everything. Understanding that all
design happens within a context is
the first (and arguably the only) stop
to make on your way to becoming
a good designer. You can be a bad
designer after that, of course, but you
don’t stand a chance of being a good
one if you don’t first consider context.
It’s everything: in graphics, communica-
tion, interaction, architecture, pro-
duct, service, you name it – if it doesn’t
take context into account, it’s crap.
And you already promised not to
make any more of that.

The Pesto Manifesto

Peter Nowogrodzki, 2008

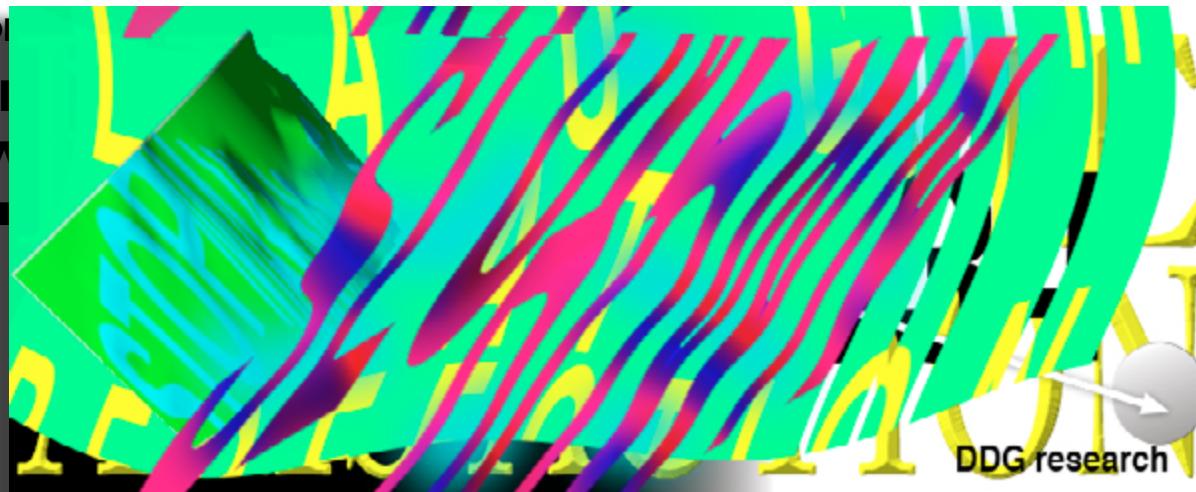
This is the pesto manifesto; an improvised recipe of sorts. When making pesto, here are some things to keep in mind:

- 1. Must use organic garlic if you live in the 21st Century.**
- 2. Must use fresh basil from your mom or neighbor's garden.**
- 3. Must use pine nuts.**
- 4. No food processing allowed.**

These are important because pesto is a delicacy that deserves to be made right.

Pasta should not be smothered in mediocrity! Or should it?

- 1. Become inspired by mediocre productions.**
- 2. Don't be afraid to experiment.**
- 3. Always add a secret ingredient.**



Ecstatic surface design

Pinar & Viola, 2010

Who?

Ecstatic surface designers are progressive designers challenging the graphic design field. They are specialized on the seductive nature of surfaces. They are 'scanning' the contemporary visual culture, and 'printing' an excessive surface in return. They state graphic design as an area of exploration. They are ambitious, self-initiated creators of autonomous loud visible manifestations. Ecstatic surface designers are generators of commentary in the **margins of visual culture**.

What?

Ecstatic surface design is an undetermined new tendency. It generates hyper detailed, aestheticized, extravagant, surfaces by scanning the contemporary visual culture. Ecstatic surface designers are specialized in the seductive nature of surfaces and in the increasing power of representation. In their work, they reveal an understanding of the world as a mass of easily manipulated surfaces. The current conditions of existence should be stated as one of their main drives, as well as the hyper fractured and the accelerating temporality of the information society.

Ecstatic surface designers are obsessed with paradoxes, ironies, resistances and appropriations. These concepts are turned into radical decorated and hyper detailed surfaces encapsulating the beauty and horror of the contemporary, exposing the immense complexity of the world.

An affluent, comfortable and over-designed society can be mistaken with an idealized studio set from which the unpleasantness has been suppressed. Ecstatic surface designers intervene in this polished mainstream visual language with a deep suspicion, and seek to investigate the latent violence behind these idealized designed surfaces.

Ecstatic surface designers, consuming and creating on the same surface, are embodying the changing links between production and consumption which can be stated as the new common ground for designers and users.

The hyper decorated work of the

ecstatic surface designers can be seen as the visualization of the state of mind of the contemporary crowd composed of opportunism, narcissism, desire for autonomy and creation, the inability to focus, the neurosis, paranoia and fear, the craving for intensity, fun and distraction. (0)

Where?

Ecstatic surface design is a new tendency in The Netherlands, the country which is known to be a supportive environment for innovative ideas, yet still having a deeply set Dutch characteristic of restraint and rationality. The folk saying "Steek je hoofd niet boven het maaiveld uit" (don't stick your head above the mowing field) exemplifies this moderation. Ecstatic surface designers are not basing their practice on the continuum of this dutch sociopolitical environment embodied in the modest sanction design.

Dutch people are familiar with pragmatism, discipline, organization, thrift, straightforwardness, sobriety, clarity, moral-integrity, modesty, social-responsability, efficiency, etc... Modernism and Dutch Design possesses these traits as well and they are clearly seen in the legacy of the Dutch Art / design's leading timeless international representatives, e.g. Piet Mondriaan, Theo van Doesburg, Gerrit Rietveld and Piet Zwart.

While most of Europe accepted Art Nouveau as the last international-spread art movement that influenced architecture, craft and fine arts, the Dutch rejected Art Nouveau as frivolous. Dutch artists considered themselves pragmatic and realistic. Thus, they rather turned themselves towards conventional realism that later evolved into abstraction. (1)

Extravagance would be the last adjective to describe Dutch manners. That is one of the main reasons why modernist style being the best fit for dutch visual grammar. Ecstatic surface designers are going in a foreign direction what the Dutch are used to get from visual diction composers. They corral, move, manage and heighten information. They mélange elements from different cultures, minorities and subcultures using codes developed by camp, pop, kitsch and terror. This reveals a cultural

friction depicted in the outcome of their work. Consequently, they develop their own diverse visual colloquial language around their extravagant and sensuous surfaces.

Ecstatic surface designers don't privilege the information but the information overload.

When?

In the beginning of the 21st century, in the core of the merciless commercialization of culture. In the time where designers, working for big creative agencies, are risking to become digital labourers executing orders. When the meaning and substance of design is often replaced by corporate culture. In the contemporary of an efficiency obsessed society where graphic designers can be purchased at the lowest possible price. In the time where emancipation of the graphic designer is needed.

Those who are not part of a franchise creative company and who open-up their own graphic design studio are as well confronted with complex infrastructures of design management. During assignments, they might spend most of their time dealing with managers, creative directors, communications managers, internal communication specialists and marketing specialists who accommodate the client with the design process. The overall design concept is already decided by a 'manager of something' before the designer takes the assignment. This process is gradually turning the graphic designers into the proletariat of the creative industry: laborers who are sitting behind there computer screens, silently clicking their mouse, carrying out the commands of the target-group-pleasing clients.

Even though our neoliberal efficiency obsessed society is putting a weight on the graphic design cosmos, there are still ambitious autonomous designers who are driven to make critical reflections on society.

There is a substantial difference between an autonomous designer and a designer working as a silent query labor for the creative industry. Social-designers, design researchers, self-initiating visual authors, independent publishers/designers, designers experimenting with technology and design think-tanks are important to create critical work as a

refelction on our society.

Ecstatic surface designers are among these dedicated workers who aim to make an ideogram shift in the conception of graphic design. They are creating a new stage in design where their reaction on the social contemporary can be reached and understood by a bigger number of audience.

Why?

Is it a reaction towards the commercialization and reduced autonomy of the graphic designer? Is it a rejection of the standardization and democratization of design and its software, making the 'hand-crafted' originality vanish? Is it a request for a new 'raison d'être' for qualified conceptual & craftsman designers? Is it a criticism on the current corporate influences of the neoliberal economics and politics? Is it a retaliation to the rise and the commercialization of the creative industry? Is it a strategy to overcome dominant marketing specialists, design managers and communication experts? Is it a commentary on the dominant rigid Western modernistic 'outfit'? Is this return to decorative traditions a statement about the relationship between Western and non-Western cultures?

Democratization of design

The lack of the human touch in the democratized, commercialized and standardized design is being criticized. Ecstatic surface designers are drawing the attention back to the place of the human interaction in the production process with their devotion to hyper details, displaying delight in expert craftsmanship.

Since the prominent tools of design, the computer and its software have been homogenized among designers and democratized among nonprofessionals, it is nowadays almost impossible for graphic designers to regain the central role, which was largely based on its mastery of tools and services unavailable to users, that they once could claim. This forces designers to rethink their practice.

Ornament & decoration contrasting Modernist style

The current art and design world, lead by discourse-heavy rationalism, is focused on politically engaged discursive practice and considers beauty as a notion explaining nothing, solving nothing and teaching us nothing. It is hard to defend art/design work by basing a discourse on aesthetic passion, beauty and decoration.

Unfortunately, this time-honored notion finds its existence in the realm of the opposition of form and content, of surface and depth. In the visual and philosophical richness of ecstatic surface design, there is no such thing as the opposition of form and content, of surface and depth. Its makers consider decoration as a method to create links between the exterior and the interior, between the parts and the whole.

Ecstatic surface designers don't consider beauty and decoration as something meaningless; rather as a meaningful, progressive and critical search for utopian alternatives for the future. They regard decoration as a means by which the inherent essential qualities of a subject are revealed. (2) Decoration is a functional and autonomous facet in their designs, existing as stylistic elements and as a subject matter at the same time.

Ecstatic surface designers reject the dominant established values of pragmatic modernism. The rational, white-space and industry-oriented conventions of modernistic design has become one style among many possible styles. In the essay Ornament and Crime, written by Adolf Loos in 1908, decoration is considered as mass-produced, mass-consumed trash. Nevertheless, now it seems that time turned less is more into 'mass-produced / mass-consumed trash'.

Aestheticized world

Modernism, substituting the design of the corpse to the design of the soul, has expired. Today, we are all subjected to an aesthetic evaluation. One is required to take aesthetic responsibility for his/her appearance, for his/her self-design.

It is not truthful to continue the modernistic myth about zero-design. In our media-controlled world, even the political sphere is intensely aestheticized. Politicians and celebri-

ties are presented to the contemporary audience as designed surfaces.

Ecstatic surface designers explore the over designed and aestheticized world. This is revealed in the artificial form of their work, as well as in its devotion to precision and its entirely constructed condition. Even though their surfaces differ in content, they all share the same appearance, at once seductive and grotesque, expressing an intensely aestheticized reality.

How?

By scanning and representing cultural temporalities and structures. By exposing the great complexity of our society. By not privileging the information but the overload of information, the info-glut. By featuring complex symbolism, allegories and similes in their surfaces. By restoring the dignity of ornament and decoration without the crippling weight of nostalgia. By contradicting the white-spaced and industry-oriented conventions of the 'modern' design. By favoring exaggerated decorations, by adding colossal visual gestures, by making unexpected combinations with energetic, tension and intense visual gestures. By drawing attention back to the place of human interaction in the production process, displaying delight in expert craftsmanship by mastering their tools rather than becoming their slave. This is a reaction against the monotonous software styles that had developed out of our common democratized design tools. By declining to accept the loss of skills, experiment, diversity and creativity caused by the efficiency obsessed neoliberal economics. By daring to talk about beauty which is often considered as superfluous. By consuming and creating on the same surface. By launching every year an autonomous ecstatic surface collection.

Ecstatic surface designers are extending the boundaries of graphic design by initiating a new modus operandi which is in a constant research of experiment on the fulfillment of the surfaces.

Every year, they will be launching an ecstatic surface collection that they consider as an area of visual exploration reflecting the synthesized state of the present-day. This new method of operating in graphic design can be conceived as the haute couture of graphic design.

'Haute couture' & Prêt-à-porter

The term 'haute couture' is used as a metaphor taken from the fashion world which immediately creates a distinction between the 'haute' and the unspoken 'conventional'. Here the term 'haute couture' designates the creation of exclusive surfaces which are often hard for the spectator to digest in the first glance. These surfaces are done with extreme

Commissioned ecstatic surface design, a.k.a. prêt-à-afficher

For ecstatic surface designers, their 'haute couture' collections functions as a wellspring for their commissioned design work. They work for clients who are appealed and affiliated with their ecstatic surface collections. The clients' design quests result in 'prêt-à-porter', rather a prêt-à-afficher surface design, while still being a

their surfaces. (3) They steal from common media to re-group and to re-situate scales and balances into constellations that would be un-maneuverable and unthinkable in real life, using the filter of their personal lens of the present.

Ecstatic surface design, enclosing ecstatic haute couture collections as well as ecstatic prêt-à-afficher work, is a research on the aesthetics of: visual

cultures, living realities, finally renewed identity, in world, taste bit by bit, realization processes, mass-culturands, politics of issue bodies, sions & honour, internaistic sensibili- soteric styles,

constructive constructions, do-goodings, freedom fighters, fashion maniacs, moral panics, deterritorizations and re-territorializations, po mo vernaculars, theories of everything, cyberian street scenes, ghetto-dwellers, copycats, x-rated cybersex, zapping zero consciousness, postmodern fairs, digital paradises, the endof history and the heat of the info-glut.

Michael & Mondriaan
Pinar & Viola for
Items Magazine, 2012



collections will be launched by ecstatic surface designers. The charismatic, 'one-off' ecstatic surfaces, can be considered as an enhancement of the prestige of the (design) house. The 'haute couture collections' are in contrast with large-scale trends in the field of design. The collections can be seen as an escape from reality providing numerous worlds and scenarios, which are established with a colloquial visual language. This is one of the consequences of ecstatic surface designers refusing to accept a flawed world.

Info-glut collages

The surfaces forming a 'haute couture collection' can be classified as ecstatic collages. Collage is an act of gathering, reconstructing and cultivating the growth of meaning. This is a way for ecstatic surface designers to appropriate and re-arrange the already existing world. They are trans-positioning, melting and changing conventional proportions in



What Our Art Means

Gilbert et George, 1986

ART FOR ALL

We want Our Art to speak across the barriers of knowledge directly to People about their Life and not about their knowlegde of art. The 20th century has been cursed with an art that cannot be understood. The decadent artists stand for themselves and their chosen few, laughing and dismissing the normal outsider. We say that puzzling, obscure and form-obsessed art is decadent and a cruel denial of the Life of People.

PROGRESS THROUGH FRIENDSHIP

Our Art is the friendship between the viewer and our pictures. Each picture speaks of a "Particular View" which the viewer may consider in the light of his own life. The true function of Art is to bring about new understanding, pro- gress and advancement. Every single person on Earth agrees that there is room for improvement.

LANGUAGE FOR MEANING

We invented and we are constantly developing our own visual language. We want the most accessible modern form with which to create the most modern speaking visual pictures of our time. The art-material must be subservient to the meaning and purpose of the picture. Our reason for making pictures is to change people and not to congratulate them on being how they are.

THE LIFE FORCES

True Art comes from three main-life-forces. They are:

THE HEAD
THE SOUL
and THE SEX

In our life these forces are shaking and moving themselves into ever-changing different arrangements. Each one of our pictures is a frozen representation of one of these "arrangements".

THE WHOLE

When a human-being gets up in the morning and decides what to do and where to go he is finding his reason or excuse to continue living. We as artists have only that to do. We want to learn to respect and honour "the whole". The content of mankind is our subject and our inspiration. We stand each day for good traditions and necessary changes. We want to find and accept all the good and bad in ourselves. Civilisation has always depended for advancement on the "giving person". We want to spill our blood, brains and seed in our life-search for new meanings and purpose to give to life.



Un Chien Andalou,
Luis Buñuel, 1929

Humans Manifesto

[manifestos 1 to 3], Mike Mills, 2010

“No plan survives first contact with the enemy. Sometimes being dumb is the only smart alternative. Shy people are secretly egoists. Nothing is real. Everything you see is a dream

you project onto the world. Children live out their parents unconscious. The only animals that suffer from anxiety are the ones that associate with Humans Manifesto. I don’t trust people who are very articulate. The only way to be sane is to embrace your sanity. When you feel guilty about being sad, remember Walt Disney was a manic depressive.

Everything I said could be totally wrong.

Everything is transient.

Everything is a process not an object.

Be more positive.

Try to stop anthropomorphizing the animals I know, or at least do it less.

Play games that require abandon. Get better at maintaining relationships with friends.

Look at how I’m not fully conscious of my real life, admit that I’m groping in the dark, overwhelmed by the consequences of my acts and that at every moment I’m faced with outcomes I did not intend.”

Futurist Manifesto of Lust

Valentine de Saint-Point, 1913

A reply to those dishonest journalists who twist phrases to make the Idea seem ridiculous; to those women who only think what I have dared to say; to those for whom Lust is still nothing but a sin; to all those who in Lust can only see Vice, just as in Pride they see only vanity.

Lust, when viewed without moral preconceptions and as an essential part of life's dynamism, is a force.

Lust is not, any more than pride, a mortal sin for the race that is strong.

Lust, like pride, is a virtue that urges one on, a powerful source of energy.

Lust is the expression of a being projected beyond itself. It is the painful joy of wounded flesh, the joyous pain of a flowering. And whatever secrets unite these beings, it is a union of flesh. It is the sensory and sensual synthesis that leads to the greatest liberation of spirit. It is the communion of a particle of humanity with all the sensuality of the earth.

Lust is the quest of the flesh for the unknown, just as Celebration is the spirit's quest for the unknown. Lust is the act of creating, it is Creation.

Flesh creates in the way that the spirit creates. In the eyes of the Universe their creation is equal. One is not superior to the other and creation of the spirit depends on that of the flesh.

We possess body and spirit. To curb one and develop the other shows weakness and is wrong. A strong man must realize his full carnal and spiritual potentiality. The satisfaction of their lust is the conquerors' due. After a battle in which men have died, it is normal for the victors, proven in war, to turn to rape in the conquered land, so that life may be re-created.

When they have fought their battles, soldiers seek sensual pleasures, in which their constantly battling energies can be unwound and renewed. The modern hero, the hero in any field, experiences the same desire and the same pleasure. The artist, that great universal medium, has the same need. And the exaltation of the initiates of those religions still sufficiently new to contain a tempting element of the unknown, is no more than sensuality diverted spiritually

towards a sacred female image.

Art and war are the great manifestations of sensuality; lust is their flower. A people exclusively spiritual or a people exclusively carnal would be condemned to the same decadence—sterility.

Lust excites energy and releases strength. Pitilessly it drove primitive man to victory, for the pride of bearing back a woman the spoils of the defeated. Today it drives the great men of business who run the banks, the press and international trade to increase their wealth by creating centers, harnessing energies and exalting the crowds, to worship and glorify with it the object of their lust. These men, tired but strong, find time for lust, the principal motive force of their action and of the reactions caused by their actions affecting multitudes and worlds.

Even among the new peoples where sensuality has not yet been released or acknowledged, and who are neither primitive brutes nor the sophisticated representatives of the old civilizations, woman is equally the great galvanizing principle to which all is offered. The secret cult that man has for her is only the unconscious drive of a lust as yet barely woken. Amongst these peoples as amongst the peoples of the north, but for different reasons, lust is almost exclusively concerned with procreation. But lust, under whatever aspects it shows itself, whether they are considered normal or abnormal, is always the supreme spur.

The animal life, the life of energy, the life of the spirit, sometimes demand a respite. And effort for effort's sake calls inevitably for effort for pleasure's sake. These efforts are not mutually harmful but complementary, and realize fully the total being.

For heroes, for those who create with the spirit, for dominators of all fields, lust is the magnificent exaltation of their strength. For every being it is a motive to surpass oneself with the simple aim of self-selection, of being noticed, chosen, picked out.

Christian morality alone, following on from pagan morality, was fatally drawn to consider lust as a weakness. Out of the healthy joy which is the

Décollage

[extract] Wolf Vostell, 1963

**"Décollage is your accident
Décollage is your analysis
Décollage is your life
Décollage is your change
Décollage is your reduction
Décollage is your problem
Décollage is your revelation
Décollage is your own"**

flowering of the flesh in all its power it has made something shameful and to be hidden, a vice to be denied. It has covered it with hypocrisy, and this has made a sin of it.

We must stop despising Desire, this attraction at once delicate and brutal between two bodies, of whatever sex, two bodies that want each other, striving for unity. We must stop despising Desire, disguising it in the pitiful clothes of old and sterile sentimentality.

It is not lust that disunites, dissolves and annihilates. It is rather the mesmerizing complications of sentimentality, artificial jealousies, words that inebriate and deceive, the rhetoric of parting and eternal fidelities, literary nostalgia—all the histrionics of love.

We must get rid of all the ill-omened debris of romanticism, counting daisy petals, moonlight duets, heavy endearments, false hypocritical modesty. When beings are drawn together by a physical attraction, let them—instead of talking only of the fragility of their hearts—dare to express their desires, the inclinations of their bodies, and to anticipate the possibilities of joy and disappointment in their future carnal union.

Physical modesty, which varies according to time and place, has only the ephemeral value of a social virtue.

We must face up to lust in full consciousness. We must make of it what a sophisticated and intelligent being makes of himself and of his life; we must make lust into a work of art. To allege unwariness or bewilderment in order to explain an act of love is hypocrisy, weakness and stupidity.

We should desire a body consciously, like any other thing.

Love at first sight, passion or failure to think, must not prompt us to be constantly giving ourselves, nor to take beings, as we are usually inclined to do so due to our inability to see into the future. We must choose intelligently. Directed by our intuition and will, we should compare the feelings and desires of the two partners and avoid uniting and satisfying any that are unable to complement and exalt each other.



*Sainte-Marie de la Tourette,
Le Corbusier, 1960*

Equally consciously and with the same guiding will, the joys of this coupling should lead to the climax, should develop its full potential, and should permit to flower all the seeds sown by the merging of two bodies. Lust should be made into a work of art, formed like every work of art, both instinctively and consciously.

We must strip lust of all the sentimental veils that disfigure it. These veils were thrown over it out of mere cowardice, because smug sentimentality is so satisfying. Sentimentality is comfortable and therefore demeaning.

In one who is young and healthy, when lust clashes with sentimentality, lust is victorious. Sentiment is a creature of fashion, lust is eternal. Lust triumphs, because it is the joyous exaltation that drives one beyond oneself, the delight in possession and domination, the perpetual victory from which the perpetual battle is born anew, the headiest and surest intoxication of conquest. And as this certain conquest is temporary, it must be constantly won anew.

Lust is a force, in that it refines the spirit by bringing to white heat the excitement of the flesh. The spirit burns bright and clear from a healthy,

strong flesh, purified in the embrace. Only the weak and sick sink into the mire and are diminished. And lust is a force in that it kills the weak and exalts the strong, aiding natural selection.

Lust is a force, finally, in that it never leads to the insipidity of the definite and the secure, doled out by soothing sentimentality. Lust is the eternal battle, never finally won. After the fleeting triumph, even during the ephemeral triumph itself, reawakening dissatisfaction spurs a human being, driven by an orgiastic will, to expand and surpass himself.

Lust is for the body what an ideal is for the spirit—the magnificent Chimaera, that one ever clutches at but never captures, and which the young and the avid, intoxicated with the vision, pursue without rest.

Lust is a force.

E – From the future past



The Cult of Done Manifesto

Bre Pettis & Kio Stark, 2009

**01. There are three states of being:
Not knowing, action and completion.**

**02. Accept that everything is a draft.
It helps to get done.**

03. There is no editing stage.

**04. Pretending you know what you're doing
is almost the same as knowing what you are
doing, so just accept that you know what
you're doing even if you don't and do it.**

**05. Banish procrastination. If you wait more
than a week to get an idea done, abandon it.**

**06. The point of being done is not to finish
but to get other things done.**

07. Once you're done you can throw it away.

**08. Laugh at perfection. It's boring and
keeps you from being done.**

**09. People without dirty hands are wrong.
Doing something makes you right.**

10. Failure counts as done. So do mistakes.

11. Destruction is a variant of done.

**12. If you have an idea and publish it on the
internet, that counts as a ghost of done.**

13. Done is the engine of more.

Futurism Manifesto

[extract] Filippo Tommaso Marinetti, 1909

**“We want to sing the love of danger,
the habit of energy and rashness.**

**The essential elements of our poetry will be
courage, audacity and revolt.**

**Literature has up to now magnified pensive
immobility, ecstasy and slumber. We want to
exalt movements of aggression, feverish
sleeplessness, the double march, the perilous
leap, the slap and the blow with the fist.**

**We declare that the splendor of the world
has been enriched by a new beauty: the
beauty of speed. A racing automobile with its
bonnet adorned with great tubes like serpents
with explosive breath ... a roaring motor car
which seems to run on machine-gun fire, is
more beautiful than the Victory of Samothrace.**

**We want to sing the man at the wheel, the
ideal axis of which crosses the earth, itself
hurled along its orbit.**

**The poet must spend himself with warmth,
glamor and prodigality to increase the
enthusiastic fervor of the primordial elements.**

**Beauty exists only in struggle. There is no
masterpiece that has not an aggressive
character. Poetry must be a violent assault on
the forces of the unknown, to force them to
bow before man.**

We are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed.

We want to glorify war — the only cure for the world — militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman.

We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice.

We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the gluttonous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of aeroplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.”



Pierrefonds Castle,
Eugène Viollet-le-Duc, 1885

Repair Manifesto

Platform 21, 2009

1. Make your products live longer!

Repairing means taking the opportunity to give your product a second life. Don't ditch it, stitch it! Don't end it, mend it! Repairing is not anti-consumption. It is anti- needlessly throwing things away.

2. Things should be designed so that they can be repaired.

Product designers: Make your products repairable. Share clear, understandable information about DIY repairs. Consumers: Buy things you know can be repaired, or else find out why they don't exist. Be critical and inquisitive.

3. Repair is not replacement.

Replacement is throwing away the broken bit. This is NOT the kind of repair that we're talking about.

4. What doesn't kill it makes it stronger.

Every time we repair something, we add to its potential, its history, its soul and its inherent beauty.

5. Repairing is a creative challenge.

Making repairs is good for the imagination. Using new techniques, tools and materials ushers in possibility rather than dead ends.

6. Repair survives fashion.

Repair is not about styling or trends. There are no due-dates for repairable items.

7. To repair is to discover.

As you fix objects, you'll learn amazing things about how they actually work. Or don't work.

8. Repair – even in good times!

If you think this manifesto has to do with the recession, forget it. This isn't about money, it's about a mentality.

9. Repaired things are unique.

Even fakes become originals when you repair them.

10. Repairing is about independence.

Don't be a slave to technology – be its master. If it's broken, fix it and make it better. And if you're a master, empower others.

11. You can repair anything, even a plastic bag.

But we'd recommend getting a bag that will last longer, and then repairing it if necessary.

Barcelona Manifesto

Enzo Mari, 1999

The utopizing tension of the origins of design must be recovered. If this is the allegory of a possible transformation, then it should reach as many people as possible.

Those people who build our environment in a state of alienation and thus remain partially responsible of its transformation.

The mechanisms lead by the IT revolution are presently devouring all ideas to vomit sellable goods. To begin with, in the next decades we must find the right ways to isolate from this redundancy the transformation ideas.

In order to achieve that we must separate them from all those ideas that are generated by irresponsible anarchies that deny and trivialize the drive towards the utopia, thus making it impossible to get people involved.

In the meanwhile, it might be worth to generalize the idea that: every project works towards ethics (which can be compared to the Hippocratic Oath.)



*Good morning Mr Orwell,
Laurie Anderson, Joseph Beuys,
Merce Cunningham, John Cage,
Allen Ginsberg, Paul Gorrin,
Nam June Paik, 1984*

A short manifesto

Stanley Brouwn, 1964

4000 A.d when science and art are
entirely melted together to something
new when people will have lost their
remembrance and thus will have no
past, only future.

when they will have to discover
everything every moment again and
again when they will have lost their
need for contact with others

.... then they will live in a world of
only
colour, light, space, time, time, sounds
and movement then colour light space
timesounds and movement will be

free
no music
no theater
no art
no
there will be
sound
colour
light
space
time
movement

OK ART Manifesto

Rafael Lozano-Hemmer & Susie Ramsay, 2001

- 1. "OK art" is an OK idea, not great, but not bad either.**
- 2. OK artists make OK art.**
- 3. OK artists really want to make great art, they shoot for the stars, but their work ends up being just OK. OK artists are OK with this.**
- 4. Art enthusiasts and cynics alike, leave an OK art exhibition saying "that was OK". No one is blown away but they don't feel cheated either.**
- 5. OK art will probably not make it into art history; although someone in the future might find an OK artwork and think "this isn't so bad."**
- 6. "Different" and "interesting" are two adjectives often overheard at OK art exhibitions.**
- 7. OK artists are OK with bad reviews, but naturally they prefer good reviews and they keep those and post them on the internet.**
- 8. It's a good idea to call yourself an OK artist before somebody else does.**
- 9. Ambitious, megalomaniac artists feel great relief when they accept they're just OK.**
- 10. OK ideas are defended passionately but not more than that.**
- 11. (this point was erased during editing)**
- 12. OK art is unlikely to be over or underrated.**
- 13. We hate artists that are A-OK, those bastards!**
- 14. There is no point in making an OK art movement, although fleeting consideration of the concept would be OK.**