

ar Design

This is the first in a series of *ArtReview* supplements focusing on practices that are discrete from but related to art. It is our hope that the dialogue borrowed from one practice can inform that of the other. In particular, and taking one of the most pressing issues facing contemporary art as a starting point, *AR:D* seeks to explore the ways in which design can respond to, inform and perhaps even shape today's changing political and social circumstances.

Can Design Change the World? p.8

by Jan Boelen

Design & Society p.13

How can design influence social and political change?
Responses in the form of manifestos by Andrea Branzi,
Singgih S. Kartono, Matali Crasset, John Hutchinson (Freeplay),
Ranna Mazé & Magnus Ericson, Marti Guixé

Utopia & Interiors p.22

by Carlo Mollino

with annotations by Becky Beasley

'In truth we are men because we slide towards the useless material;
otherwise we would be reduced to the biologically perfect
condition of the better-organised colony of insects, where nothing
happens that is not useful to material life'

An *ArtReview* Supplement April 2012

Design & Society *by*
Andrea Branzi
Singgih S. Kartono
Matali Crasset
John Hutchinson (Freeplay)
Ramia Mazé & Magnus Ericson
Martí Guixé

Everyone knows that design plays a game of reinforcing or subverting a series of formal conventions: the basic type of a chair, automobile or computer, say.

But can those formal reinforcements and subversions be extended to operate upon social and political conventions? *ArtReview* invites six designers to produce manifestos for an extended interpretation of design.

TEN MODEST SUGGESTIONS FOR A NEW ATHENS CHARTER

- 01 - The city as a high-tech favela.
- 02 - The city as a personal computer every 20sm.
- 03 - The city as a place for a cosmic hospitality.
- 04 - The city as an air-conditioned full-space.
- 05 - The city as a genetic laboratory.
- 06 - The city as a living plancton.
- 07 - Research models of weak urbanization.
- 08 - Realize faded and crossable borders.
- 09 - Realize reversible and light infrastructures.
- 10 - Realize great transformations through micro-projects.

These projects are not meant to be realized. They are not utopias for the city of the future, but reflections on the city today. The world has changed, but the culture of project hasn't yet. The city is nowadays no longer a whole of architectural boxes but a territory of men, facilities, information, immaterial relations. The models of weak urbanization try to combine architecture and agriculture, technology and meteorology, goods and sacred cows.

INFINITIES

We nowadays live in a world that has no exterior side, neither politic nor geographic; a global world made of the sum of many local economic and environmental crises. An infinite world, but not a definitive one: unlimited but with limits of development; mono-logic but ungovernable; without borders, but without a global image.

A world made of many worlds; dull, polluted, where everything melts and expands itself; to survive, it has to reform itself day by day with new laws, new statutes, new projects, in order to manage its "out of control" induced activity. Every intervention has to be reversible, incomplete, elastic, because what is definitive is dangerous. An infinite world which space is filled with the bodies of seven billion people, by flows of information and by numberless goods, that make circles, aggregates and vibrations that totally fill the urban scene. The only possible reform of the city has to be found within the interstitial spaces, in the home economies, in the human relations; within our minds.

Andrea Branzi

Contributors

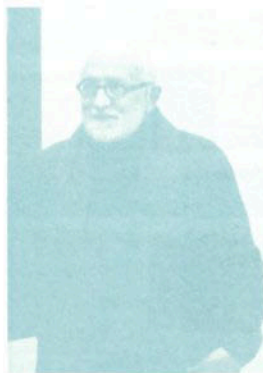
JAN BOELEN

Boelen is a Belgian critic and curator of contemporary art and design exhibitions. He studied product design at the Media & Design Academie (KHLim) in Genk. He is the founding director of Z33, House for Contemporary Art, in Hasselt. He also chairs the Flemish committee for architecture and design and is currently curating exhibitions and projects for Manifesta 9 (2012, Limburg). After teaching in the undergraduate department Man and Well Being, Boelen became, in 2010, head of the masters department Social Design at Design Academy Eindhoven.



JOHN HUTCHINSON

Based in Cape Town, Hutchinson is the CTO of Freeplay Energy, the company that developed the wind-up radio. Freeplay makes and distributes products designed for both the developed and developing worlds. All have an alternative energy component and are designed to bring the benefits of electricity to energy-impooverished communities. Hutchinson has led the development of products that include lights, radios, mobile-phone chargers, foetal heart rate monitors, water purifiers and power generators for recharging small consumer devices. Completely independent of disposable batteries, they use human effort, solar energy and other local sources when available to recharge their internal batteries.



ANDREA BRANZI

Branzi has lived and worked in Milan since 1973. Between 1964 and 1973, he was part of the renowned avant-garde architecture group Archizoom Associati, and is celebrated for his work as a theoretician in the field of urban design and architecture. He was a co-founder, in 1983, of the Domus Academy in Milan and in 1996 curated the two foundation exhibitions of the new Museum of Italian Design at the Triennale di Milano. In 1987 he was awarded the career Compasso d'Oro. He continues to work as a designer and theoretician. An exhibition of new product work, *Trees*, is on show at Carpenters Workshop Gallery, Paris to 16 May. *Objects and Territories* is at Vlaams Architectuurinstituut, Antwerp to 26 May.

MATALI CRASSET

Crasset grew up in a small village in the north of France before training in industrial design. The intimate link between work and life in her rural community influenced Crasset's outlook as a designer; an outlook invoked by the questioning of entrenched codes and a desire to experiment. Crasset's commercial design work is characterised by an interest in flexibility of function and modularity. Her work has been the subject of exhibitions at MuDAC, Lausanne, the Victoria & Albert Museum, London, and the Cooper Hewitt National Museum of Design, New York.



SINGGIH S. KARTONO

Singgih studied product design at the Bandung Institute of Technology, Indonesia. After a few years working in professional design studios he returned to his village, Kandangan, in Central Java, and without any precise financial calculations or preparations founded a company specialising in small functional wooden craft products. The resulting Magno series, which uses sustainable materials and an innovative approach to craft skills and community, has received international acclaim and recognition, including the Brit Insurance Design Award, Good Design Award, INDEX, DesignPlus, Design for Asia Award - Grand Award and the International Design Resource Award.

MARTÍ GUIXÉ

Guixé studied as an interior and industrial designer in Barcelona and Milan. Since 1997 he has been exhibiting work characterised by the search for new product systems, the introduction of design in the culture of food and presentation through performance. He is based in Barcelona and Berlin, and works as a designer for companies around the world. Recent publications include *Food Designing* (2011) and *The Martí Guixé Food Book* (2009). His work has been exhibited at MoMA, New York, MuDAC, Lausanne, MACBA, Barcelona, and Centre Pompidou, Paris.



RAMIA MAZÉ & MAGNUS ERICSON

Mazé is a design researcher, manager and educator. As a senior researcher at the Interactive Institute in Sweden, she is currently investigating intersections between critical practice and sustainable design within the collaborative Forms of Sustainability project funded by the Swedish Research Council. At the IIT Institute of Design in Chicago, where she is a research fellow, Mazé is leading a project about social innovation. Ericson is a curator working in Sweden. Since June 2010 he has been the senior adviser and project coordinator for a new design-related programme at the Swedish Museum of Architecture in Stockholm.