

Bruce Mau
An integrated monography

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Curated by Enrico Monasteri

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Editorial

This Monography speaks about Bruce Mau, a canadian designer. We worked as an editorial board and each of us curated one of the four rubrics. To make everything less conventional we decided to include in the monography An Incomplete Manifesto for Growth, written by Mau in 1998, which we think rapresents an essential part of Bruce Mau ideals. The Manifesto is integrated with differents articles taken by sources such as Massive Change, Lyfestyle and conference that Bruce Mau took.

We decided to focus our work on the social and ethical commitment that emerge from Mau's work, in every field. What we tried to do was to integrate the Manifesto to make it less "incomplete" in some way, that's the reason for our title.

In the end we decided to organize the Monography so that every rubric could be both a stand alone piece that an unique Magazine once assembled all together.

Contents

Inside the magazine you will find two inserts: a poster with the Manifesto and a copybook to write your own.

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Biography

Born on October 25, 1959, in Canada, Bruce Mau grew up in Sudbury, Ontario. He went on to attend the Ontario College of Art & Design. In 1980, he dropped out of the college before graduation as he intended to join the Fifty Fingers design group. He remained part of the group for two years and then traveled to UK for a brief sojourn at Pentagram. Upon his return to Toronto, he became one of the founding members of Public Good Design and Communications ran by the triumvirate. Soon he found himself presented with the opportunity to design Zone 1/2 books which culminates in Mau establishing Bruce Mau Design studio. He maintained his position as a design director for Zone Books until 2004. He also co-edited a Zone imprint, Swerve Editions. During early 1990's, Mau was appointed the creative director of I.D. magazine.

From 1996 to 1999, he explored profession of teaching as he accepted the position of the associate professor at a Houston university, Rice University School of Architecture. In addition to that Mau is a member of the Royal Canadian Academy of Arts. He is also an honorary fellow of the Ontario College of Art & Design. In 1998, to honor his contribution to graphic designing and architect he was presented with the Chrysler Award for Design Innovation. The following year he received Toronto Arts Award for Architecture and Design. In order to help the young generation of designers and creative folks, Bruce Mau designed a 43 point program. It is called an Incomplete Manifesto for Growth which assists its users in forming and assessing their design process.

Idea of Design

"The fundamental idea of design is to make the world a better place. I've never met a designer wakes up in the morning and says: "my idea is to make things worst". The core idea behind design is: "can we do this better?". Is driven by an ethical commitment to society."

-Bruce Mau



take a picture if you want to hear
the conference where Bruce Mau
talks about Massive Change

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.

WHAT IS GOOD?



One of the first things that impressed me as a young designer was the politics of form. The way I saw it, the most important formal developments were intimately linked to social discoveries and political action. People forged new visions of the world and needed to express them. The connection between social and formal innovation could not be ignored. The first company I started was called Public Good. It was an enterprise very much concerned with the social implications of the work we produced. Previously, I had been in London working with a corporate design agency world-renowned for its “good design.”

While there, I had lived through the ascent of Thatcherism. I had experienced first-hand the British class system, which to a young Canadian was at once opaque and absurd. I eventually left London and hooked up with two friends in New York, Steven Bock and Elisabeth Matheson, who proposed that we return to Toronto and launch Public Good. Our ambition was to bring meaning to the work we produced. In that context, the notion of “good” was liberated from any visual or aesthetic expression. Some of our work generated no visual evidence. It involved, for instance, analyzing and assisting the organization of

a union initiative, or producing an educational program. Our work revolved around social effects and objectives-literacy, education, health, justice, workplace issues-and design was deployed in the service of achieving results. My work could look deadpan but have profound effect. In some way I think this is the genesis of the approach that Bruce Mau Design would take later. My role at Public Good lasted only a few years. It ended when I became involved with Zone. My two partners did not want to pursue the project but I did. I had no idea at the time that the project would extend into an extraordinary fifteen-year intellectual adventure.

Bruce Mau speaks:

About Design

Design thinking is that methodology that is out of agnostic. Design thinking doesn't start with: we are gonna produce this thing. It starts with what are we trying to accomplish, what is the impact we want to create, translating that challenge into opportunities and then how to execute those opportunities. If you think about it the real foundation of design thinking is leadership: is the abilityW

of envision a future and systematically execute that vision. And that's really what we are working on with MCN, the more than we can actually package that in a way that people can downloaded in their own lives and uses in their business in their lives in the way they do things the better things will be. It's really about the problem solving methodology that is agnostic to outcome.

Curated by Enrico Monasteri

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.

GROWTH AS AN EVENT



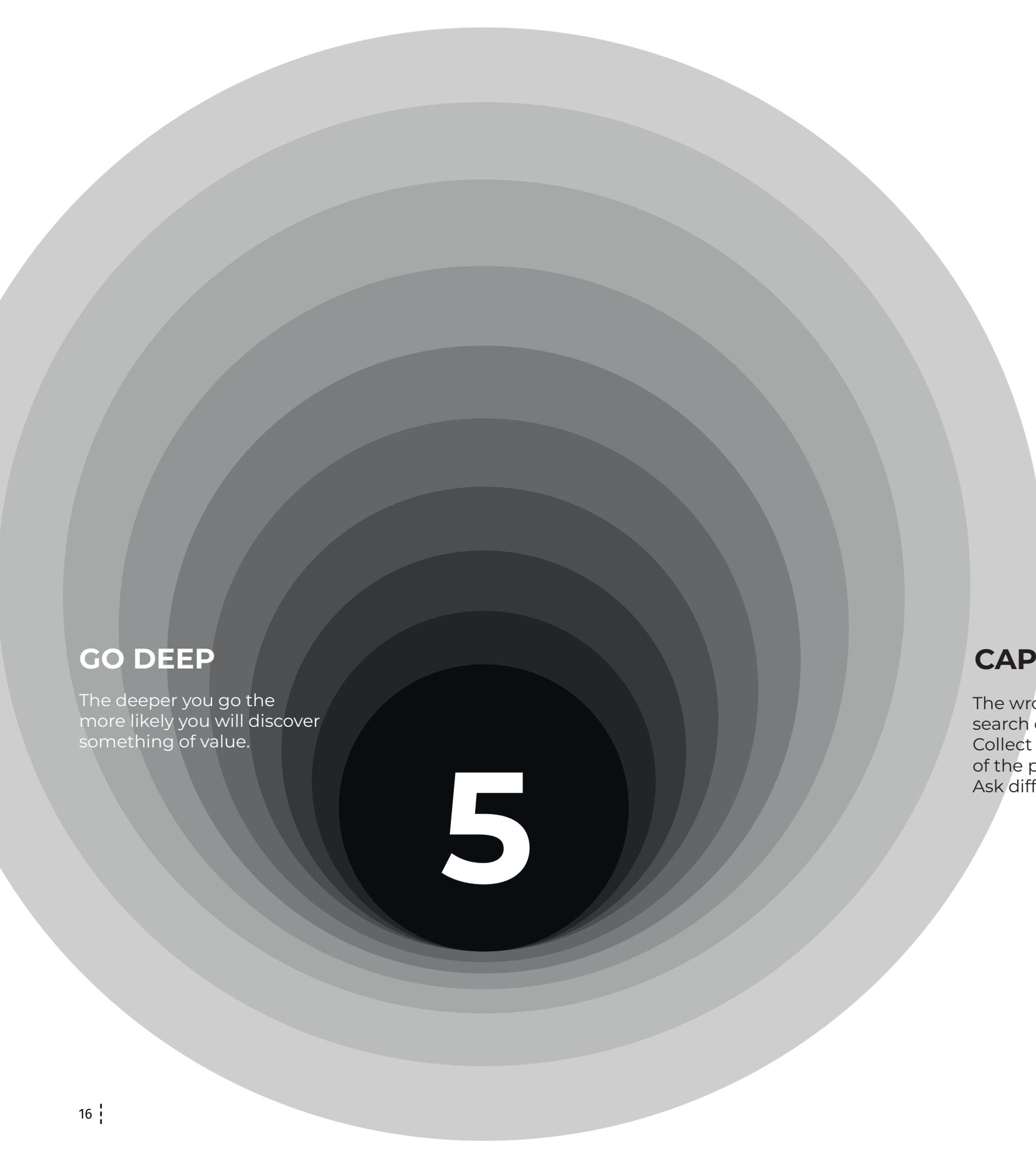
As we enter the twenty-first century, I believe that the new problem facing us will be growth. As both designers and global citizens we will need to broach this problem in different ways. We will need to test the limits of growth. Growth, as I see it, is a problem separate from speed and “more” and reproduction. Growth is a time-based event, with breaking points and moments of rupture that generate entirely new conditions. Growth is nonlinear and unpredictable. This is important to emphasize. Many of us have come to see growth as the interrupted telos of progress.

Few of us are ready to admit that growth is constantly shadowed by its constitutive opposite, that it is equal partners with death. Immersed in the logic of growth, we have, for the most part, denied the liberating potential of death. (For us, there is only addition, never subtraction; accumulation, never decay.) In our shortsightedness, we have banished death both from nature and from our approach to design practice. If we look at how growth behaves in nature, we see it coupled with a phenomenon of clearing. Forest fires produce a cycle of life and regeneration. Spring

follows the barrenness of winter. Death opens up fields of potential. I increasingly believe that the future of design rests in our ability and willingness to develop new practices and theories of form that are inextricably linked to, and informed by, life and growth. As we observe the life of the object, and the effect of that object on the life around it, we can learn that growth is not about limits in the same way that speed was, because growth is about qualities, not quantities. More precisely, it is about the qualities- wild and incalculable- that emerge from quantity.



growth



GO DEEP

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

5

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.

6



Accidents, disasters, crises. When system fail we become temporarily conscious of the extraordinary force and power o design, and the effects, that it generates. Every accident provides a brief moment of awarness of real life, what is actually happening, and our dependence on the underlying system of design

-from Massive Change

7

Bruce Mau's 24 Principles for Massive Change



STUDY

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

A STUDIO IS NOT A TREE

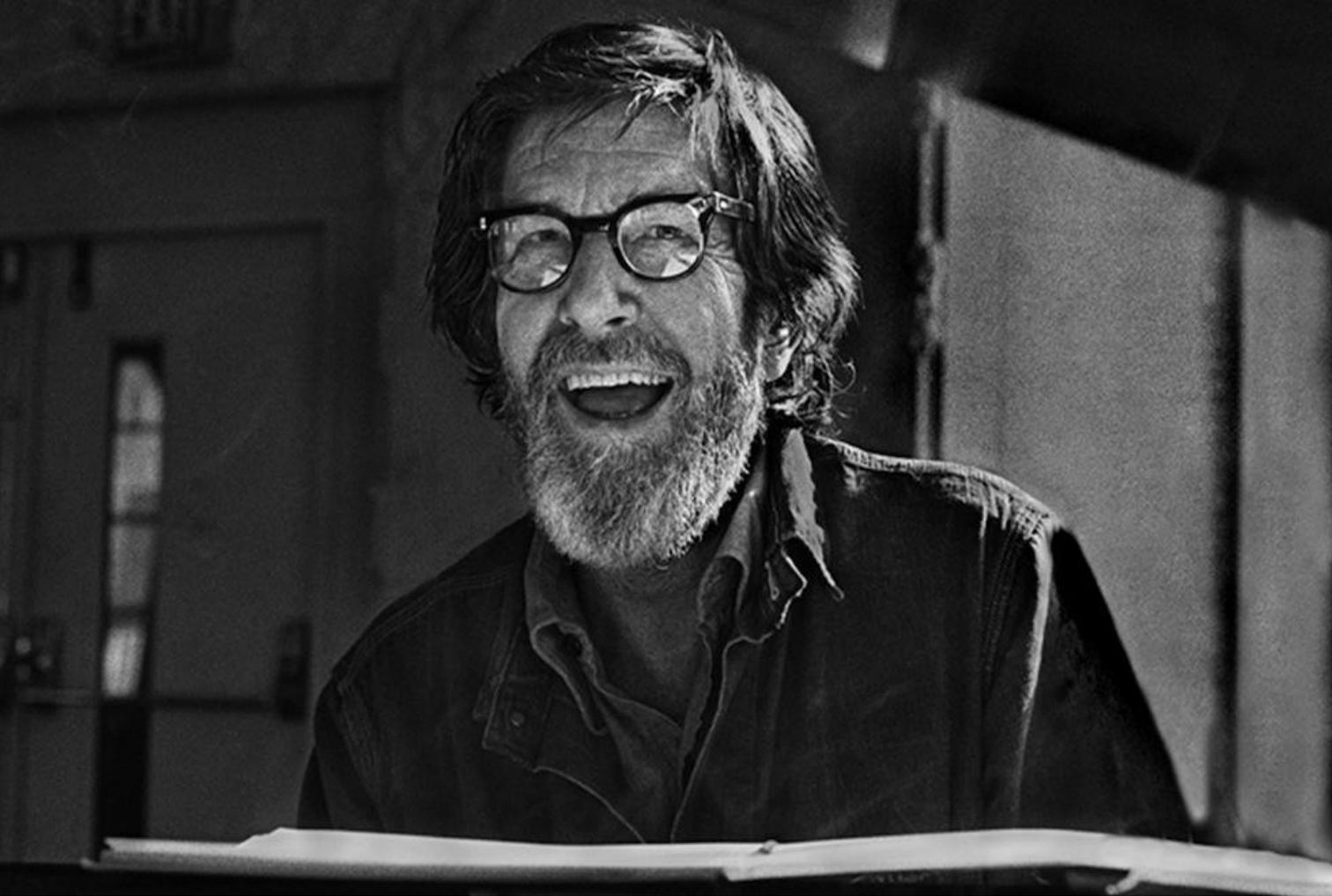
The studio is a kind of self-propelled entity: agile and resilient, drifting in search of events (problems and accidents), selecting and inserting itself as an active force within the realities it chooses to engage in - those that surround it, and those that make it up. We have withstood the corrosive environment of capital, media, gravity, magnetism, misrepresentation, translation, error, absence, dispersal, malfeasance, and BAD LUCK, by remaining flexible. Our work exists between the purity of invention and the contamination of compromise. It is a strategy that seems impossible, expressing a

maximum innocence on the one hand, and a willingness to accommodate almost any input on the other. But, by activating these contradictory modes, by pushing each to its logical conclusion, we make new work. We are developing a methodology that is without boundaries. One that implies a continuous variation in activity and defines a movement from work to free action. The practice avoids being consumed or spent in this activity by continually borrowing or siphoning energy from adjacent fields and practices such as cinema, philosophy, and science; and from the works of



DRIFT

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



BEGIN ANYWHERE

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

9

10

EVERYONE IS A LEADER

Growth happens.
Whenever it does, allow it to emerge.
Learn to follow when it makes sense.
Let anyone lead.

Bruce Mau speaks:

Growth of economy

Has we grown from 7 to 10 billion everything we do has an impact. When we invented the car we didn't say let's trash the environment set up geopolitical conflict that has been lasting for decades. We set up to make a beautiful thing that was a beautiful experience. But we didn't see the long term implications of it. What we realize now is that almost all our economies is based on increasingly short term firm, we are not thinking about a five years plans or an annual results, we are thinking milliseconds, so more and more we are intros crazy short term economy.

Curated by Enrico Monasteri

We live in the age of transparency, the technology today allows us to see behind the image. but that new world of transparency means that if everything is visible, everything therefore must be designed.

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.

Bruce Mau speaks:

Designing the Big Mother

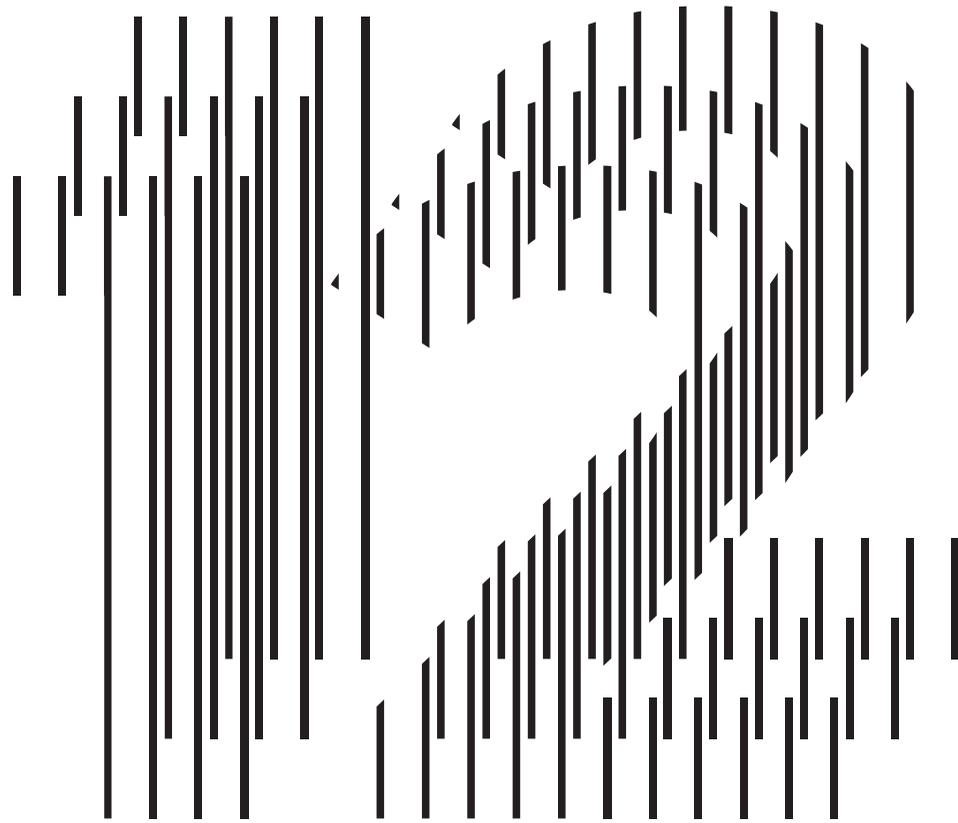
We are working on a personal black box, that's basically a declaration of personal data independents, it allows you to own the control of your data, the privacy and the benefits that come with that and never to compromise that in order to create value. So you own your data and you get the value from your own data. If someone is tracking all your data, and that's what actually happening with cookies, that's the opposite of freedom. You don't own your data, you don't see it. If someone is tracking everything that you do that is Big Brother, we are designing sort of Big Mother: how can we care for you? how can we help you? That's the best way to create value.

Curated by Enrico Monasteri

POWER

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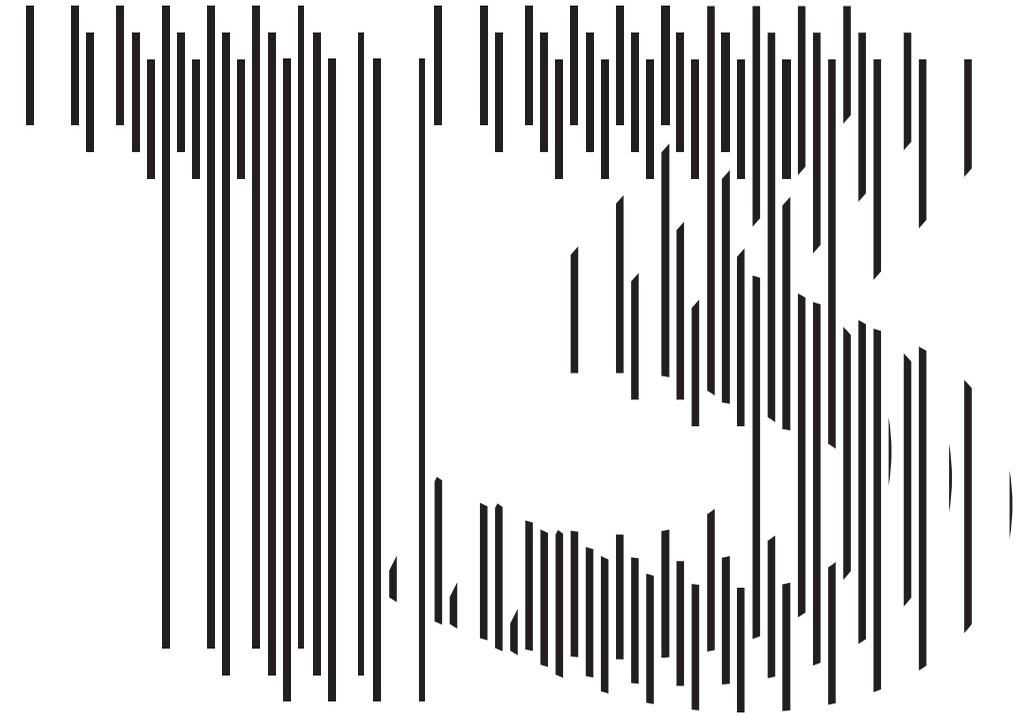
Curated by Teresa Zavattiero



Put the acetate sheet here and move it from left to right

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.



Put the acetate sheet here and move it from left to right

SLOW DOWN

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

The visual

“Design is principally expressed visually, it’s become stuck in the visual. People who think about design talk about the visual. For us, one of the most important things we did in conceptualizing the project was to say, Let’s take the visual off the table as the principal criterion. Obviously, we’re obsessed with the aesthetic dimension of our work, but by taking it off the table as the principal factor, something else comes onto the table, which is human capacity. And that can sometimes be invisible.”

-Bruce Mau

8. Transmission towers crushed and power lines downed by freezing rain in Boucherville, Québec, January 1998.



FOR MOST OF US, DESIGN IS INVISIBLE. UNTIL IT FAILS.

In fact, the secret ambition of design is to become invisible, to be taken up into the culture, absorbed into the background. The highest order of success in design is to achieve ubiquity, to become banal.

The automobile, the freeway, the airplane, the cell phone, the air conditioner, the high-rise – all invented and developed first in the West, but fully adept and embrace the world over – have achieved design nirvana. They are no longer considered unnatural. They are boring, even tedious. Most of the time, we live our lives within these invisible systems, blissfully unaware of the artificial life, the intensely designed infrastructures that support them.

Accidents, disasters, crises. When systems fail we become temporarily conscious of the extraordinary force and power of design, and the effects that it generates. Every accident provides a brief moment of awareness of real life, what is actually happening, and our dependence on the underlying systems of design.

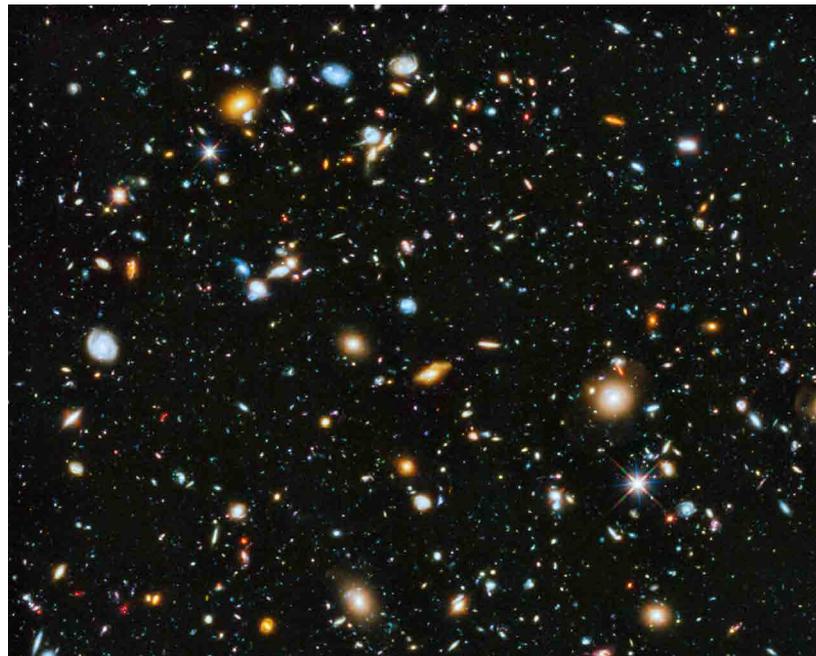
Every plane crash is a rupture, a shock to the system, precisely, because our experience of flight is so carefully designed away from the reality of the event.

As we sip champagne, read the morning paper, and settle in before takeoff, we choose not to experience the torque, the thrust, the speed, the altitude, the temperature, the thousands of pounds of explosive jet fuels cradled beneath us, the infinite complexity of onboard systems, and the very real risks and dangers of takeoff and landing. Massive Change is an ambitious project that humbly attempts to chart the bewildering complexity of our increasingly interconnected (and designed) world. We have done our best to open it up by breaking it down, and putting as many fascinating fragments as we could find back together again, between the covers of this books. We hope to make evident the design decisions that go on and are made manifesta cross disciplines. Massive Change is not about the world of design; it’s about the design of the world.

9. Subatomic particle tracks in a bubble chamber at the Fermi National Accelerator Laboratory in Batavia, Illinois.



10. Time made visible: this Hubble Ultra Deep image shows galaxies as they were thirteen billion years ago.



**WE WILL MAKE VISIBLE THE AS YET
INVISIBLE.**



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.

Close your eyes

“How does design shape the world that we experience? One of the thought experiments you can do is to close your eyes and imagine opening them in a place where you see nothing that is designed.”

-Bruce Mau



Allow
for
ideas
haven't had yet, and for the ideas of others.

space
the
you



EDIT: OUR STORY

DESIGN IS THE DOORWAY TO A BETTER FUTURE.

It is why poverty, illiteracy, and sickness have significantly decreased in the last two decades. Drones are monitoring disaster regions; vertical gardens are expanding new opportunities for green space; and food waste is being transformed into precious renewable energy. Yet, few people are aware of these profound undertakings. And even fewer are aware that design plays a critical role in bringing innovative solutions to life. This disconnect was Shauna Levy's reason for launching EDIT: Expo for Design, Innovation & Technology - an immersive expo-meets-festival built to improve the world's limited experience with the subject. "For virtually my entire professional life, it has been my mission to improve the accessibility and popular understanding of design," says Levy, President and CEO of Design Exchange and co-founder of the Interior Design Show.

THE EXPO OUR WORLD NEEDS RIGHT NOW.

The need for EDIT was brought to Levy's attention after "We the People" - a video about the United Nations Development Programme's 17 Goals for Sustainable Development arrived in her inbox. "For me, these goals - from building infrastructure and cities to protecting ocean life - are design challenges," said Levy. The goals are the inspiration behind EDIT's five themes: Nourish, Shelter, Care, Educate, and the overarching message of Prosperity for All. "EDIT is a global platform for ideas that can change the world," she says. Shifting design thinking from handbags and interiors to 3D-printed prosthetics and aquaponics, EDIT will expose a mass audience to the design projects that are transforming our future at this very moment.



PROSPERITY FOR ALL by BRUCE MAU

EDIT's main exhibit, showcases the most promising design, innovation and technology solutions to the planet's pressing issues. Bruce Mau will hand-pick a selection of work from Paolo Pellegrin – an award-winning Magnum photographer renowned for his unflinching documentation of global conflicts. Against this powerful backdrop, the exhibit will also highlight design projects that confront these challenges and seek to advance the human condition. From smog vacuum cleaners in China to floating schools in Nigeria, EDIT visitors will discover the people and organizations designing products, systems and materials that are making a difference in the world today.

**HOW CAN WE SOLVE THE WORLD'S
GRAND CHALLENGES?**



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.

Do something better

“We realized that the most critical action one can take is to do something better. That’s not recognized in our intellectual environment, but the luxury of cynicism is not accessible to me; I have the responsibility to actually produce something.”

-Bruce Mau

1699DL

Fold the sheet, then look at it from left and from right

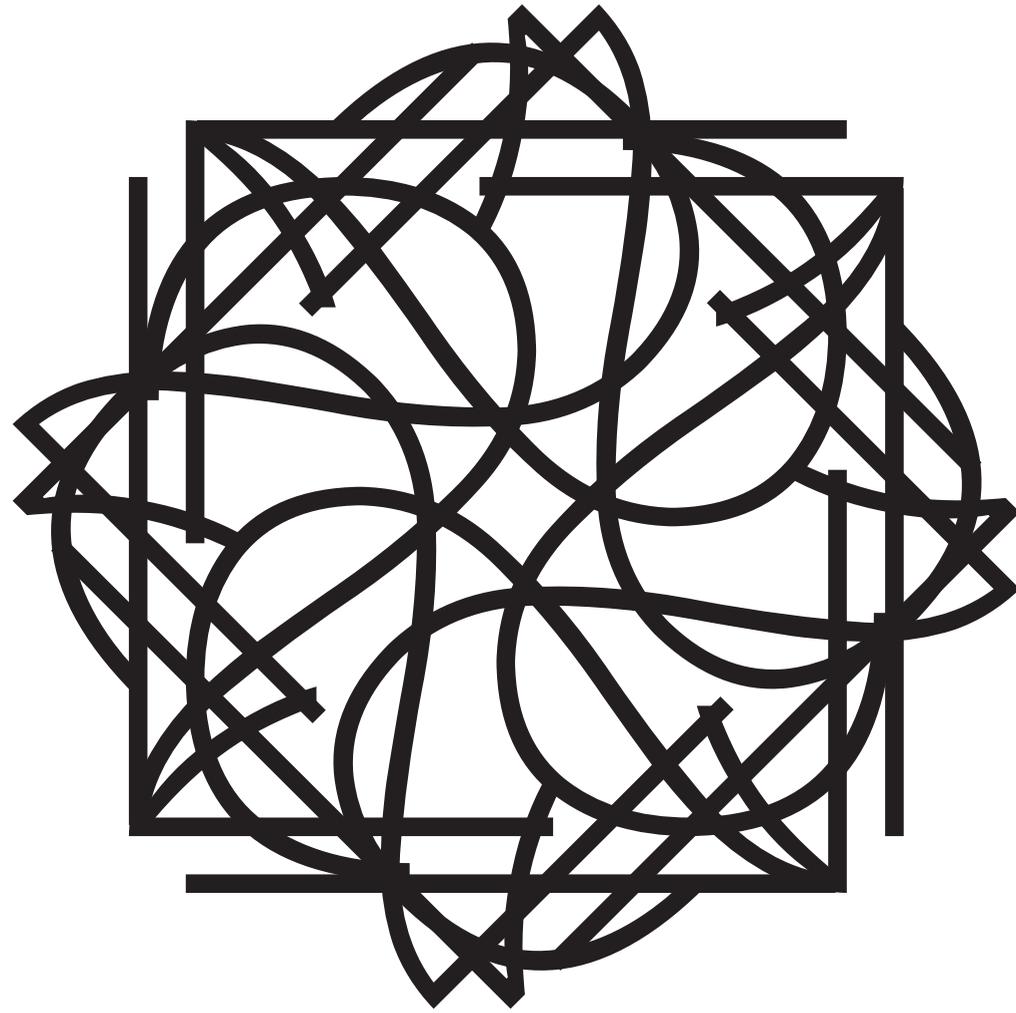
WORK THE METAPHOR

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.



REPEAT YOURSELF

If you like it, do it again.
If you don't like it, do it again.



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.

TO

23

Curated by Martina Pennino



15. Commercial Street in Bangalore, India

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.



THE GLOBAL IMAGE ECONOMY

We live in a twenty-four-hour market world where less and less terrain remains unregulated. Less terrain falls outside of the regime of the logo and its image. Today, events, styles, cultures, technologies, memes - as well as rumors, scares, and insults - pass through and are incorporated into the global image economy, reverberating with and distorting one another, all with the capacity to produce - and to erase - wealth, value and meaning.

Designers today experience a condition of ambiguity and compromise: building, aiding, and abetting the global image economy seem inevitable consequences of our work. Prospects of that condition changing seem remote. Nonetheless, our obligation to exploit the situation is compelling, provided that we are willing, given our position, to recognize the potential of radical contradiction and to take an eagerly opportunistic posture in looking for the openings that appear before us. What I am attempting, in response to the torrential acceleration of the global image economy, is engaged design. Engagement means enlisting all the restrictions, conditions, and limitations of the context in which we work. It means taking on the background, like it or not, and bringing it to every foreground. The question we have to ask is: What is our relationship to this beast? Every set of the developments we have inventoried has a downside and an upside. The downside is obvious and depressingly easy to catalog. The upside is up to us to discover, or more importantly, to invent. We must, then, be super-provisional and hyper-opportunistic.

Contrary to the popular maxim, the digital age does not behave like a revolution, but its opposite, an apparently predatory totality surrounding us. And yet, it is transforming human capacities for communication, for environmental reform, for productivity and creativity. Every aspect of the global image economy is darkly problematic, yet every aspect of it also carries a potential for human reinvention. If the accelerated image-production technologies have saturated society, they also have put image-making capability into the hands of non-professionals. Technology has miniaturized the image-making process. Today, a feature film that once would have required a large technical facility backed by a huge financial apparatus can now be fully realized in a medium-size room rented in a typical provincial town. Proliferation also means dispersion. Dispersion means new potential strategies constantly appear, if we are willing to look at the openings. But people tend only to look at the contradiction. Unless we come to terms with the global image economy and the way it permeates the thing we make and see, we are doomed to a life's work of decorating and redecorating. And coming to terms means

maintaining the dialogue with the context and facing the contradictions it imposes on our work. No matter how bleak the situation into which we have been thrown by the global image economy, it offers opportunities, we only need to invent them. By understanding our living and working context, we open, even if temporarily, avenues of liberty not yet charted or even explored.

*On the left:
16. "Billboards in Broadway"
Photograph by Darren Barnes*

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.

What will be.com of us?

One of the dilemmas of the coming era is that there is no erasing anymore. As the mass and volume of information increase, people search for a clear signal. More powerful than ever, the role of the navigator becomes indispensable. We are suggesting the designer as a difficult, problematic figure, one who cannot afford to be stable. We have tried to turn our work into a constant process of growth, a living thing that responds to its environment and, as the environment itself evolves, propagates new opportunities.

Bruce Mau

27

READ ONLY LEFT-HANDED 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.



¡GUATEAMALA!

We must be optimistic to undertake the demanding work of solving the great challenges ahead.

In 2004, a group of Guatemalan leaders of the Fundación Proyecto de Vida asked Bruce Mau Design to assist in producing a vision for the future of Guatemala. This vision would be powerful enough to galvanize action and create a positive movement for the country going forward. The aim was to create a multifaceted vision that could embrace many initiatives, incorporate many partners and resonate internationally. ¡GuateAmala! connects the new possibilities and potentials developing in the world to the ambition of Guatemala and the

challenges that the country faces. The result of this connection is a vigorous and self-sustaining movement that combats the status quo. The primary goal of the vision was to generate a strong collective interest among the country's population, as it is they who will ultimately realize the vision; and to make this movement part of a global initiative that connects Guatemala to an international network of like interests. BMD also worked with the Fundación Proyecto de Vida to develop a series of events that continue the discourse and action

in different regions of Guatemala, introduce projects to the world and link Guatemala to international expertise while highlighting the growing network within the country. This multi-year communications project continues to develop strategies to galvanize action and mobilize a nation.

*Above and next page:
17, 18 Events for ¡GUATEAMALA!*



29

THINK WITH YOUR MIND

Forget technology.
Creativity is not device-dependent.

30

PROSPERITY FOR ALL

Our future is no longer about selling more stuff to more people, it's about understanding our potential as citizens and producing shared prosperity.

Freeman, the leading global provider of brand experiences, and world-renowned innovator, designer and author Bruce Mau, worked together to present 'Prosperity for All', a 12,000 square foot exhibition, produced by Freeman, that has been on display at the first-ever EDIT: Expo for Design, Innovation & Technology in Toronto. Together, Freeman and Mau, chief design officer of Freeman, co-founder of Massive Change Network and EDIT's inaugural chief curator, are harnessing the power

of creativity, data and design to solve problems, innovate faster, eliminate waste, optimize processes and better serve its customers and employees – and eventually, the world. "Design creates more meaning and opportunities as our world becomes increasingly driven by purpose and sustainable human development. Design is a leadership methodology that is solving the challenges we're facing today, to create a better tomorrow," said Mau. "The way we think to solve problems and

create value is through design, as it gives us the ability to envision the future and systematically work to realize that vision. With 'Prosperity for All', Freeman has created an inspirational live experience steeped in purpose and backed by data.

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."



Together, we highlight that the future is about understanding our potential as citizens and designing and producing shared prosperity and abundance.”

The ‘Prosperity for All’ exhibit creates an immersive experience for participants on a grand scale. The projects included in the exhibit illustrate how design is playing a critical role to address global challenges, as outlined by the United Nations Development Program’s 17 Goals for Sustainable Development. As an experiential events leader that does business in nearly every industry, Freeman is committed to advancing society and elevating the human experience by connecting people in meaningful ways on a global scale – ultimately helping to affect change across the world.

As EDIT’s main exhibit, ‘Prosperity for All’ contrasts Magnum photographer Paolo Pellegrin’s documentation of global conflicts with design projects rooted in data

that seek to advance the human condition. From smog vacuums in Chinato community revitalization on Fogo Island, ‘Prosperity for All’ is a celebration of the people and projects that are making a difference in the world today. Freeman is a major sponsor of the inaugural event, exemplifying its commitment to and the importance of such large cultural projects that bring innovation to light and make positive impact.

“‘Prosperity for All’ showcases the very values Freeman was built on, and what Freeman works toward as a global company. We are proud to sponsor an event dedicated to innovation for a positive future on such a large scale,” said Bob Priest-Heck, president of Freeman. “Freeman stands in support of the commitment to create prosperity – economic impact, knowledge, learning and social connection. We are dedicated to continually producing face-to-face experiences where innovation,

change and purpose come together. That philosophy is at the heart of Freeman, and at the heart of ‘Prosperity for All.’” Produced by Freeman, Mau’s exhibit was designed and built to be 100 percent sustainable with materials that can be repurposed or recycled, and crafted to be a reusable, traveling exhibit.

Below and previous page:

19, 20 Photos from EDIT: Expo by Paolo Pellegrin Studio

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

33

LISTEN CAREFULLY



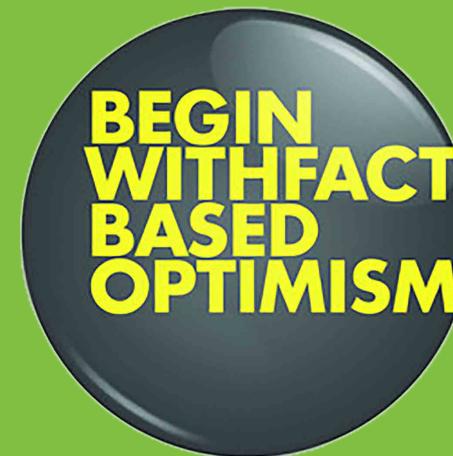
TAKE FIELD TRIPS

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.

THE

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Curated by Gianluca Locatelli



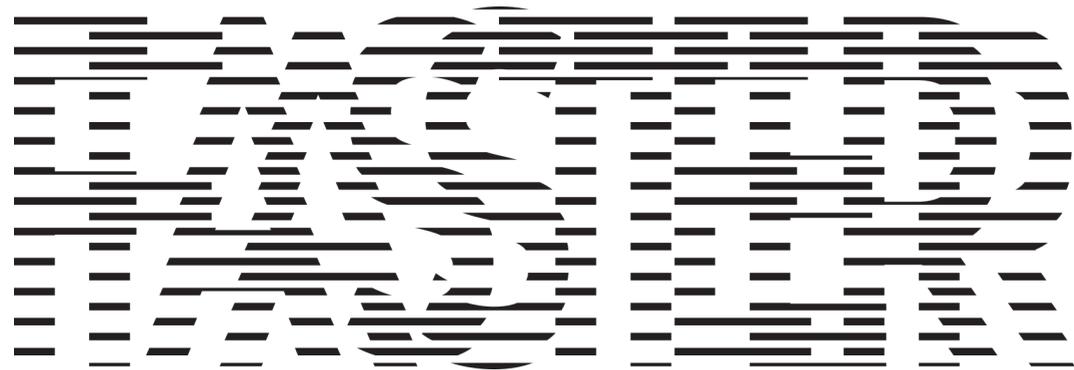
21. "We have a responsibility to create solutions, we have a responsibility to wake up every morning not to be blind to reality but to be open to possibility and understand what is the potential in the place we are, what is the potential in our situation, how can we contribute, how can we make the most of what we have and be able to see it. It starts with facts and research, so it's not just hope, it's actually optimism driven by reality."

-Bruce Mau

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MAKE MISTAKES



This isn't my idea - I borrowed it.
I think it belongs to Andy Grove.

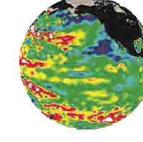
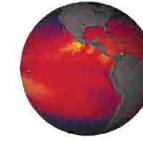
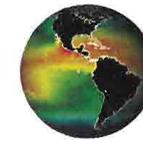
IMITATE

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.

Protest, protect, or produce

"Do we as designers have the responsibility to protest, to protect or to produce? I want to make an argument for responsibility based on our capacity, what our unique talent is in the world, what we have to offer and what the best contribution we can make really is."

-Bruce Mau



Now that we can do anything, what will we do?

By Bruce Mau Design

The twentieth century will be chiefly remembered by future generations not as an era of political conflicts or technical inventions, but as an age in which human society dared to think of the welfare of the whole human race as a practical objective.

- Arnold J. Toynbee, English historian (1889-1975)

In his Nobel Prize acceptance speech on December 11, 1957, former Prime Minister of Canada Lester B. Pearson quoted historian Arnold Toynbee, well known for his monumental *A Study of History*. The main thesis of Toynbee's work is that the well being of a civilization depends on its ability to respond creatively to challenges, human and environmental. He was optimistic about the twentieth century. He believed that the cycle of rise and decline was not inevitable, that the future is not determined by the past, and that a civilization could choose and act wisely in the face of recurring hardships. His prediction posed a challenge - and an opportunity - during the post-WWII era; it was significant enough for Pearson to reference it in the context of international peacekeeping during the Cold War era; and it continues to challenge us today, into the twenty-first century. Our world now faces profound challenges, many brought on by innovation itself. Although optimism runs counter to the mood of the times, there are extraordinary new forces aligning around these great challenges, around the world. If you put together all that's going on at the edges of culture and technology, you get a wildly unexpected view of the future. Massive Change charts this terrain.

We will explore design economies. Not since the age of invention have so many new products, processes, and services become available to the public. What we see over the last hundred and fifty years, and in a dramatically accelerated

pace over the last fifty, is that design is changing its place in the order of things. Design is evolving from its position of relative insignificance within business (and the larger envelope of nature), to become the biggest project of all. Even life itself has fallen (or is falling) to the power and possibility of design. Empowered as such, we have a responsibility to address the new set of questions that go along with that power. At the same time, we acknowledge the hubris and inherent paradox of the new position we find ourselves in: We are designing nature and we are subject to her laws and powers. This new condition demands that design discourse not be limited to boardrooms or kept inside tidy disciplines. As a first step to achieving this, we abandoned the classical design disciplines in our research and, instead, began to explore systems of exchange, or design "economies." Instead of looking at product design, we looked at the economies of movement. Instead of isolating graphic design, we considered the economies of information, and so on. The patterns that emerged reveal complexity, integrated thinking across disciplines, and unprecedented interconnectivity.

We will tap into the global commons.

Massive Change is about the power and promise of design. Design success equals global success. What makes this possible is the radical change in scale in the capacity of design to meet human needs the world over. The old-fashioned notion of an individual

with a dream of perfection is being replaced by distributed problem solving and team-based multidisciplinary practice. The reality for advanced design today is dominated by three ideas: distributed, plural, collaborative. It is no longer about one designer, one client, one solution, one place. Problems are taken up everywhere, solutions are developed and tested and contributed to the global commons, and those ideas are tested against other solutions. The effect of this is to imagine a future for design that is both more modest and more ambitious. More modest in the sense that we take our place in what our studio's chief scientist Bill Buxton calls the renaissance team, a group that collectively develops the capacity to deal with the demands of the given project. More ambitious in that we take our place in society, willing to implicate ourselves, in the consequences of our imagination.

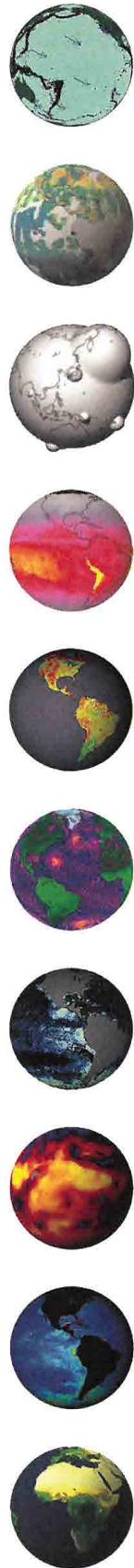
We will distribute capacity.

One thing is certain: We don't need a thought police. We need discussion. We need thinking. We need critical faculties. We need to embrace the dilemmas and conflicts in design, and take responsibility for the outcomes of our work. When we use the term "we," we don't mean designers as separate from clients, or as some extraordinary class of powerful overseers. We mean "we" as citizens collectively imagining our futures. It is critical that the discussions go beyond the design fields themselves and reach

out to the broadest audience, to the people directly affected by the work of designers. The effect of the new conditions is to distribute potential, or capacity, worldwide and allow contribution by anyone, anywhere. The future of global design is fundamentally collaborative. In this condition there is no room for censorship.

We will embrace paradox.

Massive Change calls for greater public discourse and personal responsibility for designers and their projects; at the same time, it is thrilled by the open-source effect of the cultural project of design. The moment we came upon Toynbee's quote in Pearson's lecture, we knew we had our project because it included the phrase "practical objective"; it shifted the objective of the welfare of the human race from a utopian ambition - one that is by definition out of reach and will remain in the realm of art - to a design project, a practical objective. There is a proposal integrated into Massive Change for a right-angle shift in the axis of discourse defined by right and left, socialism and capitalism. The new axis is defined by advanced and retrograde, forward and reverse. Plainly, Massive Change is a project that embraces the potential of advanced capitalism, advanced socialism, and advanced globalization. In that sense, Massive Change is obviously ambitiously positive, and might be misunderstood as utopian at first glance. But it is not futuristic. It is about what is already happening.



**BREAK IT
STRETCH IT
BEND
CRUSH
CRACK
FOLD**

22, 23. THE MANY FACES OF EARTH.

NASA's Earth Observatory satellites and Japan's Earth Simulator (ES) capture complex data that is processed and rendered into myriad global portraits, each one telling a story about Earth's patterns (radiation, oceans, weather, etc.). Thanks to the ES Center, a 40-teraflop collaborative climate-modeling project, we are able to understand the Earth holistically, with all factors entangling together at once, from microprocesses of clouds or snow to macroprocesses of atmospheric circulation.



SCAT

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

The best time to be alive

"Today is the best time in human history to be alive and working. There's never been a more opportune moment to be a person. Even with all the challenges we face, it's an extraordinary moment in history in terms of our access to possibility. In fact, the great challenges we now face are success problems, not failure problems. They are the new class of problems that have emerged principally because we have succeeded in overcoming so many challenges."

-Bruce Mau

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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.

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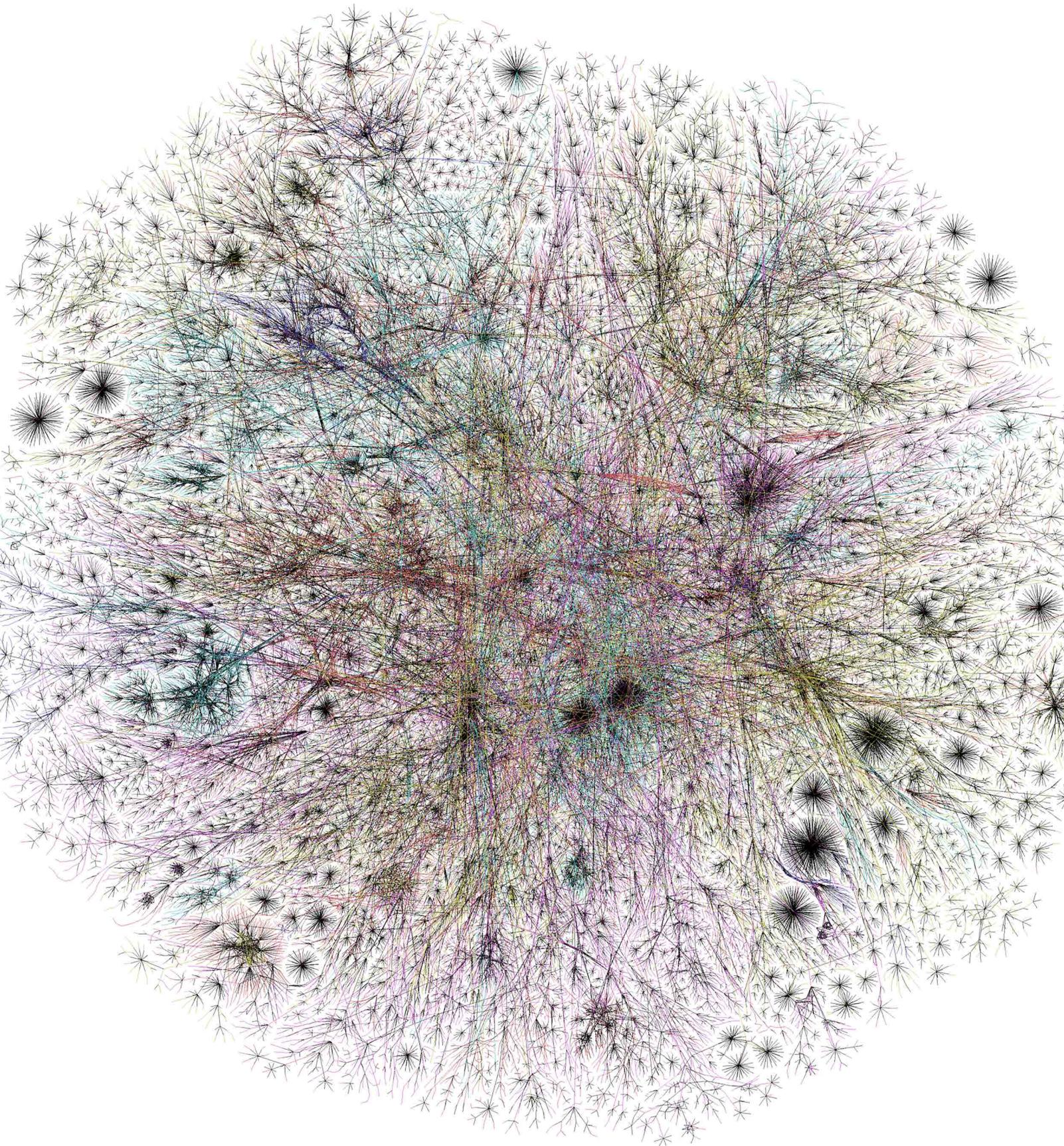
COFFEE BREAKS, CAB RIDES, GREEN ROOMS

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.



The Lost in the Forest Institute

transcribed from a video interview
<https://www.youtube.com/watch?v=XpRxAovJM7g&t>



The approach for Massive Change is to create an entrepreneurial experience purpose driven educational model. The idea here is to use action and real purpose to accelerate education and development. So rather than cutting education off the challenges we face we use the challenge as a kind of accelerator, rocket fuel to entrepreneurial education. And we know the importance of this because of the rate of change. We are doubling our technological capacity every twelve months and doubling the double. We know that a student doing a four years technical degree, after four years by the time he graduates two of those years are redundant. Two of those years, the information in two of those years had been made obsolete. So you no longer need to learn that information, you need to learn an entrepreneurial constant mode of development to explore the possibilities as they are evolving. That's the real opportunity in this world. So Massive Change is built around that

idea of saying to do that you need an entrepreneurial learner, and using design as a methodology of integrating science and art into an iterative practice of development around real challenge and purpose. And what that means is that you take real situations in your world, in your community, and you develop projects that will solve those problems. And that approach means that it's a win for the community, you leave a legacy of real development and capacity in the community, and you develop the methodology and the expertise to be constantly innovating and to be dealing with the challenges that will emerge in the future. Because you know, one of the ways I talk about it, that it's not the content of the experience that you need to learn, it's the experience of the content. It's the experience that you need to learn. You need to know that you can be lost in the forest and find your way out. And it is, we thought about calling it The Lost in the Forest Institute, that it would be, there's

a difference between being on a picnic and being lost in the forest.. When you are on a picnic, you might be in the very same place, but on a picnic you don't care very much about the environment you are in, your concern is about who brought the coke, and who's got the sandwiches. When you are lost in the forest, every piece of information is important to you. The fact that the land slopes this way, and the sun is over there, and I can hear water, well all of that information is immediately relevant. An entrepreneur processes everything, all the information as tools. An entrepreneur looks at the landscape, looks at the situation and says "you know what? I can use these three things and put them together to make a new thing that people really need". And that methodology is the real outcome for Massive Change. And ultimately in a context where we're doubling our capacity every twelve months, that's what you really need to develop.

24. THE MOST DANGEROUS THING ON EARTH (AND THE MOST BEAUTIFUL)

This graph (made in November 2003 by The Opte Project) makes visual our radical new possibility for knowledge. The project's founder, Barrett Lyon, chief technology officer for California-based DigiDefense International, wrote a software program with the capacity to map the entire Internet in a single day, by a single computer. The collected information provides an analysis of wasted Internet Protocol (IP) space, maps IP distribution, and detects the results of natural disasters, weather, and war.

The Internet has grown from one website on 1994 to over 1.5 billion today, producing a global accumulation of knowledge over time.

440

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.

Bruce Mau Speaks

curated by Gianluca Locatelli



Live Positively: a case of study

transcribed from "What Design Can Do 2017" conference
<https://www.youtube.com/watch?v=gFxxgqC0Mgtw&t=1068s>

"One system...one family...one great community of people who believe they are part of something larger than themselves."

- Muhtar Kent

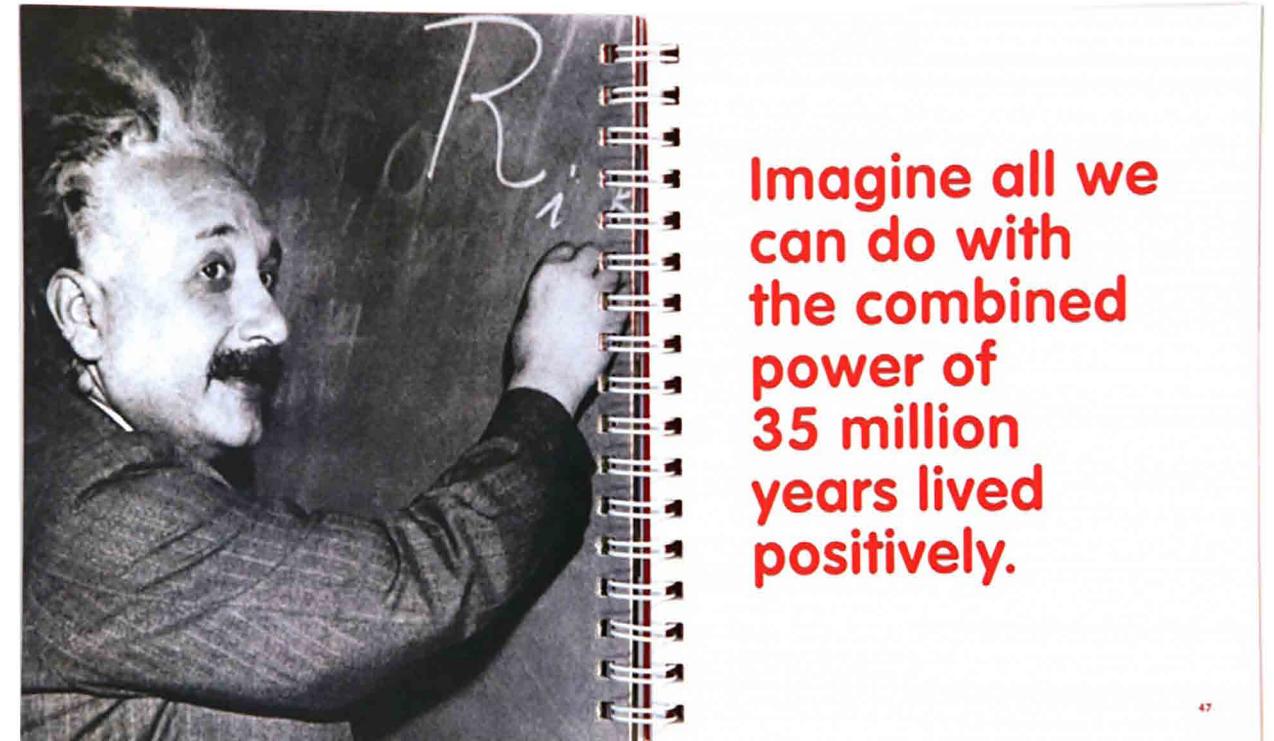
We did a project with Coca-Cola, probably the world's greatest brand, certainly the most valuable, to galvanize it as an enterprise system to sustainability, to forever, so that we can have Coca-Cola in perpetuity. We started with the concept of... kind of particle of positive energy, and imagine that, if you could capture all that positive energy around the world and galvanize it and use the kind

of massive scale of Coca-Cola to imagine a positive future, that we had an extraordinary opportunity to introduce sustainability at a company level to a company that would actually influence thousands and thousands of companies to do the same.

What was for me very exciting is that when we did this project, during the final presentation to the CEO and the senior executive, one

of the people said this should be our approach to CSR, to corporate social responsibility, and Muhtar -CEO Muhtar Kent- immediately stopped him and said "this is going to change the way that we do business for decade to come". This is not about corporate social responsibility, I'm personally on a campaign to eliminate that idea: there should not be an office of good, unless it's the CEOs office.

25.





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.

25, 26. VISUAL IDENTITY FOR COCA-COLA
For over a century, Coca-Cola has helped define American culture. Bruce Mau Design helped them to transform 21st Century culture through a global sustainability program: Live Positively. Live Positively represents Coca-Cola's commitment to making a difference in the world through an environmentally conscious policy that emphasizes the importance of sustainability in everything they do. BMD took on the task of communicating that message to Coca-Cola's 700,000 employees and to the world, creating tools for employee engagement, and designing an entire visual identity system across all media. Bruce Mau Design's efforts were the first major new element added to the Coke brand since Elizabeth Arden designed the dynamic ribbon.

Stable change

"Design has the potential to make change understandable and direct, rather than casual and scary. Only with design we can strengthen stability so that we can still think about innovation."

-Bruce Mau

4+2

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.

Prosumer

By Bruce Mau Design

With the proliferation of digital networks the world over, the electronic marketplace has gone from empowering the consumer to supporting a global civic society. Power to the people.

The new electronic independence re-creates the world in the image of a global village.

- Marshall McLuhan

In *The Third Wave*, Alvin Toffler predicted the emergence of a producing consumer - a "prosumer" - out of the transition from the Industrial to the Information Revolution. Advances in technology have indeed given capacity to the consumer. McLuhan said the photocopier makes everyone a publisher. Now, with digital video editing software, everyone's a filmmaker; with Flash, everyone's an animator; and with eBay, everyone's both a buyer and a seller. The Information Age has also reintroduced nonmoney exchange to where markets

were already flourishing. Indigenous communities have proven for thousands of years that barter is efficient. Governments commonly barter: India makes exchange agreements with China and Russia for power plants, heavy machinery, oil, and trucks. Corporations barter, too -over trillions of dollars' worth of services: bandwidth, airline seats, hotel rooms. Along these same electronic circuits, citizens of all nations are making nonmoney exchange agreements towards a unified social economy; a worldwide

civic society is rising up through the cracks of corporate globalization. Booker Prize-winning author Arundhati Roy addressed the opening Plenary session of the World Social Forum in Mumbai in January 2004 with this: "...as long as our 'markets' are open, as long as corporations like Enron, Bechtel, Halliburton, Arthur Andersen are given a free hand, our 'democratically elected' leaders can fearlessly blur the lines between democracy, majoritarianism, and fascism. Radical change will not be negotiated by governments; it can only be enforced by people."

27. AS EASY AS EBAY. eBay enables the at-home consumer to engage in online barter with a trading partner anywhere in the world. Everything you could ever wish for, going once, going twice, sold to the highest bidder.

4+3

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.



In good we trust

"We find ourselves between things. In transition. We find ourselves asking new questions. Questions of purpose. Propelled by these questions we seek new possibilities for change. We believe in the optimism and the sheer massive potential of the future. We are on the cusp of a new era. There is a movement happening powered by our desire for good. It represents our collective ability to imagine solutions for a new world. It represents our collective ability to invent our future. We will engage in the great debates of the twenty-first century. Health, energy, environment, habitat, economy, education, technology."

-Bruce Mau Design

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PEOPLE

