# 1 FREE FOR ALL

# Penelope Dean

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For many columnal critics and binoctron-becomes, this delta-like dissipation of designs are have been consistent between the collection of the collection of

### Out of bounds

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three understood as the culture of competition between organizations and/or individual
organization of the competition of the competition of the competition of operations and continues the content of addressing a strated in such market culture. This alliance of primate production of the competition of the co New types of design have emerged within, between, and in combination with, the traditional speciliazations to bring forth a surging landscapes of design.

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The spread of design activities [...] has generally been construed as a great fall from grace relative to the clarity and purpose of design

These critical narratives portay a situation where expansion culminates in confusion and a loss of distinctions.

The contemporary situation reveals that bounderies do not really "exist", they are, in fact, designed.

Various practices and forms of design jostle side-by-side without hierarchy, few achieve pre-eminance and even fewer longevitty.

The alignment of design culture with market culture [...] yields similar structural charasteristics in both domains

This alliance of previously antiethical domains through organizational characteristics renders obsolete long-standing adversarial relations between high modes of design and "the rest"

market, but that markets today have, themselves, been designed, or are constituted "by design." In circumstances where conflation supersedes separation, design boundaries cannot be imposed a primit on the basis of old values, but must be extracted a posterior to express "differential specificity," to borrow a term from art historian Rosalind Krauss. (SSM) on a case those beautiful.

Boundaries are provisional. As with market cultures, design cultures select their own audiences—customers, consumers, institutions, corporations, clients, critics, and peactitioners—through the filter of discourses, tastes, and practices, and in a particular space and time. Design now meets the potential consumer-"you"-more than halfway: it anticipates your needs before you know you have them. This reception-by selection model is exactly what optimist-critics—Reyner Banham, Peter and Alison Smithson, and Paul Reilly among others—recognized in the 1950s and 1960s during the British pop movement. As Reilly, then head of the British Council of Industria Design, retroactively put it: "a design might be valid at a given time for a given purpos to a given group of people in a given set of circumstances, but outside that limit may not be valid at all; and conversely there may be contemporaneous but quite dissimilar solutions that are equally defensible for different groups" (Reilly 1967: 256). Trading on attitude of opposition for one of acceptance, Reilly reluctantly rejected th long-standing universal design principles laid down by modern architects as setting the limits for industrial design-"[flunctional efficiency, fitness for purpose, truth to mate rials and economy of means"—in favor of temporal, looser, and more popular values (ibid.: 255). Further, he alluded that these new values were "permissive, precocious landl commercially successful" (ibid.: 256). In one fell swoop, design values were no longer assumed given, but were instead produced and manipulated; design limits were not definitively imposed but provisionally excerpted. Diagrammatically, boundaries had passed from fixed, adjacent boxes, to mutable Venn diagrams. Boundaries are acts

of Including. earlier from Shard principles. In his cases: "The Surface of Design," Thereby philosophe Josepa Resolved studied districted between picture of the Participation of what they have in curimon (Bancher 2009, 91–107). He pattiposed German Anthered-esigner-engineer Four Behrers with Carlos and Carl

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Boundaries requirements. Boundaries not couly articulate provincent kinds of dogs.

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# Borderline behaviors

In order to further specify the operational natural of boundaries, it is possible to identified to technique—designate in define, mealment and imagination—that here contributed to technique—designation designation of the properties of the special properties of the special properties. The present contributed is the size of the characteristic includes and the contributed in the size of the characteristic includes and the size of the size of

# Designation

In 1896, Viennese architect Adolf Loos proclaimed: "everyone should be his own decors" (Loos 1982: 23).5 His declaration that inhabitants be designers of their donesti

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For Rancierè, Mallarmé and Behren's types are connected by proximity and by distance: on the one hand, they are conceptually similar; on the other, they differ in their contexts.

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Boundaries not only articulate provisional kinds of design inside an expanded situation; they enable expansion

The four relational exchanges [...] are intented to show some of the ways in wich design simultaneously emerged as a continous practice of indebted selection, as well as a collective situation, and are best viewed in terms of the historical transformation form modern design to what today might be called universal design.

realms was not only a protest against the total design of interiors being proposed by the architectural avant-garde at the time, but a call for the centrifugal expansion of design agency: from the closed world of trained experts to the general world of non-experts. His appeal for design inclusivity would be reiterated and transformed throughout the twentieth century by a diverse range of design figures: by American designer George Nelson in 1949 who also advocated for individuals to express their personal tastes freely (Nelson 1949: 72): by French philosopher Jean Baudrillard in 1968 who announced the arrival of "mon the interior designer" (a successor to the "user"), who was "an active engineer of atmosphere (Baudrillard 1996: 25); and by the Italian architectural group Superstudio in 1972 who polemically called for the conflation of designing with living, or simply "existence as a design" (Ambas: 1972: 250). Reality may have only just caught up with these historical designations. Today, the design of domestic interiors is no longer the terrain of architects interior designers, and descentors exclusively, but of contemporary subjects at large the construct themselves through their organing practice of design. Indeed, Look recclamations are construct themselves through their organing practice of design. Indeed, Look recclamations are construct themselves through their organing practice of design. tion finally became reality: today's designing subjects make aesthetic and moral choice about their environments and modes of inhabitation. As the intelligentsia ceded exclusive page of the "designer" the reals of during ideas according the world of assessment agency of the designer, the resum of design ideas passed into the world of everyday actions; the realm of expertise into the world of DIY culture. Just as differences between modes of design get articulated through acts of labelling, designation cancels our differences to enable.

### Emulation

Between 1948 and 1959, critical essays, reviews, and special segment features published in Detween 1946 and 1959, critical essays, reviews, and special segment renures purinned in North American architecture and interior design periodicals exposed interior designers and architects, redefining the nature and scope of their professional activities in relation to one another, but in opposing directions: interior design from the oasside in as it copies architec-tural design peisciples; and architecture from the inside out as it reproduces the range of services offered by interior design (Dean forthcoming). In both cases, emulation leads to an expansion of design territories. For architecture, the new specialization interior architecture is coined and makes its appearance as a new monthly segment in professional magazines and as a new desartment in commercial architectural efficies. Interior architecture—a new form as a new department in commercial architectural conces, interior architecture—a new nem of internal space planning—brings new residential and corporate clients, new types of com-missions, and the opportunity for architects to duplicate billings. For interior design, the elevation of the interior designer's professional status to that of an architect leads to oscalar-ing diversity in the range of commissions offices, banks, hotels, restaurants, shops, show-tooms, religious buildings, hospitals, and schools. This growth in the scope of service parallels the real-time peopogation of interior design institutions, professional societies, new publications, events, in-depth features, and statistical analysis, marking the progress of the interiors industry. In both cases, expansion of services and specializations are by-products of

In 1962, design critic Edgar Kaufmann Jr. quipped "[t]he Bauhaus added principle and subtracted vulgarity when it elevated industrial design's streamlined style into an architec-tural aesthetic (Kaufmann 1962: 143). Kaufmann's statement highlights the essence of

infusion: the introduction of a new quality into something, thereby alterin-Architects, artists, and industrial designers would repeat this technique across the Architects, artists, and industrial designers weam rejects on occurrance across the twenty century to advance new modes of design within and between existing ones. During 1 1033. Suss architect Le Corbusier attempted to infuse an industrial logic of many 1. 192N, Swiss architect Le Corbuster attemptes on the continuent magnor of mass production into architecture in his numerous housing projects, turning architecture into a logic tion into architecture of his numerous housing projects, turning architecture into a logic window of the continuent of the co scale version of industrial usugn us.

British architects Peter and Alison Smithson attempted to infuse the logic of car design lens of the Furners. architectural design of their Ideal Home Exhibition House of the Finner, reconcering architectural design of their Ideal Home Exhibition House of the Finner, reconcering architectural object as an industrially conceived one (Smithson 1994; 115). In 100 architectural object as an indistantial designer Etore Sottsas attempted to infuse the logic of architecture—scale, seight, and proportion—into his furniture pieces by rendering them "like monumen usegist, and proportion—into his furniture pieces by rendering them "like monumen in square," (Sottsas 1980). And between 1997 and 2000, architect Greg Lynn infused the market law. (Sections 1980). And between 1997 and 2000, architect sorge e-point minuted the market logs of mass customization into architectural envelope studies for an Embryological House Piece, a recoloring thousands of individualized, formal variations. With each act of influsion, a new producing thousands of individualism, anison amounting else. This idea resonates with Benn design style is proposed by being upgraded into something else. This idea resonates with Benn Latour's understanding of design being remedial: "Design is a task that follows to make something more lively, more commercial, more uscable, more user-friendly, more acceptable, may sustainable and so on' (Linour 2011: 114). New gradients of design quality pass from low definition to high definition, from purity to impurity, from dilution to concentration. Infusion econditions the positions of existing modes of design. Expansion is incidental to alternation.

Ever since architect-designer Peter Behrens was hired by the Allgemeine Elektreians. Gesellschaft (AEG) in 1907 to design a range of industrial products, design companies have repeatedly given architects many opportunities, famously and infamously, to experiment a miniaturized scales of production. When the Italian manufacturing company Aless com-missioned eleven international architects to design Tea and Coffee Piazzas in 1980, and another twenty-two for Tea and Coffee Towers in 2000, two generations of architects would expose, under identical briefs, emblematic episodes in the migration of ideas between architecture and product design, disciplines and consumers (Dean 2007). In the 1980 brief, Alessi required architects to provide a unified signature style for a line of mass-produced tea ar required architects to provide a timined significant spiriture style for a line of mass-produced to coffee sets; the results reflect a single historicist postmodern visual orders architectural ele-ments scaled down and sized to fit tea and coffee pots. In 2000, Alessi brought in architects to literalize a business idea in product form, namely the multiplication of unique prod choices for many individual consumers. Subsequently, the twenty-two designs are marked by generational, geographic, material, metaphorical, and technological differences. Instead of formal unity, formal disparity prevails and no tea or coffee por looks like another. Across the span of twenty years, the demand for individualized consumer choices has directed a single signature (historicist postmodern in 1980) into twenty-two different signatures (multiple architectural genres in 2000). A business idea has necessitated more formal genres and more taste cultures. Design expansion unfolds through an explosion of differences

The entire landscape of design continues to fill between (and transform within) the modern disciplines and professions of architecture, industrial, interior, and graphic design-

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Interior design from the outside in as it copies architecture design principles: and architecture from inside out as it reproduces the range of services offered by interior design

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New gradients of design quality pass from low definition to

high definition, from purity

A husiness idea has necessitated more formal genres and more taste cultures. Design expansion unfolds through an explosion of differences

subjecting them to often contradictory values, practices, and discourses. This proliferation of design produces a provisional world without borders precisely through the multiplicarion of boundaries—a free-for-all in the most literal of senses—a situation in which design itself becomes free for all. Design is no longer the sole property of disciplines or profession it is the medium within which everyone moves, interfaces, and chooses. Design is now public domain, appropriable by anyone, Indifferent to fields or levels of professional experuse, design provides opportunities for disciplinary commentary, prescribed inhabitation, and self-expression. Without dichotomies of inside or outside, the freedom to design occurs through the invention of new boundaries; liberty cones to rethink how we choose and designate new models

## Acknowledgment

The author thanks Zehra Ahmed for her insightful comments on this chapter

- Clement Greenberg's "Avant-Garde and Kitsch" (1939) and Michael Fried's "Art and Objecthood" (1967) are key essays advocating for strict boundaries between art and popular
- 2 Recover Bankson had also be agricinated the rise of a new popular anotheric in 1955 when h
- 2 Renter Bushum had already anticipated the tire of a new, popular authoritis in 1955 when he whole doubteries resultedus since we consequent the authorities of personalities the revocation of predict values and the authorities of personality for fine arts (Bushum 1950).
  The second of ical model for the interedictionship of art in his The Art-Work of the Fanor. Wagner angoed that each art—afmore musik, portry—actived its full proteintly deducing itself against the other rare. The model received numerous critiques, but provides an early understanding of boundaries as active, horizoneal conditions. For principles see "Challines of the Artwock of the Future" (Wagner 1999) 97-113) and Koss (2010; 1–24). For critiques see "Niettsche Contra Wagner" (Niettsche 1994 66:148) and "Moste Darm" (Adornto 1981) 97-110.
- 1779: 001–85) and "Music Drama" (Adorno 1981: 97–113).

  Interestingly, this side of Loos is in opposition to his use by critical art and architecture historians today as a corrective to the expansion of design agency.

  6 Of course this was also facilitated by socio-economic changes, but here I am narrowing the scope
- to the naming of things.

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