

P / REFERENCES OF DESIGN



**YOU SHALL OWN NOTHING,
GO NOWHERE, ‘EAT ZE
CANCEROUS BUGS’ AND BE
HAPPY.**

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RESISTANCE**

ABSTRACT | Oppose 1984 in 2030: Keeping the UN Goals on an ethical path' (short: Oppose1984in2030) is a Critical Design project currently being developed by the author at The Royal Danish Academy – Architecture, Design, Conservation. This experimental academic practice-based research project involves communication design (graphic design on t-shirt artifacts) combined with ongoing critical meta-research in the political economy of sustainability issues.

The project aligns itself with the approach of critical design in questioning conventional design norms. However, it diverges from the typical speculative design by not aiming to create designs based on favored visions. Instead, it takes a contrasting stance, serving as a precautionary measure by designing against undesirable (totalitarian) future scenarios.

While oppose1984in2030 is grounded in the critical design discipline, its purpose extends beyond merely challenging established modes of thinking and behavior; it serves a more idealistic and impactful role: The emphasis is entirely on being critical to confront the totalitarian blueprints being pursued by an expansive oligarchic global system of monopoly capitalism who uses sustainability discourse to lead humanity towards '1984 in 2030'; a phrase inspired by the title of George Orwell's renowned novel but combined with the UN's sustainability visions of Agenda 2030.

Like typical critical design, the design activism of this project is not driven by commercial considerations. However, the design prototypes of oppose1984in2030 are not industrial design as in the work of Dunne & Raby (2001, 2013). Instead, the territory is communication design; the t-shirt artefacts with typography signify something about sustainability and totalitarian issues that are exterior to the actual prototypes. The prototypes can be reproduced in several copies to let the design engage in everyday life through t-shirt-wearing subjects. The subject's experience can then later be introduced into an exhibition space through visuals and written information. The concept of 'Aesthetic Resistance,' as formulated by John Steppling (2020), serves as a distinct source of inspiration. Stepping advocates for an art form existing outside of the mainstream cultural institutions, challenging dominant political and cultural narratives, and he emphasizes the importance of artists and activists in diverse forms of resistance, such as street art, graffiti, and performance.

The slides present the project with a focus on visual examples of artefacts as well as aspects like the project's theoretical and methodological foundations inclusive of oppose1984in2030's contribution to the fields of critical and speculative design and some of the employed design processes and internal project constraints. Two theoretical levels are operative: one pertains to the meta-theory employed in the critical pursuit, encompassing the project's ideological and analytical stances (e.g., Agamben 2021, Elmer 2023, McDowell 2020, Prins 2022, Wood 2015, Zuboff 2019); the other concerns the domains of critical and speculative design, alongside t-shirt design and Aesthetic Resistance as instrumental tools for resisting oppressive social, political, and economic systems.

What is 'oppose 1984 in 2030' ?

'Oppose 1984 in 2030: Keeping the UN Goals on an ethical path' is an academic research and Critical Design project currently being developed at the Royal Danish Academy. This design activist project aims to criticize totalitarian policies developed in the shadows of the UN's sustainability benevolence. It involves communication design (graphic design on t-shirt artefacts) meant for circulation through living subjects and exhibition events combined with on-going critical research in the political economy of sustainability. With a duration of 10 years, the project will also be a documentation of politics and power between 2021 and 2030. A looming period that could witness the resurgence of totalitarian regimes as a powerful force shaping the world, echoing the unsettling parallels with the early 20th century.



2/10

Table of Content

- **Why this project?**
- **What this is not about?**
- **Two theoretical levels**
- **Meta-theoretical critical foundations**
- **Project definitions**
- **Design processes in use**
- **What if ... Stakeholder Fascism**



3/10

Why This Project ?

The project name 'Oppose 1984 in 2030' is a symbolic jux-taposition of the title of the dystopian novel '1984' by George Orwell and the United Nations' resolution 'the 2030 Agenda for Sustainable Development' adopted by the General Assembly in 2015. Precautionary critical designing against undesirable future scenarios: the to-talitarian blueprints being pursued by a vast non-demo-cratic oligarchic global system of monopoly corporatism who uses sustainability discourse and legislation that point towards 1984 in 2030. Examples of control mecha-nisms promoted by entities like Rockefeller Foundation, WHO, WEF, BIS, and Trilateral Commission are biome-tric surveil lance, digital programmabl e fiat (surveil - lance) money, personal carbon allowances, social credit points, and the destruction of small farming practices in order to create centralized controlled food production.



4/10

'Oppose1984in2030' is Not

- *an attempt to analyze or promote sustainability visions that don't rely on global corporatist top-down management, e.g. community-based renewable energy; sustainable agriculture with local, organic, and regenerative agriculture practices; permaculture for self-sufficient ecosystems modeled after natural systems; reduction of reliance on centralized financial institutions through community-based currencies and barter; cradle to cradle technology; decentralized energy systems that are community-owned - the potential positive sides of sustainability.*
- *meant to prove the existence of a global technocratic elite who conspires against most of humanity to install what could be described as a totalitarian digital surveillance technocratic system. For theories and historical accounts on these oligarchic networks, see for instance Carol Quigley (1966, 1981) and Antony Sutton (1976, 1981, 1985, 1995a, 1995b).*



5/10

Two Theoretical Levels

A distinction should be made between two theoretical levels of the project: The first level encompasses critical design as a design field. The second level involves the meta-theory employed in the critical pursuit, the project's ideological and analytical stances.

Regarding the first level, 'Oppose1984in2030' is inspired by Critical Design. As the project evolves, there is a self-reflexive evaluation of its affinities with this type of design activity, e.g. what is critical design and how is this project positioned within that field? Critical design and Aesthetic Resistance (Stepling, 2020) are proclaimed foundational theoretical inspirations but these disciplines also serve

as methods: how to perform design activism through graphic design and communication design.

'Oppose1984in2030' is not about designing through preferred situations but the opposite, a warning. The speculative 'what if' elements are hyperbolic and dystopian. What if the unelected Davos billionaire's technocratic visions for humanity will be implemented? What if we the serfs will be ownerless, confined to 15-minute cities and forced to eat centrally produced and controlled artificial food that cull us off?

6/10

Meta-Theoretical Critical Foundations

Critical texts on global corporatist attempts to control the world economy and resources. Surveillance Capitalism (Zuboff, 2019) is the exploitation of human nature by tech-corporations who use digital surveillance technology to extract information from people. Simon Elmer uses the term 'Global Biosecurity State' to describe a 'globalist coup that is comparable to the rise of fascism in Europe in the 1930s' (Elmer, 2022). Nomi Prins' (2014, 2022) work on the power of the major banks, financial institutions and central banks serves as relevant historical background information on predatory financialization. Patrick Wood's (2015) work on Technocracy together with Jacob Nordangård's (2009) Swedish university study on the oligarchic network's influence on climate change discourse are also foundational theory.

The Great Reset: Biopolitics for Stakeholder Capitalism, Elmer 2023

Permanent distortion: how financial markets
Abolished the real economy forever. 2022
ignoring the machine, technology and financial assets
Wrong economy as a technology factor as well. What
2020s money triangle will manifest in using
2020s money triangle will manifest in using
Central banks have never existed. The question of
in 2008 and has never existed. The question of
Central banks have never existed. The question of
Our financial system, primarily distorted, real
is to serve people and the real economy is
The world's elite control locked any
the financial system by eliminating boundaries in d
What's worse is an emergency response to two cri
That's because without the record-keeping system
money would have crumbled. And while people
received some fiscal support on the things, the
system would have crumbled. And while people
received some fiscal support on the things, the
money is not a thing. It's a system. It's a system
money is not a thing. It's a system. It's a system
work for greater institutional disorder and market
the post-2008 crisis down the road. It's a system
currency is just one expression of the economic
however. But with the cash generated by the ce
should expect some money washing.
Countries have amassed high debt burdens re
their economies before. As long as central banks

... CBDC is
... which the Bank of England has e
... It's completed. How, then, are they
... expected resistance? The simple answer is, it c
... enforcements that enforce the Global Biosecurity State and
... restrictions of the nation state, these will fundamentally and perhaps irre
... change the social contract between the citizen and the state, and with it the al

... 'crises', our freedom of movement and un
... of data, relating t
... and

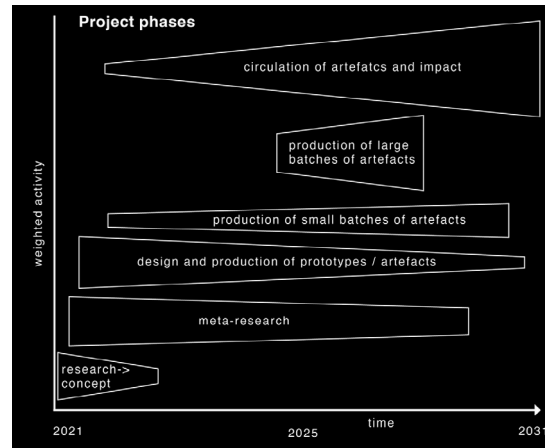
7/10

Project Definitions

Internal project dogmas / constraints

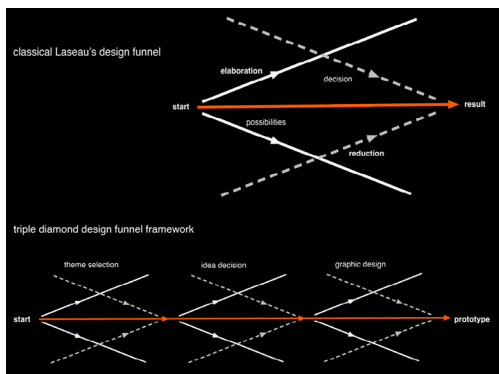
- A primary use of typographic slogans.
- The use of white letters in the font Helvetica.
- The use of black high quality 100% cotton t-shirts.
- T-shirts with typographic slogans printed exclusively on the front side.
- A project timeframe of 10 years with the finishing date being 31/12/2030.
- The use of Aesthetic Resistance as guiding principle.

Illustration of defined internal project constraints and timeline showing the planned activities of the project. Each box's height at a given time shows the expected distributional weighted balance; e.g. in 2030 'circulation of artefacts and impact' accounts for more than 50% of the project activity.

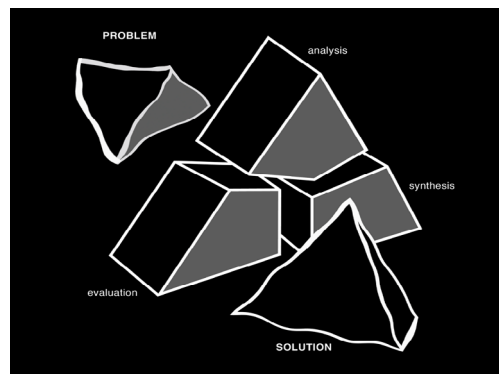


8/10

Design Processes in Use



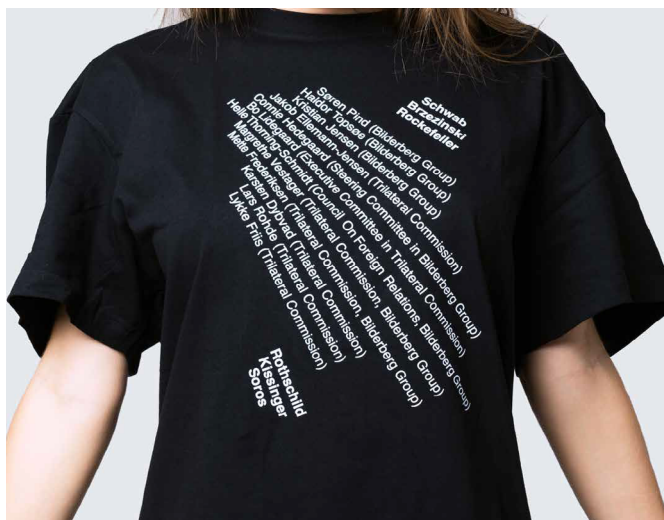
Mapping of design process for an artefact / prototype creation.



The project design process as a Lawson (2005) cube model where problem and solution have a strong temporal dimension symbolized by the two mutating parts.

9/10

What if... Stakeholder Capitalism = Global Fascism?



T-shirt with names of Danish stakeholder elitists who answer to the Bilderberg group and the Trilateral Commission. In Stakeholder Capitalism representatives of the 0,001% penetrate the cabinets, the corporations and the political powerstructures.

This t-shirt could just as well be made in a Dutch, Canadian, New Zealand, Australian, British, or German edition. The unelected Think Thanks are now pushing their technocratic policies for humanity through in many countries at the same time.

10/10

P/REFERENCES OF DESIGN

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Conference Website

cumulusbudapest2024.mome.hu

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