

PITCH (draft)—Anthropocene in the meantime

In the era of the [anthropocene](#) the industrial vision of destruction and renewal has contracted a challenged credibility. *Is this industrial vision dead?* We ask this question in two issues of *Design | Arts | Culture* (DAC) to be published *ultimo* 2026 and *primo* 2027. We invite contributions scoping:

- (1) the *archaeology* of the 'industrial quality product' [keyword: [affordances](#)];
- (2) the 'industrial lens' as an *archaeological* tool [keyword: [investigative aesthetics](#)];

The contributions from art, architecture, archaeology and anthropology (4As)—in *making* industrial society *modern* through *making* ([Ingold 2013](#))—articulate the ways the industrial venture has been designed & displayed. Indeed, the 4As would here define the expanded field of *design* [1914-1991](#).

On the other hand, the industrial venture itself may yet have an untapped potential in the ideas of *destruction* and *renewal* that grew, developed and expounded throughout the Romantic era, as laid out & archived in W. Benjamin's [Arcades project](#) (1927-1940): in a period from ~1820-1870.

We call for contributions with a *practical* and *reflective* concern with the scope of the *materiality* of the product, the *concept* of the industrial edition and the *updates* of human life ([posthumanism](#) & the anthropocene): should *items*, *manufacture* and *use* come together in a *single synoptic view*?

Or, have they long since fallen apart—correspondingly call for a method including *archives*, *libraries* and *museums* in a 'mode of production' of the anthropocene (of which they partake as *social formations*)? A call inviting the public sector to [regroup these assets](#) to enhance *literacy*.

And concretely a call to reflective practitioners in the fields of art, architecture, archaeology and anthropology to place their *bids*, alongside their colleagues professionals and researchers in the archives, libraries and museums: bidding novel settlements of public matters [on the move](#)?

CONTEXT

In either frameworks (1)/(2), industrialism found novel ways of [traversing human life-worlds](#) unfolding in the expanded field of *design*: having and making a *life*—wether at work, at home or on the move—the [flâneur](#). The inventions of [leisure](#). Industrial ways of [sensing and living](#) with art.

Duchamp's work walks up a trail—from romantic to modern—featuring the concept of an industrial lens: water & gas, readymades, boxes, large installations, lecture at the New School for Social Research: [The creative act](#) (1957). Industry partaking of artistic [co-creation](#) involving audiences.

In this example, the industrial machine is *not* only a production asset, but a *running concern* in the citizens' perception of its *displays*, and the interaction with its *thoroughfares*, in the modern *life-world*. The staging of modern life around the [potency](#) of the machine, as a learning theatre.

When we extend an invitation to contributions with the alternative directions (1) and (2) is it with the intention to illuminate a [paradox](#). The paradox is the following: (a) *the more efficient the theatrical staging of the machine* (b) *the more fragmentation is afforded in the industrial production*.

This tendency is clearly indicated by the co-evolution between (a) the computer-screen displays that stage virtual machine-theatres [[GUI-ideologies](#)]; (b) the disseminated relations of production across the planet [[Postindustry](#)]: adding the equation of *materials*, *manufactures* and *userships*.

Where Duchamp saw a personal [art-coefficient](#) of (a) «the unexpressed but intended» & (b) «the unintentionally expressed», we may be currently advised to transpose his personal coefficient unto our educational systems—at *all* levels—unto an [articulate media and information literacy](#).

FRAMEWORK

UNESCO's agenda for *media and information literacy* ([MIL](#))—to screen, intercept and frame the contributions—will secure a [contemporary](#) harvest from the 2 issues in 2026 and 2027. The call accordingly invites contributions with a range from *portfolios*, *imaged essays* and *plain articles*.

