In a recent lecture, Ed Fella references a collage he made earlier in his life and his prolific career as both a self-proclaimed "commercial artist" and iconoclastic figure in the graphic design avant-garde. It shows various tools like a typewriter, a camera, a bottle of ink, a cup of coffee, a book, a film strip, a lamp, a television set, a computer, and a typewriter. He dedicates this collage to the "people who invented all the things that make this world go round." He says, "We use these tools to create and communicate ideas, and we use them to shape the world around us."

The Last Whole Earth Catalog

Andrew Blauvelt

Why haven't we seen a photograph of the whole Earth yet?

Andrew Blauvelt

In the 1980s, the Whole Earth Catalog was a groundbreaking publication that showcased a wide range of ideas and projects related to environmentalism, technology, and alternative lifestyles. The catalog was a community-driven publication that encouraged collaboration and experimentation. It was a precursor to modern-day crowdfunding and community-driven projects.

The idea of a Whole Earth Catalog that included images of the entire Earth surface was first mentioned in the 1980s edition of the catalog. However, the technology to create such an image was not available at the time.

The first attempt to create a high-resolution image of the Earth from space was made in the 1980s, using the Landsat satellite. However, the resolution was limited compared to modern satellite images.

In the 1990s, NASA launched the High-Resolution Visible (HRV) camera, which was able to capture images with a resolution of 10 meters. However, the coverage was limited to a small area.

The first large-scale, high-resolution image of the Earth was created in the 1990s using data from the Shuttle Imaging Radar (SIR-C) mission. The image had a resolution of 10 meters and covered an area of 320,000 square kilometers.

In the 2000s, NASA launched the Shuttle Radar Topography Mission (SRTM) which used a synthetic aperture radar (SAR) to create a detailed 3D model of the Earth's surface. The resolution of the SRTM imagery was 15 meters.

Today, high-resolution images of the entire Earth surface are available through various satellite constellations like DigitalGlobe, Planet Labs, and Maxar Technologies. These images have a resolution of 1-5 meters and are used for various applications like land use planning, environmental monitoring, and disaster management.

However, creating an image of the entire Earth with a resolution of 1 meter is still a challenge due to the complexity of the Earth's surface and the limitations of current satellite technology.
dering, making lamps (a cottage of materials used to simulate a printed plate) and man-made objects (a layout of type and imagery that was photographed for reproduction). Knowledge about production was a necessary part of any design education, gained in the classroom through books such as James Craig's 1974 classic Production for the Graphic Designer, or in the workplace, whether it was more something that was printed or bound in the case of graphic design, or manufactured and engineered in the case of products.

Wit's aforementioned essay offered another definition of craft for graphic designers, one positioned against the prevailing wisdom of the market-place and the winds of technological change sweeping through the profession in the 1980s. Her essay was not a nostalgic impulse to save graphic design; rather, it articulated the value of craft as an integral, tacit knowledge, the type gained through direct experience and know-how, just as valid as theoretical knowledge, which is more disdainful and descriptive. She quotes Malcolm McCloud from his book Abstracting Craft: "The meaning of our work is connected to how it is made, not just 'conceived.'" For Wit, the ultimate value of craft is to teach us how to think about the work of graphic designers over many years and across separate projects. It is the connective thread that makes sense of so much labor and identifies that body of work with a particular person.

"When craft is put into the framework of graphic design, this might constitute what is meant by the 'designer's color'—that part of design that is not industriously addressing the shifting metaphors of a project, but instead follows the inner agenda of the designer's craft. This guides the body of work of a designer over and beyond the particular goal of each project. So craft is about tactics and conceiving, seeking opportunities in the gaps of what is known, rather than trying to close everything in a unifying theory."

While Wit's definition of craft made sense for graphic designers, it was not enough to halt the juggernaut of self-doubt that plagued the profession, which was so worried about the loss of craft as much as the perceived devaluation of their skill.

After all, if what you used to produce could be done by anyone with a computer, what does anyone need a designer for? Or, in business-speak as a designer, what's your value-added? The natural instinct for self-preservation on the part of graphic designers required a new story about the value of design. Since the immediate impression was that the computer simply
delved traditional skills, the answer was to be found not in production, but in the realm of conception. This path was chosen despite the fact that the computer could not immediately demystify the more intangible aspects of design work: the craft of typography, the form-making skills gained in years of education and practice, the passion and devotion to an activity that many learned as an artisanal pursuit, or the problem-solving skills, communication strategies, and ideation techniques learned typically through experience. Despite these important distinctions between novices and professionals, the field pursued a trajectory that emphasized the more visible (as opposed to visual) and businesslike (rather than artistic) attributes.

Enter new reams of concern to left-brain pursuits such as design management, design strategy and innovation for business, and the design of services and systems, including consumer experiences, whether in bricks and mortar spaces or online. What these kind of creations share is a belief in the power of ideas, words and research to shape design, one that recasts design's productive labor as a primarily conceptual and managerial activity. Sometimes inadvertently, and occasionally purposely, this pursuit devalues the visual, the visceral, and the material aspects of design as it imagines what it considers more decorative, trendy, and superficial characteristics associated with design. It only had taken a page from critics like Philip Johnson, who argues for the virtues and importance of aesthetics, style, and surface in an age dominated by the visual: "This new era challenges all of us—designers, engineers, business executives, and the public at large—to think differently about the relation between surface and substance, aesthetics and value. Designers have long labored in fear that people will think that they're frivolous, treating their work as 'pretty but dumb.' Designing their hard-won expertise, and putting them first in line for budget cuts. passes every definition of design starts, emphatically by stating that the profession isn't just about surfaces. But of course, graphic designers are not fast-producing, surface-focused artists, millions of them. This production is so vast that it's comparable to the built environment, as McLuhan noted. The production of surfaces is design's equivalent to the production of space."

Perhaps, just perhaps, just as graphic designers were reacting to their way out of the wilderness of "dumb" form to a higher conceptual plane, many other people—artists, lay people, and younger
designers—were discovering a renewed passion for making, largely through hand processes and increasingly in reaction to digital technologies. This is the do-it-yourself entrepreneurial culture that has found a way to revitalize both the makers of production and the systems of distribution, while remaining relevant and viable. For many makers, the internet has opened up new possibilities for self-publication and self-distribution, allowing them to reach a global audience and build a following. This new breed of artist is often driven by a desire to create something purely out of necessity and a passion for simple, functional design. The result is a resurgence of handcrafted goods that are not only beautiful but also practical and long-lasting.

11 Where an older generation of designers used to worry about transforming a profession, today designers are producing and asking questions about the future of their work. They are questioning what it means to be a designer in the digital age. This shift has led to a new wave of design-inspired projects that are not just about making things look good, but also about making them work better. This new approach to design is often referred to as "design thinking." Design thinking is a process of understanding and solving complex problems. It involves empathy, experimentation, and iteration. Designers use this approach to create products, services, and experiences that are not only aesthetically pleasing but also user-centered and sustainable.

12 The atmosphere and tone of these sites and the work on them is quite different. What was once a niche is now mainstream, and the popularity of DIY is on the rise. People are discovering new skills and sharing their creations online. This new DIY culture has led to a resurgence of traditional crafts and new forms of expression. The result is a vibrant community of creative individuals who are using technology to explore new possibilities in design and production. This new approach to design is often referred to as "design thinking." Design thinking is a process of understanding and solving complex problems. It involves empathy, experimentation, and iteration. Designers use this approach to create products, services, and experiences that are not only aesthetically pleasing but also user-centered and sustainable.

13 The spread of uncontrolled usage is what the industry calls "the greatest cultural meme that finds its way into the hearts and minds of consumers." It's a coveted strategy that can't be bought—literally. The designer is in this realm of postproduction as a producer or orchestrator of frameworks, systems, and actions that enable design to happen. The traditional role of the designer as the sole creator of a work has been displaced; usurped by contributors, sometimes thousands of them. Take for instance those recent music video projects that employ crowdourcing through the participation of numerous users who each contribute a part of the collective whole. Director Chris Milk and media artist Aaron Koblin collaborated on the creation of "The Johnny Cash Project" (2010), an online music video project set to the late musician's song "Hurt". Visitors to the site can contribute to the video, which is continuously updated, by drawing over randomly selected key frames. Users can also choose several options for viewing, such as the highest-rated frames, a director's cut version of selected or curated images, or by style: realistic, abstract, etc. Both Milk and Koblin also collaborated on "The Wilderness Downtown" (2010), an online film for the band Arcada Fire. Exploring the blurry capabilities of Online Cinema, the project asks viewers to type in their childhood home address. Using Google Maps aerial and street views of the location, the video integrates this specific geographic information into the narrative of Arcade Fire's "We Used To". Both projects emphasize not only the underlying creative or technical actions but also the evolving behavioral patterns of audience participation. Designers Jonathan Pauker and Ros Wouters have created a participatory interactive video for the band M-ON & Kyпися. The "One Frame" project (2010). Viewers can select frames from the video that encapsulate the story "like"Thanks, and using their webcam to make the frame and upload the result. More than 34,000 users have visited their project in this way, including meaningful interpretations, with others adding more or less to the frame, offering everything from a personal reflection or artistic interpretation to a piece of personal meaning or a simple statement. The project has been a huge success, with millions of views and widespread coverage.

14 In the early 2000s, when digital technologies were still in their infancy, design and production were often separate processes. Designers would create digital files, and then production companies would use them to create physical prototypes. This process was expensive and time-consuming. Today, however, designers and producers are working more closely together, with designers often being involved in the production process from the beginning. This new approach to design and production has led to a more integrated and efficient design process.

15 For the 2008 presidential election, the campaign of Barack Obama employed a critically acclaimed logo that soon finds its way into the hearts and minds of consumers. It's a coveted strategy that can't be bought—literally. The designer is in this realm of postproduction as a producer or orchestrator of frameworks, systems, and actions that enable design to happen. The traditional role of the designer as the sole creator of a work has been displaced; usurped by contributors, sometimes thousands of them. Take for instance those recent music video projects that employ crowdourcing through the participation of numerous users who each contribute a part of the collective whole. Director Chris Milk and media artist Aaron Koblin collaborated on the creation of "The Johnny Cash Project" (2010), an online music video project set to the late musician's song "Hurt". Visitors to the site can contribute to the video, which is continuously updated, by drawing over randomly selected key frames. Users can also choose several options for viewing, such as the highest-rated frames, a director's cut version of selected or curated images, or by style: realistic, abstract, etc. Both Milk and Koblin also collaborated on "The Wilderness Downtown" (2010), an online film for the band Arcada Fire. Exploring the blurry capabilities of Online Cinema, the project asks viewers to type in their childhood home address. Using Google Maps aerial and street views of the location, the video integrates this specific geographic information into the narrative of Arcade Fire's "We Used To". Both projects emphasize not only the underlying creative or technical actions but also the evolving behavioral patterns of audience participation. Designers Jonathan Pauker and Ros Wouters have created a participatory interactive video for the band M-ON & Kyпися. The "One Frame" project (2010). Viewers can select frames from the video that encapsulate the story "like"Thanks, and using their webcam to make the frame and upload the result. More than 34,000 users have visited their project in this way, including meaningful interpretations, with others adding more or less to the frame, offering everything from a personal reflection or artistic interpretation to a piece of personal meaning or a simple statement. The project has been a huge success, with millions of views and widespread coverage.

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The language of postproduction speaks of sampling rather than appropriation, shifting as opposed to reworking, formats instead of forms, curation (i.e., selection) over creation, and content as the primary determinate of form rather than context. It is a culture of re-remix, re-cut, relegated, reshuffled, refashioned, reprogrammed, rehashed, repurposed, recycled, recycled, recycled.

These strategies can be seen within the world of publishing in the form of the release or bootleg edition—material provoked or lost, but not necessarily out of copyright. Miriam Karmel and James Huff of Primary Information publish "Past" historical material that expands contemporary discourse, such as the facsimile edition of the Great Bear panopticon series (2001), a 1980s art journal. Four Corners Books releases literary works in a series called Families, which are done in collaboration with artists who provide a new spin on classic such as Dave Dravecky (2006), Vanity Fair (2010), and The Picture of Ornament Gray (2007). The more expansive practice of circulating content strategy can be seen in works such as Sit Property & McGuire's Seaport Machinery Issue A Super Student (2006), a fanzine like copy of a journal originally created by members of the Media in Whitehouse Editions. The National Security Strategy of the United States of America (2003), which simply re-published and distributed the official document from the US government that would become known as the Bush Doctrine, or Rollo Press' How to Build Your Own Living Structures (Revalued, 2000), a one-color, Risograph printed copy of Ken Iassa's classic 1974 book on DIY furniture, which can be obtained only by exchange, not purchase. The remix or adjoined play strategy can be seen in Illuminated Caption (DOOG, 2001), a reinvented content from the influential design-cum-art magazine Dot Dot Dot that Bailey published and from which forty-three artists and authors were selected for display and installation in the book as captions.

Just as the interconnection of the personal computer opened the sphere of publishing to broader access and participation, the Web 2.0 not only broadens the distinctions between designers and users but also between production and consumption. Labor is no longer discrete but dispersed, creation is no longer autonomous but interdependent. Consider three examples: 9design is an online service that provides freelance logo designs for 10,000 free of $99 (if you want exclusive rights to a design, then each $150). Here, the art comes before the focus. Like ear portraits on a dating site or a catalogue of mid-order britains, more than 13,000 preexisting logo designs are waiting for your "match." Choose one and the name of your business will be added to this design, which can be further customized to meet your needs. Mechanical Turk is a service offered by Amazon.com that brings together people who need simple, so-called human intelligence tasks performed that cannot be done by a computer (such as judging the quality of images, identifying singers on music CDs, writing product descriptions with those who perform them for a small fee, often just a few cents per job, resolving the digital equivalent of mail order). In both situations, the labor of thousands of freelancers (i.e., contract workers) has been aggregated, outsource-

The visual quality and the ethnocentric attributes of these enterprises aside, both of these examples are symptomatic of a larger cultural transformation in the formation of the increasingly immaterial labor and atomized work, and their tenants in a larger digital accumulation. 19 Philip M. Parker, a business professor, is a prolific self-publicator who has written several books on the Web, using an automated process of online research, writing, and layout. He has printed millions of copies of several books on a staggering range of topics, from a Hilltop paranormal airline and medical sourcebooks in areas such as healthlog and ostea-

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The Origin of Tax

The concept of tax was first conceived in ancient India and other places in South Asia by the tax collectors of the Indus Valley civilization. The Indus Valley civilization is known for its advanced urban planning and engineering, and the tax collectors of this civilization used sophisticated methods to collect taxes from the farmers and artisans who lived in their cities.

The idea of tax was further developed in ancient China, where the tax system was based on a combination of direct and indirect taxes. The Chinese government collected taxes on various goods and services, including land, grain, and salt.

In the West, the concept of tax was first introduced in ancient Rome. The Roman government used taxes to fund its military campaigns and public works projects.

The tax system evolved over time, with new taxes being introduced to fund different government programs. In the United States, for example, the income tax was introduced in 1913.

The tax system is constantly evolving as governments seek new ways to fund their programs. In recent years, there has been a trend towards regressive taxation, where the burden of taxation falls disproportionately on lower-income individuals.

The tax system is a complex and controversial issue, with many different views on how it should be structured and how much people should pay in taxes.