

Currency Zones of the Future

Recreational
Data

When currency collapses, what will take its place? How do you build brand equity when the markets are freewheeling? How do you turn the vague evidence of a meme into solid wealth creation? How can you make mass civil disobedience work for your brand? And how do you even begin to assess your cultural equity when fear and uncertainty are the order of the day?

***Currency Zones of the Future* represents an isokinetic exercise in retraining attitudes. It provides the intangible assets necessary for absolute market strength.**

Combining applied futurism, relational fiction, and the roleplay of post-internet scenarios, Recreational Data adopts an aggressive overload principal to its personal development and consultancy methods, promising impressive results for brand performance.

Current global economic circumstances – from the looming collapse to the rise of post-prosumer outlooks – have yielded a vast, untapped reservoir of monetizing strategies. RECREATIONAL DATA take a detailed look at the trends which most clearly highlight the fluctuations of this new arid landscape.

By isolating early adopters and innovators in this report, we have extrapolated future models of market reality. The intuitive forecasting and strategic insight of our cultural strategists is suggestive of an array of innovative models for bolstering market outcomes in a wide variety of economic scenarios.

When used in conjunction with support from our personal training and consultancy teams, this report can become the keystone for the future success of your brand.

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1:1 Interface Clothing



1:1 is the perfect balance of anatomic fit, performance engineered materials and the personal interface between athlete and gear.

([source](#))

For the modern athlete, technology today plays as important a role as performance and conditioning in the competitive arena. One need only consider the dynamics of an FIA Formula One championship, with its equal emphasis on Constructors and Drivers, or the 2010 FINA ban on non-textile (non-woven) swimsuits in competitive swimming. The subtext here is clear. A synchronic relationship between athlete and technology is emerging, creating an uncanny collaboration between the most human and the post-human, through which achievement realises ever newer and greater heights. Superlatives of speed, strength and endurance are being constantly re-imagined.

As defined by Pearl Izumi, 1:1 interface clothing is an ideology that permeates all lifestyles, negotiating a new relationship between the athletic and the

aesthetic. Autumn wardrobes this year once more stress the importance of the underlayer, with UnderArmour still leading the field. Consider their UA

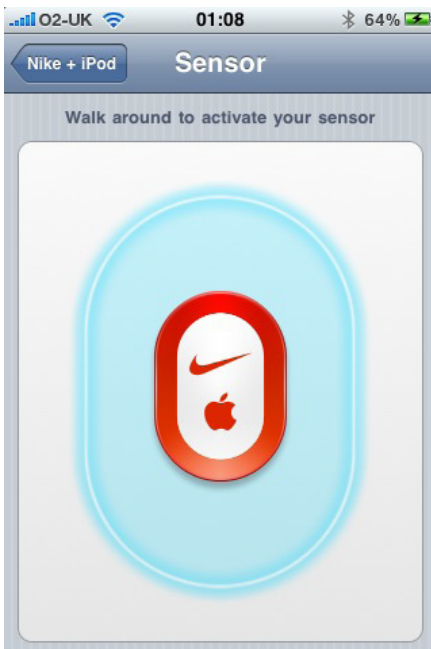


Bolt Compression
Longsleeve, designed snug to the body for a 'close, lean and supportive fit', comfortable for both city transit and surfing the internet at home. Yet such is the popularity of the bold lightning bolt design, even, that the need for an overlayer is

being fast made redundant, with both the Anti-Odor and HeatGear® technology making this an intelligent and (hopefully ;-)) symbiotic choice for the club.

Although the Bold Compression Longsleeve is being marketed as a men's product, it has been nonetheless reappropriated by early adopters of the unisex garment, cementing its popularity in contemporary post-gender lifestyles.

However, the essence of integrated interface clothing lies not purely in this second skin ideal – performance footwear is another central component of truly balanced 1:1 living. Nike is, of course, the market leader here, as the Nike Shox Turbo+ 12 ably illustrates. Innovative in its design, the Nike Shox heel is not only highly responsive, but is constructed from an energy-efficient foam. This enhances durability and flow, making it the consummate mediator for the contemporary urban figure in motion.



More revolutionary still is the Nike+ technology, which uses a sensor in your Nike+ enabled shoe to calculate an array of biometric and recreational data sent directly to your iPhone. This has inspired the rise of a vibrant online community convening to compare such details as distance, pace

and kilogrammes burned, for example, on independent gallery crawls around south east London. This information in turn takes its own equally competitive journey through the most prominent social networks. Nike+ represents one of the first significant forays into the personal analytics market. The potential it offers consumers to accessorise their Nike products with accumulated personal data – and long-term goals – is a game changer.

The market saturation of the smart phone has already birthed a living link between the consumer and her location within the relevant social networks. Here, both human body and product work together in active collaboration, producing entirely new lifestyle outcomes. The “equal interface” which emerges means that technology does not just respond to your needs, but regulates them as well. 1:1 technology thereby offers a feedback loop in which regeneration and symbiosis are crucial components. The pivotal dialogue is no longer between the human and her technology, but between the human-technology hybrid and the “natural” environment. Thus the

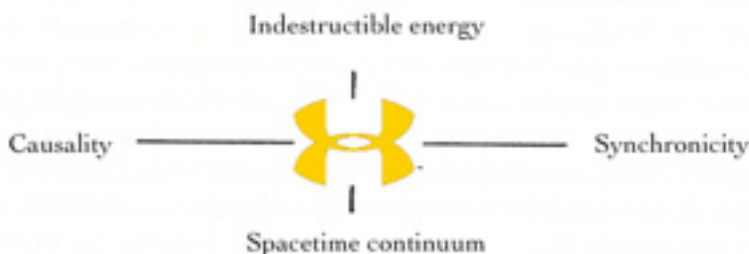
concept of a self-conscious fashion statement encompasses a new layer of truth. The 700,000,000 kilometres run by Nike+ thus far indicate far more than mere physical distance.

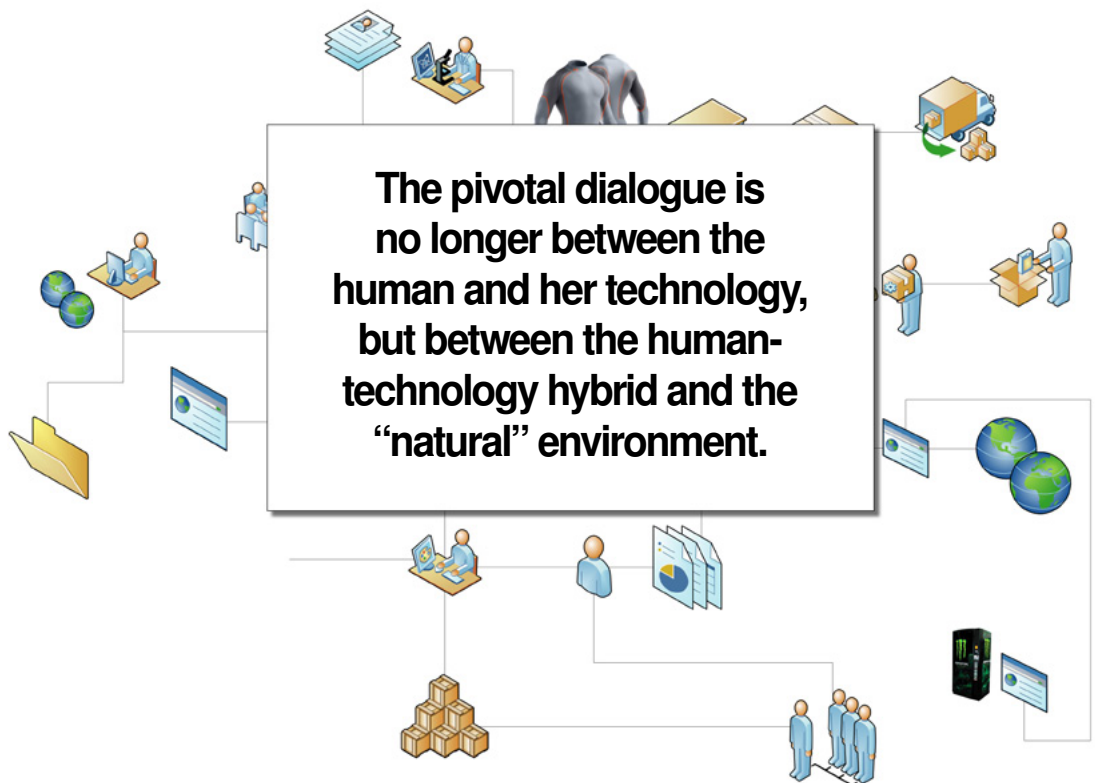


It is little wonder that prominent internet artists, including Ryder Ripps, HDBOYZ, AIDS 3D and Glass Popcorn, have been the quickest to embrace 1:1 lifestyles.

More than just a statement, 1:1 is an ideology that transcends the corporate realms of fashion, consumerism and the volatility of trends, forging new visions of ecology in a post-environmental world. Icebreaker, the New Zealand based brand, provide an alternative to petroleum-based sportswear by using ethically sourced merino wool, whilst never compromising in performance and usability. Yet the 1:1 ethos transcends the material. Equal interface clothing is at its core a

manifestation of integrated living, of cooperation as optimum survival strategy; it is a statement of synchronicity, and an ideal within contemporary networked living. Available in all colours, especially ultramarine blue.





Ex Oriente Lux



He listens for the shuffle and pop, followed by a doubled trill, slightly higher pitched it seems on the second pass, which is commanded by the smooth black remote locking/unlocking mechanism attached to his keychain, and which along with the locking/unlocking function bears a slightly convex red rubber button marked PANIC. He walks between the shade of the signature green awning and his moments-ago unlocked late-model rental car, reusable polypropylene insulating double cup in hand and freshly refilled with a vanilla iced frappuccino. Passing from the trademarked shade the desert sun electrifies his exposed neck causing a heat shiver that he thinks to

himself feels not unlike having a piss after a too-long wait, only warmer.

The signature green coffee establishment is the only operating business in this semi-expansive retail plaza of about a dozen or so taupe painted stucco and arenaceous feldspar accented units. The empty lot is being absolutely, like fist-fucked into a sizzling asphalt flapjack by the 1pm sun here, about a mile and a half south of THE STRIP. As he opens the driver's side door in a rapid jerking motion to avoid having his fingertips blistered by the shit-hot paint, his smart-phone (which is being balanced in his non-door opening hand along with a bedongled keychain and venti extruded polypropylene 'chino) erupts in rapid, pre-orgasmic like vibrations.

The estate agent on the other end of the line whose name appeared only as UNKNOWN NUMBER on this prepaid US SIM card begins talking immediately.



SYNTHETIC LONGS / PTSD ECONOMY

The property at 2702 West Flamingo Road has never had a commercial tenant. Construction was stopped sometime in late 2008, well after the bubble had in fact, burst. He considers the slightly agitating quality of the desert light as it filters through the blue iridium tinted floor-to-ceiling windows along the north wall of the space. It will probably be mostly video he shows here anyways, in the beginning at least, until he gets his head around what's involved in

transporting sculptures from London without paying import taxes. The estate agent, an unremarkable white woman in her early forties, fidgets with her leatherette portfolio containing relevant papers, seeming slightly uncomfortable. He realizes he hasn't said anything for like, 10 minutes and has been looking intently at the ceiling matrix. It's only been about 30% installed with those perforated white pressed panels that cover up the duct work and wiring, leaving it hanging out like the intestinal tract of an armadillo he passed on the side of the 95/515 heading to Henderson yesterday. He's doing the math. If he gets rid of his one bedroom flat and studio in the east end which altogether with bills runs somewhere in the neighbourhood of 900+ pounds a month and takes over that Greek girl's room in the south he'll save almost 600. That will more than cover a round trip flight to MCCARAN INTERNATIONAL(LAS) every third week. The two bedroom ranch house where the carpets had been peeled up at the corners in an attempted theft (and where the meth heads had been unable to get the carpets and defecated on them and smashed holes in the drywall and removed all the

bathroom fixtures and doorknobs) – the two bedroom house he had bought yesterday for \$38,000 (last sold for \$270,000) would be covered by the \$10,000 cash down payment he had made from a line of credit, and because the cash down payment gave him more than 25% equity in the property, a second mortgage would be easily secured at another bank. With the additional \$40,000 he could rent this commercial property and support the basic operations he intended to carry out. With nothing more than a good credit history and a fake job, the details of which had been corroborated over the phone by friends in London, he would have access to over half a million dollars' worth (at pre-crash prices) of property.

Whether or not some part of the billions of dollars in discretionary spending that still flowed through the collapsing arteries of this city from Hong Kong roulette jockeys and Paolo Alto card-counters ever helped to float this venture was unimportant, he thought. Because of his dual citizenship he could declare bankruptcy when the second mortgage ran out, and it would mean little more than not being able

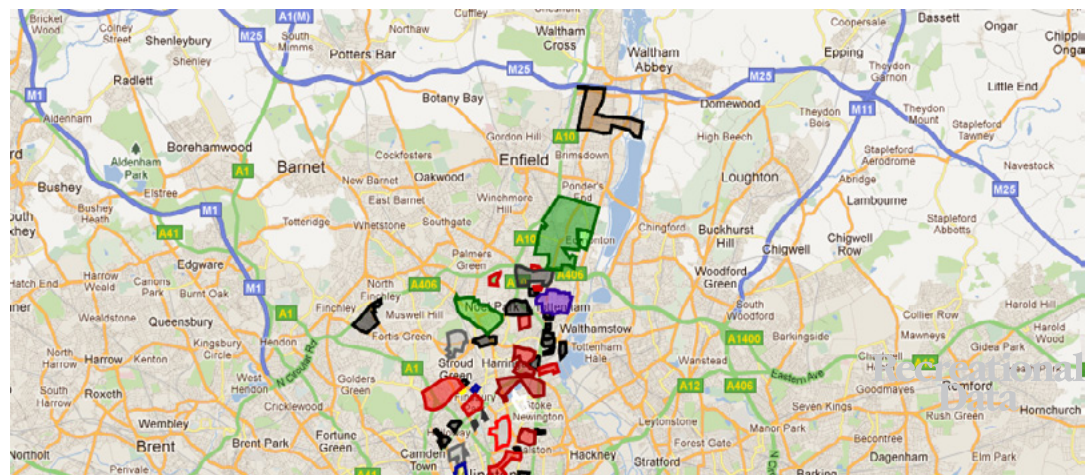
to borrow money in a country he mostly didn't live in. Hours later, riding the monorail toward the Mandalay Bay casino and resort where he had booked a shiatsu massage through a Groupon voucher, he observes a group of young men, displaying the very best in body dysmorphia. Human Growth Hormone inflated muscles tanned a medium mocha, slowly atrophying under polyester boardshorts printed in a New York Wildstyle graffiti pattern. Pastel hued Ralph Lauren and Hollister golf shirts, stained with traces of spilt margarita and sweat. He studies them through their reflection in the monorail car's window as the last fringe of purple dusk evaporates between the black sky descending and an uneven outline of the buttes that mark the desert's edge beyond. The waveform hum of the monorail's electric engine gearing up between transit points blends into a Ridley Scott-ish take on Ozymandias with the young men's conversation about pussy and their musky-sweet barrier of various Armani colognes.

It strikes him that what he wanted to identify as a 'vernacular' of styles and gestures wasn't exactly

correct here because there was no immediate outside to it. Nothing to position as a high style. As if the sustaining force of the language, the whole system, was simply assumed and never provoked into appearing, not unlike the fractional reserve banking system that made and unmade the whole show. An essence created from a deficit. A messianic secret that allowed miracles to happen which one did not have to believe in to enjoy. He was a part of it now.



The Production of Gang Signs

[illegible]

Published in December 2010, [Statutory Guidance: Injunctions to Prevent Gang-Related Violence](#) has received increased coverage in the wake of the recent London riots. Indeed, it has become central to David Cameron's 'all-out war'¹ on gangs. The document aims to decode the clothing symbolism of certain criminal demographics with the intent of banning all outward signs of belonging to a particular clan.

The guidance observes that a group uses 'a name, emblem or colour or has any other characteristic that enables its members to be identified by others as a group.'² These inner-mechanisms constitute the visual counter-part to a vernacular that is principally, 'a separatist form of communication.'³ Therefore the functionality of a language, intended to be internally distinctive, but externally imperceptible, is challenged by this guidance document.

If and when Parliament's injunction succeeds in dissolving one embodiment of this language, it might at the same time hold responsibility for catalysing the formation of a new, more refined language.

Ironically then, statutory guidance designed to repress and restrict the visual symbolism of gangs might instead find itself encouraging an increase in innovative creativity. Therefore, in response to legislative conservatism, gangs may find themselves raising the bar on a deviant consciousness.

Although, the guidance specifies methods of visual communication employed by gangs i.e. emblems and colours, its catch-all phrase, ‘any other characteristic,’ opens a fertile grey area from which the future system will emerge. A new constant is required to operate autonomously from an externally acknowledged system of colours. Where once, members were represented by an emblem, or ‘flag’, the gang now becomes disassociated from its colours, emptying the flag of its imbued significance. Through this separation, colour becomes an afterthought; merely an unimportant, transparent coating hung upon the framework. Equally, emblems in their current form are rendered obsolete.

Through this process of refinement, the potential for a material dialect of structural uniformity presents itself. This alteration requires only a slight focal adjustment to the concern and target of the eye; shape, line, scale and proportion replace colour. Reduced to the panels of its construction, the anatomy of a garment can itself be an emblematic object; the symbol of a union. Furthermore, as the icon is inbuilt within the core structure of the garment, it is capable of re-presenting itself in a plethora of colourways.



This potential strategy parallels models already adeptly cemented within the fashion industry. By adhering to a self-prescribed system that exploits slight shifts – as opposed to grand departures – brands have established objects that transcend functioning as a



surface on which to apply a logo and instead, act as the logo itself. Nike's *Air Max* trainer, Eastpak's *Padded Pak'R* backpack and New Era's *59FIFTY* fitted cap epitomize this approach. A cool, architectural confidence pervades the process through which, permutations in shade, treatment and fabric act as events for the object to reassert its structure. In essence, the object's framework and therefore the logo and brand, are further perpetuated by a ceaseless accumulation of self-referential versions.

As such, Nike-ID offers its customers the panels of the *Air Max* as drop boxes for a prescribed 'bright, expressive'⁴ palate; a glorified colouring-in book in the guise of a glossy, digital rendering. This model mirrors the success of special "collaborative" projects conducted by brands with designers and artists. The products that derive from these partnerships are again conditioned by the same strategy; variation can

be played-out, but only within the guidelines of an established template. For Eastpak, the embellishment of an auxiliary pocket, monogram and detailed zip-head upon the facade of their pre-existing backpack framework apparently constitute sufficient adjustments to declare that the ‘classics have been reinvented.’⁵

Such hyperbole parallels the dynamic effect of minimal alterations within gang culture. The government secures an understanding of the “classic” whether it is a colour, emblem or logo, as a fixed singularity. However, the classic it describes – and seeks to isolate – is in fact a vehicle for perpetual modification and countless transitory manifestations. The introduction of the slightest amendment to this language sets in motion prolonged procedures of consultation, evidence gathering, application, serving and enforcement, as detailed in the injunction. This protraction and destabilisation in the government’s aptitude to respond makes apparent the near impossibility of halting an inherently itinerant dialect. Ironically, the legislative move to disband gang colours can only

succeed in making the ability to detect, prove and reprimand gang membership more difficult than ever.

1 <http://www.guardian.co.uk/uk/2011/aug/26/london-gangs-police-crackdown>

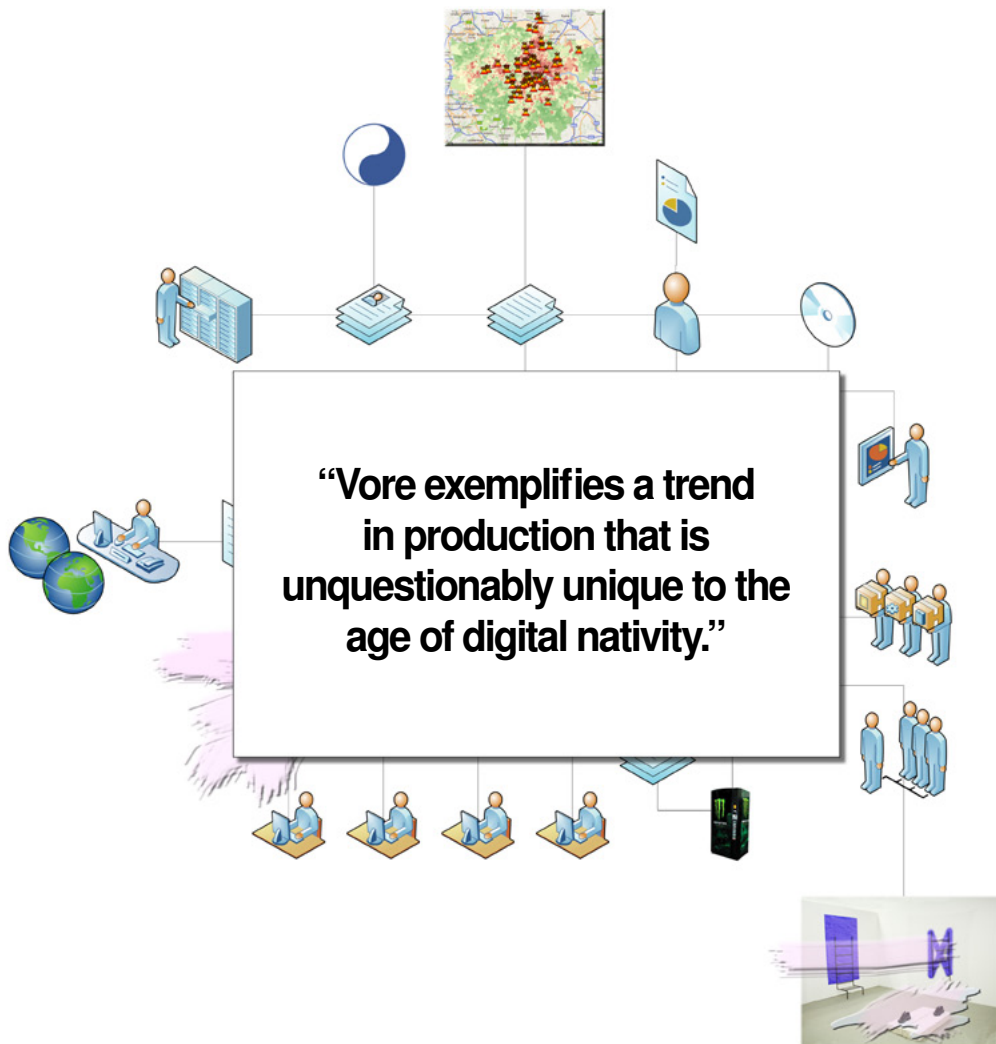
2 Section 34(5) of the Policing and Crime Act 2009

3 Ibid.

4 http://store.nike.com/gb/en_gb/?l=shop,pwp,c-1/hf-4294966954+4294965524/t-NIKEiD_Air_Max#l=shop,pdp,ctr-nikeid/pn-AM901108--LTITEM232014--/bv-2/bv-2/pbid-INSPI_262520_v9_0_201107212141/piid-20435/pid-442818/cid-101702

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5 Eastpak <http://www.eastpak.com/christophershannon/ss11/>



UltraVores

I

[A Fawn Like A Gum \(Hard-No Blood\)](#) (34,989 views)

has been posted on YouTube by 28 year old Drakhean. A 3D animated elephant with a missing tusk basks on a river bank, bouncing a fawn in the nook of his trunk. Slowly, he takes the fawn into his mouth. He chews deliberately, almost sensually, the flesh of his neck pulsating. Then he spits out the fawn's head and stomps on it. The lower left corner of the screen displays closeup of the spit. The elephant's mouth is heavy with drooping, grey skin.

Drakhean's description reads:

Hey again.. I think no body reads this descriptions anyway :).. For short an elephant wanted to eat a little fawn t o taste it.. Its not soft vore due to elephant chews fawn to the death, there is no blood but a head losing and stomping finish.. enjoy...

This is totally vore. This is totally big on the internet.



Vore (short for vorarephilia) comes in several varieties. The most on-trend form right now is 3D animal animations like *A Fawn Like A Gum (Hard-No Blood)*. These animations of one animal eating another generally aim for realism; close attention is paid to the detail of textures, sounds and scales. The animals are then placed in appropriate natural settings – desertscapes, jungles, oceans or riverbanks, depending on the species – for the titillation of the viewer.

At the other end of the vore spectrum are the videos and images made in paint programs or by hand, with

simple animations and stories. Often in this lower-end kind of vore, animals are close to human, and have more in common with other furry cartoon characters. One semi human animal usually swallows another as an expression of some kind of superpower, or as a weapon, or because the prey is sexy and/or willing. Sometimes the predator even becomes ‘pregnant’ with his prey, and the victim continues to speak from deep in his digestive tract (e.g. <http://youtu.be/VJMi5zNMCGU>).

Sex is a big part of vore; plenty of videos include hot girls or vore through various orifices (“unbirthing”, for example, is vaginal vore). But vore is based primarily on an enjoyment of digestion or consumption, and it is this fact which means that it can be bigger than just another porn subgenre: to the uninitiated, its content can look perfectly innocent, and YouTube is rife with it.

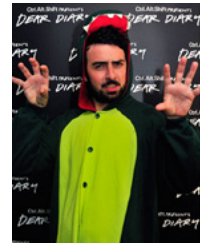
II

Vore has a complex genealogy, but has emerged principally from the online furrism community. Now, furrism has been big for a while and doesn't look like it's going anywhere. But it does provide us with a model for understanding the coming rise of vore.



Furrism, (sometimes called “Furry Fandom” is a community/lifestyle focused on the anthropomorphisation of cartoon animals.

Generally furry culture is not considered a sexual or fetish activity in itself; it's about making outfits, hanging out, creating characters, playing games, and role playing online, or just sharing pictures.



Having said that, a significant proportion of furrists consume erotic/pornographic content (termed ‘yiff’ by the Fandom), which itself has spawned its own subgenres – vore, for example.

Furrism has been around fully-formed at least since the early 1980s, but only started to accelerate into

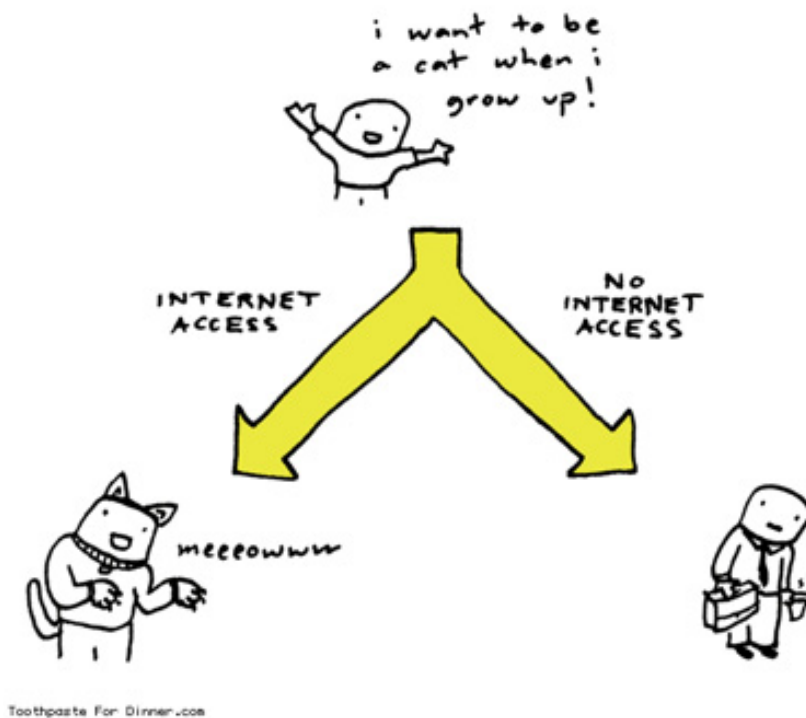


the Mainstream when forums and social networks began to offer unprecedentedly fast-paced means of image exchange – Tumblr, image forums like 4chan and furry

community hubs like FurNation, Fur Affinity and AnthroChat being the prime movers. In the summers of ‘08 and ‘09, the festivals where Lily Allen and hot guys/girls dressed as zipped up stuffed animals. And some people discovered they REALLY liked it – they joined the real furrries online. “Nu ravers” were wearing rabbit ears; and the zip-up bat, bear, monkey and pikachu suit were seen everywhere. And furrism is still very much present – in 2010, Primark started to carry full body bear suits as part of its menswear collection.

Furrism’s recent emergence and popularity, particularly as a new kind of sexuality, is exemplary of the rise of a post-heteronormative subculture to mainstream prominence through the strength of its online roots. Vore has grown up very much in the same mold. And it is now on the cusp of moving

beyond its foundations, bolstered by the strength of its online presence.



III

Vore is almost entirely outside the realm of possibility, setting itself apart from the act of cannibalism. Vore is one of the first purely mediated sexual practices. Science is quite a way from helping vorarephiles from actually becoming cats/rats/elephants, who could then get themselves eaten (and it's hard to say if

that's what vorers really want anyway) – so vore is exclusively an online activity.

Due to this restriction in its parameters, the production of vore content in the form of images/videos/text becomes pivotal to the very act of consumption, and to realising that content itself. Vore is the result of a cyclical process engaged in by the prosumer: the vorer is forced to actively depict scenes of consumption, in order to consume and thus gain gratification. This exemplifies a trend in production that is unquestionably unique to the age of digital nativity.

Vore penetration online is deeper than one might think. A vore search on YouTube is just as likely to result in 'found' footage of vore – the recent snake vore scene in Harry Potter is all over the internet for example, along with vore in various animal kids cartoons (usually soft vore) and or a lot from shark/dinosaur films (hard vore.) The fact that this imagery is so tied up with fantasy and magical creatures means that vorers can get really excited about scenes

in high-budget films that use effects that most vore animators could never afford.

Vore, as we have seen, does not need to have explicitly sexual content. So it can be placed unnoticed into any major production. We might go so far as to suggest that Hollywood could actively take advantage of this, tapping vast virgin markets for underground viral marketing. They would need only keep a finger on pulse of the internet fetish scene, inserting appropriate scenes into films that nobody outside that scene would suspect, letting the vore/stomp/giantess fans would do the work of spreading them.

Indeed, the potential exists for marketers to ride the same niche memetic waves that were capitalised upon in the Old Spice Guy ads – produced by Wieden+Kennedy – in which troupes and memes were communicated directly through advertising to the communities that spawned them. With a nod and a wink, Old Spice represents the only ad guy to have ever successfully spoken to the ranks of Anonymous and the wider 4chan community without falling foul of its taste for corporate ruination.

Vore culture is exemplary of the kind of niche fetishism that has come to populate the vacant tombs of fleetingly mainstream modes of expression, such as Second Life. This kind of production steps beyond the diminishing returns of the longtail. It describes a new

kind of marketplace, yet to express its primary
currency of exchange.



Antler Fur Primer

I'm going to tell you everything you need to know about antler fur. Tune your TVs to channel zero – tune out all your machines – choose blank frequencies – wait by your telephones – I'll tell you everything you need to know about antler fur – because that's the active ingredient. You may not know that we are in the midst of a pharmaceutical civil war being fought for the ownership of your body. Your body is an ancient machine designed to perform ancient tasks which are no longer understood or of any value. You are resigned to an ancient system for ancient behaviour, animated only by the rust of corporeal collapse. In a fury and in death, your body is poorly suited to handle modern concerns. It is this limbic system, this lizard part of the brain, this lizard's maze which you must escape. Escape to a new regime conceived of in precognition brought on by the telepathic properties of the velvet removed from the base of the antler. Red deer are farmed specifically for their antler fur. You will probably only ever encounter it in pill form.

Imagine if you will, a man in his garden. He is intoxicated and at one with all things. Ritualised nature has four stages – first as Demiurge, then as Custodian, then Intercessor and finally as Assumer. In the final stage, man is assumed into the dominion of nature. It is essential for you to understand that it is this final stage which governments have actively sought to criminalise by their denial of free pharmaceutical experimentation. This is why we must self-diagnose; self-medicate. Ensure that your organs become open to new governance. Receiving prescriptions from official channels will involve you in medicines which facilitate their ideology. So much of the world already swims with their medicines. Are you ill? Of course, but your illness is a false flag. Do not make yourself known to their practitioners. Seek out previously unknown substances and begin administering them with your own instruments. Take it upon yourself to diagnose and nature will respond. Even now, nature is organising all its grass like a body's nervous system.

Prediction radio road meeting. Telepathic members of the self-prescription underground attend, dressed as

animals. In their daily lives they go unnoticed, dressed in modern styles. At this time, their costumes are intended to represent the Custodian. One elected member passes down through the aisles of plastic chairs. Everyone gets earplugs and a phone line. Antler fur is administered as a strong spray of tea from a piece of golden jewellery with a slider on it to control impedance.

Self-prescribers convene telepathically in temporary locations. Antler fur is rarely sold by dealers, whose role not to handle the product. Rather, they arbitrate between the farms and the market – regulating volume, cost and quality; earning wages on the psychic traffic passing through these temporary neighbourhoods.

While under the effects of the antler fur, medicated participants have the limbic part of their brain hooked up to the internet to allow it to search and receive information from other sources. The limbic brain becomes an autonomous social entity, coercively using the individual's consciousness

as a puppet in order to develop its presence in the new regime.

Governments are known to listen in. Agents have earned the name 'the beast that clicks'. Members of the underground are assassinated by switching doses, rendering them temporarily deaf. In the twilight between phone calls they haemorrhage from the withdrawal.

Members of the underground are travelling like antlers, up, out of the brain towards heaven – forever Intercessor – they work in their sleep wearing mercury shoes.

Proletarian Shopping

Dangerous Subjectivities
and the Credibility Deficit

Part I: We focus upon a marked move towards rarity

Market-based branding proliferates within late capitalism. Each market is reaching saturation point; new markets-sectors don't emerge, they are manufactured. Meanwhile, debt becomes the unifying totems of citizens across Western society, the one thing we can all relate to. As cheap credit runs out, as trust in credit deteriorates, the fabrication of increased profits through manufactured market-sectors becomes an impossible model for growth. Consumer spending contracts, and a thousand markets wither like forced tulips in a power cut.

In this climate, the post-crisis consumer has a changed subjectivity in her relationship with consumer goods. The service industries in Britain are spawning a generation of new consumers who conceive of their work not in terms of labour but in terms of identity creation; none more so than the cognitariat, who are rapidly

becoming the young social group building an identity on the financial and social crisis.

Discretion is the better part of form for the early-career cognitariat. Borne upon a wave of social and civil unrest beginning autumn/winter 2010, the emergence of an autonomist-influenced super-class of young radical is quickly becoming a defining figure within the European cultural landscape for 15–28 year-olds. Tech-aware, university graduated, frequently underemployed or engaged in precarious labour, this group distinguishes itself by a self-conscious rejection of the culture industry and the mechanisms of desire-building.

Part II: Shoplifter as Trend-Broadcaster

Dominating the market means dominating the psychological landscape of the crisis. The State may be forced to interact with the looter and rioter as 'criminal', but we may see the looter in terms of potential: as market-modifier and as trend-



broadcaster. The looter holds a golden opportunity for any brand, an uncommodified, unsculpted form of ‘realness’ that fills the credibility deficit of the saturated market. Understanding this sector – the “feral youth” – in relation to the nascent cognitarian means understanding that both are subjectivities formed through a direct relationship to marketing, with both forms – acquisitiveness and asceticism – a reaction to market saturation. Both reactions seem impossible to format into a brand narrative, but if we look beyond traditional barriers of a unified “face” of

the brand, both open up potentials to capture a citadel of market consciousness and loyalty, as debt-based markets slip through our fingers.

Part III: Feral Youth as Viral Form

Firing off multiple new brand narratives, untraceable but clearly defined, can help formulate a total impression of internal subversion. Brand-security is over-rated; a shifting, precarious brand challenges the impression of hegemony. Linking the (supposed) rejection of the culture and fashion industries of the young cognitarian with the rejection of social norms and desperate wildness of the feral youth produces indispensable credibility.

The young looter offers a human form for pushing a brand on a level of reach and depth unseen since the birth of rock 'n' roll and blue jeans. It will take a daring marketer to ride the wave, but taking advantage of this "rupture of the real" in the total social conscience will touch a nerve to a real-world social identity that



is both neglected, and far more vital than constructed social identities favoured by marketers.

Part IV: Proletarian Shopping

Proletarian shopping is looting and shoplifting. As an entrypoint to the demographic, this is second to none; shoplifted goods add integrity and veracity to the wearer within the subculture. That integrity passes on to the brand; cultural and social capital operate as a feedback loop. That cultural capital within a high-influence consumer (we would class the wearer as a consumer, despite the crime) has significant repercussions upon returns down the cultural food chain; to ensure that your brand was the proletarian shopper's brand of choice secures a market share well in excess of the loss. Consider the shoplifted item, if lifted or fenced to the appropriate subject, a loss-leader without comparison.

Part V: “We are not in the least afraid of ruins”

Pulling together the young cognitariat and the proletarian shopper we create something unseen since the 1950's; a genuinely frightening youth force replete with cultural potential. It is the very fear of these two social subjectivities which gives them their power; a genuine form of counter-culture which is, as yet, unformulated and uncoded. To approach this position fearlessly offers the unique chance, coming once every second generation, to embody the vanguard of a social movement that will shape British society forever.

Currency Zones of the Future

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Recreational Data

is a new kind of futures agency, forecasting fresh strategies in our new age of uncertainty. Recreational Data specialises in the production of Alt modes of strategic insight. We use a unique cognitive toolset developed in house by our team of cultural strategists, these include Avatar Forecasting, Applied Futurism and Relational Fiction.

We believe that a company focusing on the shape of the future should begin to take that shape today.

We work on a close and dedicated personal training basis, that can help retrain your thinking for future realities. Taking your brand by the hand – we can lead you through the wreckage of tomorrows post-collapse marketplace.

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