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The Debtoscope: Transvaluation through Design

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Abstract
This paper discusses transvaluation through design from an analysis of the 'Debtoscope', a design intervention dealing with the issue of debt that took place in Brisbane, Australia, November 2012. Framed around the single question: "How does debt hurt you?" the project used a seven metre long stethoscope made of local recycled trash material to expose the invisible suffering from indebtedness in the public urban space. Through the unpacking of the stethoscope as a Nietzschean metaphor and the discussion of diagnosis as a tactic for hacking infrastructural space, the Debtoscope brings us closer, not only to what transvaluation through design *could* be like, but perhaps also to what it *should* be like.

Keywords: Transvaluation through design, stethoscope, diagnosis, debt, extra-disciplinarity, extra-regulation.

A designerly resonance

By now *design* is a term that means everything and nothing. As a process, design pervades our modern society: the executive manager designs a new business model, the teacher designs a new curriculum, the spindoctor designs a new PR strategy and so on. While this continuing proliferation of design (and perhaps even more so *design thinking*) relies on many complex factors in contemporary society, the dynamic extends backwards through history, as some design researchers argue for that design is a deeply human ability that has characterized our species since ancient times (Nelson & Stolterman, 2012). Interestingly, against this all-encompassing conception of design, our understanding of design as a modern discipline is highly specific, namely as a direct result of the Industrial Revolution in the 18th century.

In "Transvaluation – Making the World Matter" philosopher Peter de Graeve unpacks the Nietzschean concept of 'transvaluation' in the context of the Bologna Reform of Higher Education, signed June 19th 1999. As de Graeve argues how Bologna in large part failed to deliver on its noble promise of reinvigorating the European educational system (and perhaps more importantly the European project as a whole), he traces the technocratic, instrumentalist and bureaucratic reality that dawned in its wake. By acknowledging the historical underpinnings as well as constructive tensions between the humanities, science and the arts, transvaluation "reinvents the past" in order "to reconceive, enact and transform our globalized environment as a space of poetics (making), where emergent values become materialized (…) making use of speculative modes of thinking and acting, challenging the existing modes of knowledge-formation and knowledge-control, practicing values instead of evaluating practices". In conclusion he states that "[t]he forgotten and maybe even unspoken promise of Bologna was to

invite, once again, all Europeans – students, teachers and citizens alike – to the (re)discovery of those values that could lift a culture above and beyond the mere mechanical conditions of its own economic or social reproduction. Transvaluation is designed to be that lever, lifting the world out of the hinges of the purely mechanical." (de Graeve, n.d.)

De Graeve's historical tracing of the arts' submission to scientific standards has manifested itself strongly in design discourse since the birth of design as a modern discipline. For example, in the fierce 'Standardization Debate' between Henry van der Welde and Hermann Muthesius in 1914 at the Deutscher Werkbund congress, "(…) Muthesius' commitment to Typisierung (standardisation), based on economics as well as aesthetic grounds, was opposed by those who felt that this retracted the creativity of the individual designer" (Woodham, 1997, p. 35).

Fast-forward to the year 2015 and we are experiencing a design discipline that is becoming increasingly self-aware of its own shortcomings in terms of historical understanding, if not the understanding of time itself. In post-Bologna terms this manifests itself e.g. in the "quasi-objectification of design studies and specifically its aspiration, as 'research' towards quasi-scientific or technical models of research" (Dilnot, 2015, p. 151). Tony Fry's notion of futuring and its shadow concept of defuturing (Fry, 2011) is another example of a counter narrative set against the default mode of technophilia inherent in the vast majority of design futures, manifesting itself in the glossy renderings of smart cities, self-driving vehicles, ubiquitous glass surfaces etc. The discourse echoes Victor Papanek's famous utterance, that "there are professions more harmful than industrial design–but only a few" (Papanek, via Thackara, 2005, p. 7). Against the promises and excitement surrounding the emerging post-industrial design paradigm, these deep systemic disciplinary issues brought to the fore by Dilnot, Fry and others, seems to amplify the image of "the industrial mode of production [as] just a rotting old carcass, decomposing but still taking up space" (Hunt, 2005) to an extent, where one might question whether the industrial legacy of design will truly ever wither in our current climate, at least in this graceful and gradual way? That said, rather than an apathetic and nihilistic dead end, the traction in this (self-)critical design discourse finds its concerns transformed into agency by design fields such as critical design, speculative design, discursive design, adversarial design, social innovation, design activism and more. Cutting across all these different design domains, we find a wish for "changing existing situations into preferred ones" (Simon, 1996). The question none the less remains whether this effort is sufficient in meeting the challenges ahead.

Enter the Gordian knot
Returning to our current climate, it's worth zooming out and facing the paramount challenge that faces the human race across the entire disciplinary spectrum. Our unsustainable life on planet earth (which is currently undergoing the geological era named the Anthropocene, testifying to our immense imprint as a species) is a call for action spanning across every domain, national border, discipline, institution, discussion, voice etc. In other words, it's a condition of contemporary life. While science steadily reports on the measurement of the extent of the unfolding disaster (e.g. the infamous and now contested two degrees Celsius threshold), the world is struggling to come up with answers. The condition is so massively complex and multi-faceted that a classic design lens like the 'wicked problem' (Rittel, 1972) even seems inadequate in fully capturing the incredible scope and complexity of the cacophony of interconnected challenges we're starting to encounter at increasing scales. Irrespective of whether we're facing the single quintessential wicked problem of our time, or rather peaking into a dense labyrinth spun from a plurality of interconnected wicked problems (or both simultaneously), this is the Gordian knot where the failed promises of Bologna exist, deeply entangled with New Public Management, neoliberalism,

staggering inequality, spiralling economic debt and much else (e.g. see Lorenz, 2012).

In this paper, I will discuss transvaluation through design in relation to debt; where debt is understood as a key constituent in the neoliberalism that so decisively shapes our global society today with its imposing market logic and thirst for quantification and ultimately profit. More specifically I will discuss the 'Debtoscope' design intervention as a case study of one possible way of imaging transvaluation through design. In this way we're scratching the surface of one of our (arguably still massive) wicked problems within the Gordian knot, while acknowledging that this particular problem indeed acts in intricate interplay with many equally difficult and destructive components. We will return to the complicated relation between the subject matter (debt) and the educational framework (Bologna) later.

Before going into the Debtoscope and the context in which the project was designed, I would like to briefly position the issue of debt in relation to de Graeve's call for transvaluation.

Debt & the destruction of alternatives futures
In his account of the first 5000 years of debt (2009), anthropologist David Graeber locates the 'financialisation' of capital in 1971, when US President Richard Nixon suspended the convertibility of the dollar into gold (ibid, p. 10), thereby immaterialising capital into the speculative and enclosed societal imperative of today. While it falls outside the scope of this paper to cover the full range of implications stemming from this historical dismantling, a few key issues of particular relevance to the argument ahead will be surfaced here. Firstly, staying with Graeber, it's worth noting that we currently live in the era he has designated as the Empire of Debt (1971 – onwards). From a historical pendulum swing between precious metals (or coinage) and virtual credit money, we have ended up in at "a genuinely peculiar historical juncture" (ibid, p. 12). Echoing Jameson's famous assertion that "it is easier to imagine the end of the world than it is to imagine the end of capitalism" (Jameson, 1994), a trademark of this current place in time is our inability to imagine anything but catastrophe ahead: "In fact, it could well be said that the last thirty years have seen the construction of a vast bureaucratic apparatus for the creation and maintenance of hopelessness, a giant machine designed, first and foremost, to destroy any sense of possible alternative futures." (Graeber, 2009, p. 12) (In design terms we can consider this a state of chronic defuturing.) Here we seem to get ever so nearer the innermost sanctum of the "mechanical conditions" of society described earlier by de Graeve. In a European setting one can't help think of a current rendering such as the European Trojka (a specially designed Transformer-like hybrid machine constituted by the European Commision, European Central Bank (ECB) and the Internal Monetary Fund (IMF)), relentlessly pushing the familiar formula of historically highly unsuccessful austerity measures (Blyth, 2013) against an economically devastated Greece. The lack of alternative futures intensely emanates from the countless riots in Athens and beyond, to the personified clashes between Alexis Tsipras, Yanis Varoufakis & Angela Merkel, Oscar Schäuble etc. We will encounter yet another rendering of this gargantuan machinery later on.

Background: Memefest
The Debtoscope was one of the outcomes of Memefest 2012, an "extradisciplinary workshop/seminar/intervention" (http://www.memefest.org) that took place in Brisbane, Australia, 15-25 November 2012. Memefest is an annual event organised by Memefest Kolektiv, an initiative "interested in creating situations that have the potential to engage people in transformative social relations through communication, design and art" (ibid.) With a permanent web presence on http://www.memefest.org/, the collective singles out a theme for each annual

event. In 2012 this was 'debt' and the event was hosted for the first time at Queensland College of Art (QCA) Griffith University in Brisbane. Memefest 2012 was by invitation only and consisted of a diverse mix of QCA staff, three awardees that had won a friendly competition prior to the event (of which this author was one) as well as QCA students, members of the local Brisbane community and others. For 10 days this group engaged in seminars, presentations, research, fieldwork, location scouting, design, production, planning, intervention, reflection and more. Oliver Vodeb, member of Memefest Kolektiv and founder of Memefest, emphasises the attempt to break down hierarchical structures such as the professor/student relation by the informal context and extracurricular status of Memefest. He goes on to characterise Memefest through art critic and activist Brian Holmes' concept of 'extradisciplinarity', from which he quotes: *"The extradisciplinary ambition is to carry out rigorous investigations on terrains as far away from arts as finance, biotech, geography psychiatry, to bring forth on those terrains the 'free play of the faculties' and to carry out a lucid and precise critique. These are deliberate and delirious experiments, unfolding by way of material forms, conceptual protocols and situations of social exchange. Satire, hallucination and political activism go hand in hand with careful study and technological sophistication"* (Holmes, 2009 via Vodeb, 2014, p. 196). Noting that Holmes' approach locates itself in the intersections of art/thery/criticism, Vodeb argues that its relevance extends into the design profession. I agree with Vodeb, and will return to Holmes' concept of extradisciplinarity later in this paper, as it seems to suggest a potentially fertile grounding for transvaluation.

Memefest 2012 unfolded across Brisbane, the capital of Queensland and the third largest city in Australia. As a highly spread-out city with substantial decentralised urban sprawl, Brisbane is home to a diverse range of areas, from poor suburbs to a commercial and financial centre. It was in the latter area that the Debtoscope played out, primarily within the area of South Bank and to a lesser extent the CBD (Commercial Business District). South Bank is a precinct that was run by the South Bank Corporation from 1989-2013. The South Bank Corporation, a Queensland Government Statutory Authority, was put in place one year after South Bank hosted the World Expo 88, an event characterised as a " hugely popular six-month celebration, a civic display that stirred the city's pride and brought about a seismic shift in local identity" (The State of Queensland, South Bank Corporation, 2011). In setting the scene for Memefest 2012, Vodeb characterises the location as "(…) the fancy and expensive tourist central-Brisbane attraction of South Bank–which is especially good at erasing its own history through a mix of surveillance, imposed hyper order, discipline, spectacle, and sterility– [it] seem[s] to be perfect in maintaining the rule of debt" (Vodeb, 2014, p. 200).

Fig.1. Does the bank hurt from debt? Notice the gaudy advertisement in the foreground.

The Debtoscope

"What does debt look like? If being in debt involves something more than a mental state or legal status, and it necessarily encompasses a range of social relations and productive forces, we should be able to find its traces everywhere, built into our landscape and flashing across our screens. Yet indebtedness does not exactly present itself as such: there is something not quite visible about it, as if the phenomenal world and the people in it could always be measured against their debt and found somehow lacking. It is hard to see indebtedness at work in the world–although it exists nowhere else–precisely because it shows us a world where nothing ever really belongs to itself." (Dienst, 2011, p. 119)

The Debtoscope was a project that emerged around asking the single question: 'How does debt hurt you?' This basic question responded directly to the discrepancy between the observable public urban life in Brisbane (in particular in South Bank) and the research available on private debt levels in the local population. In addition to the medically well-established link between debt and anxiety, psychological distress, depression etc. (see e.g. Gathergood, 2012), the project built on *Consumed*, a zine by designer and Debtoscope teammate Ashlea Gleeson, designed as part of coursework at QCA. In *Consumed*, subtitled 'an exploration of debt in Brisbane's young adults', Gleeson presents nine qualitative interviews with young indebted Brisbanites, grounded on an introduction framing the before-mentioned link between the experience of being indebted and experiencing anxiety, psychological distress, depression etc. Richard Dienst talks of this as "the hell of living with bad debts," (Dienst, 2011, p. 174) citing the extreme case of mass suicides amongst farmers in India caused by the highly difficult combination of old moneylender systems and new pressures stemming from liberalization. Indeed, part of the issues around debt can be framed through this enormous gap between personal suffering caused by real life economic implications vs. the globalised 'financialisation', or perhaps better, the state of Graebers' Empire of Debt. The discrepancy inherent in the scaling issues between these painfully concrete micro-consequences for the single human being and the irrational, speculative macro-machinery that is the Empire of Debt thus became a key tension in the project.

Fig.2. The making of the debtoscope.

Within this massive gap we find the operational space for the core artefact of the Debtoscope project: A seven metre long stethoscope made of local recycled trash material, fitted with a microphone right behind the diaphragm to capture responses to our single question. As the first urban intervention of two, the team would dress up in lab coats and take the stethoscope around for a largely improvised half-day walk through South Bank and CBD, diagnosing the various urban actors (people, arms, parks etc.) by positioning the stethoscope and asking: 'How does debt hurt you?' For our second intervention, we set out to create a feedback loop back into the city, in order to make our collective set of diagnoses visible in the urban space. For this purpose we designed a series of band-aid posters with a selection of condensed key statements from our diagnoses and placed them in various locations around wider Brisbane, essentially exposing how the city (and its citizens) is bleeding from debt. A few examples of the anonymized statements:

"Debt where they chase you, thats bad; I have that."

"I have a huge debt to my parents that isn't financial."

"I'm behind in life simply because I have a nice car."

"I have never told anyone about this, not even my family. I took out $24,000 in a loan and I lost it all in a scam. I don't want to look like a fool."

As the last quote greatly exemplifies, the mere posing of this questions yielded powerful emotional responses. In fact, for this particular human being, simply confiding in a bunch of strangers and addressing this severe issue openly seemed like a relief.

In this paper I will focus on the act of diagnosis itself, as I believe this process carries a value in understanding what transvaluation through design could look like. In making this choice, other aspects of the intervention will be left out, in particular the second part of feeding back the answers. Before unpacking the diagnosis further, I would like to make a small detour by digging deeper into the apparatus for diagnosing, that is the stethoscope itself, by using the lens of Nietzsche's architectural metaphors.

Fig. 3. Zoom in: "How does debt hurt you?"

Fig.4. Zoom out: Countering the invisibility of indebtedness.

The debtoscope as design artefact & stethoscope as metaphor

In her framing of Nietzsche's use of metaphor, philosopher Sarah Kofman explains: "To describe the hierarchized system of concepts to be found in ordinary language and science–the 'well-made' language above all – Nietzsche uses architectural metaphors, and in doing so he seemingly follows tradition. But Nietzsche's originality lies in his accumulating metaphors and substituting

them for each other, attaching a totally new figure to a stereotyped image, thus provoking a revaluation of traditional metaphors at these same time as ridiculing them" (Kofman, 1993, p. 60). In the Debtoscope project, the stethoscope, an acoustic medical device for listening to the internal sounds of the human body, is transformed into an apparatus for listening to debt-induced suffering. A number of non-metaphorical qualities are manipulated in this process:

Firstly, the debtoscope (the minuscule spelling from now signifies the transformed design artefact) is seven metres long compared to the medical stethoscope being less than a metre. This amplification in size responds to the invisibility of debt and the consequential goal of exposing debt as a societal issue. In a sense this simple mechanism of exposure follows one of the basic tenets of critical theory; "a suspicion that social reality is not what it seems but rather that something else quite different is going on underneath its surfaces: capitalist domination, patriarchal oppression, erotic and thanatotic unconscious drives, signifying systems, etc." (Bardzell & Bardzell, 2013).

Secondly, while the stethoscope is a costly fine-tuned medical instrument, the debtoscope is produced from recycled, local trash materials, making it a comparatively cheap and medically crude construction.

Thirdly, the difference in interaction and use is significant. The debtoscope can only be operated (wielded, really) by a collective of people, whereas the stethoscope is a tool for a professional doctor in a 1:1 hierarchized and formalized doctor-patient power relationship. On the contrary, the debtoscope, through its floating urban presence, established any number of (sometimes simultaneous) relations on the fly, both with pull- and push dynamics ('debt doctors' actively diagnosing people, and people actively approaching 'debt doctors').

Fourthly, the spatial context: In the case of the stethoscope this would most likely be a professional, hospitalized room of sorts. Against this designated room for diagnosis, the debtoscope was functioning ad hoc across the public urban spaces available throughout South Bank and CBD.

Fifthly, there is a temporal aspect, as the stethoscope operates in a fixed time slot negotiated between doctor and patient, while the debtoscope operated around a half-day, encountering locals in a serendipitous, explorative and loosely structured manner[1].

Returning back to the stethoscope as a Nietzschean metaphor, we can consider it an instrument or apparatus for detecting a specific condition. It's a delicate tool in its ability to diagnose, and it requires a certain amount of skill to use. Further, it carries a strong sense of embodiment with it. It is also situated, acting in a specific time and place, a certain context. Temporarily fixed in time and space it thus acts as an intermediary tool for establishing a specific relation[2]. We can consider this relation an embodied, situated acknowledgment of another being through the act of *listening*. In this capacity we are dealing with a two-way process, affecting either end. In other words,

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[1] Part of the reason for this lack of structure was a practical consequence of the tightly regulated, and highly monitored urban spaces encountered in South Bank (recalling Vodeb's characterisation of the area (2014, p. 200). After a while security guards would suddenly show up and the intervention had to move on.

[2] Following these qualities, it would indeed be possible to follow other interesting tangents, e.g. Barad's concept of 'agential realism' (Barad, 1996) or 'Actor-Network-Theory' (ANT) as explained by Latour, e.g. in 'Reassembling the Social: An Introduction to Actor–Network Theory' (2005). For this particular article, such alternative diverging paths has been left out for consideration of the clarity of the argument within the given format.

listening goes both ways, signifying a process of mutual *re-humanisation*. Now, how can we design for this? Or, put differently, how can we transvaluate the stethoscope by using this digression in the making of an alternative future? The Debtoscope offers a materialized conversation starter in this open and urgent call for answers.

Antithesis: Digital health measurement in wearables
Let us step back for one second and make the nature of this question stand out even clearer by considering the antithesis to our transvaluated stethoscope; the emerging design industry of digital health measurement in wearables. In the article: 'The quantified patient of the future: Opportunities and challenges', published in 'Healthcare: The Journal of Delivery Science and Innovation', Majmudar, et al. (2015) discusses some of the opportunities and challenges in this emerging industry. In addition to expressing concerns over the need for stronger industry monitoring in order to protect the patient information, we learn that "(…) large consumer technology companies like Apple, Samsung, and Google have announced platforms to aggregate data from consumer health sensors and mobile apps – HealthKit, SAMI, and Google Fit, respectively. To make these data available to health care providing through existing workflows, Apple is partnering with academic medical centers and EHR vendors to integrate HealthKit data with EHRs" (Majdumar, et al., 2015). These emerging networks and alliances between Apple, Google, EHRs (Electonic Health Records), academic institutions, intelligence agencies and user-patients, greatly amplifies any post-Snowden concerns one might have concerning privacy and trust into a new bodily dimension (for a great account of some of the specific issues we're already facing from this complex constellation of actors, see e.g. José van Dijck, 2014). Here we end up with the stethoscope (metaphorically) as a potential one-way mirror to our most intimate biological processes, latent illnesses and so on, all existing in a system of exchange highly capable of facilitating debt (think private health insurance) as well as corporate profit alongside the enormous amounts of sensitive data. Faced with yet another rendering of the intricate inner workings of the Empire of Debt, we thus find ourselves back in the mechanical sanctum that transvaluation promised itself to be the escape from.

Fig 5. Diagnosing South Bank.

Diagnosis as code, hacking as transvaluation
Returning to the Debtoscope, we now finally turn towards architect Keller Easterling's tactics for hacking infrastructural space, in order to investigate how diagnosis can become a tactic for transvaluation through design. Easterling discusses the hacking of infrastructure (understood as spatial software (2014, p. 13)), through the locus of extrastatecraft: "As a site of multiple,

overlapping, or nested forms of sovereignty, where domestic and transnational jurisdictions collide, *infrastructure space* becomes a medium of what might be called *extrastatecraft*–a portmanteau describing the often undisclosed activities outside of, in addition to, and sometimes even in partnership with statecraft [author's emphases]" (ibid, p. 15). As the global incarnation of extrastatecraft par excellence, Easterling goes on to trace the concept of the 'free zone' through its many historical and cultural transmutations.

While South Bank isn't a 'free zone' in the strict (extra-)legal sense (a key feature), it does seem as if the area carries certain 'zone aspirations' vis-à-vis the earlier unpacking of it's status, characteristics and history[3]. Irrespective of the degree of 'zone-ness' of South Bank, Easterling offers a valuable vocabulary of tactics for hacking infrastructure. The extreme degree of scalability and interconnectedness permeating her work effectively allows us to span the dramatic difference between micro- and macro perspectives inherent in debt.

In this paper her framing of disposition as diagnosis has a particular relevance: "Disposition is an extra diagnostic tool for assessing undisclosed capacity or political bearing in infrastructure space. A multitude of active forms can be used to both detect and adjust a disposition. Like powerful bits of code that can hack the infrastructural operating system, these forms may be technological, organizational, or social" (ibid, p. 92). Disposition in a sense thus refines the before-mentioned notion of exposure through critical theory into a set of interconnected "active forms" (ibid, p. 73) that in addition to *diagnosis* counts *the multiplier, switch/remote, wiring/topology, temparament, stories* and more. In contrast to the quantified, serialized problem-solving logic that continues to seep through to the design discipline from neoliberalism at large and Bologna in particular (Dilnot, 2015, p. 208), Easterling stresses that "there is no desire for a singular, comprehensive or utopia solution. Power lies rather in the prospect of shaping a series of activities and relationships over time" (Easterling, 2014, p. 85). Indeed, rather than inducing any naïve expectations of fixing debt-induced suffering once and for all, *diagnosis* here serves to illustrate how Easterling's active forms could be part of practicing transvaluation through design. Another active form, such as the *multiplier,* expands on this notion as it opens up for a proliferation and uptake beyond the strict boundaries of the specific project. In the case of the Debtoscope one could ask how it could reproduce and exist beyond the borders of the intervention in Brisbane? During one of the subsequent presentations of the project, a member of the audience for instance suggested to run the project in Sicily, Italy, asking: 'How does corruption hurt you?' How would this work?

Conclusion

Through Easterlingian practical *multiplication* and Nietzschean metaphorical *transmutation* new qualities and patterns arise and materialise through making (poiesis) in response to the myriad problems facing us around the overwhelming nexus of unsustainability. In this particular case study we have focused on the literal rendering of design diagnosis as an active form of *listening/re-humanising*. It's important to note that this is merely one possible proposition within the larger, ongoing process of transvaluation through design. The transformative nature of this process allows the designer to transgress the static mode of repetition identified by Dilnot: "In breaking with the blind tyranny of 'problem-solving' economically defined–that is, service to another's problem, but service within the framework of an already given, already anticipated, solution and service to another's (private) interest" (Dilnot, 2015, p. 208). In other words, this is

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[3] It is beyond the scope of this paper to unpack South Bank further through the numerous zone characteristics outlined and discussed in *Extrastatecraft* (2014).

the promise of departing the hopeless, mechanical condition.

How do we get to this point? The temporary, situated interface between an extra-displinary educational setting (in this case Memefest 2012) and a spatial context that we can perhaps best describe as extra-regulatory (a compromise to meet South Banks 'zone aspirations') perhaps offers us a useful clue. Diagnosis as code tells us something about the infrastructural space we hack as well as the hacker. Indeed, as testified back in Sun Tzu's seminal treatise on the art of warfare (Tzu, 2005), an attack inevitably reveals something about the attacker, in the way that the hacker leaves a trace. Kofman captures this brilliantly in her reading of Nietzsche's use of metaphor: "(…) such is Nietzsches metaphorical itinerary. The genealogical reading deciphers each of these fantastic architectures as symptoms of the health or sickness of their constructors: every construction is actually an expression of an internal architecture (…)" (Kofman, 1993, p. 61).

In additional to the contextual collapse between the extra-disciplinary and extra-regulatory, the debstoscope itself offers the collapse between the materialized, embodied, situated design artefact (a seven metre long stethoscope) and the digressed, transmutated metaphor. What this double collapse offers us is one possible, concrete answer to 'where' and 'how' transvaluation through design could happen. Completing the triad, this paper has argued through the issue of debt as one possible answer to the question of 'what' subject matter design could transvaluate. While it's indeed possible to exhange and recalibrate this particular syzygy (South Bank/CBD, debtoscope/stethoscope, debt) in alignment with other equally burning issues, the shared industrial legacy concurrently grounding the particular subject matter (debt) as well as the design discipline itself, reverberates the designerly resonance we opened with by making us ask: What *should* design transvaluate?

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