



**Intelligence of Errors:  
Foundations and Fieldnotes**

**3**

**2**

**INSTITUTE OF PHILOSOPHY IN ZAGREB  
CROATIAN ARCHITECTS' ASSOCIATION  
ZAGREB, 2025.**

**PUBLISHED BY**

Institute of Philosophy in Zagreb  
Ulica grada Vukovara 54  
10000 Zagreb, Croatia

Croatian Architects' Association  
Trg bana J. Jelačića 3/1  
10000 Zagreb, Croatia

**COMMISSIONER**

Ministry of Culture and Media  
of the Republic of Croatia  
Runjaninova 2  
10000 Zagreb, Croatia

**EDITOR**

Marko-Luka Zubčić

**ART EDITOR**

Ida Križaj-Leko

**EXECUTIVE EDITOR**

Morana Matković

**ESSAYS BY**

Jana Čulek  
Keller Easterling  
Daniel S. Friedman  
Valeria Graziano  
Kiel Moe  
Marko-Luka Zubčić

**REVIEWERS**

Špela Hudnik  
Ivan Cerovac

**DESIGN AND LAYOUT**

Leo Kirinčić & Ivan Klisurić

**PHOTO EDIT**

Marija Matijašec

**DRAWINGS**

Jana Čulek

**PROOFREADING**

Iva Masters

**PHOTO CREDITS**

Sanja Bistričić Srića  
(p. 159, 161-163, 165, 166,  
168, 170, 173-176, 178, 180),  
Craftomoto (p. 157, 165),  
Doris Fatur (p. 218-220, 226,  
227, 236), Hrvoje Franjić  
(p. 183, 185, 186, 189, 191,  
193, 194, 196, 199-204, 215,  
217, 223, 225, 229, 231-234)

**PRINTING**

Printed and bound in the  
European Union. Printed  
on Nautilus Classic 90 g,  
Materica Aqua 120 g and  
Materica Aqua 250 g at  
Kerschhoffset Ltd., Zagreb,  
2025 © All rights reserved.

**PRINT RUN**

500

# 5

The work is subject to copyright.

All rights are reserved, on all or part of the material,  
specifically translation rights, reprinting, re-use  
of illustrations, recitation, broadcasting, reproduction  
on microfilm or other media, and storage in databases.  
For use of any kind, permission of the copyright  
owner must be obtained.

© EDITION: Institute of Philosophy in Zagreb and  
Croatian Architects' Association

© TEXTS: Kiel Moe, Daniel S. Friedman, Places Journal;  
Keller Easterling, KoozArch; Valeria Graziano, Kritika;  
Časopis za teoriju i filozofiju društva; Marko-Luka Zubčić;  
Jana Čulek

© DESIGN: Leo Kirinčić & Ivan Klisurić

© PHOTO: Sanja Bistričić Srića, Doris Fatur,  
Hrvoje Franjić, Craftomoto

© DRAWINGS: Jana Čulek

ISBN (Institute of Philosophy in Zagreb): 978-953-7137-97-7  
ISBN (Croatian Architects' Association): 978-953-6646-33-3

A CIP catalogue record for this book is available  
from the National and University Library in Zagreb  
under the number 001284324

The publication has been financed by the Ministry of  
Culture and Media of the Republic of Croatia with additional  
support by the Institute of Philosophy in Zagreb.

Commissioner

Organizer and publisher

Publisher



9	INTRODUCTION	
17	FOUNDATIONS	
19	Kiel Moe and Daniel Friedman ALL IS LOST: NOTES ON BROKEN WORLD DESIGN	
37	Keller Easterling THE ECOLOGY OF FAILURE	
47	Valeria Graziano THE RABBLE'S LIFECRAFT: INSTITUTIONAL TINKERING AND POPULAR ILLEGALISMS	
81	Marko-Luka Zubčić ON THE ANIMAL THAT ERRS AND ITS CUNNING IN THE BROKEN WORLD	
111	FIELDNOTES	
113	Jana Čulek INTELLIGENCE OF ERRORS: HOPEFUL METHODS FOR WORKING IN AN ERRONEOUS WORLD	
155	THE PAVILION	
156	MAKING OF	
182	INSTITUTE OF ERRORS	
205	REPOSITORY OF ERRORS	
214	IMAGINARIUMS	
238	PAVILLION IMPRESSUM	

## INTRODUCTION

Marko-Luka Zubčić and  
Ida Križaj Leko

11  
This book represents a statement of the paradigm underpinning the Croatian Pavilion at the 19th International Architecture Exhibition—La Biennale di Venezia 2025. Titled “Intelligence of Errors”, the pavilion is an artistic and research-based installation dedicated to investigating ways in which errors in spatial design and policy can be used as resources for learning and making new worlds.

The pavilion is part of a broader project of Intelligence of Errors, envisioned to spawn future iterations in education, research, and design. Its origins can be found in numerous projects by members of the pavilion team—where they have used imbalances, flaws, and breakages as resources—as well as, most formally, in the method of Error Harvest. Developed by two authors of this Introduction, we believe Error Harvest’s primary value lies in its articulation of a simple, clear, and context-adaptive educational method, one that has already been coalescing in the currents of philosophy of architecture and system design, and one that we recognized as already inherent to various local practices. The most relevant use of Error Harvest has been in the education of architects, designers, policy-makers and researchers at the Urban Studies post-master program at University of Rijeka. As a project, Intelligence of Errors invites diversification and development of the core

logic of Error Harvest—using errors in service of the plurality of forms of the collective good—across multiple disciplines: from diverse strands of conceptual and empirical research to those of system and product design; from diverse strands of architectural and infrastructural work to those of artistic and cultural production. The Croatian 2025 Pavilion serves both as an expression of this instigating gesture and as an example of one step in this direction. With regard to the latter, the pavilion gave us the opportunity to test some possibilities for a distinctly artistic articulation of Error Harvest, as opposed to its initial educational variant that focused on analytical and design applications.

This book traces the Intelligence of Errors project from its theoretical foundations to its realization as an exhibition piece. Its aim is to present the project as a contribution to the announcement and development of a new paradigm for thinking and designing spatial and socio-technical systems. The book (1) provides an overview of contemporary theoretical developments that exemplify various research strands representative of the broader turn toward “broken world” thinking and design, and (2) **12** serves as a document of the Croatian Pavilion’s first iteration of Intelligence of Errors as a distinct research and design program within, and building upon, this “broken world” approach.

The first part of the book, *Foundations*, is dedicated to the currents in contemporary philosophies of architecture, culture, and knowledge that lay the groundwork for the paradigm shift in how we think about complex socio-technological, spatial and infrastructural systems—of which Intelligence of Errors should be considered as a part. While these texts by no means exhaust the theoretical groundwork of Intelligence of Errors, they provide brief and precise accounts of its key conceptual commitments and outline the theoretical developments underpinning the project.

*Foundations* opens with Kiel Moe’s and Daniel Friedman’s diagnosis of our current condition at the start of the 21st Century. Using the film *All is Lost* (JC Chandor; 2013) as a parable, they sketch the collapse of the modernist project and the rise of an alternative understanding of the world and our place in it—namely, what they identify as the new paradigm of “broken world design”. This paradigm abandons comprehensive planning and radical technological optimism in favor of improvisational reason, local knowledge and, crucially, a model of deliberate progress that acknowledges and utilizes the non-ideal aspects of the real world—the imperfections, vices, and error-proneness of our designs within it.

Following this vivid diagnosis—and the proposal of “broken world design” as a response to the multiple interlocking crises we face—the next two essays investigate different approaches to enacting and realizing this treatment.

Keller Easterling’s essay encapsulates her “medium design” approach that aims at understanding and hacking for collective benefit the complex interrelations among diverse socio-technical systems. Put simply, Easterling focuses on identifying problems that arise from the incompatibilities and contradictions within the practices and technologies of international capitalist political economy, and using those very problems to weaken the power of oligarchs and autocrats, and in doing so, create new affordances for development of liberatory routines, collectives, and institutions.

## 14

Valeria Graziano’s paper provides an account of social practices that realize a key aspect of exploiting errors inherent to vicious and dysfunctional systems of power—namely, practices that generate collective good by making use of the system’s glitches, malfunctions, absurdities, incongruities, and neglectfulness. Graziano traces such practices across a range of contexts, traditions, and different theoretical treatments, beginning with the Yugoslav and post-Yugoslav cultural ethos of “*Snadi se, družē*” as a kind of shorthand for cunning exploitation

of the systems’ weaknesses and inherent vices for collective emancipatory ends.

## 15

*Foundations* concludes with an essay by Marko-Luka Zubčić, written specifically as a theoretical treatment of the Intelligence of Errors, and ultimately serving to draw together the conceptual line of thought connecting the previous interventions into a shared paradigm. Zubčić begins by focusing on the epistemological story behind Intelligence of Errors, introducing the central role of recognition and revision of error within pragmatism and institutional epistemology. Following this fundamental story, Zubčić opens a discussion on the various ways errors can be identified and addressed. While the prevailing intuition may suggest that errors are something to be fixed, the central proposition of Intelligence of Errors is that some errors can instead serve as *resources in realization of liberation and collective good in a broken world*. Errors offer opportunities to dismantle or sabotage the dominant order, as well as to cultivate parallel structures of care, liberation, and innovation that elude dominant order’s control and surveillance. Zubčić recognizes key developments explored in previous essays—along with other crucial developments in theory and method—as different expressions of this approach to error: of cunningly exploiting it, instead of fixing it.

The second part of the book, *Fieldnotes*, presents the Croatian Pavilion at the 19th International Architecture Exhibition—La Biennale di Venezia 2025. It opens with Jana Čulek’s essay on the research and design process, outlining the conceptual, analytical, and investigative considerations underpinning the development of Intelligence of Errors. *Fieldnotes* concludes the book with a presentation of the pavilion itself, in particular emphasizing its material, physical—*architectural*—instantiation.

This iteration, in the form of an exhibition, marks the beginning of the Intelligence of Errors project. As noted, we consider this work part of a broader interdisciplinary paradigm that uses the brokenness of the world as a basis for liberation and true progress. From our perspective, this paradigm is still in its early days—and the opportunities for its future expressions and developments are vast. We have much to learn from errors, in many ways we have yet to discover.