Scapegoat is a publication that engages the political economy of architecture and landscape architecture. The figure of the scapegoat carries the burden of the city and its sins. Walking in exile, the scapegoat was once freed from the constraints of civilization. Today, with no land left unappropriated and with processes of urbanization central to political economic struggles, Scapegoat is enfold within the reality of global capital. Its burden is the freedom to see space from other angles and from uninhabited positions. The journal examines the relationship between capitalism and the built environment, confronting the coercive and violent organization of space, the exploitation of labour and resources, and the unequal distribution of environmental risks and benefits. Throughout our investigation of design and its promises, we return to the politics of making as open aesthetic possibilities. And, decisively, how can these practices facilitate other kinds of relation? Finally, we focus the first issue of Scapegoat on property in order to illustrate the habits of architects who still argue for the autonomy of architectural design. Portaled behind the walls of the discipline, many aesthetes privilege experimentation with new digital and parametric drawing tools as the first imperative of design practice and education. In response, Scapegoat argues that these practices necessarily bracket property, in an attempt to bypass the processes of valorization imbedded in capitalist relations of power. Who owns these properties? What dispositions do these projects produce? Are architectural affects worth such extravagant expenditure? The aesthetic autonomy lauded by designers and theorists is too often a conservative retreat into classist modes of distinction. We assert, following Walter Benjamin, that isolated spaces in/of/for Crisis 2012 seek the potential for creative and experimental design. It is in the particular tensions of each situation that unique possibilities for contestation emerge. With our first issue, Scapegoat argues that the necessity of design cannot be reduced to logical, technical, or professional registers because it is properly, and relentlessly, an existentially preoccupied.