"MAN" has never been modern

neoliberalism

grammatization

Prometheus

dividual

divinities

ECODOMICS · emotariat

MODERNITY

MACHINIC MODERNITY

hypermodernity — MACHINIC EROS

DIGITAL OBJECTS

competition

MACHINIC

capitalism

cosmopolitics

BAUHAUS

capitalocene

anthropocene

cosmotechnics

TECHNE/CHINA

anglocene

neoliberalism

PLURIVERSE

SINOFUTURISM

ICONOCLASM

TECHNE/GREECE

cooperation

commons

mnemotechnics

dogma

pharmakon

hypomnesis

idealism

cr|t|cal
des|gn
s
cr|t|cal
hought
←translated
|n
🌐→
mater|al|ty
•Anthony Dunne & Fiona Raby

This design approach reflects the combined inclusive and exclusive characteristics of Pluriverse cultures.

The saturated color gradients refer to the variety of atmospheres and ecologies while perhaps commenting on temperatures.

The quote is used to play out the shared aspects of otherwise
distinct cultures. This is conveyed through a play on alphabet commonalities. With their vertical lines, "I's" and "T's" are used as iconic letters. These commonalities along with the lines running through the gradient reflect the many similarities that unite all human cultures even when everything seems to separate of even oppose them.
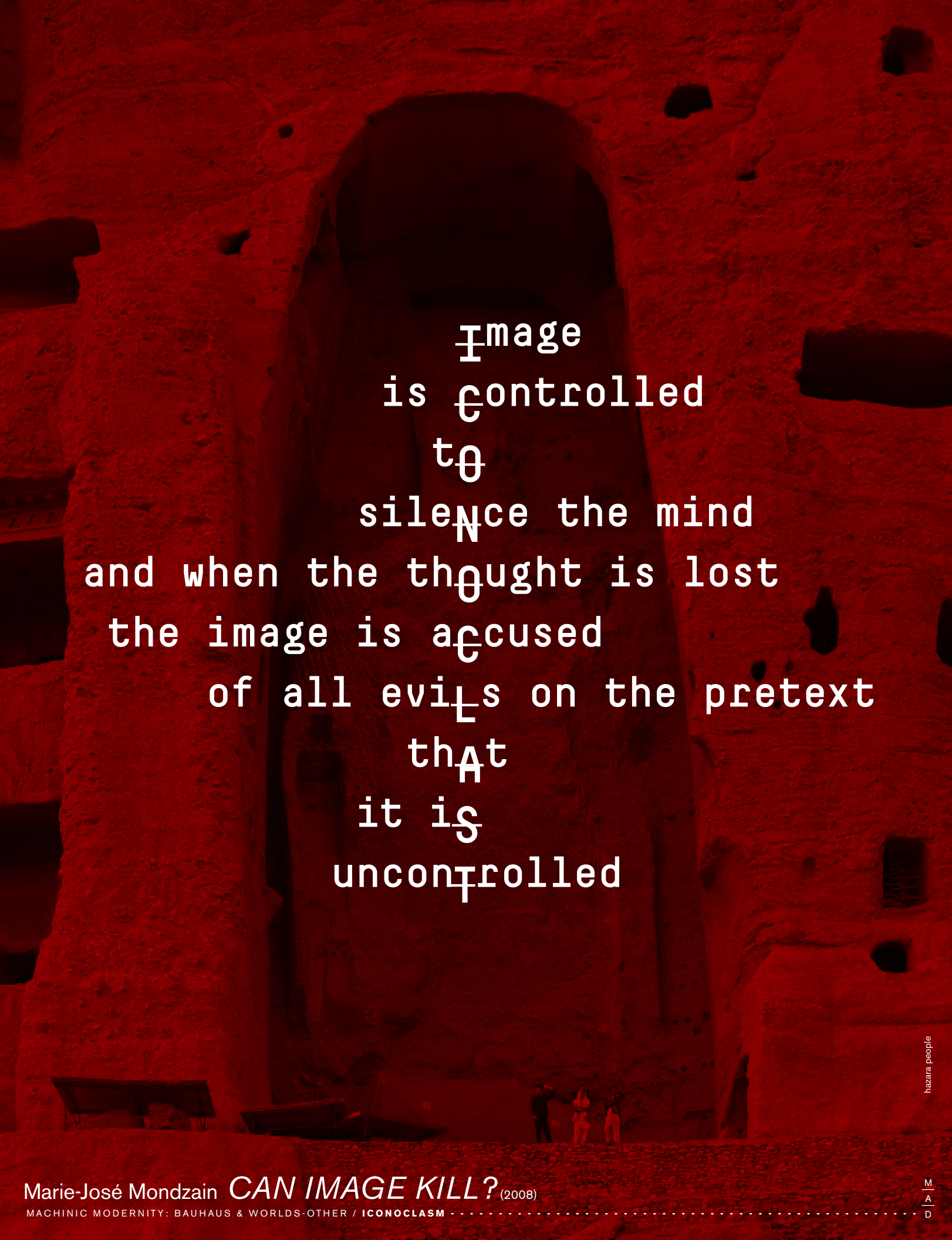
Arturo Escobar *DESIGNS FOR THE PLURIVERSE* *Radical Interdependence, Autonomy, and the Making of Worlds* (2010)
MACHINIC MODERNITY: BAUHAUS & WORLDS-OTHER / **PLURIVERSE** · · · · · · · · · · · · · · ·

M
A
D

image
is controlled
to
silence the mind
and when the thought is lost
the image is accused
of all evils on the pretext
that
it is
uncontrolled

hazara people

Marie-José Mondzain *CAN IMAGE KILL?* (2008)

M
A
D

This approach is using the now famous Buddhas of Bamyan to reorganize the semantics of the quote that is here arbitrarily arranged to reveal the word ICONOCLAST not intended in the original sentence.

While the image reminds us that representation can be enhanced through its very absence, that void is used to contain and frame "ICONOCLAST", hence reminding us that it is who and what has taken the place of the original image when it was destroyed. This technique also points to the one guilty of the "replacement."

This visual commentary is both formal and conceptual. The original logo, rarely associated with the Bauhaus, is a reminder that the school always retained its humanistic ideals even when promoting industry in the late twenties.

The iconographic details and the graphical sensibility reflect the premise that hand and mind were to engage and rethink the built world, while referring to early masonic guilds and cathedral builders.

The use of black, red, square and circle relate to the later years when primal colors and forms started to become an established vernacular to convey the modernity and urgency of the school.

The background geometry from Oskar Schlemmer evokes the universal vision of the early years.

LIKE THE CRYSTAL SYMBOL OF A NEW FAITH

Walter Gropius *MANIFESTO OF THE STAATLICHES BAUHAUS* (1919)

M
A
D

SINOFUTURISM
[ 1 8 3 9 - 2 0 4 6   A D ]
< C O M P U T I N G
C O P Y I N G  ×  ×
×  ×  ×  G A M I N G
S T U D Y I N G  ×  ×
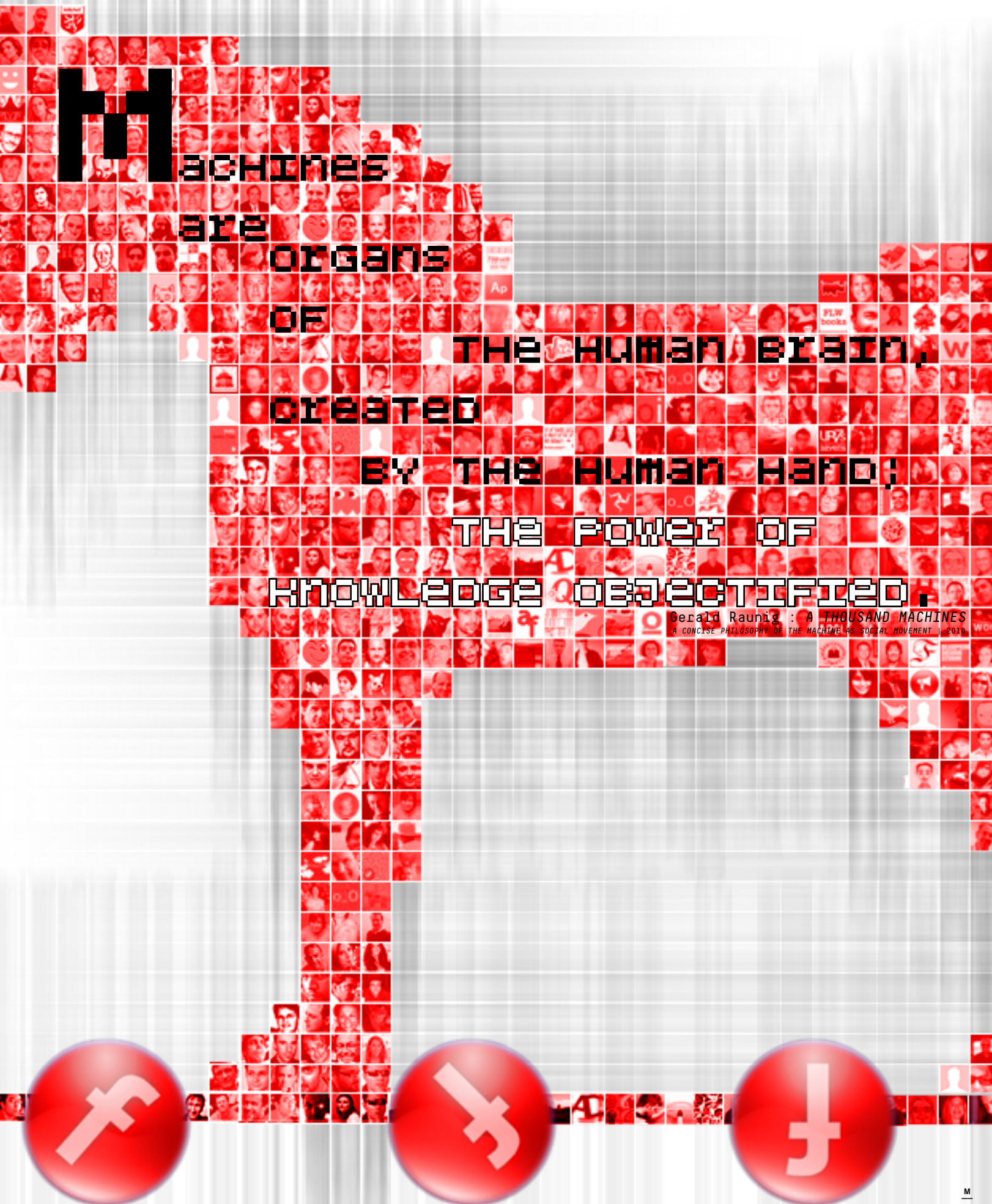×  A D D I C T I O N
L A B O U R  ×  ×  ×  ×
×  G A M B L I N G  >
BY LAWRENCE LEK (2016)

If Bauhaus is related to some of the ideals of Italian Futurism, a contemporary version could be found in China's fearless pursuit of the future and the art film Sinofuturism

It is here expressed through a re-appropriation of the nation flag augmented with the seven symbols attached to the themes of Sinofutirism.

The international style iconography that is used here also functions as a critique of what could be seen as Modern Futurism.

M
A
D

Machines are organs of the human brain, created by the human hand; the power of knowledge objectified.

Gerald Raunig : *A THOUSAND MACHINES*
A CONCISE PHILOSOPHY OF THE MACHINE AS SOCIAL MOVEMENT | 2010

The Trojan Horse is a design strategy metaphor. Contemporary communication, product or interface designs can often be thought of as "Trojan Horses" when they are presented as "free" products or services.

The attraction is not only a matter of convenience, it is also conditioned by adoption by many early adopters.
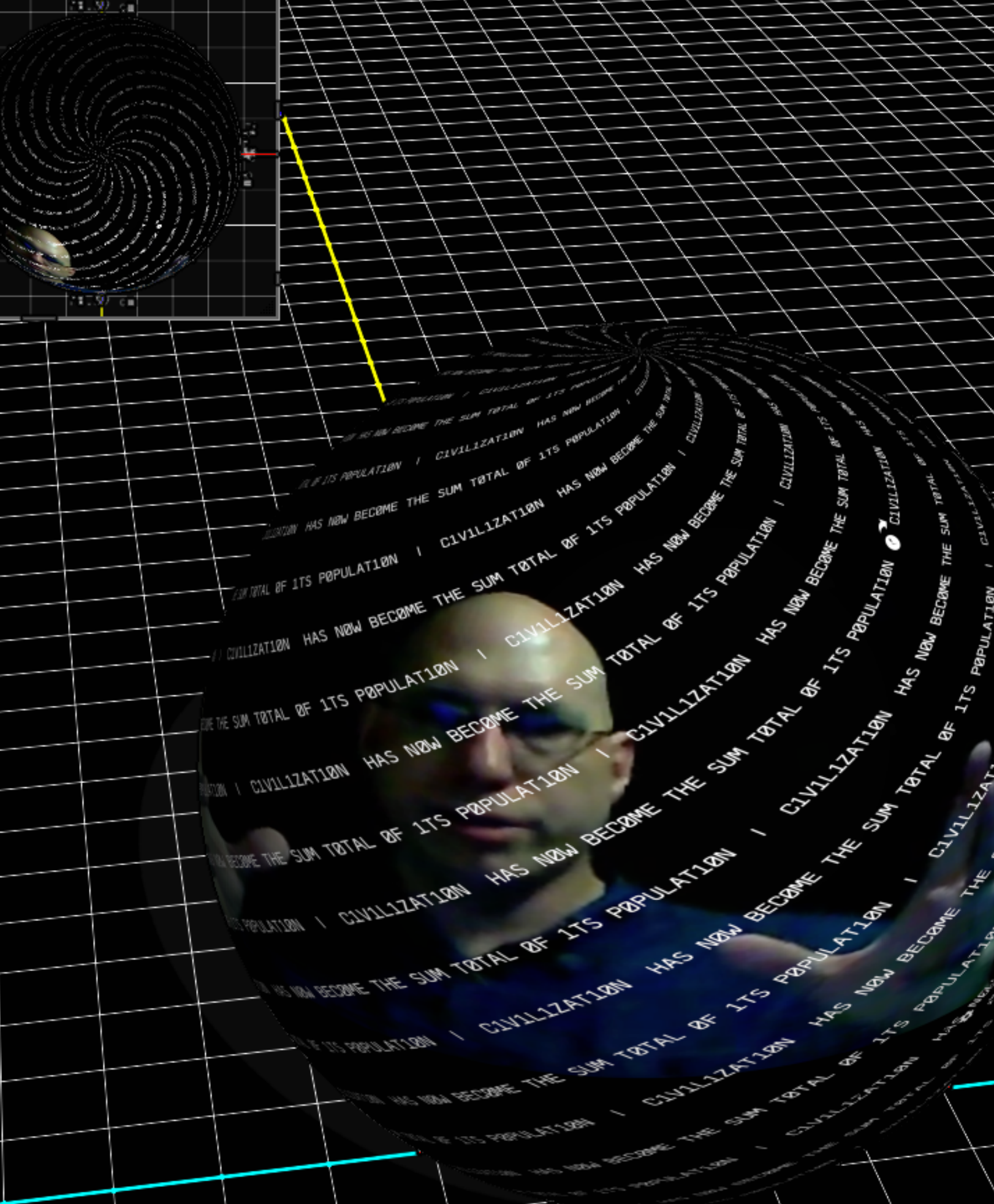
The experience of initial usage hides the true cost to come.

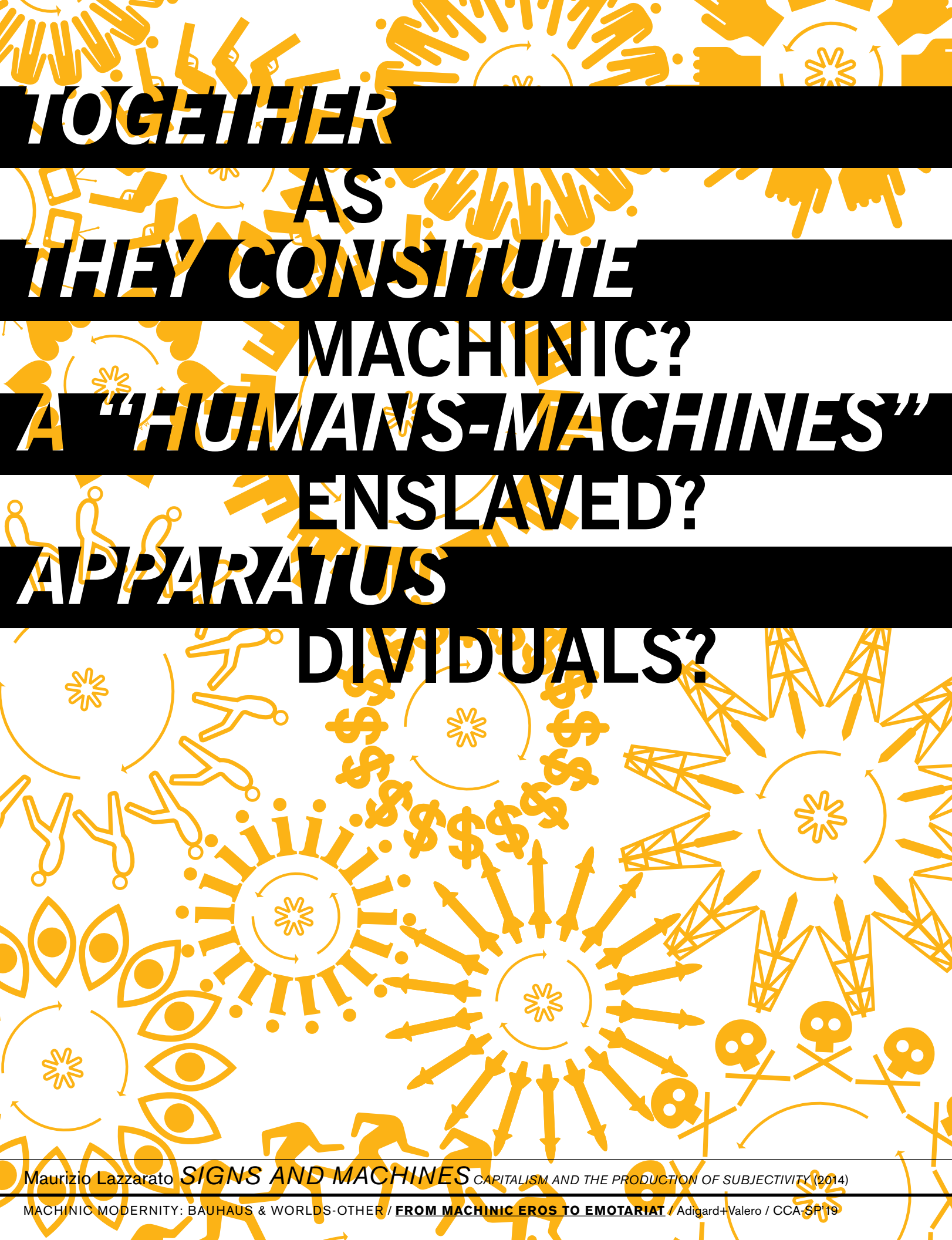In today's design regimes, the "free" is the medium.

With visual design, we use the seductive qualities of form (from color and textures to iconography and typography) to then deliver layers of messaging.

The image of an iconic horse naturally carries its own load of denotations and connotations.

M
A
D

The quote that is staged in this design presents hypermodernity as both a globalizing and individualizing phenomenon. The sphere is both universal and singular (here with a capture of the author reading his own text) while the text becomes its own distortion. The sphere contains the subject as much as it reflects it: reminding us that the hypermodern world is inherently a fiction—a photoshop rendition.
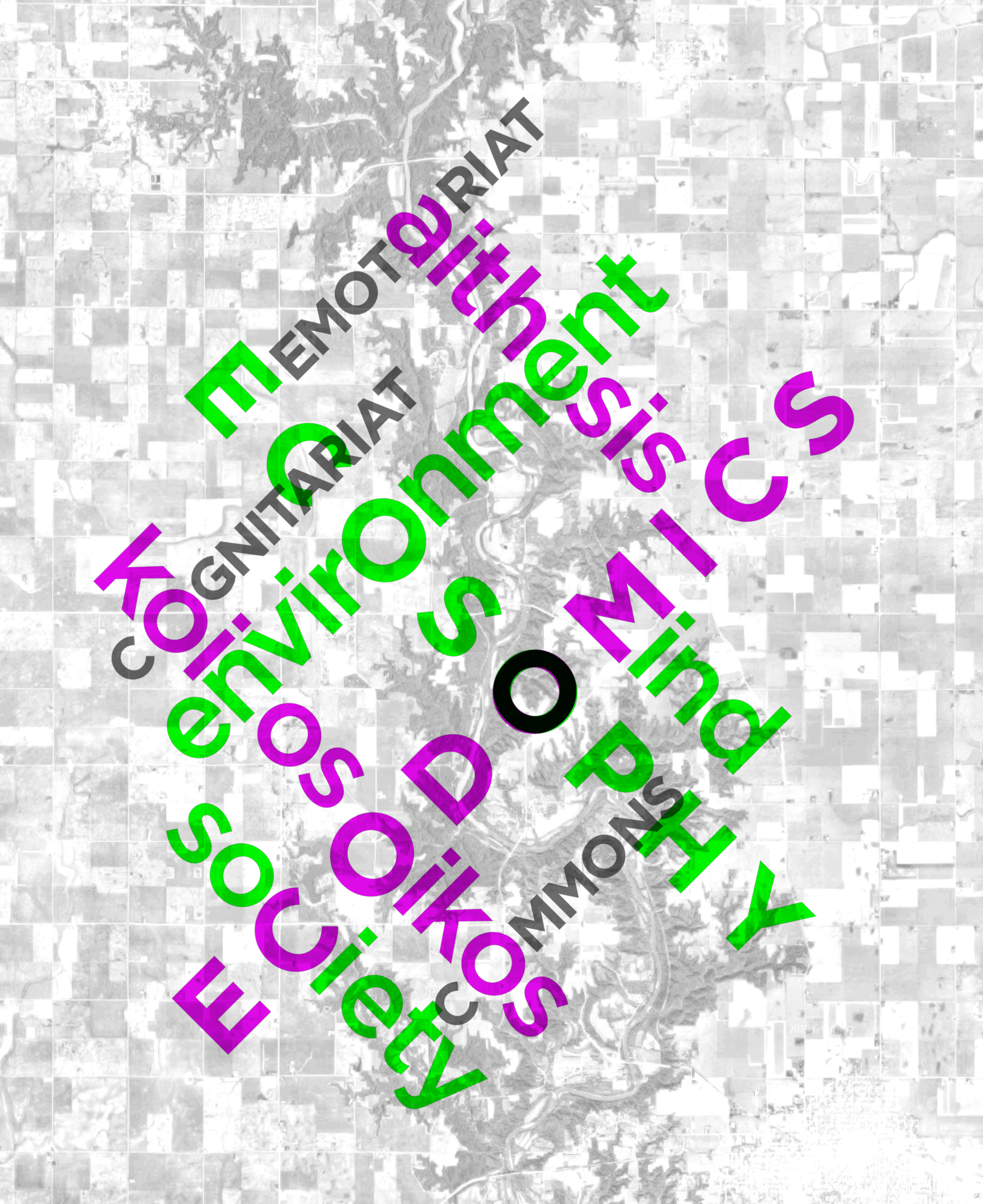
John David Ebert *ON HYPERMONDERNITY* (2018)

# TOGETHER
## AS
# THEY CONSITUTE
## MACHINIC?
# A "HUMANS-MACHINES"
## ENSLAVED?
# APPARATUS
## DIVIDUALS?

Here the notion of "social machines" is related to that of "machinic design" through the use of graphical repetitions: the bars, the iconic gears and the pictogram patterns.

The primary colors can seemingly add a layer of functionality to establish that the "social" is warm while the messaging is cool.

The filling up of the page further removes open space to remove any sense of visual dynamics.

The page can perhaps then be seen as mechanical "apparatus."

Maurizio Lazzarato *SIGNS AND MACHINES* *CAPITALISM AND THE PRODUCTION OF SUBJECTIVITY* (2014)

Here the full text is invoked into a "topography of topics", where the terms lock up is intended to refer to the background map.

The aerial view itself is very codified with fields looking like digital infographics or some urban environment while the river invades the land like a giant virus—or it is the other way around.

In that way, it is implied that the land is greatly framed by human presence and activities.

Ignacio Valero  *ECODOMICS: LIFE BEYOND THE NEOLIBERAL APOCALYPSE*

MACHINIC MODERNITY: BAUHAUS & WORLDS-OTHER / **ECODOMICS** · · · · · · · · · · · · · · · · · · · · · · · · · · · · · · · ·

M
A
D

1762

Nicolas-Sébastien Adam

Prometheanism has moved away from its |GREEK origins to become a universal/CHINESE concept.

Tuk Hui / What Begins After the End of Enlightenment?

**Yuk Hui**'s concepts of **cosmotecnics and cosmopolitics** are here evoked through a mixed media juxtaposition. A **list of flags and languages** (treated as hyperlinks)∗ form a multi-symbolic base for a "sinking" **marble sculpture**∗.

The red photo of a chained arm combines references to Greek mythology, Italian Baroque, Romanticism, Classicism, Enlightement and aristocracy with a socialist China propaganda connotation.

The "23.3°" Earth rotation and "1762" date bring together time, space and history. With astronomy, they becone open ended contexts for Yuk Hui's dramaturgy of mythology, geopolitics and anthropocene. Together, they are the **forces at play to free and enslave humanity**.

∗ The Internet vernacular could be interpretated as a universal equalizer for all languages, here codified to be translated in realtime.

∗∗ This Prometheus 1762 sculpture by Nicolas-Sébastien Adam was completed soon after he retruned from a stay in Rome. One can see that this, outdated when it was made, reflected the works of Bernini that Adam may have studeid when he was in Rome.

The iconography of a chained hero is to be related to the well known writings of Kant, Voltaire and Rousseau on the Enlightenment.

# MNEMOTECHNICS

…in dissociated symbolic milieux … you cannot hear a language otherwise than in being able to speak it…

*Anamnesis and Hypomnesis,* Ars Industrialis (2010)   Bernard Stiegler

The question of how language, technology and memory relate to each other might be the one that defines the making and unmaking of humanity.

With language, as with representation, we frame and therefore constitute reality as a cosmology to stories and images.

We could then think of these stories and images as the memory that defines the substance of our existence, that is the ability to position ourselves within the reality of time.

The same could be said of text, which as a linear construct can only be understood if we grasp its entirety.

Language technologies have progressively allowed us to not only augment our capacity to read and codify reality but also to entrust the interpretations we make of it to systems that function in apparent symbiosis with our unfolding existence. It is no surprise then to consider how such systems demand exponential capacity for memory.

Similarly, the text unfolds with a sequence of ideas, and fades into a body of glyphs, turn be turned into a sentence, a term, and then merely the idea that the text is to represent as it progresively leaves a shadow, a trail, a sign, and then just one anonymous marker. #.