We used to be ALIENATED from our MEANS OF PRODUCTION. It has been a long path to have our own VALUE RESTORED, but now we are alienated more from our own MEANS of transACTION.

EURO: the largest currency in the world. The largest value of banknote is €500 and the smallest value of coin is 1 cent... (€0.01)

The Euro uses larger units of value that widens the gap between the RICH and the POOR in favour of the capitalist who sells.

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PIXELATION of value is a process of QUANTIZED globalization. The leftovers of 1 cent, 2 cents and 5 cents become slugs of metal that do not even deserve the name of pee-coin. The most common way the people do is just giving them away on the street or donating them to charity. Eventually, the cent only goes to the poor and lower social classes. However, the 1 cent and 2 cents are not circulating...
In recent times, a relatively new phenomenon, known as the New Aesthetic, has been identified. Some people see it as a natural step in the visual arts. We disagree. The digital world adopted things from our actual world, and now the masses are embracing what the digital is producing: pixels, social media, real time data, location services, data gathering and so forth.

Given the fact that digital media is bombarding us with its content on a regular basis, a group of so-called visionaries claim that it is inevitable that these digital elements bounce back to us. The result is an unwanted leakage that is polluting our streets, our culture and our lives in the process.

Sickened by this trend, its indeterminacy, and its over-rated, bombastic fantasy, a group of dissenters have decided not to pledge to this movement. In fact, there was nothing to pledge to, because it is a proper movement, unlike the New Aesthetic, has a clearly identifiable logic, rules and patterns. We acknowledge that there is still time to counter the hype. We, old aesthetes, have decided not to obey that tendency. This manifesto, comprised of ten rules, will serve to reaffirm our beliefs and inform the world about our basic principles.

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Art is not design.
Architects are not designers.
Communicators are neither artists, nor designers.
Divide and conquer.
To each his own.

[II]
Our main goal is to communicate a message using the right means. However, the right means do not mean we have an endless freedom to appropriate a language that belongs to the digital culture. Our world is not comprised of pixels, algorithms or wireframes. Therefore, it is pointless to incorporate them as elements in architecture, object design, or any other visual representation. Digital elements should remain in the digital space.

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What is wrong is not right. Inclusion of digital artefacts and glitches such as chromatic aberrations, malfunctioning glitches and software errors must not appear in any of our projects.

[IV]
Modelling software should not be used to produce artworks. The artist should have mastery and control over the materials he uses, be it a piece of marble, wood, linen or a paper. Our most powerful tool will be our creativity.
Once upon a time, there was the ordinary man. The world was rough and much he had to conquer. He became a hunter and went hunting in the woods. Running miles and miles, he became a builder and erected a house to give shelter to his family. He became a farmer and explored the secrets of the earth and the skies. The ordinary man lived simply and died in peace.

His son was the salary man. He lived in a world of factories, so he had to work for a salary. He did not go hunting for his salary could pay others to build it. He did not grow crops for he was too tired after working all day. As he had nothing to do, he asked himself if there was anything to do. And he asked himself again if there was nothing to do. Then he went shopping. The salary man tried to be satisfied, but he was never being enough.

But he gave way to the Frugalista. The Frugalista lives in the world of factories, but he does not like it. He is a knight.

The Frugalista is the one who lives in the world of factories, but he does not like it. He is a knight.
M₁+S₂₂ \[(M₄₋₄N₂^2)\] (M⁵⁺S₂₂)
THE READER must in return keep the following instructions in mind in order to exercise an adequate understanding of the manifestos.

1. Be certain about your own opinion of the particular manifestos.
2. Topic before reading the manifestos.
3. Ensure that you are reading an official and final version of the manifestos and not a draft.
4. Use in literal full meaning.
5. Recapping on declaring its content.
6. Be vigilant: Keep in mind the context of the author's main objective if the main objective is implicit.
7. Think about it and try to prove it wrong before vacating facts and make sure you understand the words.
8. Be aware of the background knowledge addressed.

Do not let the opinions of other readers influence you.

If doubt, find official explanations by the editor.

Be careful when filling in gaps with own assumptions.

About the reference and validity of the content, too much fuss should make you suspicious.

Note pre-existing language and visuals.

Do not let a statement persuade you right away.

Implement your development and verdict.

Interpretation of or opinion about the manifestos.

After reading the text several times carefully.
1. The Pool of Ideas is a common space for all the ideas previously thought of in the world since it's existence. The quality and usefulness of the ideas is irrelevant for their presence in the Pool.

2. An idea is never new, it is never pure. It is always a mixture of past and even future ideas assembled in a new way.

3. You are not the creator of an idea. You are the creator of a new combination of ideas. Even that may not be new, so do not brag.

4. All ideas go to the Pool of Ideas as soon as they exist.

5. All ideas are attainable as long as one has the proper references to do so.

6. The amount of references and covered subject fields one has is directly proportional to the amount of area of the Pool one can access.

7. Combining ideas is not a rational science. To do so, you must relax.

8. There are no dumb ideas, just ideas that are not useful yet, or not anymore.

9. Someone will make the same idea as you, and with improvements, because your idea was already in the Pool to be combined with something new.

10. If you made a combination of ideas that resulted in something interesting and brilliant, do it soon, because from now on, the clock is ticking.
The guerrilla band is an armed nucleus, the fighting vanguard of the people. It draws its great force from the mass of the people themselves. The guerrilla band is not to be considered inferior to the army against which it fights simply because it is inferior in fire power. Guerrilla warfare is used by the side is supported by a majority but which possesses a much smaller number of arms for use in defense against oppression.

Che Guevara
“Guerilla Warfare”, 1960

The Laws of a Guerilla Product are 6 fundamental laws that, together, lay the foundation for a new era of designers.

§1. When viewed in the frame of Guerilla Products, a product’s merit is not what it accomplishes or does, but what it is and how it makes people feel.

§2. A Guerilla Product must engage the viewer to pose questions about everyday life: how things could be different and how to be part of the solution.

§3. The Guerilla Product proposal fights against market demands, pressures and oppression to allow the exploration of ideas and issues.

§4. The outcome of designing a Guerilla Product cannot be categorized as merely a piece of art, product design or critical design; it may be the link in between.

§5. A Guerilla Product must ambush the user’s preconceptions, narrow assumptions and gives in order to raise awareness of the consequences of our actions as inhabitants and consumers of planet Earth.

§6. Personal fabrication is the means whereby a Guerilla Product can find a place in the market and the way to allow such an artefact go viral among society.
Is reality everything that actually exists?
No, it is not!

Reality extends to dimensions unimaginable for us.
We cannot possibly describe what it is,
because we cannot know what is real.

Real is not only what physically exists.
Real are thoughts.
Real are dreams.
Real is to imagine
Real is to create.

Reality is a concept
Reality is a construction.

We know nothing.
Therefore we assume, speculate, believe.
BORING IS THE REPETITIVE
A single life of a human and the whole of humanity is repetition. Small-scale and large-scale repetition. Going to the same coffee shop every morning, repetition of birth-school-work-marriage-die repetition or humanity existing for two hundred thousand years repetition. Expectations, life goals, achievements and arrivals. Achieved, arrived and settled, bored.

Then, imagine this same repetition but with unexpected attributes: "Born in a cave, went to school in a cave, married a rock and died from an unusual case of kidney stones." And again the same displacement of disfunctionality provides recontextualization, thus re-evaluates the level of boredom in the repetitive.

[When “repetitive” means a process of creation holding a personal meaning, then the boring is necessary. Then boring gives time and means peace and stability. Stability is boring but that is why, in particular cases only, submerged in the monotony of external life, one can achieve a creative breakthrough.]

BORING IS THE NORMATIVE
Feeling comfort, satisfaction and nobility is boring. Being “properly” placed deprives one of diversity in experience.

BORING IS CONTEXTUAL
Boring can be only interesting when it deals with its own entity and its permutations. Its self inquiry. If it deals and analyses its own existence, if it is calculated or designed, then it jumps out of the mundane dull bandwagon of its own sterility. It becomes an approach, a method. It becomes meta-boring, it becomes interesting.

BORING IS THE FUNCTIONAL
Without function there is no parafunction. Without order there is no disorder, just as there is no abnormal without normal. Parafunction is the longer path to function. It is a back alley, a roundabout that leads to a “new function”. How things function, how we know they are supposed to function is boring. How they dysfunction and how they find their way across the subtle surface of life only to make a full circle into disfunctioning properly. Dysfunction utterly changes our perception on things. We notice them, we reflect on them, we cherish and praise them when they dysfunction. We see them, we feel them and connect to them when they disobey us, when they are gone we desire them. Disobedience propels our frustration and raises our interest in possession and control.

Interesting things are disobedient things, things out of the structure, out of the production line, out of the cycle. THERE IS NOTHING WRONG WITH BORING. AND THAT IS THE PROBLEM.
THE AUTHOR of a manifesto should, in the interest of the ordinary reader, obey the following rules:

1. Be sure about the concept of a manifesto, about what it needs to entail and what its purpose is.

2. Keep your wording simple and clear, free of ambiguity. Hold off from long or complex words and sentences and be confident about the meaning of the words you use. Beware of misunderstandings.

3. Be relevant and certain. Have the courage to say what needs to be said. Use strong words and a direct and active language. Find a style that suits your text best, but do not be pretentious.

4. Paint a clear picture of what you want to say. Be sure about your intention and opinions and stand for what you write.

5. Do not raise questions. Give answers.

6. Cover all aspects needed without being redundant. Do not bore your reader.

7. Ensure the readability of your text. Do not use handwriting, sensational fonts or colors and keep in mind human constraints in your choice of font size and the like.

8. In the interest of security some manifestos must remain unwritten, until security demands are met.
NIGREDO [DECOMPOSITION]:
Putrefaction is the beginning. It is scientific knowledge tainted by coded parlance and shrouded within laboratories. The new alchemist rigorously and ruthlessly obtains this hidden knowledge.

ALBEDO [PURIFICATION]:
The new alchemist must cleanse that which is obtained of its cumbersome intellectual blight. The scientific knowledge is decoded, abstracted and no longer serves as an exclusive cudgel of profit-rabid industry.

CITRINITAS [TRANSMUTATION]:
The new alchemist transforms scientific knowledge, experimentation and process into a vehicle of philosophical enquiry. Through direct physical manipulation of any manner of materials and processes, the new alchemist not only tinkers with life itself, but perverts the very assumption of what it is to be ‘be’ in this world.

RUBEDO [FINIALITY]:
The New Alchemists’ Philosopher’s Stone is the reunification of science and philosophy. It will be crude, it will be makeshift and it will belong to us all.

Elias Canetti

Artists work, draw, paint, compose, design, direct films, write, dance, play, program, build, sculpt, talk, sing, act, live, think. But what they do, they do not know. I am an artist, so I don't know what I am doing, I don't have to know. But while we work, we should think we know. I think I know what I do. I analyze, feel, plan, make, but the result is unknown to me. I can never completely explain what I do, and so I remain clueless. This doesn't mean I am ignorant. I do not control my work. It should be left to the others to talk, criticize and analyze my work. This is not a mystification. This is a fact. The drama happens in the viewer. But what do I know? I don't even know what I am writing. I do not know what this manifesto is about.
In the age of a digitalised world, with an increasing number of “digital natives”, technology is conquering the minds of our generation. Rapid growth of computing power and new technologies are producing new paradigms in the link of an eye.

It is time for a new mindful identity. It is time to come up with new psychological realities. Time to manifest those realities into a new physical reality. Time to collect creation.

It is time for questions. Time to disobey.

Time to subvert. It is time to search for the truth within the boundaries of our inner-world.

Time to learn and grow. Time for consciousness. Time to reconnect to nature.
It is the year 2042. The current Neo-Neoliberal Governmentality is represented by the leading Philosophical Branches which took control of the market and knowledge production in 2020. The complexity and abstraction of global finance required a suitably complex and abstract form of aesthetic representation in order to modulate the access of society to it. This is where New Aesthetic, Object Oriented Ontology and Speculative Realism found their way to sell themselves successfully and so gain control over the power networks.

"Nice, nice, very nice" is a reference logo catalogue of the most influential philosophical companies and their merchandise products, which present themselves at the 4th Neo-Industrial Revolution Style Fair 2042: "Nice, Nice, Very Nice!"

Welcome!

This is an ironic future scenario of what could pop out of current trends in philosophy and media theory. What if Plato's idea of state leaders being philosophers would become a reality? What if in 40 years we would be ruled by those who are representing the "trend" in current media and design theory today?

Proclaimed new critical methods (e.g., Speculative design or philosophies (e.g., Object Oriented Ontology) have been spreading through art universities over the last couple of years, often without questioning their "critical". In fact, many of them could be perceived at least as very apolitical trends.

The main message of this manifesto could be summarized as follows: what radical art? was in 70's, has become "speculative design" today (badly lacking any critical ambitions in many instances). Could aesthetics and irony be the key features for a raising of awareness?

Pseudo-scientific research task: the basis of this manifesto were metaphors and categories commonly used in current philosophical theories and their visualization. The main parts of speculation were:

1. DEPICTION—creating logos for philosophical companies (used metaphors)
2. DESCRIPTION—description of each of the metaphors in the form of fictive merchandise products. Contents links to original sources of literature. Works as a "Fox-ForD Philosophical dictionary"
3. PROCEDURAL Rhetoric—(constructed reality in game in the real world) setting up the speculation in form of an online shop with a new currency called "PHD" (it has a strong inflation rate, needs to be spent very quickly).

SEMIOIC SQUARE JEWELLERY

AND MANY MORE!

ADD TO CART we are shipping world wide

Welcome!

www.niceniceverynice.org
"In the future, everybody will be world-famous for 15 minutes."

Andy Warhol

Despite the fact that the video blogging concept was founded not long ago, this idea is not new. But in recent years we are being overwhelmed by this phenomenon. It is impossible to understand the popularity of video blogging. Lots of people began to speak, shout, to talk a lot about everything and about nothing. They share their stories, opinions and skills—from politics to sex tips—in front of the camera. In this sense everybody can "create media". Just turn on the camera, start talking and get your 15 minutes of fame.

1. Become a tool.
2. Access to the network is all you need.
3. Speak only about what is interesting to you.
4. Become a person with a narrow, erupted voice.
5. Make no clear connections.
6. Get your 15 minutes of fame.

The New Dogma of Video Blogging
The Frugalista

Once upon a time, there was the ordinary man. The world was rough and much he had to conquer. He became a hunter and went hunting in the woods, running miles and miles. He became a builder and erected a house to give shelter to his family. He became a farmer and grew crops to feed his hunger. He became a scientist and explored the secrets of the earth and the skies. The ordinary man lived happily and died in peace.

His son was the salary man. He lived in a world of factories, so he went working for a salary. He did not go hunting for he had a vehicle to ride about. He did not build a house for his salary could pay others to build it. He did not grow crops for he could buy them in a store. He did not explore anything for he was too tired after working. As he had nothing to do, the salary man sat down in front of a screen, bored. And he asked himself if there was nothing to do, bored. And he asked himself why there was nothing to do, bored. Then he went shopping. The salary man lived unsatisfied and died, concluding it was his salary that was never being enough.

But he gave way to the Frugalista. The Frugalista lives in the world of factories, but he does not like it. He is a knight, a master of mind and a mastermind. He hunts, builds, farms, explores, knowing about the opportunities of the golden age. He gets much more for much less. He lives in the world of factories, so he buys them all and builds even more, but he still buys nothing and needs nothing. And he is never bored.
10 years ago, Opportunity found blueberries on Mars.
12 hours ago, Galileo uploaded an image of clay minerals on Europa.

And we are not wandering anymore
above 'the Sea of Fog'.
We are wandering through the fog, through fiber optics, martian rovers, euclidean spaces, drones.
Science has gone far enough to create the distance between knowledge and the phenomena that allows the sublime to erupt.

And we work with the awe.
The aura. The blissful enjoyment.
The contemplation through the distance.
The distance created by decades of scientific endeavour.
The distance allowed to exist by technology that claims to be invisible.

And technology was never as good at documentation as it is in narration.
And we won't let it be taken as clinical, neutral.
We work with the poetics within a self-acclaimed prosaic discourse.
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Modelling software should not be used to produce artworks. The artist should have mastery and control over the materials he uses, be it a piece of marble, wood, linen or a paper. Our most powerful tool will be our creativity.

[V]
We make an oath to not gather and use sensitive information from people, institutions, or governments.

[VI]
Spying and profiting from other’s citizens information is despicable and should be punished by law. CCTV surveillance, satellites imagery, location tracing and other eavesdropping technologies do not have a place in our agenda.

[VII]
Social networks are not our interest.
We rely on real human contact.

[VIII]
A plan is not a finished project.
All our works must be tangible.

[IX]
We are the masters and owners of our works. Copyright is therefore an inherent property of the pieces we realise.

[X]
We do not allow untrained minds to comment or criticise our works. They have neither the foundations, nor the right to question our own beliefs and decisions. In that sense, any form of online bidirectional communication between the creator and the public is pointless.
The Art of

1. The New Aesthetic must bring the interpretation of the digital world to the physical world.
2. The New Aesthetic should change the way you see the world by making you as confused as possible.
3. The New Aesthetic is art made by digital artists for other digital artists to hate.
4. The New Aesthetic is image-processing for Media Designers.
5. The artworks of the New Aesthetic must be shallow, day-to-day basic digital problems, which are not meant to be of high importance or even dare people to analyse it or think about it.
6. The artist shall expect extreme criticism around his work on blogs which nobody reads, unless you are a New Aesthetic wannabe artist or designer.
7. The artist is expected to answer back to those overstated critics on another well-founded blog entry.
8. The artist is the hipster of the art world.
9. The artist is not a hipster he is a digital artist.

The NEW Aesthetic
Dear Humans,

I am writing to tell you that you can no longer claim that your existence is special. Of course, you are very important, but don’t forget that you are part of an entire world.

On behalf of all the objects in this world I want to state the following:

1. I, an object, am at the center of being. Not humans. Still, you are a part of this world.
2. All objects in the world are equal: Screen, giraffe, book, rhododendron, and you.
3. I can find a path to anything in this world. I can make connections from atoms to alpaca.
4. I can relate to other objects in many ways. Your human perception is just one of those.
5. I do not exist just for you. I have my own life and purpose.

It might be new for you, but we are sharing such an amazing planet, if we could only understand each other, we could make it even better.

Kind regards,
An Object
I like Social Media.
I don't need privacy.
I post something on my Path, Reddit, YouTube, Vine,
Facebook, Twitter, Instagram, Pinterest, Tumblr,
LinkedIn and Blogspot.
I post funny pictures, internet memes and current world
events around me.
I trust any post of the people I follow.
I do all of this by slavishly refreshing my comment page
to validate my existence.
I live in Social Media. I live Social Media.
Please follow me.
PROCEDURE

Search for the pink elephant at the north pole. Extract one pint of oil out of its trunk. Blend half a litre of the oil with 236 decibel white noises bet in Manhattan. Freeze the rest with seven layers of Arduino boards to minus 42 degrees in a cubic container. Throw the ice-oil cube down from the helicopter across the Atlantic. Coordinates: 31° 12'N, 121° 30'E. Check the avalanche collision machine.

Do you see the eyes?
If seeing ices equals true, eat a banana. Else, cover the trunk with velvet for one hour and extract the oil again.

They say it is impossible. Are you serious? To reach the impossibility of the possible or the possibility of the impossible. I say yes and I say no. I say, "Da Capo".
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PIXELATION of value is a process of QUANTIZED globalization. The leftovers of 1 cent, 2 cents and 5 cents become slugs of metal that do not even deserve the name of pee-coin. The most common way the people do is just giving them away on the street or donating them to charity. Eventually, the cent only goes to the poor and lower social classes. However, the 1 cent and 2 cents are not circulating as well as the others, because most of the time they cannot be used until they go together.

The UNIQUE values at the lower ranges of currency are thus being NEGLECTED.

The COIN was supposed to provide a smaller unit of money, but indeed the EURO COIN discouraged its use. Some of the other European countries used to rely on digital money, still they also suffer the economic crisis as their credit-based economy moves in an unnatural way.

Stop this phenomenal! No COIN should stand alone. No ONE should be left behind.

I hereby announce the introduction of COIMUNISM to PROVOKE the redistribution of UNITization in value and REVOKE the QUANTIZED credit-based monetary economy system.

COIMUNISTS are urged to develop devices and apps to revolutionize the use of coins. Personal portable devices (with apps) should MELT and LIQUIFY coins in order to reconsolidate the flow of minimal cash.

Conventional money must die.
COIMUNISTS believe in new cash.
Frameworks, grids and measurements  
Vectors, velocities and virtualities  
Substances, spirits and delusions.

We deny any given train of thought,  
for to create, we rely solely on the  
voyager’s journey to unveil things.

The discovery does not have a name,  
nor a beginning or an end as we know it.  
Always out of our forecasts, it simply exists.  
We believe that it does, and so we chase it,  
behind its own nature and agenda.

Maybe it changes, maybe it machinates.  
Maybe it sleeps, maybe it cannot be seen.  
Maybe it stops, maybe it flits to nowhere.

Thus we search not to assign it a shape or a color.  
We cannot set it on movement, neither fold it by will.  
We cannot give it a meaning, neither be accurate anymore.

We can only wander.

We can only explore its surface in search of clues,  
while scratching it for hints of what it deeply is.

Maybe by drawing its contours,  
maybe by mapping its territory,  
maybe by reasoning its manoeuvres.

We can only assemble resonance.

We can only combine what is found with what is given,  
experimenting to find a compound that persists.

Maybe with circles and wood,  
maybe with poems and electrodes,  
maybe with spaceships and grass.

In this journey of different thresholds,  
we search for substances in-between.  
And we contemplate the discoveries,  
always outside of our own world,  
as unveiled realities that might be.

Thus we jump in the journey,  
and we marvel with the uncertainty,  
of finding ungraspable things.
AndreA Sick. Since 2009 professor at the University of the Arts Bremen for Media and cultural Theory/History. Since 1993 artistic director at Frauen.kultur.Laboratorium thealit (Women.culture.Laboratory thealit). Phd thesis on the interactions between knowledge and cartography (kartenmuster. Bilder und Wissenschaft in der kartografie) at the University in Hamburg, 2001. Focus of work and research: the relations between technological media and cultural production, on the transitions between biological and information-technological discourses, interfaces of scientific and cultural activities, gender studies.