

Metapolator

Dave Crossland

TUG 2014



永隆銀

BEAUTY

AD 二樓

ELEVEN

IACY

DIVING 潛水
www.d...

COSMETIC CENTRE

三樓

Salon

PEOPLES

亨永

WESTWOOD
Hair Salon

SORABOL
新羅賓

五洲大藥房

simply

裕豐

鳳順牛粉

MEGA

WESTWOOD
Hair Salon



WHAT'S A
SUPER FAMILY ?

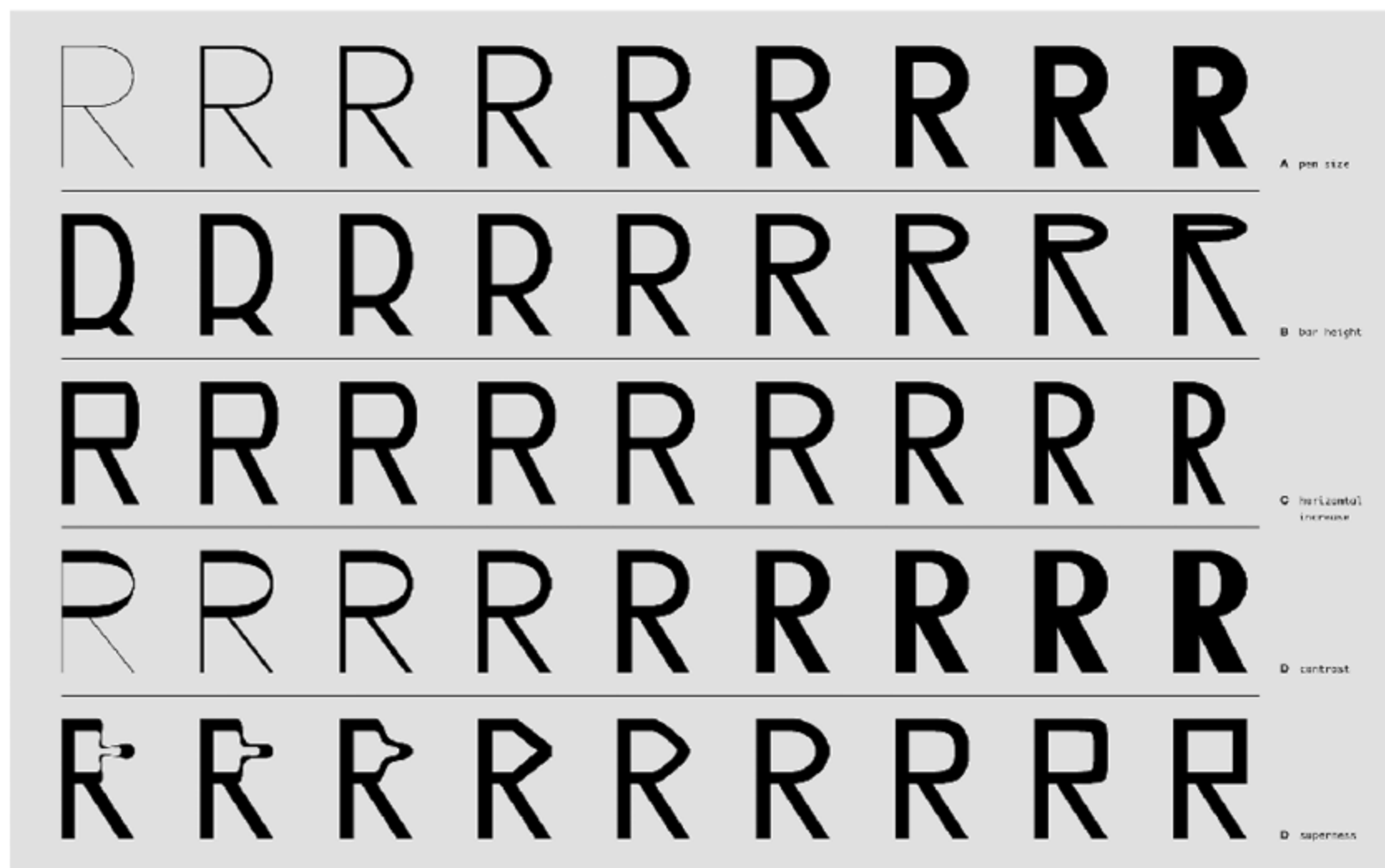
SIMPLE
SUPER
META

bedbugs

bedbugs

bedbugs

CHICKEN & EGGS



1 Parameter

Dimension

A pen size 0.1-1.6

Proportion

B bar height 0.1-0.82

Shape

C horizontal increase 0.8-0.9

D contrast 0.1-2.1

E superscript 0.7-1.0

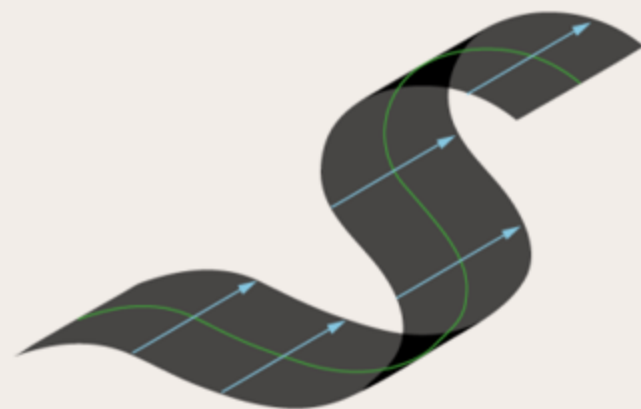
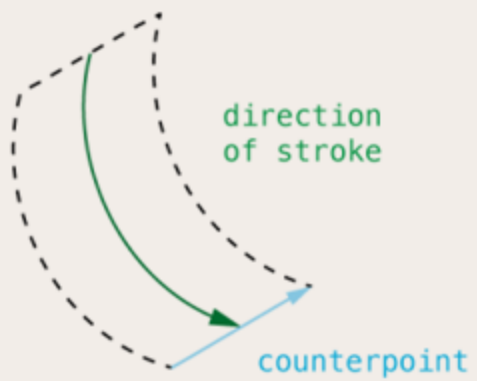
METAPLAK



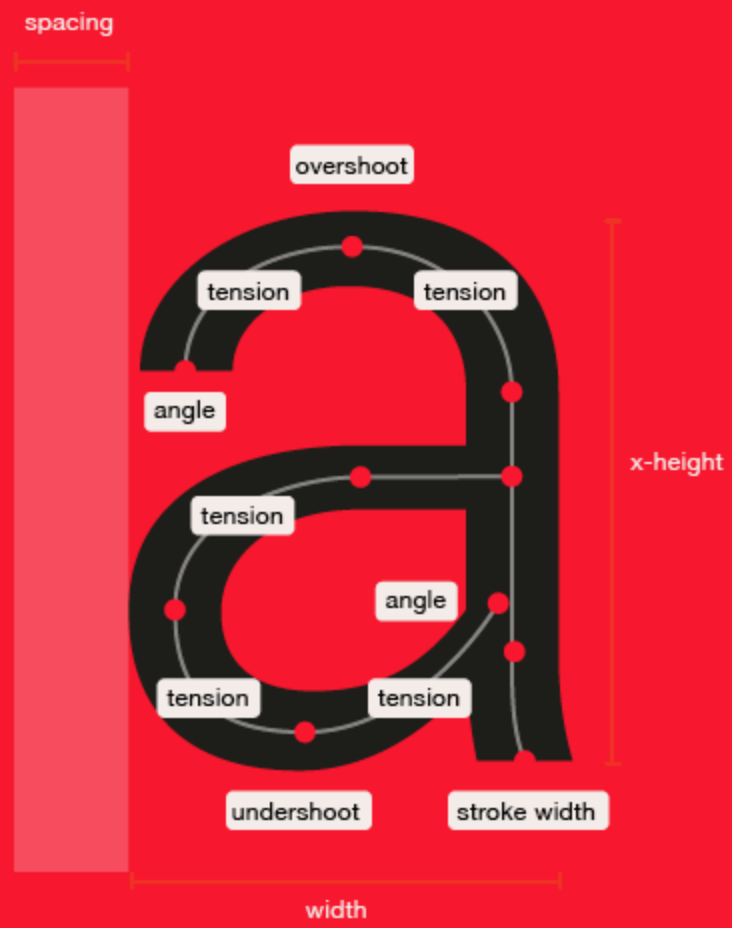
```
pickup pencircle;  
  
penstroke z1e{up}..tension (.95*curve)..z2e{right}..tension (.95*curve)..z3e{down}--z4e;  
penstroke z9e--z5e{left}..tension curve..z6e..tension (1.1*curve)..z7e..tension curve..{up}z8e;  
  
penlabels(range 1 thru 150);showit;  
  
endchar;  
■  
~
```

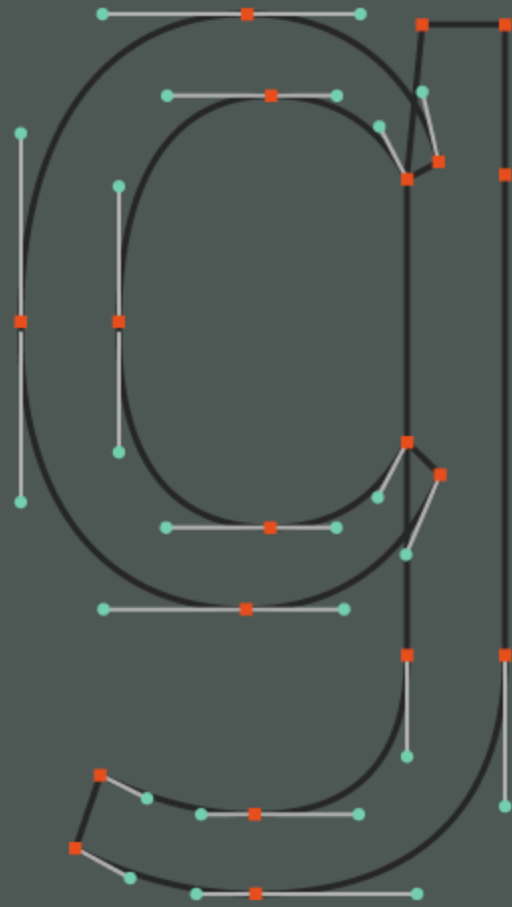
TURN ANY EXISTING
TYPEFACE INTO A SKELETON
FONT AND CONTROL IT

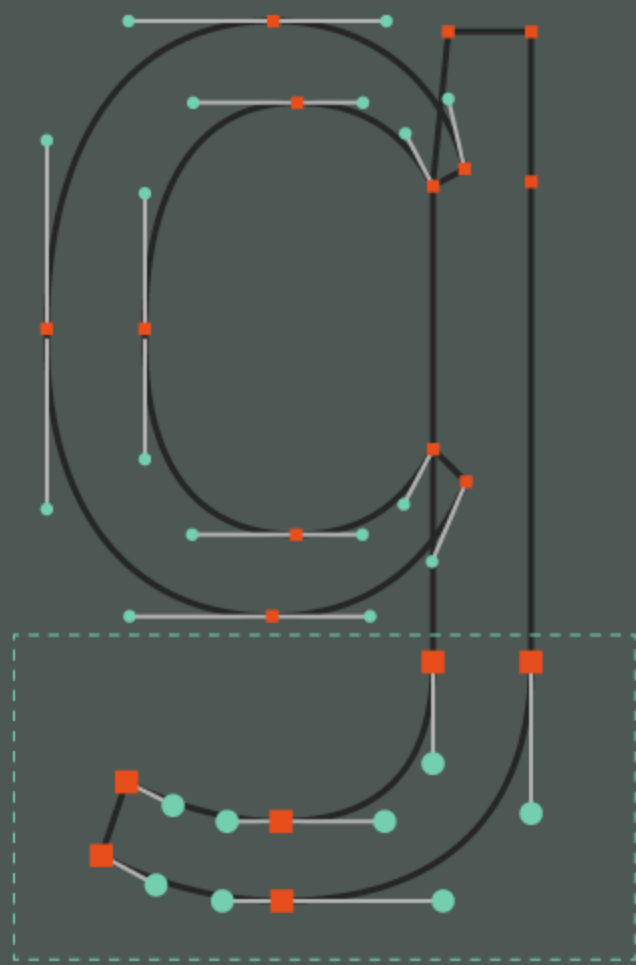
FROM CONTROL POINTS TO
PEN STROKES

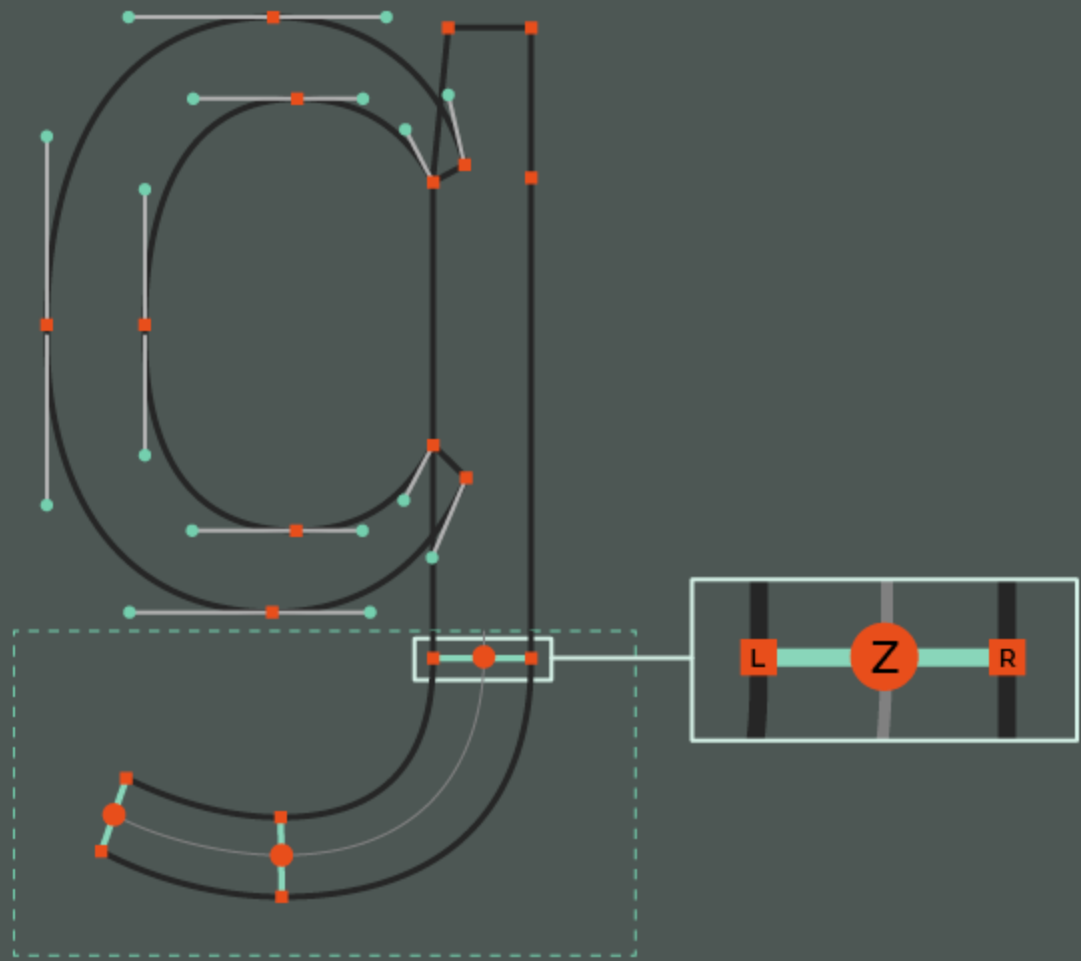


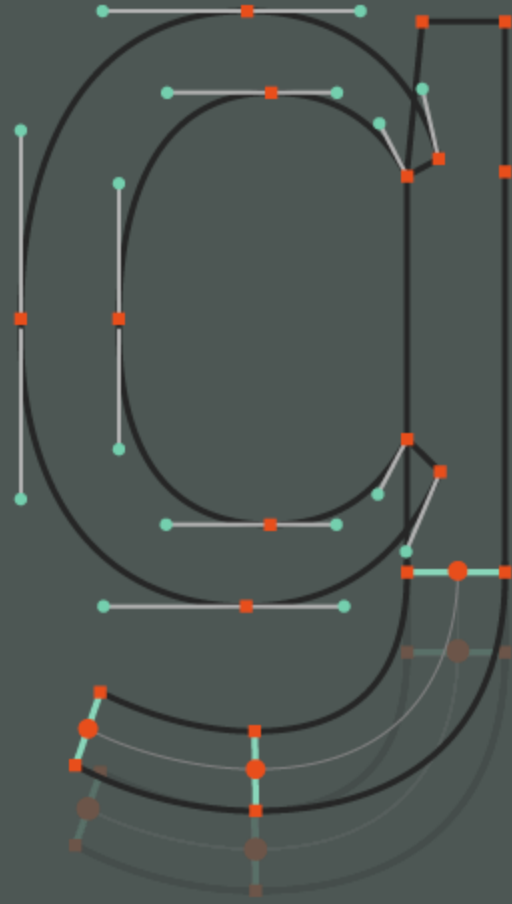


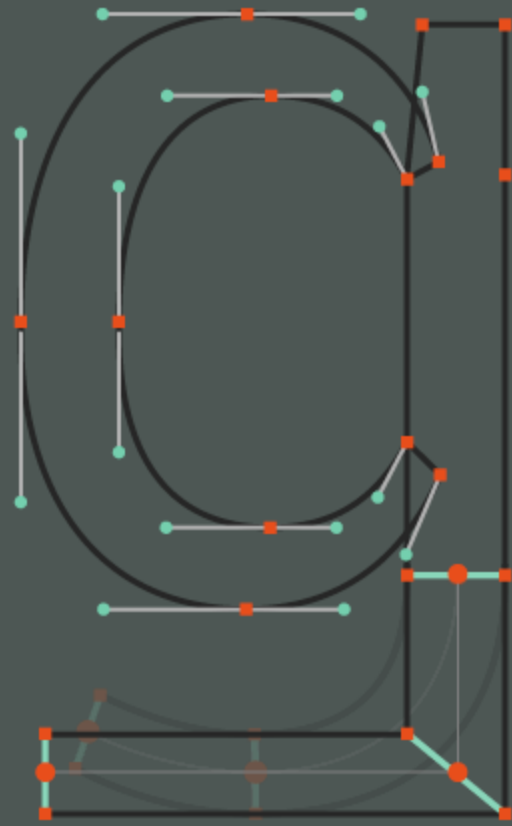






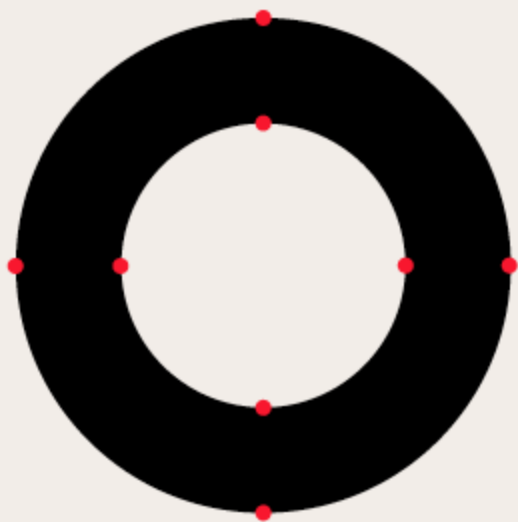




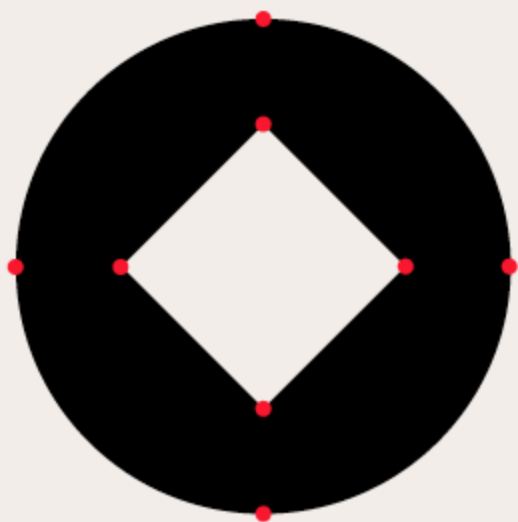


n n n n

TENSION=0.75

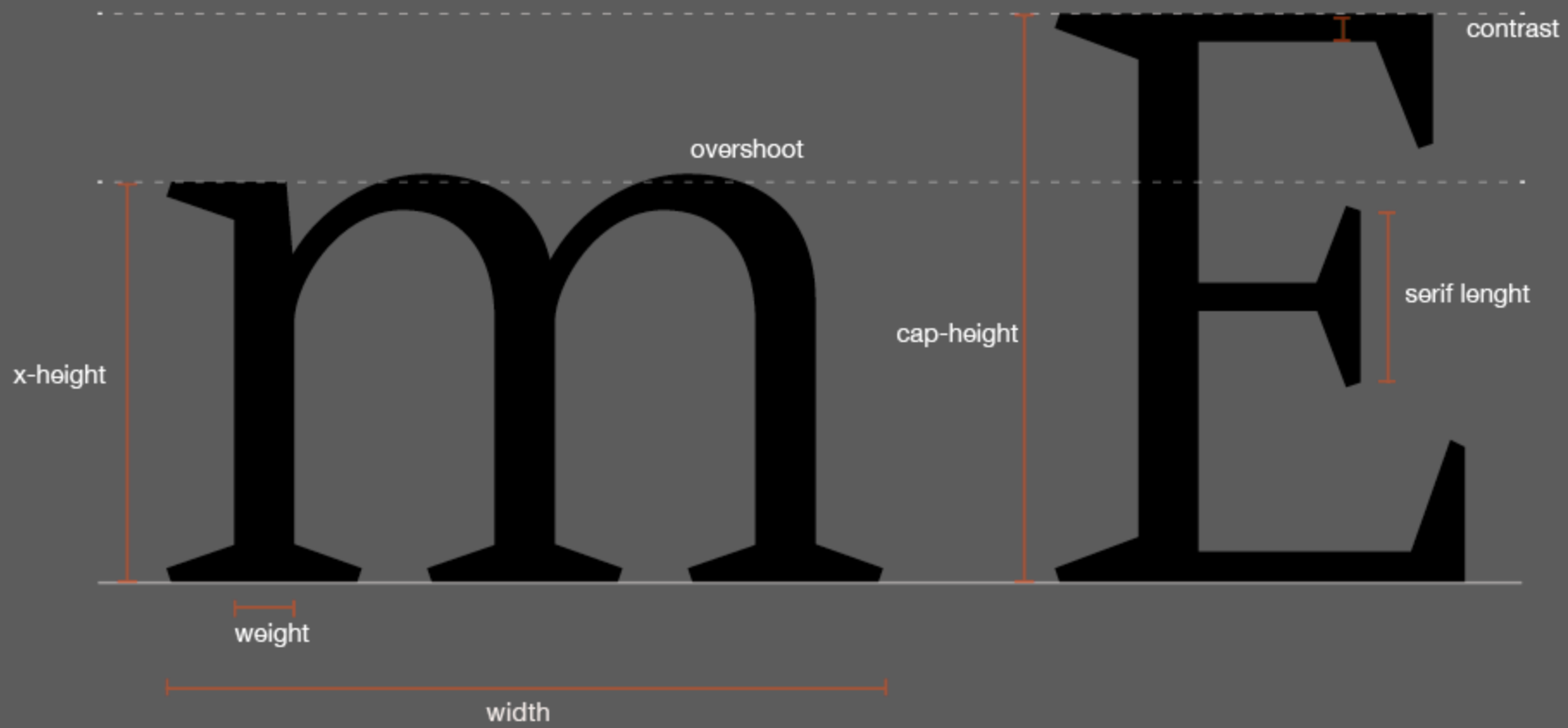


TENSION=4.0









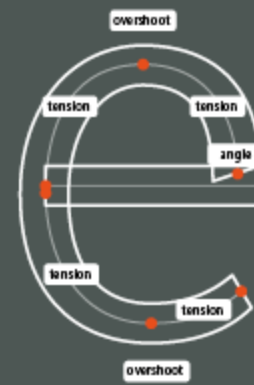
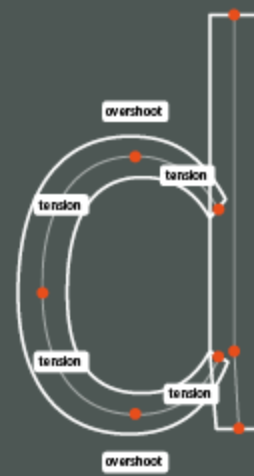
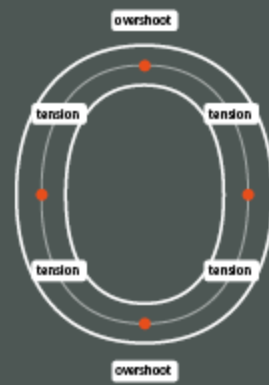
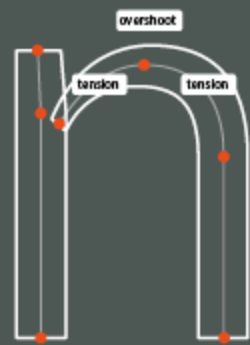
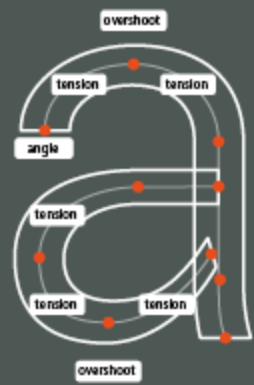
a n o d e

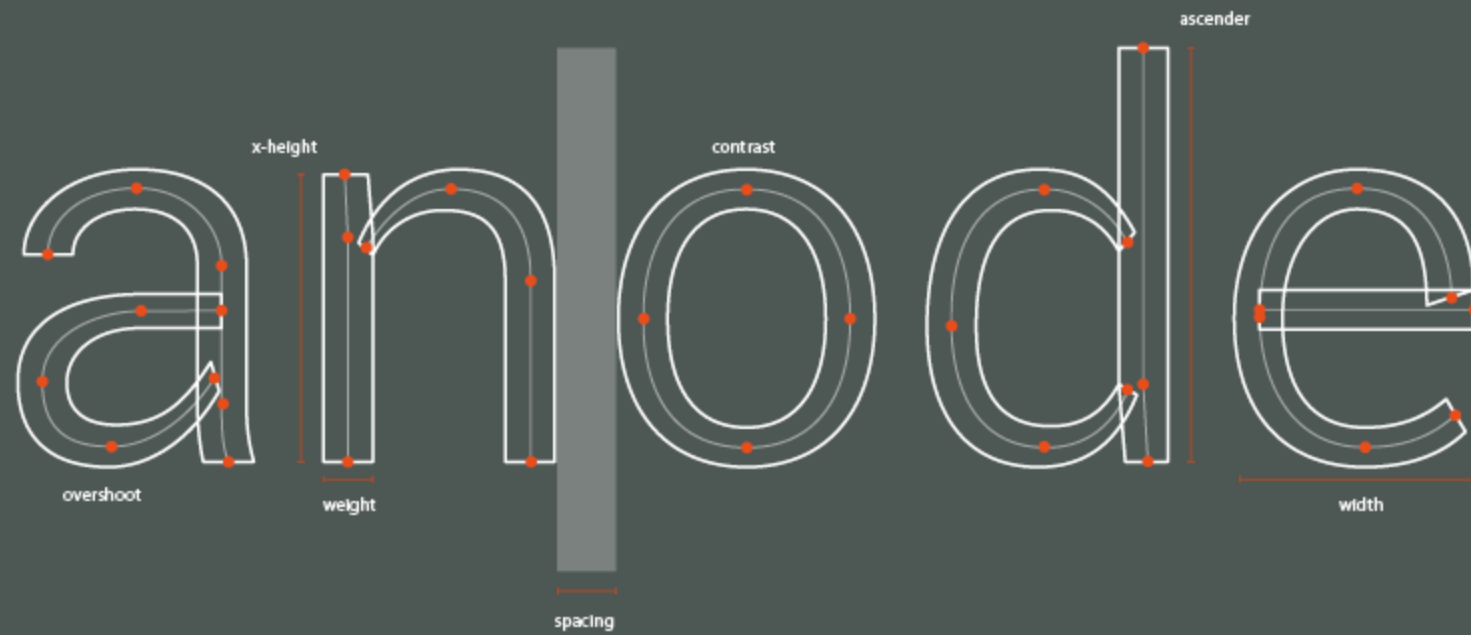


a n o d e

The image displays the text "a n o d e" in a white, outlined font against a dark gray background. Each letter is decomposed into its constituent Bézier curves. Red dots mark the control points for the curves, while yellow dots mark the start and end points of the strokes. Black arrows on the curves indicate the direction of the pen strokes used to create each letter. The letters are: 'a' (lowercase), 'n' (lowercase), 'o' (lowercase), 'd' (lowercase), and 'e' (lowercase).







anode

anode

anode

anode

anode

anode

anode

anode

anode

n



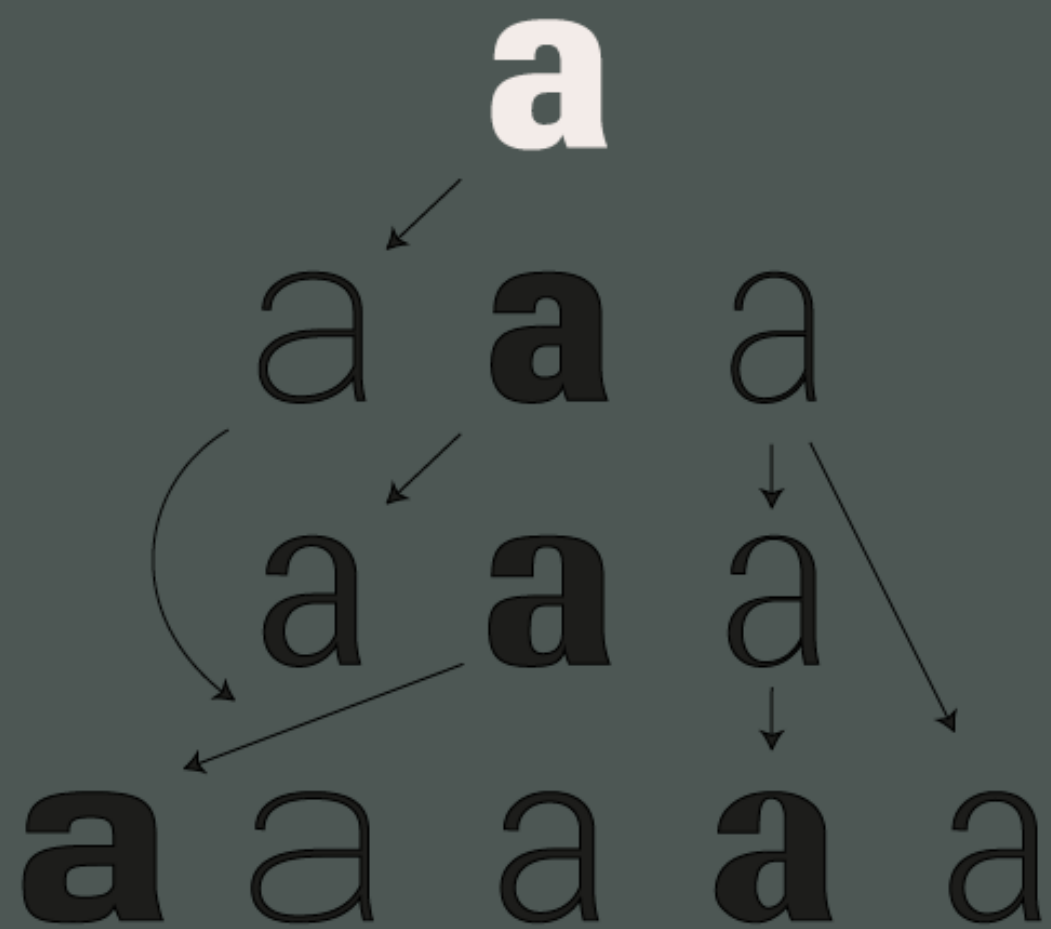
n

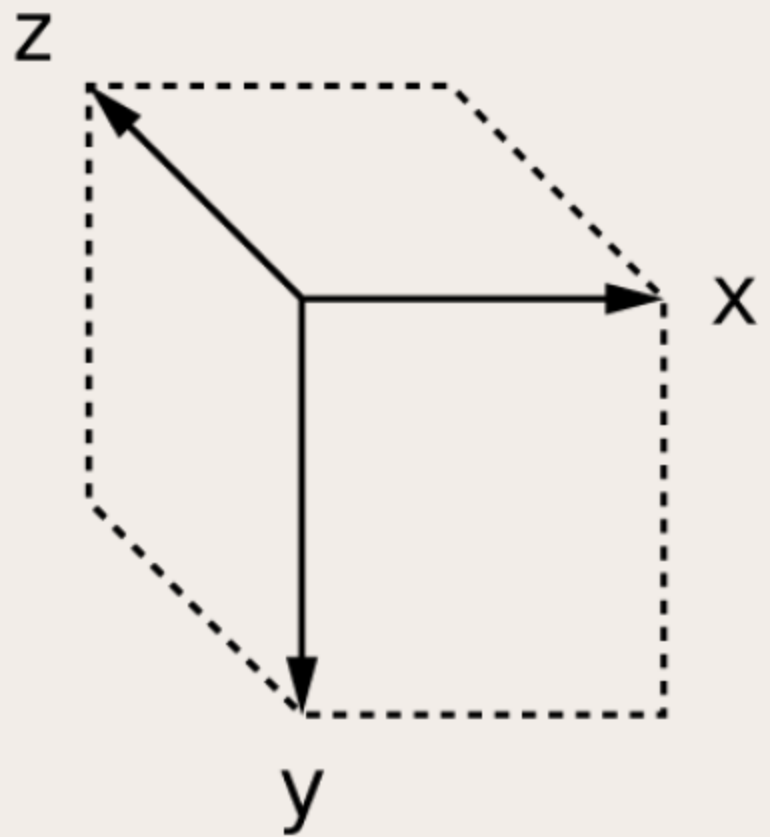
Prototypo

n n n

n n n

WHERE DO I COME FROM ?

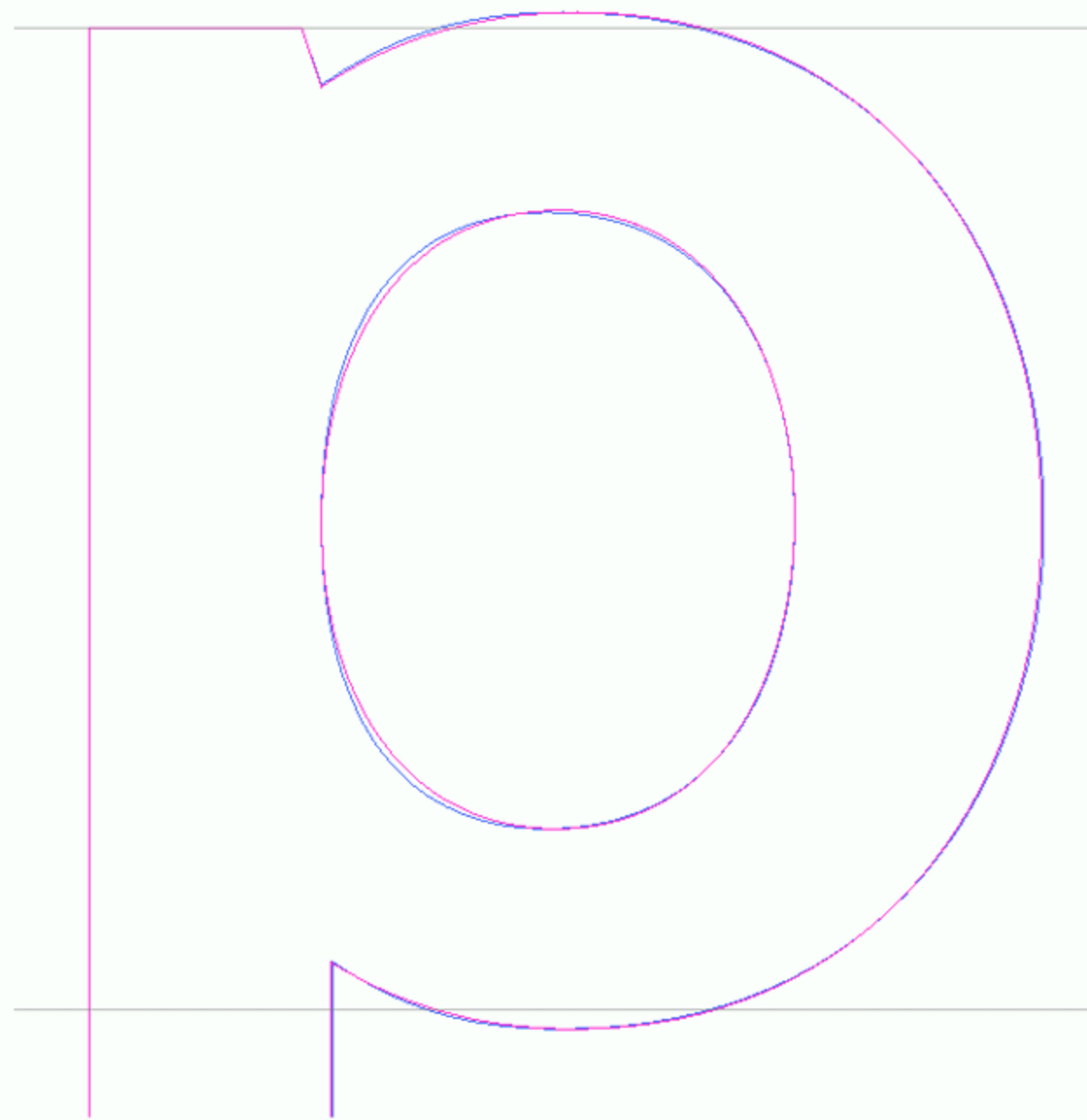




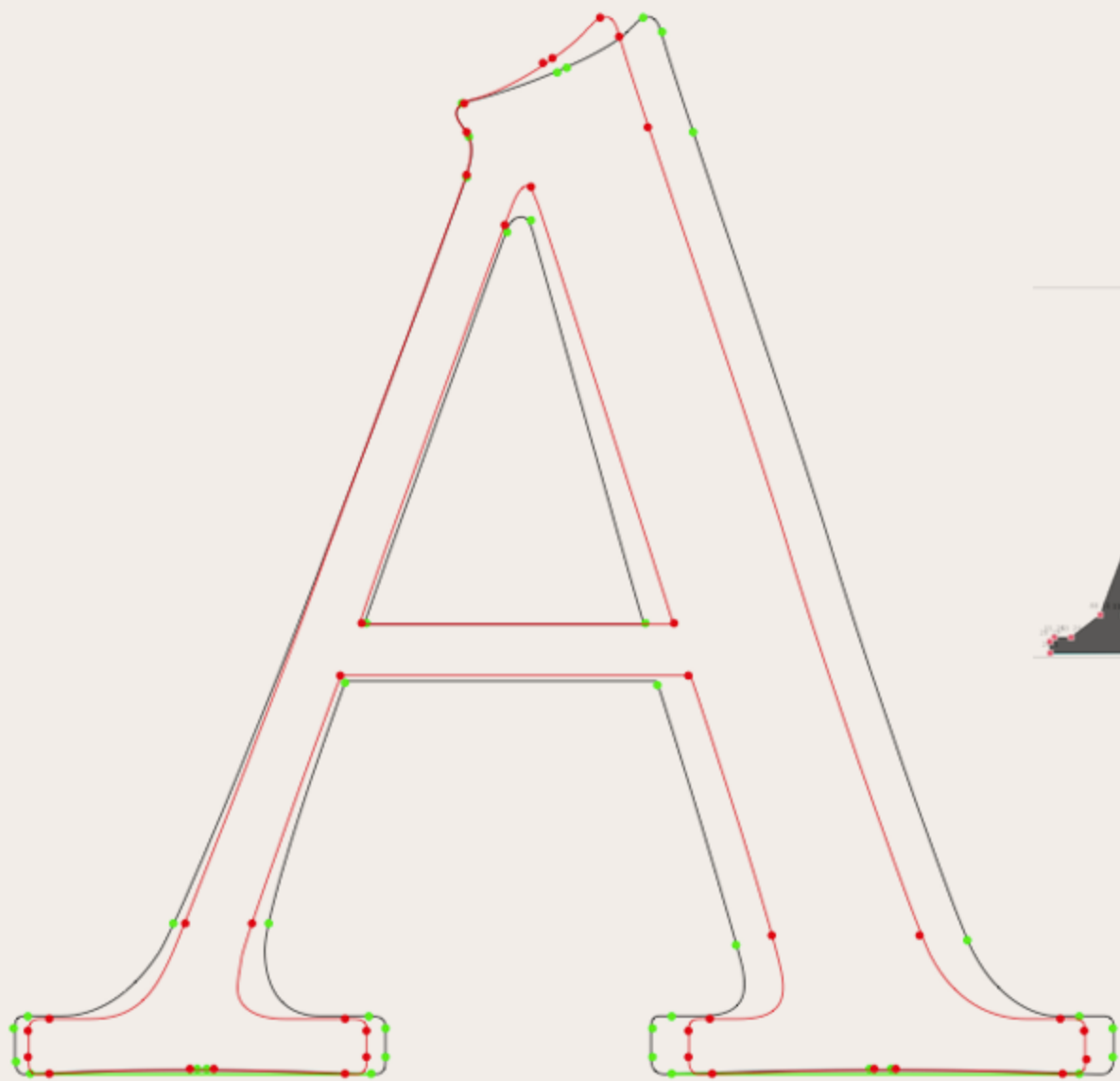
PEPSI CHALLENGE

Bn op

Bn op



EFFECTING THE OUTLINE IS BAD,
EFFECTING THE SKELETON IS AWESOME



GILLES DELEUZE,
 POSTSCRIPT ON THE
 SOCIETIES OF CONTROL,
 FROM OCTOBER 59,
 WINTER 1992, MIT PRESS,
 CAMBRIDGE, MA, PP. 3-7,
 OCTOBER (ISSN 0162-2870)
 (ISBN 0-262-75209-3) IS
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 SPRING) BY THE MIT
 PRESS, 55 HAYWARD
 STREET, CAMBRIDGE,
 MASSACHUSETTS 02142
 AND LONDON, ENGLAND.

1. HISTORICAL

Foucault located the disciplinary societies in the eighteenth and nineteenth centuries; they reach their height at the outset of the twentieth. They initiate the organization of vast spaces of enclosure. The individual never ceases passing from one closed environment to another, each having its own laws: first the family; then the school (you are no longer in your family); then the barracks (you are no longer at school); then the factory; from time to time the hospital; possibly the prison, the preeminent instance of the enclosed environment. Its the prison that serves as the analogical model: at the sight of some laborers, the heroine of Rossellinis Europa 51 could exclaim, I thought I was seeing convicts.

Foucault has brilliantly analyzed the ideal project of these environments of enclosure, particularly visible within the factory: to concentrate; to distribute in space; to order in time; to compose a productive force within the dimension of space-time whose effect will be greater than the sum of its component forces. But what Foucault recognized as well was the transience of this model: it succeeded that of the societies of sovereignty, the goal and functions of which were something quite different (to tax rather than to organize production, to rule on death rather than to administer life); the transition took place over time, and Napoleon seemed to effect the large-scale conversion from one society to the other. But in their turn the disciplines underwent a crisis to the benefit of new forces that were gradually instituted and which accelerated after World War II: a disciplinary society was what we already no longer were, what we had ceased to be.

We are in a generalized crisis in relation to all the environments of enclosure--prison, hospital, factory, school, family. The family is an interior, in crisis like all other interiors--scholarly, professional, etc. The administrations in charge never cease announcing supposedly necessary reforms: to reform schools, to reform industries, hospitals, the armed forces, prisons. But everyone knows that these institutions are finished, whatever the length of their expiration periods. Its only a matter of administering their last rites and of keeping people employed until the installation of the new forces knocking at the door. These are the societies of control, which are in the process of replacing disciplinary societies. Control is the

name Burroughs proposes as a term for the new monster, one that Foucault recognizes as our immediate future. Paul Virilio also is continually analyzing the ultrarapid forms of free-floating control that replaced the old disciplines operating in the time frame of a closed system. There is no need to invoke the extraordinary pharmaceutical productions, the molecular engineering, the genetic manipulations, although these are slated to enter the new process. There is no need to ask which is the toughest regime, for its within each of them that liberating and enslaving forces confront one another. For example, in the crisis of the hospital as environment of enclosure, neighborhood clinics, hospices, and day care could at first express new freedom, but they could participate as well in mechanisms of control that are equal to the harshest of confinements. There is no need to fear or hope, but only to look for new weapons.

2. LOGIC

The different internments of spaces of enclosure through which the individual passes are independent variables: each time one us supposed to start from zero, and although a common language for all these places exists, it is analogical. One the other hand, the different control mechanisms are inseparable variations, forming a system of variable geometry the language of which is numerical (which doesnt necessarily mean binary). Enclosures are molds, distinct castings, but controls are a modulation, like a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point.

This is obvious in the matter of salaries: the factory was a body that contained its internal forces at the level of equilibrium, the highest possible in terms of production, the lowest possible in terms of wages; but in a society of control, the corporation has replaced the factory, and the corporation is a spirit, a gas. Of course the factory was already familiar with the system of bonuses, but the corporation works more deeply to impose a modulation of each salary, in



Claudia

Claudia

1. HISTORICAL

Sean 000

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Sean 100

Sean 200

Sean 300

Sean 300

Sean 400

Sean 500

Sean 600

Sean 700

Sean 800

Sean 900

Sean 1000

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3.14159265358979323
 846264338327950288
 4197169399375105820
 974944592307816406
 286208998628034825
 3421170679821480865
 132823066470938446
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 81284811174502841027
 01938521105559644622
 948954930381964428
 8109756659334461284
 75648233786783165271
 2019091456485669234
 6034861045432664821

oak

fill z1 .. control c2 and c3 .. z4 .. control z5 and z6 .. z7 .. control z8 and z9 .. z10 .. cycle;

fill z1 -- z2 -- z3 -- z4 -- z5 -- z6 -- z7 -- z8 -- z9 -- z10 -- cycle;



!"#\$%&'()*+,-./0123
456789:;<=>?@ABCDEFGH
IJKLMNOPQRSTUVWXYZ[
\\]^_`abcdefghijklmn
opqrstuvwxyz{|}~!

!"#\$%&'()*+,-./0123
456789:;<=>?@ABCDEFGH
IJKLMNOPQRSTUVWXYZ[
\\]^_`abcdefghijklmn
opqrstuvwxyz{|}~;

876 PT

H

262 PT

**HON
OR-
NYC**

72 PT

**HONOR
HEADLINE**

**&
SPRING 2014
VIEW THE
COLLECTION**

**&
RUNWAY
LEITH CLARK**

H=(ONOR), 2710%-30
689.4>=2,3+2/9=X2
@_HON.OR'XS{BOLD}&
CŪRVE[D]-ABC* GIA'N-
7"AND@!#<5>1.2.-“0”

**[CLOTHING]
SHOULD MAKE
YOU FEEL FREE,
FREE TO BE ANY-
THING — YOU
SHOULD WEAR
CLOTHES THAT
MAKE YOU TO BE**

CLOTHING [] SHOULD
MAKE YOU FEEL FREE,
FREE TO BE ANYTHING
— YOU SHOULD WEAR
CLOTHES THAT MAKE
YOU FEEL LIKE YOU,
AND IT'S TOTALLY FINE
TO BE ONE THING ONE

THANKS !