Chapters*humanities*

*Jacques Ellul*

Victorianism 💫

Arnold Toynbee

***Digital* design theory**

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Biomimicry and Naturalism

**Digital Humanities**

 **Actor-network Theory**

How good design creates seamless experiences

McLuhan/Spirals/Neo 👍

Jacques Ellul

Jacques Ellul’s main concept is based on ‘a modern theory that is being destroyed or even dominated by a certain technique’. This technique is defined by Jacques Ellul as a series of things that are exceptionally established, paving way for an end. Well, this technique is focused mainly on the concept of efficiency.

A stream of exceptional literature has flown from the pen of Jacques Ellul for over 30 years, ranging from the matters of God to faith and so on. Being known as simply ‘teaching’ - as an ordered exposition of the received truth of Christian revelation - this material may be inadequate, infuriating, or incomprehensible to some readers.

But considered as ‘prophecy’ - as a proclamation of the Word of God for this moment and this situation. Ellul’s writings can be appreciated as one of the most significant contributions to the Christian mind in our century. The real abilities of Jacques Ellul lie in this work, which makes him a teacher to some people and a prophetic entity to other people.

In personal appearance and manner, Ellul is much more the university professor than the radical prophet. Like the Apostle Paul, his appearance and speech may be unimpressive, but his letters are weighty and forceful, if not also frightening.

Ellul has rarely and only grudgingly left his home base in Bordeaux, but his ‘letters’ have reached far and wide. Despite appearances, the man is best understood as a kind of modern prophet. The observation that Ellul’s work is best understood in the genre of prophecy is based partly on the character of the work itself and partly on a juxtaposition of his descriptions of the aim of his work and the role of the ancient prophets of Israel.

Like most prophets, Ellul’s offence is not only his message but his style as well! Richard L. Rubenstein, for example, is thoroughly offended by Ellul’s lack of ‘ordinary civility, sustained intemperance, and ungenerous way of dealing with his opponents’. Another reviewer reacts to Ellul’s ‘continued petty, personal sniping at his colleagues, crotchety ill-temper, hectoring, sarcastic tone, and jeering’. Both reviewers are partly justified in these remarks.

**His identity outfits to the environment in some way?**

Ellul is one of the most prolific authors of our time. But if Ellul teaches us anything, it is that quantity is not everything!

Another way of describing the total thrust of The Ethics of Freedom, and most of Ellul’s previous work for that matter, is to say that Ellul ‘takes everything away from us. He removes our commonplaces and securities, destroys our idols, crutches, and supports, ruthlessly strips away our justification, and attacks our conformity to the world and lack of faith in Christ’.

Both through sociological criticism and biblical exposition, he leaves us with no way out, with the exits sealed off, with no hope. But wait! In this work, more than any since The Presence of the Kingdom (1948), Ellul gives it all back with what can only be described as an inspiring vision of hope and freedom.

Ellul does not have much direct impact on the masses, either in the marketplace or in the churches. Rather, he speaks primarily to the intellectual and academic community. In this arena, he is remarkable for having provoked comment (at least) in so many different academic disciplines (sociology, law, political science, theology etc.) and so many different constituencies (Marxists, humanists, Liberal and Evangelical Christians etc.) He has a special concern for two groups: the political Left and the Christian **intelligentsia**.

As an ethicist or theologian, as a ‘teacher’, Ellul leaves something to be desired. At some points, his approach needs revision or supplementation. As a prophet to the intellectuals, and especially to Christians, however, he is an important and much-needed voice. Ellul’s style is always provocative and challenging, sometimes harsh and offensive when he happens to hit a few innocent targets in his mad iconoclasm.

What makes this modern-day prophet particularly interesting is that he has picked up not one but two mantles.

He says, ‘I have sought to confront theological and biblical knowledge and sociological analysis without trying to come to any artificial or philosophical synthesis; **instead, I try to place the two face to face, to shed some light on what is real socially and real spiritually**’.

**Necessity** means **that ‘several forces act upon man but we cannot say that they represent the totality of his universe or that they condition directly and immediately his whole life and work**. Ellul refuses a rigid determinism or mechanistic view of either the individual or society. Nevertheless, as examples of the **factors and forces of necessity Ellul discusses political power, money, technology, the city, and religion**. ‘**These necessities do not have to be merely rational or sociological. They have also a spiritual and theological dimension**’.

Ellul’s contribution can be summarized in three dimensions. First, he has affirmed and demonstrated the relevance of the whole canon of Scripture for today. His two studies of Revelation and 2 Kings are prime examples.

Second, Ellul has insisted on the underlying unity of biblical revelation. Thus, the doctrine of the fall, the revelation concerning the ‘**meaning** of the city’ from Genesis to the book of Revelation, and the biblical **cosmology with its principalities and powers are discussed in a way that illuminates a broad unity and consistency** that might otherwise have escaped us.

Third, and most importantly, Ellul has argued that biblical revelation and faithful theology must be centred on Jesus Christ. The unity of Scripture is above all in Jesus Christ. The difficulties of this approach are well known, and Ellul is occasionally open to charges of having forced his Christological interpretation on various texts, especially utilizing typology.

Nevertheless, if Christians are followers of Jesus Christ, their Lord must be given central importance in theology and ethics. Limiting the importance of Jesus Christ to his soteriological significance - or interpreting soteriology in only a restricted, personal, or future sense - is challenged by Ellul. It is a challenge needed by Evangelicals as much as Liberals.

**Experience of thinking, (sense) feeling, and acting from within.**

In general, Ellul endorses Hegel’s description of the ‘positivity of negativity’. That is, the negative pole in the dialectic has a real value. The resolution of dialectical contradiction, tension, and interaction would spell the end of life, individually or socially.

Life implies movement, change, and development through the interplay of opposing forces. Change in this manner is not necessarily progress—on this point Ellul diverges from both Hegel and Marx. But for Ellul, innovation, mutation, revolution, and conversion are manifestations of life. Not only between his sociology and theology but also within each of the two areas, Ellul describes (and to a certain extent promotes) dialectical contradiction.

**Explicit science with bias points vs rights (implicit) growing theory.**

‘The freedom of Jesus Christ is not that of the sovereign God, for he chooses to be limited by our human situation. His freedom is expressed concerning this situation, facing all the temptations and tests that we do’.

Thus, the temptations of Jesus in the wilderness are signposts and pointers toward true freedom. He faces the temptation of food, which Ellul interprets as representative of all-natural necessity (food, sex, material things etc.), and refuses it although he is hungry.

He faces the temptation of power, which Ellul interprets as all types of domination (political, economic etc.), and refuses it in favour of **servanthood**. The third temptation is ‘spiritual’ - to give proof of his divinity. It is the temptation to be religious, self-assertive, self-righteous and self-saving.

A part of the temptation is Satan’s use of the scriptural text against God. Again, Jesus refuses to yield. Ellul argues that Jesus’ later temptations and struggles are but variations on these three. The ‘temptation of Christ’ episode is a paradigm for Christian ethics of freedom.

**Is there an incentive for opinion/rule for engagement?**

In Mirror of These Ten Years, Ellul articulates his conviction that there is no comprehensive Christian system possible and there are no ‘prefabricated’ solutions for social, political, economic, or moral problems. Instead, it is out of a profound knowledge of reality, out of the confrontation of opposing dialectical forces, **that solutions will come**. God puts the questions to us and we provide the answers.

For it is only out of the decision he makes when he experiences this contradiction - never out of adherence to an integrated system - that the Christian will arrive at a practical position.

***The clearest declaration of intention and engagement was given by Ellul:***

***‘I would say two things to explain the tenor of my writings. I would say, along with Marx, that as long as men believe that things will resolve themselves, they will do nothing on their own. But when the situation appears to be deadlocked and tragic, then men will try and do something.***

***That’s how Marx described the capitalist revolution and the situation of the proletariat - as something tragic, without resolution***. But he wrote this knowing as soon as the proletariat sees his situation as without resolution, he’ll start to look for one. And he’ll find it’.

Jacques Ellul is best understood under the rubric of ‘prophecy’ in the tradition of Søren Kierkegaard and the ancient prophets of Israel. Those coming to Ellul looking for systematic coherence, careful attention to all details, or sober academic refinement will be disappointed. Much of the criticism of Ellul’s work is well-founded. The point is, however, to be challenged to go beyond him, to do it better. His work raises questions and points toward creative new answers.

***If man rests passively in the face of technique, of the state, then these things will exist as I have described them. If a man does decide to act, he doesn’t have many possibilities of intervention but some do continue to exist. And he can change the course of social evolution. Consequently, it’s a kind of challenge that I pose to men. It’s not a question of metaphysical fatalism***.

I have sought to confront theological and biblical knowledge and sociological analysis without trying to come to any artificial or philosophical synthesis; instead, I try to place the two face to face, to shed some light on what is real socially and real spiritually.

These are two perspectives that shed light on our experience yet cannot be synthesized into a unified ‘Christian sociology’ or ‘social Christianity’. Corresponding to this dialectic of the world and the Word is the dialectic between necessity (the character of the world) and freedom (of the Word of God).

If Ellul can provoke Evangelical theologians to get through and beyond the in-house debates over the best terminology to describe the authority and character of Scripture, if he can challenge us to spend less time responding to the agenda of non-Evangelical ‘threats and more time positively articulating the Word on behalf of the church and the world’ - he will be a successful prophet indeed.

If Ellul can provoke Evangelicals to demonstrate ‘walk’ as well as ‘talk’—that is, to develop a style of life incarnating the faith before the world - he will have fulfilled his mission. Ellul may convert you or he may infuriate you. But he must not be ignored.

As another way of illuminating the shape of the wilderness, Ellul draws on the ‘principalities and powers’ language of Scripture.

The Bible speaks of **forces** that subjugate man. These are distinct from the flesh, which in some sense assimilates itself to man. They are not just evil and rebellious powers. ***They are not just powers which Scripture has personalised***.

The powers seem to be able to transform a natural, social, intellectual, or economic reality into a force that man has no ability either to resist or to control. This force ejects man from his divinely given position as governor of creation. It gives life and autonomy to **institutions and structures**. It attacks man both inwardly and outwardly by playing on the whole set of human life.

‘Man chooses his actions. But between this decision by man and God’s decision, we find the prophet. This **man has received a revelation of God’s intention either before or during the enterprise. He announces and can bend or provoke, but there is no**necessity**or determination**. One is in the presence of open possibilities here. This man also understands what the politician is wanting. He understands it in depth. He sees the reality behind the appearance of the action, and he discloses to the politician his true intention, his situation’.

Finally, this man gives the meaning of it all, the true significance of what has happened. He brings to light the relation that exists between the free determination of man and the free decision of God. Thus, ***the prophet plays a role that is radical and decisive and yet also independent, ex-centric and disinterested***.

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Persuasive Victorian

It was a time for data, for cultural humanities, *journal exploration and geographical expansion stories*. A basis for **cultural data, relationships, and transgression**.

Now, make us whole. How **can humanities and digital innovation gain actor-network theory qualitative benefits** in what creates greater techno cultural phenomena? It is American Victorianism which can be characterized by the middle-class era. This class of people in society made the Victorian culture thrive during this period as they embraced **modernity**.

The western civilization played an important role in enabling the middle class in society to flourish at these levels and this is something that was passed along to society. The era started between the 1830s to 1900s when the Industrial Revolution had taken centre stage. The same situation was being experienced back in England where class become a social norm that people had to live with (Howe, 2021). Two distinct groups dominated this period and made the era more eventful. The working class and the middle class came to change the social context in these great countries. The urban areas had to change because of the rising number of these classes.

These meant a change in culture, social system, and **material environment**. These two groups in the US were referred to as the new middle class. America’s great history in diversity meant these urban areas had to be cosmopolitan. ***The most definitive characteristic of Victorian culture was that all these individuals had to be punctual, had steady work and have generally compulsive behaviour***. These characteristics were generally made by the capitalistic nature the economy was being built upon.

This meant that the old ***artisans*** had no place in these new markets and as such, they had to adapt to the new Victorian culture which was ***capitalistic***. This meant that the Victorian culture had a far-reaching impact on only one class on which it was built upon. It is important to note that Victorian culture complemented the working class as it had the ability to offer social mobility to the proletariat. Upward mobility during this era meant that these individuals would have a significant impact on society (Howe, 2021). The Victorian culture had its fair share of conflicts with many individuals forced to practice both their cultural heritage and their Victorian culture. To a higher extent, there was some push to force the issue as most of these individuals characterized the Victorian Culture in respect. This was very important during this period and with upward mobility came much more **privileges in the society**. Together with the growth in the urban areas practising the new Victorian culture, there were the rural and small towns that remained. This mimicked the **colonial times** but as time went on, they were forced to move with the bandwagon which came with **modernity**. This meant the **railway**, **print and telegraphy would ultimately reach these areas**. **With modernization comes the abandonment of the previous cultures**.

This was made possible by the rapid expansion of these areas, but the rural areas remained a symbol of the values most of these new urban and bourgeoisie were built upon. They lived all these lives way before the coming of the Victorian culture and thus the need to continue embracing the same culture. It is important to note that these values were fought for with many conservative movements which sprouted during the same period. The Republican Party (hey guns!) campaigned during this period under the same ***ideology*** where they came up with ideas of harmonizing the two different cultures. The bourgeoisie at the time championed for the modern culture to be embraced during this period and they tried their best to fuse it with **strict morality and respect to the cultural standards**.

With these roles, many of the individuals who championed modernity enjoyed upward mobility in society and they were **treated with the respect they deserved** the same way as other leaders in society at the time. The ***downside of Victorian culture was the fact that it brought gentrification to American society***. ⏰

*…the conviction that Technology risked cleansing the universe of its poetry and meaning*

Civilization is arguably one of the best inventions humanities has ever made. However, **Arnold Toynbee’s** provocative criticism on the influence of civilization more so the invention of machines made the cover of Time magazine in 1947. According to Toynbee’s reflection, modern technology has significantly changed the world for the better because of the machines that make work ***easier***.

However, it has also brought great havoc and destruction to the human race for instance the 1921 industrial warfare that claimed millions of lives. In his reflection, Toynbee illustrates that Europeans believed that technological advancements through scientific problems would provide them with better lives prompting them to adopt empirical methods and new technologies that streamlined everything from cityscapes, intellectual work to household chores.

Generally, individuals believed that all problems can be fixed by a quick technological fix.

(⭐️*idea of the visitor...*)

However, Toynbee’s main concern was the rise of assembly-line histories: ***standardized***collection of facts produced by the division of scholarly labour designed by the Cambridge Modern History (1902-12). The assembly-line history illustrated a 14-volume history of Europe since the Renaissance with only four editors despite dozens of authors. Toynbee believed that it was the work of ***engineering*** rather than scholarship achievements. Furthermore, Toynbee illustrates that assembly-line histories undermine the rights of the actual historians or writers because the editors are heaped with praise as if they are the ones who invented the work. The editors will be remembered among the famous western engineers for something which is not history. Toynbee’s criticism of the industrial system is more anthropological and tries to demonstrate its impact in cleansing the **universe** of its **poetry** and meaning.

Focusing on the contemporary world, technology calls for numerous criticisms because it influences our lives, and as ***Toynbee mentioned, scientific and technical innovations can help us achieve numerous goals but we may****fail****to control its effects***.

Toynbee’s 1948 work on civilization on Trial illustrates, man cannot live by technology alone; therefore, ***we are tasked to challenge the public faith in scientific progress and technological****whizzbang****because it is our task to ensure that machines do not take our place***. We need to positively complement the impact of civilization. Grasping the whole would require every way of thinking that human beings could bring to bear. Today, we could do worse than emulate Toynbee’s genuine and self-reflective brand of intellectual pluralism: **‘No tool is omnicompetent. There is no such thing as a**master-key**that will unlock all doors.’**

*subjective?*

***Digital* design theory**

…be reflective, making it modern and useful, ventures in an ontology system - in the nature of knowledge, we’re not all just running around so, bring in non-neo-Victorian in values, think about interpretations and ontology/analogy (that deals with what kinds of things exist, and how well).

Ontology is defined by (Crotty: 2003:10) as “the study of being”. It is concerned with “what kind of world we are investigating, with the nature of existence, with the structure of reality as such”. Guba and Lincolin (1989:83) states that the ontological assumptions are those that respond to the question ‘what is there that can be known?’ or ‘what is the nature of reality?’.

As for the second study, it adopts a realistic ontology. One that follows the physical world in which the researchers assume the existence of a world of cause and effect. It is not ontology of mechanical causes caught in the cause-effect relationships.

The first study uses an ontology which is essentially of a social world of meanings. In this world, researchers have to assume that the world they investigate is a world populated by human beings who have their own thoughts, interpretations and meanings.

Since the ontology of the first study is mainly concerned with the human world of meanings and interpretations and the epistemological stance is mainly constructionist in nature, thus, it is logically sequenced that interpretivism is the theoretical perspective underpinning this study.

As for the theoretical perspective of the second study, I would argue that it is positivism. Positivism as Tashakkori and Teddlie (1998:7) considers it “bases knowledge solely on observable facts and rejects speculation about ‘ultimate origins’.” In addition, Crotty (2003:27) states that “one thing is certain: **positivism** is linked to empirical science as closely as ever.”

…ethnicity and cultural differences in entrepreneurial behaviour, in summary?

Behavioural Reasoning Theory (Westaby, 2005). Cultural values affect reason for entrepreneurship, which is presented by high status to successful entrepreneurs. High status to successful entrepreneurs, as a proxy of 'reason for' entrepreneurship, positively influences intention to act entrepreneurially.

…be open to all possibilities even the unknown via analogy (all things are connected) and ontology deals with what kinds of things exist.

The meanings of “true”, when applied to truthbearers of different kinds, are thus connected in a manner familiar from what Aristotelians called “analogical” uses of a term—nowadays one would call this “focal meaning”; e.g., “healthy” in “healthy organism” and “healthy food”.

Every truth has a truth maker; or alternatively: For every truth there is something that makes it true. The principle is usually understood as an expression of a realist attitude, emphasizing the crucial contribution the world makes to the truth of a proposition. Advocates tend to treat truth maker theory primarily as a guide to ontology. Most advocates maintain that propositions of different logical types can be made true by items from different ontological categories: e.g., propositions of some types are made true by facts, others just by individual things, others by events, others by tropes (cf., e.g., Armstrong 1997).

…explain nature based on empirical observations and interpretations.

Empirical research is research that is based on observation and measurement of phenomena, as directly experienced by the researcher. The data thus gathered may be compared against a theory or hypothesis, but the results are still based on real life experience.

…theempirical is verifiable by (observation) or experience rather than theory or pure logic.

Mahmood Mamdani (1996: 299). Simply put, empirical research is any research whose findings are based on observable or experimentation evidence rather than through reasoning or logic alone.

…analogy remains present in scientific language and is the modern philosopher's favourite subject for illustrations of inter-theoretic identity occurrences (existing through time) are retrospectives/good role processes? Qualities, instead are they material objects? Existing at a time/continuants - retrospective*, are they explicit in any design, is it modern?*

Suppose that heat has an essence and that it is molecular motion, or at least is in the context envisaged. Kripke says (1980, p. 151) that when we think that molecular motion might exist in the absence of heat, we are confusing this with thinking that the molecular motion might have existed without being *felt* as heat.

He asks whether it is analogously possible that if pain is a certain sort of brain process that it has existed without being *felt* as pain. He suggests that the answer is ‘No’. An identity theorist who accepted the account of consciousness as a higher order perception could answer ‘Yes’.

Ancient philosophy historian Alexander Mourelatos’ notes Xenophanes used a pattern of thought that is still in use by modern metaphysics.

Xenophanes, by reducing meteorological phenomena to clouds, created an argument that "X, in reality, is Y", for example, "What they call Iris (the rainbow) that too is, in reality, a cloud: one that appears to the eye as purple, red, and green. This is still used today 'lightning is massive electrical discharge' or 'items such as tables are a cloud of micro-particles." Mourelatos’ comments that the type of **analogy** that the cloud analogy remains present in scientific language and "...is the modern philosopher's favourite subject for illustrations of **inter-theoretic identity**".

…the ego-empathy balance requires paying attention to *another's desires* without wholly sacrificing one's own (identity).

Ego is what gives the salesperson the desire to achieve the sale. Empathy is the other story. Empathy gives one the ability to accurately sense the reactions of other people thus producing the connecting means to make the transaction happen amicably. It is the correct portions of ego and empathy that fosters successful selling.

Biomimicry (Biomimetics) and Naturalism

With the increase in the growth of technology, humanity has yet turned to nature to solve some of the most complex human problems. One of the ways is through biomimicry, a process through which systems emulate nature to solve problems. One of the individuals who have been on the frontline of biomimicry is **Jay**Harman.

**Hume's theory** of the mind process for an idea*.*Impressions are **perceptions** that the mind experiences with the “most force and violence,” and ideas are the “faint images” of impressions. As he indicated in a summary explication in *A Treatise of Human Nature*(1739–40), **impressions are felt**, and ideas are thought. The impression (experience) of anger, for example, has an unmistakable quality and intensity. Impression (experience) are not the same prefixed/perceived truth. There seems to be a difference between the impression of anger and the idea of anger that Hume’s theory does not capture.

*vibration and ideas are the “faint images” of impressions?*

According to **Hume's theory** of the mind, the passions (what we **today** would call emotions, feelings, and desires) are **impressions** rather than ideas.

Biomimicry (Biomimetics) and naturalism can be said to be closely linked. On the one hand, naturism entails believing in the natural forces to bear healing supernatural powers. It also entails the belief that these forces are the path to cultural technology building.

***Social demography becomes one of the most reliable ways of interpreting bio effectiveness***.

*power resistance*

Jeffery Alexander (2019) Digital Humanities? too much looking back?

A script is something that writers do.

**Ontology style data is a continuum and patterned context and non-political marketing with social history points which communicate business needs**.

**To build** a contextual world and unstructured market. Collaboration points like natural sciences, art, and Eric Barrage finds an innovation shift.

For the human sciences, the explanation is not something that avoids subjectivity, but an interpretive understanding that gives subjectivity a central place. Identifying a shift away towards a more humanistic approach in the sociology and political science practised in the United States since the 1950s, **Jeffrey**seeks to recuperate an intellectual tradition of the social sciences that places the cultural meanings and **subjective dimensions of social actions** at the very centre of analysis. He proposes that we gentrify the social sciences; ***that we bring life into the grand spaces and mechanical dwellings of our often-empty city; that we curve its straight boulevards***.

*There is a wide swath of contemporary social science that says we must. Bruno Latour’s (2005) ‘actor-network theory’ (ANT) describes person-thing interactions as mechanical and behavioural; actors respond not to the meanings of things, but the****information****-embedded in them. The suggestion is that, with digitalization, we live in societies increasingly ruled not by humans but by****animated****machines.*

In postmodern political economy, ANT combines with extravagantly revisionist Marxian theories about commodification and branding. Once again, things are the saddle, this time in dangerously capitalist ways.

*As Hans Ulrich Gumbrecht (2006) has suggested, we continuously convert materiality into an aesthetic experience, rejecting materialism even as we resist discursive digression into cognition and away from feeling subjective.*

*When social science looks towards the humanities, it takes meaning as its object. It sees meaning not only as vital for understanding social structure but as a social structure itself.*It sees action not simply as responding to ***external*** restraints and opportunities but as ***feeling, and as performing, vis-à-vis such restraint***, about patterned meanings of **social scripts** (Alexander, Giesen & Mast, 2006).

How good design creates seamless **experiences**

Eric Berridge (2016) explains the benefits of integrating culture with technical ***processes***, while maintaining flexibility and a user experience with great design enhances successful companies' focus on people. To elevate the customer experience, it's no longer enough to just solve a problem—you have to start thinking like a designer and improve every step and interaction. A design team has been a part of human existence. ***From the earliest development of primitive tools to****manuscripts****industrial design from the nineteenth century has played an integral function in our society***. One way or another, a person's experience with good design is always a pleasant one. It was ***deliberately orchestrated***. Customers want a frictionless experience—wherever. One way you can do this is to reduce the data to the customer moment.

**Actor-network theory** is non constructivism point and non-social scientific efforts rejects constructivism (Latour, 2005) Much of objectivist theory is based on the work of behaviourists (Skinner ,1954) The emphasis in objectivism is on the object of our knowing, whereas **constructivism** is concerned with how we construct knowledge and concerns. **Nonlinearity makes a system more than the sum of its parts**. The point of structure is to be innovative. I find digital humanities emotive and poetics determine my skills and purpose. This inspires entering new ground to demonstrate ***external forces within business models***.

The Tamil poet Kaniyan Poongundran wrote in Purananuru, "To us all towns are one, all men our kin."

*Folk ~ is typically of unknown authorship and is transmitted orally from generation to generation.*

McLuhan *(reflect) theorize the conventional, maybe at a cost for an eye for an eye*😏

History

Theory:

Games are popular art, collective, social reactions to the main drive or action of any culture. Games, like institutions, are extensions of social man and the body politic, as ***technologies are extensions of the animal organism***.Both games and technologies are counterirritants or ways of adjusting to the stress of the specialized actions that occur in any social group. As extensions of the popular response to the workaday stress, games become faithful models of culture. They incorporate both the action and the reaction of whole populations in a single dynamic image. This perpetual bloodshed is carried on for none of the usual reasons for waging war. No territory is won or lost; no goods or prisoners seized. They fight because they enthusiastically enjoy it. Games are dramatic models of our psychological lives providing release of tensions. They are collective and popular art forms with strict conventions. **Ancient and nonliterate societies naturally regarded games as live dramatic models of the universe *or the outer cosmic drama****.*

Acoustic space all-at oneness

Acoustic Space

The acoustic space refers to a situation whereby the observers can effectively hear certain voice in an acoustically set environment. In this case, the audio information which is usually relayed is usually parallel to the electronic information in a simultaneous manner. Therefore, under such situation as observed in the different religious musical creations, there is substantial harmony, and the relevant information is shared effectively in an enjoyable manner. Under such environment the sound produced is usually highly appealing and more desirable.

Different ways of information sharing like ***writing*** have the effect of creating visionary space (Neill, 1973). Such space creates deeper sense of information ***relayed***.

🌴Spiral Dynamics ~

In the book “Introduction to Spiral Dynamics”, the author Ian McDonalds comprehensively explores the dynamic values and other crucial components that encompass this crucial process. The author majorly explains the spiral dynamics as a form of language as well as an effective model ideal for explaining the overall societal, organizational and people’s development. The analysis in this case focuses on the core aspects of the spiral dynamics as explored by McDonalds through distinctive prompts. The most effective way of pursuing life is majorly based on continuously looking for the ideal means of adapting to the surrounding world and supporting sustainability to the highest level possible. Given this outcome, McDonald puts emphasis on continuous reliance on data regardless of the skills level as a viable way of self-enrichment with far-reaching knowledge and understanding of oneself and comprehension of the surroundings in the world. Through the exploratory prompt the book significantly helps in developing understanding and effectively comprehending the system values for various groups of people including their motivations and concerns as they go through specific developmental stages. Based on the theoretical approach of people’s nature, spiral dynamics applies as an insightful and understanding mechanism of thinking which has the impact of awareness creation on issues in the course of developmental pathway.

The shape and design elements significantly influence how different people see, perceive and understand the overall structure of the world and its entire composition (McDonald, 2010). Therefore, these attributes **from a personal perspective are highly reliable in recapping the past interactions with the world and in turn make effective understanding of the present situation guided by various aspects like the imagery**.

With a clear overview of certain design elements including shapes in the mind, it becomes easy and possible to initiate or activate the cognitive process by differentiating the things physically known to an individual from the visuals and create a thinking direction.

It is worth remembering the ancient ways of doing things and in turn advancing them for *better outcomes (McDonalds, 2010). In life there is usually a particular beginning point for a particular action plan which in turn guides the pathway towards deciding on how to deal with certain prevailing situations*. **The spiral galaxies and the resulting net force significantly aid in overpowering of the monster black hole** (McIntosh, 2019). **The galaxies in this case are a clear depiction of pursuing and adapting in a complicated situation**. *Biomimetics*

The McDonald’s book shares creative and reliable means through which the spiral dynamics can be effectively understood and in turn pursue the development process effectively while incorporating the basic values and in turn gaining the possible benefits.

There are core innovative ways through which from a personal approach, it is easy to understand the world and match the interest of the dynamic nature which creates effective pathway for development. Upholding sustainability and **curative** approach to issues is an added advantage for attaining **peaceful coexistence**. Other aspects including shapes and images contribute directly to the improvement of how an individual perceives and approaches and understands various influential objects and elements to enhance the value of life.

A Summary of a **Neo-Art forms** (The Matrix Movie 1)

The movie is known for its depiction of surreal characters with the themes of science fiction. Behind this impression of art lies a new form of artistic expression that ***departs***from the ancient story-telling formats and character portrayals of ***medieval heroic narratives***.

The film 'The Matrix' is a neo-art form that utilizes machine characters, a more elaborate and experiential 3D viewership, sophisticated weaponry, and a modern angle of narration that inspires one’s imagination and forces the viewer to engage in after-thought regarding the current and the future (Fisher, 2009).

Weapons and the 3D world

The producer has deliberately used the wire-fu fighting technique to communicate a departure from the traditional kung fu fighting techniques to blend with the use of modern skills such as wired pulleys. ***This portrayal demonstrates how technology has changed even how war is conducted*** (Fisher, 2009). The movie’s neo-fighting technique, wire-fu, therefore, is a modified version of the traditional Kung fu, portraying a modern art form of the current time.

Also, in the fight scenes, for instance, Neo wishes for guns and gets them in a flash speed, which he uses for the wars, indicating how the movie departs from the traditional analogy weapons that were mostly held physically to virtually controlled weapons. The guns are also virtual, which is also surreal. In addition to the Cobray M11/9s pistols, and a few Beretta 92FS, the movie has a time-traveling vehicle known as Nebuchadnezzar, which makes the audience travel to the future to get a glimpse of what is to come in the **ICT**, war, and weaponry (Fisher, 2009). Furthermore, the cinematography of the movie is quite modern, judging from the way the pictures are rendered in high-quality **3Drendition**, which depicts how sophisticated and modernized a movie production has changed in **this advanced information technology age**. *Also, the use of techno-cinematography with special effects such as slow-motion makes the photography modern and futuristic*.

Love and Death

Concerning love and death, the film departs from centring on the humanistic notions of life. Instead, it focuses on robotics and machinations, which is a departure from the natural way of looking at reality. In the movie, the Matrix, love is cemented as a powerful force that unites different characters. However, this theme is portrayed in the movie as boundless and one that transcends mortality. For instance, in the movie, Trinity whispers to Neo that he cannot die since he is destined to be with the one, he loves as the chosen one, (her) (Fisher, 2009). According to the movie, the love that ***Trinity*** had for Neo revives him back to life after he kisses him.

Furthermore, the incident of Trinity kissing Neo departs from the naturalistic way of viewing love and relationship from a human perspective. Therefore, the movie portrays love as a dynamic and powerful concept that can control and ***transcend*** life, which is a fictitious notion (Fisher, 2009). However, the death of Neo occurs in a virtual simulation after which the kiss of Trinity brings him back to life with more powers to conquer his enemy Smith. Love, therefore, in this movie is the fuel for ***Neo to conquer his enemies and from a science fiction sense, can overcome death, which is a fabricated way of the movie portraying people’s fantasies****, since it varies from reality in the natural sense of affection*. Moreover, death and life are virtually controlled in the film using technology as seen in the ***virtual simulation*** of Neo, which leads to his death before being resuscitated by Trinity. This untrue depiction of reality is a threat to mankind, which sparks a rebellion from humans as acted out in the matrix, hence it is an **emancipator film**.

Character and living with Machines

Most characters in the matrix are machine-like and do not have purely human instincts. **The movie depicts a human rebellion against the use of artificial intelligence,** **which is seen as depriving humans of their ecosystem**. These non-human characters are simulated virtually and operate as robots, humanoids, or **cyborgs**. These forms of ***half-machine, half-human characters*** depict the futuristic angling of the science fiction film and a sort of prediction of the fate of humans as most likely to grow extinct (Fisher, 2009). Hence, the movie ‘The matrix.’ presents a plot in which the human characters rebel against the machination of human beings since it threatens the existence of the natural human race.

Additionally, the film was focused primarily on fans of the era of computer gamesmanship, which is typical of the generation of the audience during and after its release in 1999. Furthermore, **its orientation towards science fiction shown by the machine-like characters depicts a**modern art form dominated by technology **and a futuristic portrayal of humans as intertwined with technology** (Fisher, 2009). For instance, by clothing humans to look like machines, the film speaks about how humans will continuously depend on technology as a part of their lives. In this regard, the producer of the matrix film had in mind the large number of audience members who are immersed in technology and the cyber world to bring this reality closer to them and to challenge their thinking. Furthermore, the heroic character in the film, ***Neo is enhanced through virtual****simulation****, which has been portrayed in the film as the future of man’s relations with technology***.

The film, therefore, predicts the development of humanoids, robotics, and cyborgs as the future of man’s interactions (virtually) with the real world.

**‘The Matrix’ is acted in a futuristic orientation with most characters portraying machine-like characteristics**. The blending of machines and humans communicates that man will continue to depend on technology. The movie, therefore, is narrated as a **rebellion against this conditioning**. The weaponry and cinematography are also sophisticated revealing how the film depends on technology to make its **rendition**impeccable. The **notions** of death can be controlled through virtual **simulation** while love is fictitiously portrayed to transcend death as depicted in the Trinity kissing of Neo, which revives him. This modern, fictitious, and futuristic orientation of the film ‘The Matrix’ makes it an **impeccable** **neo-art form**.

The end.