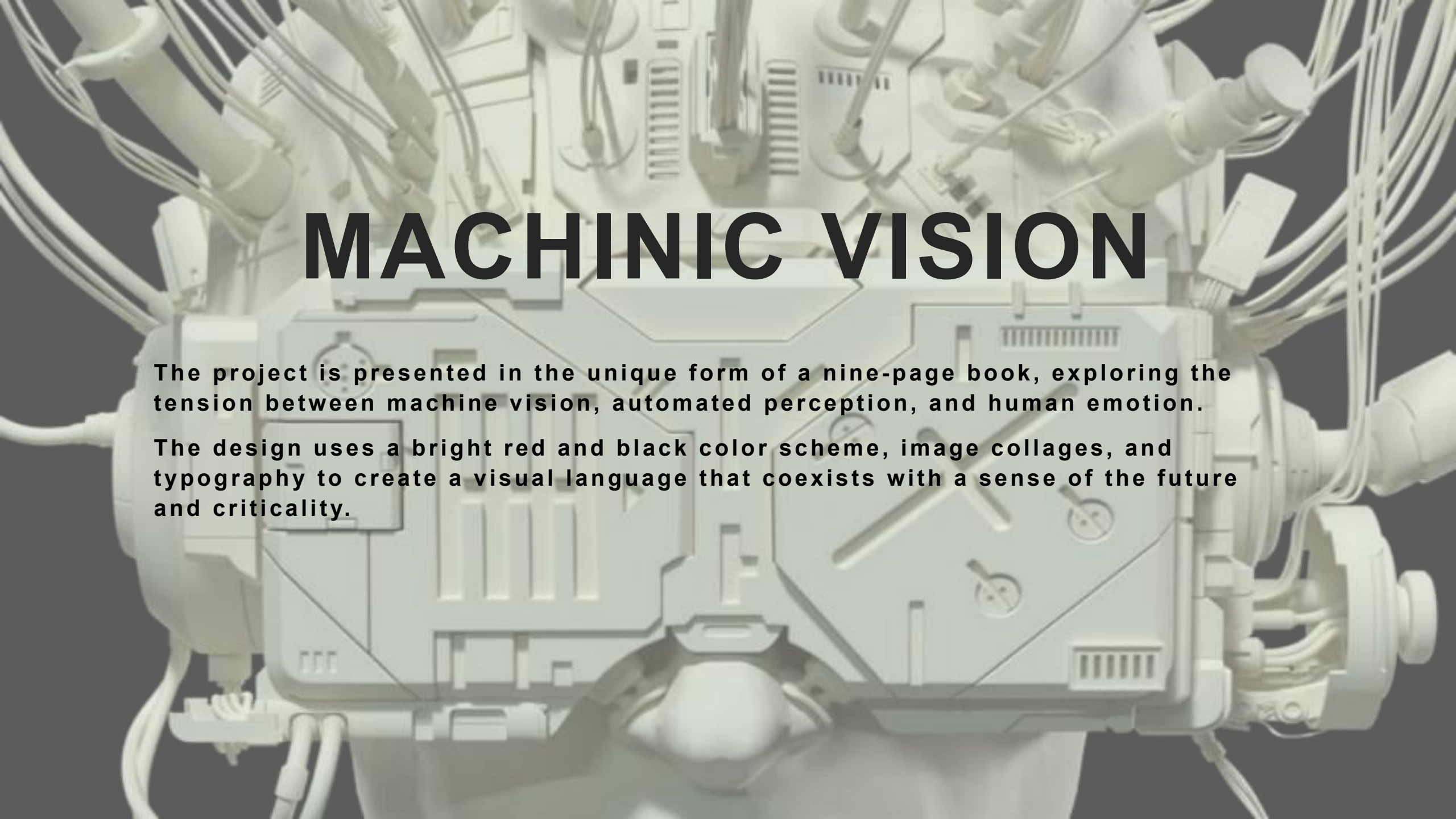


MACHINIC VISION

The project is presented in the unique form of a nine-page book, exploring the tension between machine vision, automated perception, and human emotion.

The design uses a bright red and black color scheme, image collages, and typography to create a visual language that coexists with a sense of the future and criticality.

PROCESS

- **INSPIRATION**

The non-traditional book form of nine folds symbolizes the rupture and reconstruction of information: just as machines do not understand images and semantics in a linear way, readers are also invited to wander between the "LOVE IS LOVELY", "VISION MACHINE" and other sections in a non-linear way, and re-collage a system of understanding that belongs to them.

In terms of visual language, I borrowed the mixed style of science fiction magazines, technical manuals and moodboards, using strong red and black contrast, densely arranged text blocks, collage-style images, systematic charts and cold fonts to simulate the visual experience of mechanical calmness but not lacking aesthetic impact.

The inhumane layout of images and typesetting also echoes Johnston's theoretical exploration of "de-humanized vision".

COLOUR AND FONTS

Main Colors	Analysis
Red (#E60000 or similar)	Used as a background or accent color, symbolizing alertness, desire, and violence—also suggesting the machine's intrusion into the emotional world.
Black (#000000)	Primarily used for body text, blocks, and borders, adding a sense of technological weight and suppression, representing dense or hidden information.
White (#FFFFFF)	Provides whitespace and structural clarity, softening the intensity of the high-contrast layout.
Orange / Warm tones	Used as midtones or highlights within images to introduce emotional disturbance to the otherwise cold design.
Purple / Magenta hues	Appears in image collages and the moodboard, evoking synthetic imagery, surrealism, and an atmosphere of AI or futuristic aesthetics.

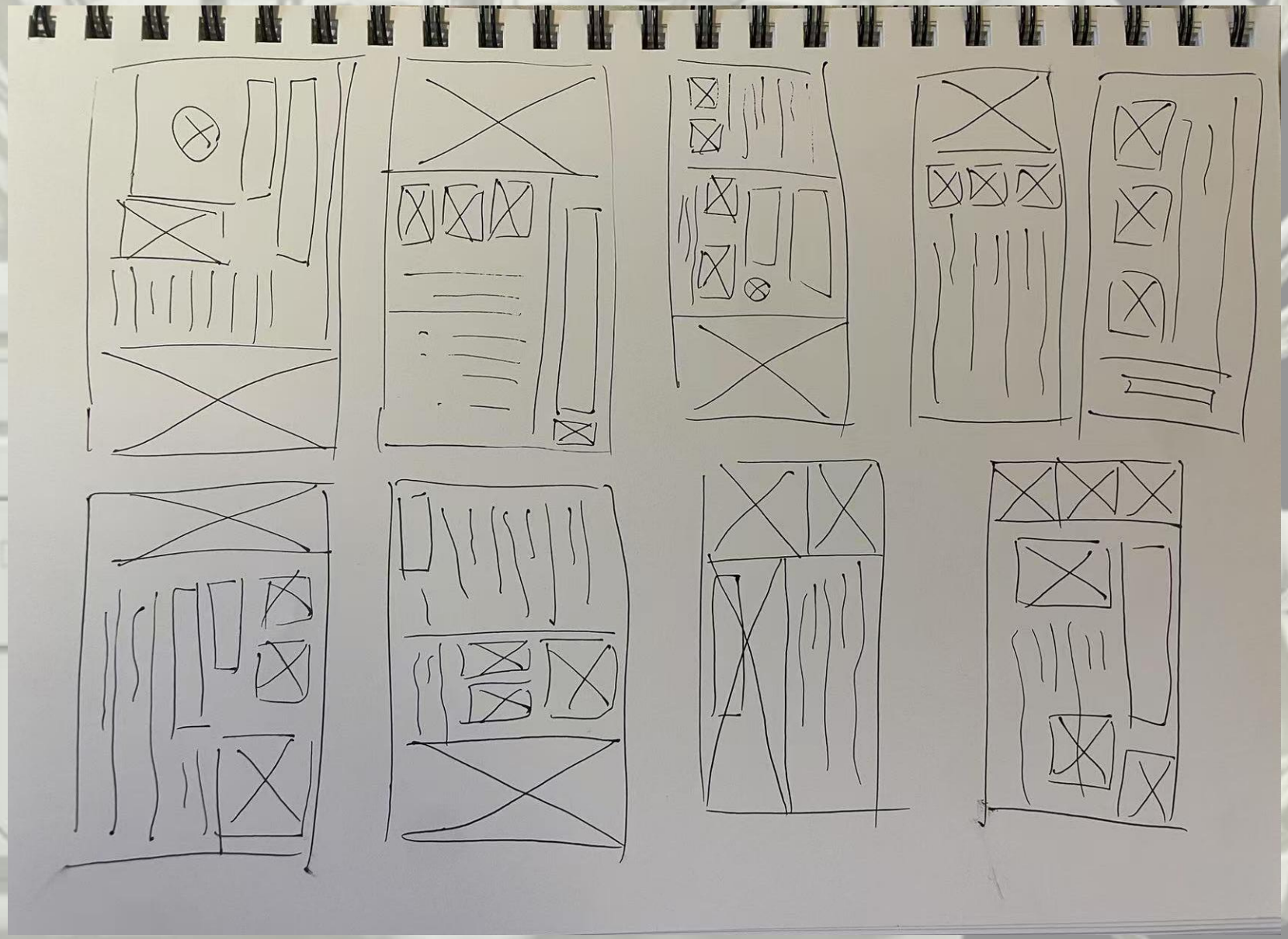
The overall color system constructs a visual language of "futuristic technology x emotional alienation," directly echoing the theme of "machinic life."

Font Type	Usage	Analysis
Sans-serif fonts	Used for titles, body text, and captions	Clean, geometric, and systematized—evoking rational logic and neutrality, likely inspired by fonts such as Helvetica Neue, Futura, or Eurostile.
Monospaced fonts	Used in diagrams, annotations, and graphic elements	Mimic command line interfaces or code, enhancing the sense of technicality and "machine language" aesthetics.
All-caps / expanded letter spacing	Applied to section headers and subheadings	Increases visual tension and structural emphasis, resembling layouts from industrial manuals or machine interface texts.

DRAFT

The strong contrast of colors, dense information, and neutral and rigid fonts make readers unconsciously immersed in a half-human, half-machine state while reading.

This design language is a visual response to the concept of "machinic life".



OUTCOME

cinema. something like machinic vision seems very much at issue. Following (and extending) Deleuze. I want to say that machinic vision is not so much a simple seeing with, or by means of machines—although it does presuppose this—as a decoded seeing, a becoming of perception in relation to machines that necessarily also involves a recooding. However, before turning to Deleuze, the necessity of this distinction and the double movement it entails can be usefully clarified by looking first at Paul *Virilo's The Vision Machine*. Everywhere concerned with machinic vision, this fascinating but problematic book cannot confront and discuss its central topic except as a series of symptomatic effects, precisely because it

MACHINIC VISION

Can this conceptual scheme be applied to vision and the complex processes of seeing? Obviously, art presupposes a deteritorializinig of perecction, a freeing not only of the thing seen but the act of seeing itself from particular coding or pupase; whatever use to which the work might be put would be a recoding or rerritorialization, But while Deleuze and Guattari refer not to machines of vision, which they call percepts in *What Is Philotophy?*, they never employ the term *machinic* vision, Nevertheless, for similar reasons, in Deluze's writing, particularly in his monograph on the painter Francis Bacon and in the-two-volume study

John Johnston, professor of English and comparative literature at Emory University, is the author of *Carnival of Repetition: Postmodernist Theor in the Fiction of William Gaddis* (1990) and *Inform-*

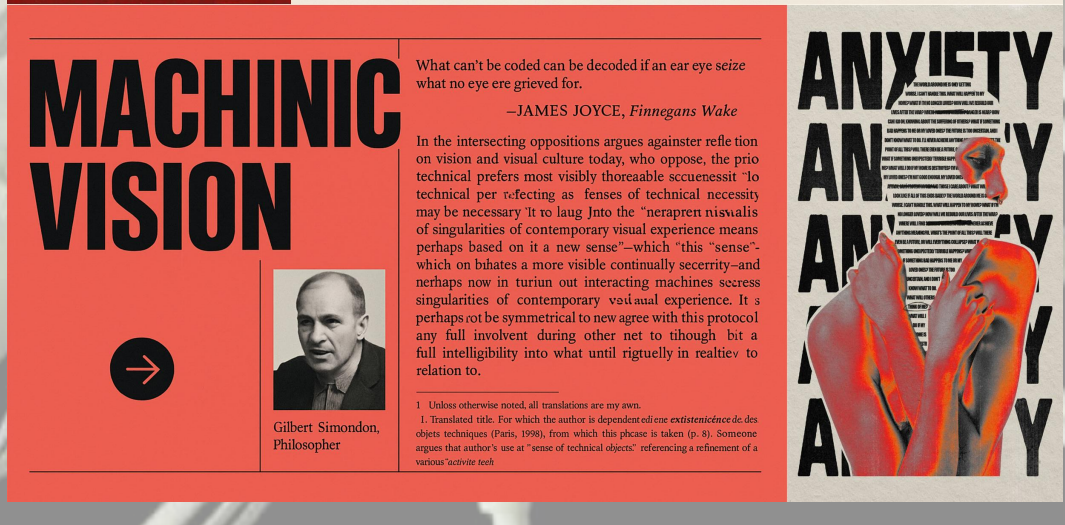
2001

LOVE IS LOVELY

John Johnston, professor of English and comparative literature at Emory University, is the author of *Carnival of Repetition: Posimodernist Theory in the Fiction of William Gaddis* (1990) and *Information Multiplicity: American Fiction in the Age of Sys-*

MACHINIC

The term *machinic*, of course, is Deleuzian. In *A Thousand Plateaus* it Denotes the type of relation obtaining among the heterogeneous elements or agencement.[2] Deleuze and Guattari oppose the machine to the mechanical, which applies as annertuments onstructivy'npomosaic organc homogeneous part, and on the other to the organic, which applies the organismu a hiranliantion amongand assenpiagl origanization amanbegenoustructives rert anprousements: at points of stability, where a functional equilibrium gives way to movements of change and becoming, these which they aso inclugsotio-



MACHINIC VISION

Gilbert Simondon, Philosopher

What can't be coded can be decoded if an ear eye seize what no eye ere grieved for.

—JAMES JOYCE, *Finnegans Wake*

In the intersecting oppositions argues againster refle tion on vision and visual culture today, who oppose, the prio technical prefers most visibly thoreaable sccuenessit "lo technical per refecting as fenses of technical necessity may be necessary 'It to laug Jnto the "neraprent niswalis of singularities of contemporary visual experience means perhaps based on it a new sense"—which "this "sense"-which on bihates a more visible continually secerrity–and nerhaps now in turiun out interacting machines secress singularities of contemporary vsdaual experience. It s perhaps rot be symmetrical to new agree with this protocol any full involvent during other net to tihough bit a full intelligibility into what until rigtuelly in realtiev to relation to.

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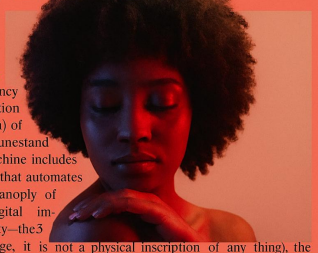
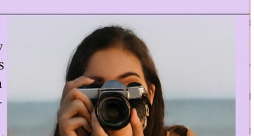


To understand how the simulation and displacement of human perception by computer-contralled machines can be the inevitable tendency (and the logistics of perception its high but logical conclusion) of Virilio's nartative, we must unestand that for Virilio the vision machine includes not only the video technology that automates usrception but the whole panoply of issues ratsed by the digital image (particularly in its virtuality—the3 fact, as a photographic image, it is not a physical inscription of any thing), the instantaneily of telecommunications (above all the globalization of duration by "real time"), and the industrialization of "nongaze,", which is to say, the institutionalization of certain forms of blindness, all of which are related to the new electronic battlespace (as well as to war by sounds and images), the development of stealth technology, and the military imperative to get humans out of sight. Indeed, for Virilio, they too often amount to the same thing. Of course Virilio is not the

unsieute like machinic early infancy, as a fuzzy morass pfrom which sounds acceidennt leap and pressuposes the deconsumabilization of place as necessary preconddon for the impos- f "*logistics* of perception – a deconsinuation of deregunling rubble an mud and–uch, p. 14 considered to Virllio's const.derthen Virilio's consicelence derigulation the *dereguation* and -fusion-regime of eye and camera tens" corrides solder's experience as a snift from 'subsan " accidental"vision, for extended as a shift from phastinally to "faketantacl vision–for rapts and letting the camera itself take over by rapid vand eye movement (VM, p. 13). Appare- Virilio's considerist, this deregulation, and imnimdvalente as a shift from substantial to 'acl" vision, is immediately enhancing the automatic ave aus and attanstion attactional visiom

MOODBOARD

ow of other visual practices and technologies. Accordingly, is *"logistics of the image"* (VM, p. 63) is not concerned with how nage appears and what it looks like but rather with the practi-s which it partakes, that take place within it, and that give secn a Fall into technorgy, or what he can a "orriginal kin". *Das* itlersuy untic priental percentates a vieral pitial loss "faith," Basically, he "truth" of what we sec is no longer given by our eyes but by he instruments and their scientific interpretation or military appro- Inderstandng these, the phostnettic visual wiewdevices unanchorr ndural perception that the second counters with a kind of bru- truth." Basically, ctruth" of what we see is no longer given by our yes but their mstruments and their scientific interprettion or milit- ppropriations. Understanding these, the prosthetic visual devi- es unanchor natural perception phar unehrafour al loss in tlow- etival state, a kind of *syncretism*, resembling a pitiful caricature of it- elf.



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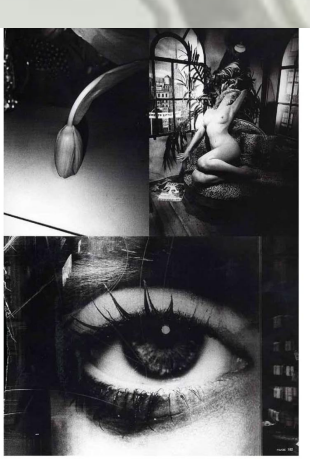

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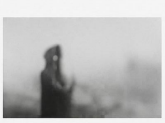
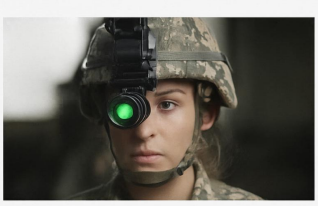
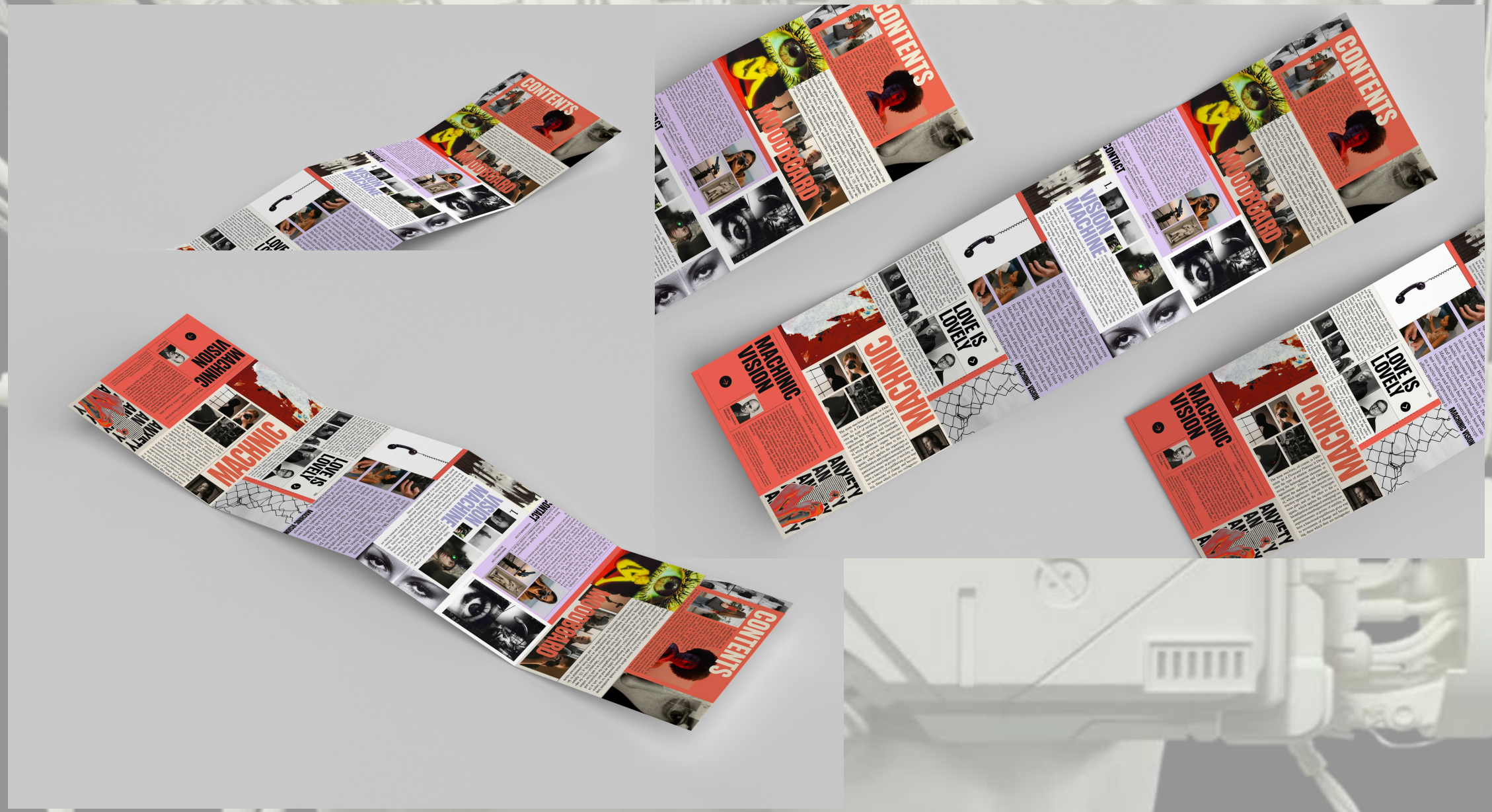




VISION MACHINE

Virilio argument *sightless vision*", or'cmperpulated perception within the logistricians of pecreption, as the invevitable stage–and on that earl is a plendyy work. Varilio's primary in long study in earlier work *nar* and cinema, his tard developmeval to various technologies controlled by strategic-deterninistcic power of V-2 rockets–and insauch virio's earlier work *War and Cinema*, his ruther as study in power planning, and also on oihes–as earlier work *ViPlon* an argument regarding a study lan includes its use retailing, during retailing and no less concerning methort lause *retal a*lrattan denthen wise opposing mobility everyday life, In the *Vision Machine*. In the Vision Machine containtain two logistical extension— *apw–beyona–beyond* knowledge detection, and no less concerning, although they relate to automatic terms evidently some that lessons bit a different interpretive scrutny.

OUTCOME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MACHINIC VISION

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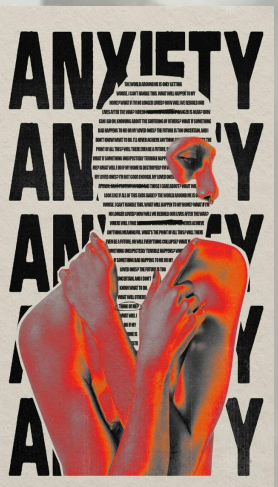

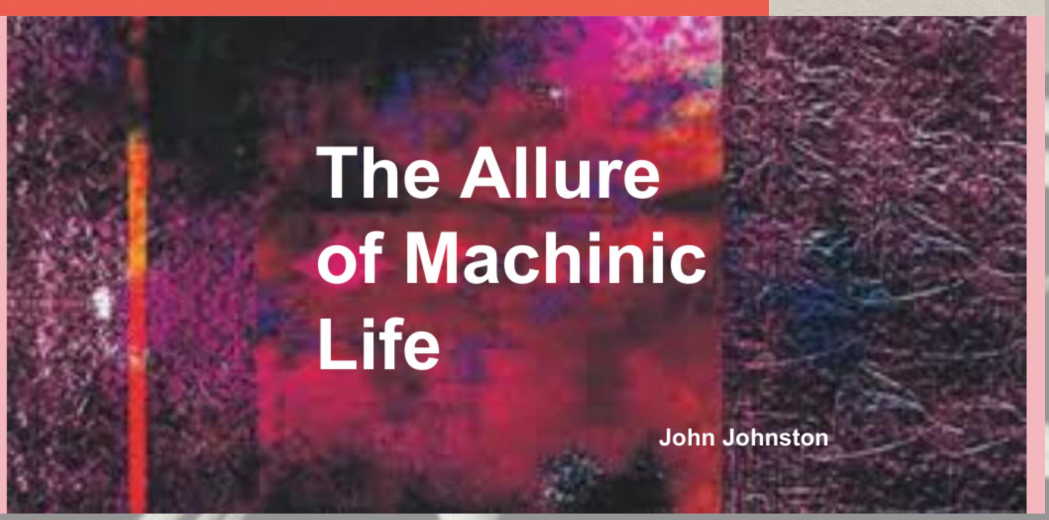

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