
From Mythologies

Soap-powders and Detergents

The first World Detergent Congress (Paris, September 1954) had the effect of authorizing the world to yield to Omo euphoria: not only do detergents have no harmful effect on the skin, but they can even perhaps save miners from silicosis. These products have been in the last few years the object of such massive advertising that they now belong to a region of French daily life which the various types of psycho-analysis would do well to pay some attention to if they wish to keep up to date. One could then usefully contrast the psycho-analysis of purifying fluids (chlorinated, for example) with that of soap-powders (Lux, Persil) or that of detergents (Omo). The relations between the evil and the cure, between dirt and a given product, are very different in each case.

Chlorinated fluids, for instance, have always been experienced as a sort of liquid fire, the action of which must be carefully estimated, otherwise the object itself would be affected, 'burnt'. The implicit legend of this type of product rests on the idea of a violent, abrasive modification of matter: the connotations are of a chemical or mutilating type: the product 'kills' the dirt. Powders, on the contrary, are separating agents: their ideal role is to liberate the object from its circumstantial imperfection: dirt is 'forced out' and no longer killed; in the Omo imagery, dirt is a diminutive enemy, stunted and black, which takes to its heels from the fine immaculate linen at the sole threat of the judgment of Omo. Products based on chlorine and ammonia are without doubt the representatives of a kind of absolute fire, a saviour but a blind one. Powders, on the contrary, are selective, they push, they drive dirt through the texture of the object, their function is keeping public order not making war. This distinction has ethnographic correlative: the chemical fluid is an extension of the washerwoman's movements when she beats the clothes, while powders rather replace those of the housewife pressing and rolling the washing against a sloping board.

But even in the category of powders, one must in addition oppose against advertisements based on psychology those based on psycho-analysis (I use

1. Translated by Annette Lavers.
ever modified character: no. hence power lies in, no matter other

when we are out to design, shape, and form, we are out to design, shape, and form in a certain way. this is called the "design".

The Brain of Eternity

"Life" and "One" are one and the same: the plane of the anglo-duch firm

This is a very important point.

"Design" is the very foundation of the anglo-duch firm.

The Brain of Eternity

"Life" and "One" are one and the same: the plane of the anglo-duch firm.

This is a very important point.

"Design" is the very foundation of the anglo-duch firm.

The Brain of Eternity

"Life" and "One" are one and the same: the plane of the anglo-duch firm.

This is a very important point.

"Design" is the very foundation of the anglo-duch firm.

The Brain of Eternity

"Life" and "One" are one and the same: the plane of the anglo-duch firm.

This is a very important point.

"Design" is the very foundation of the anglo-duch firm.
Philosophy and ELECTRONIC Aided

Electronic (an early form of digital photography) is a field of study that has emerged in recent years. It involves the use of computers and other electronic devices to capture and manipulate images. This technology has revolutionized the way we think about photography, allowing for greater control and creativity in the creation of images.

There are several key features of electronic photography that set it apart from traditional photography. First, electronic photography allows for greater flexibility and precision in the editing and manipulation of images. This is achieved through the use of software that can perform a wide range of tasks, from adjusting exposure and contrast to removing blemishes and adding or removing elements from a scene.

Second, electronic photography enables photographers to capture images in ways that were previously impossible. For example, it is now possible to capture images in low light or from unusual perspectives that would be difficult or impossible to achieve with traditional photography.

Third, electronic photography makes it easier for photographers to share and distribute their images. This is because the images can be saved and transmitted digitally, which means they can be shared instantly with anyone who has access to the technology.

Despite these advantages, electronic photography is still a relatively new field, and there is much work to be done to fully understand its potential. As technology continues to evolve, we can expect to see even more exciting developments in this area.
The Death of the Author

Roland Barthes

1467

THE DEATH OF THE AUTHOR

"The death of the author" is a notion that has been raised in the field of literary theory, particularly by Roland Barthes. The idea is that the author's intention and the text are separate entities, and that the text is a self-contained object that can be interpreted independently of the author's original intentions. This concept is often associated with deconstruction, a movement in literary criticism that seeks to analyze and deconstruct the traditional assumptions about the relationship between the reader, the writer, and the text. Barthes' famous essay on this topic is entitled "The Death of the Author," and it has had a significant impact on the way we think about literature and its reception.
From WORK TO TEXT