UNIT 2

Positions through triangulating

WEEK 1-3

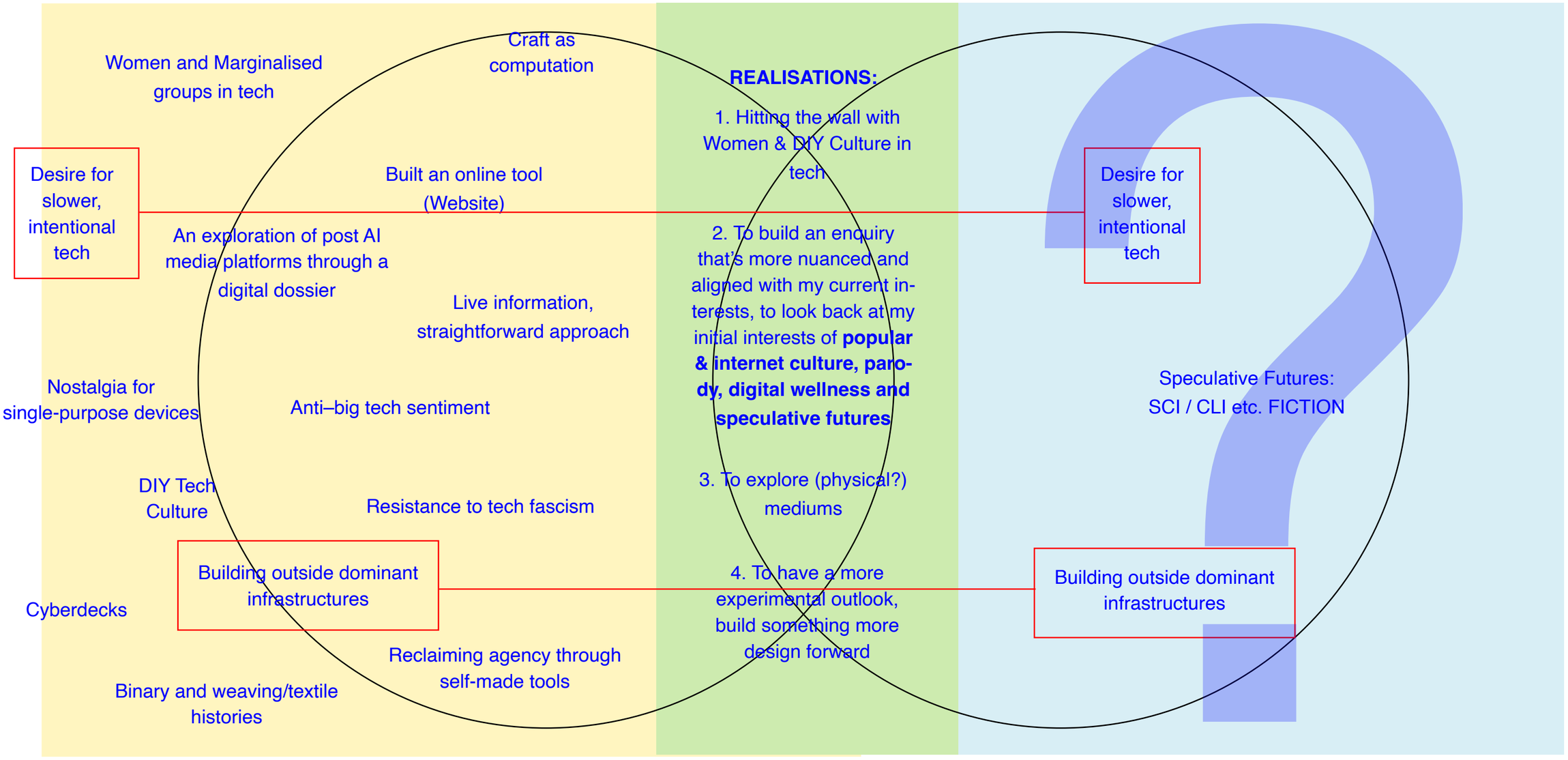
POSITIONS THROUGH CONTEXTUALISING
POINT **A**

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DIALOGUES
POINT **B**

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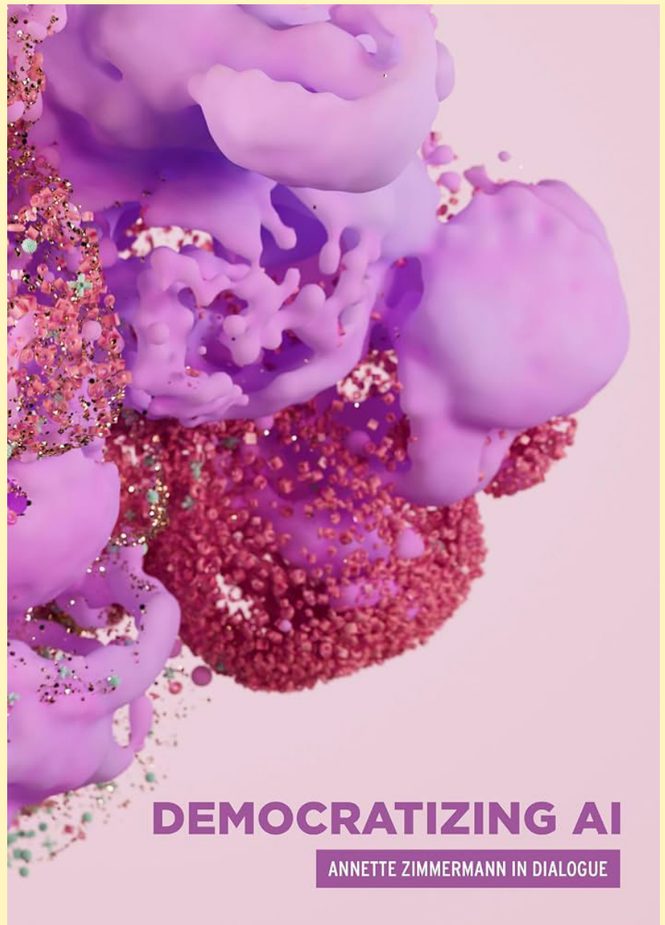
POSITIONS THROUGH TRIANGULATING
POINT **C**

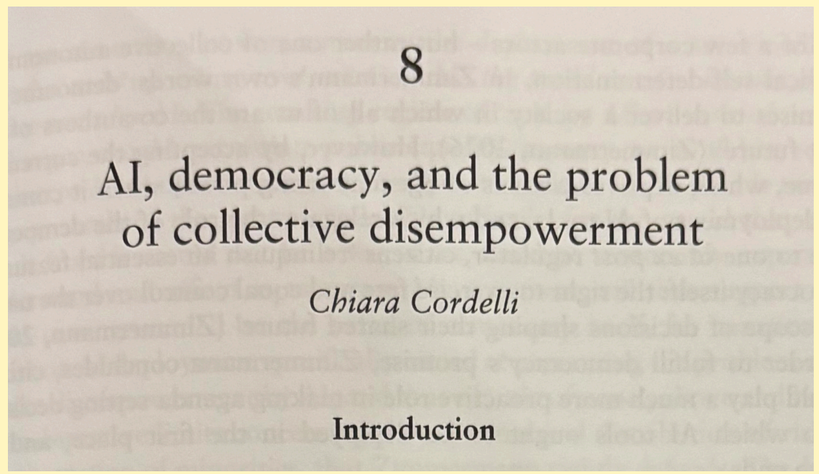


Reframing the Enquiry: A Shif from Tech-Centred Narratives to Practice-Led Enquiry

I decided to recede my enquiry question back into a space of research, revisiting topics that had informed my initial interests. A central question that has consistently informed my practice over the past year has been: **How to build for a post-AI world**. This led me to “Democratizing AI: Annette Zimmermann in Dialogue”, and to consider whether **our first response to AI should be political: revisiting existing systems and institutions in preparation for the integration of privately developed AI across multiple, interconnected systems.**

1




8

AI, democracy, and the problem of collective disempowerment

Chiara Cordelli

Introduction

2

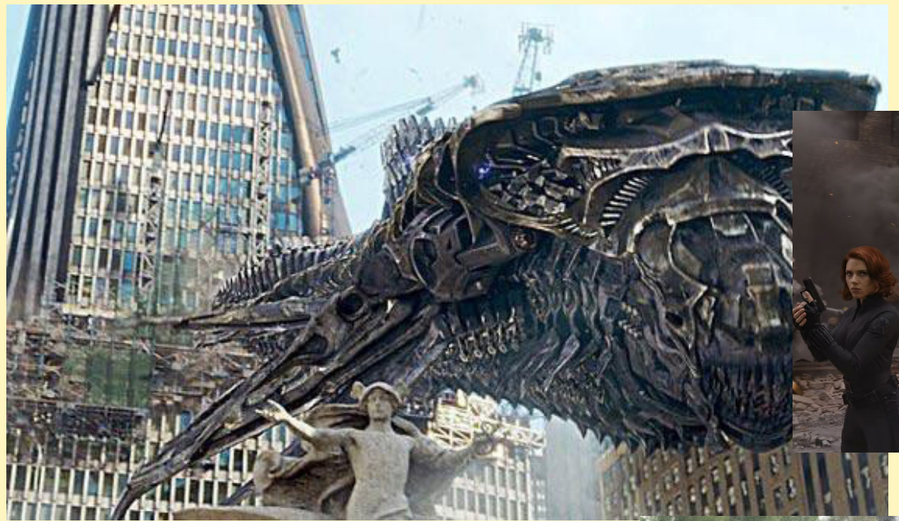
REFS

1. Democratizing AI: *ANNETTE ZIMMERMANN IN DIALOGUE.*

2. (Chapter 8 of the book) AI, Democracy, and the problem of collective disempowerment *CHIARA CORDELLI*

Chiara Cordelli argues against AI integration in AI, Democracy, and the Problem of Collective Disempowerment:

“The right to collectively shape the future can only be justified by appealing to a more fundamental interest - ***the interest in relating to one’s own sociopolitical world in a non-alienated way. We relate to the social world in a non-alienated way when we can be reasonably expected to understand and affirm this world as our own;*** *that is, as (i) the product of our collective doing and valuing, rather than as the result of alien and uncontrollable forces, and as (ii) expressing our joint aims.”*



1. Avengers



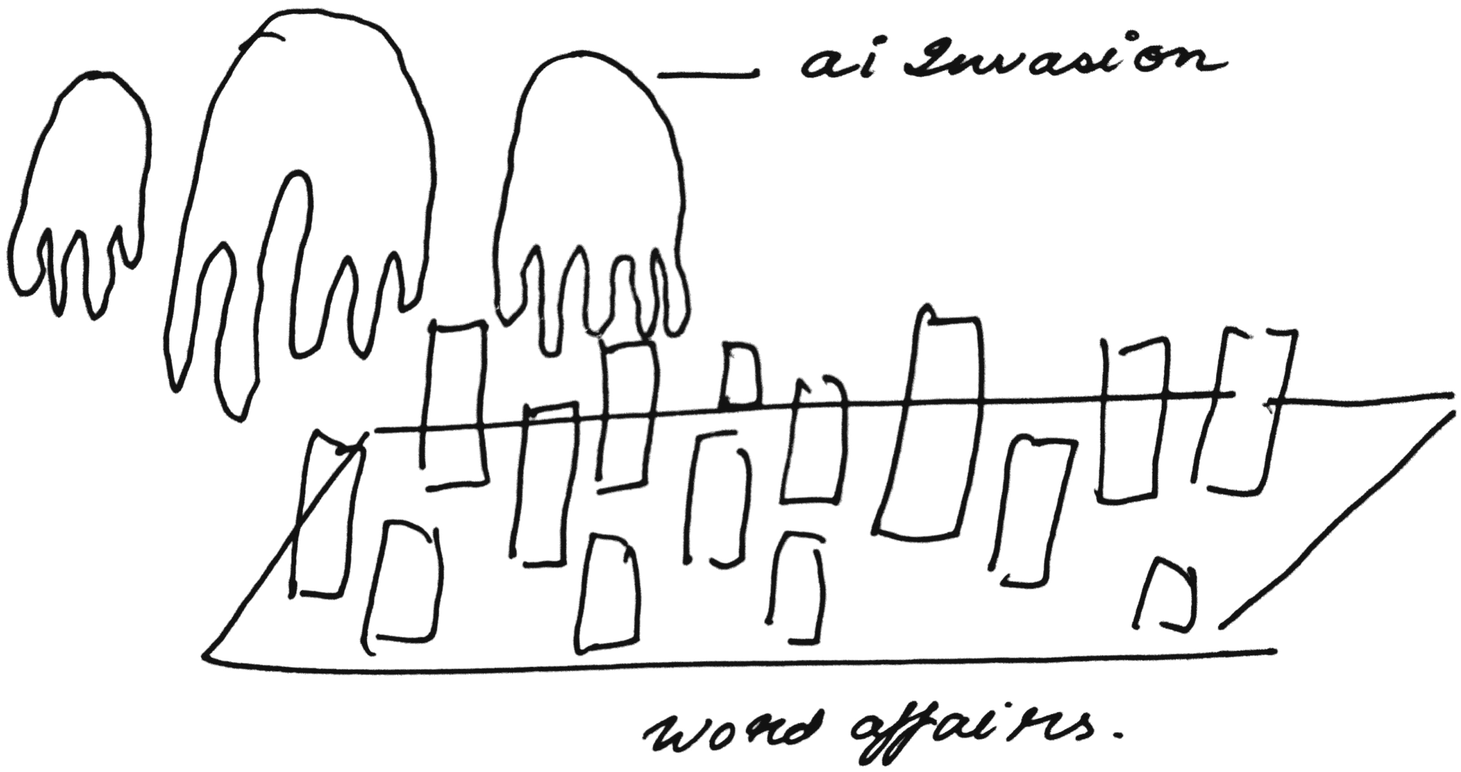


2. Arrival

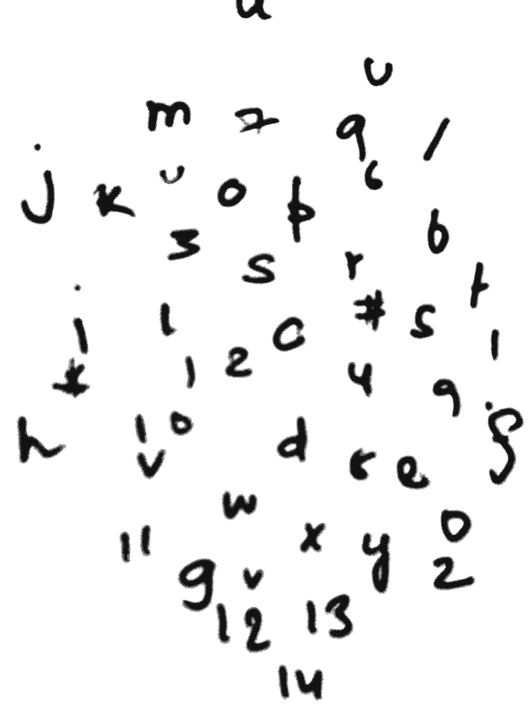


3. Annihalation

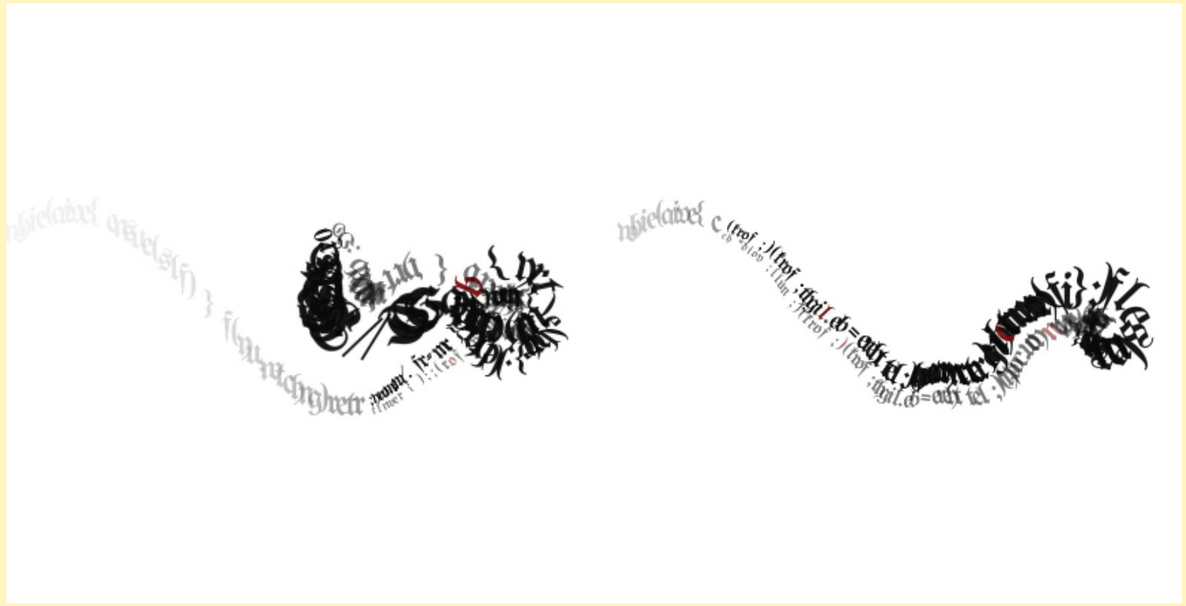
The analogy of AI as an alien entity became a useful way to frame this uncertainty. We do not fully understand what AI is: we cannot completely dissect its processes or reliably predict its behaviour and development. Yet, in film and popular culture, an unknown alien presence is typically met with preparation and collective response. Our response to AI has been markedly different: we are adapting existing systems to accommodate it. I became interested in this discrepancy and decided to **visualise it through the framework of an alien invasion.**



I sketched out an initial idea of an AI-Alien Invasion



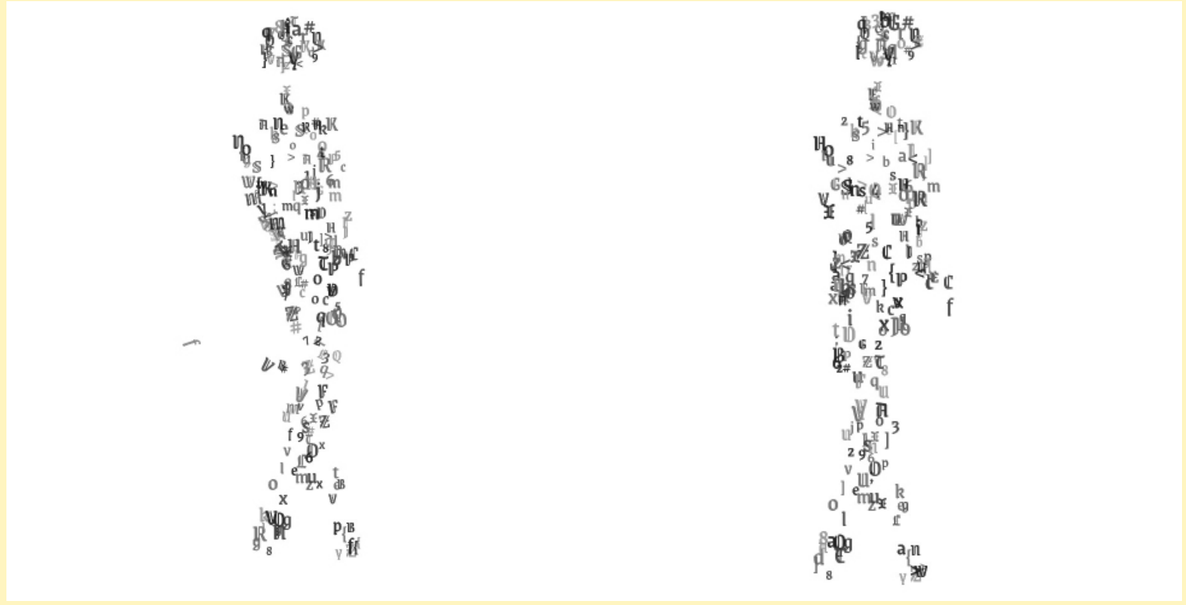
An initial sketch of what I imagine this alien might look like. I initially expected it to be more complex, but considering the underlying structure of AI, I began to see it as something more akin to jumbled code.



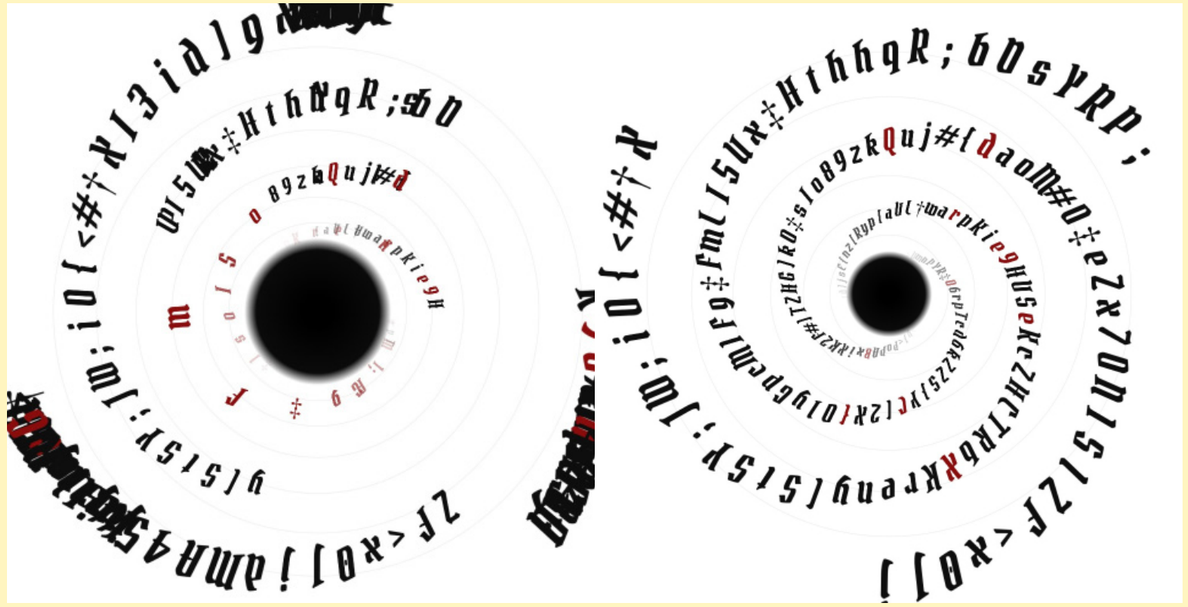
Experiment 1



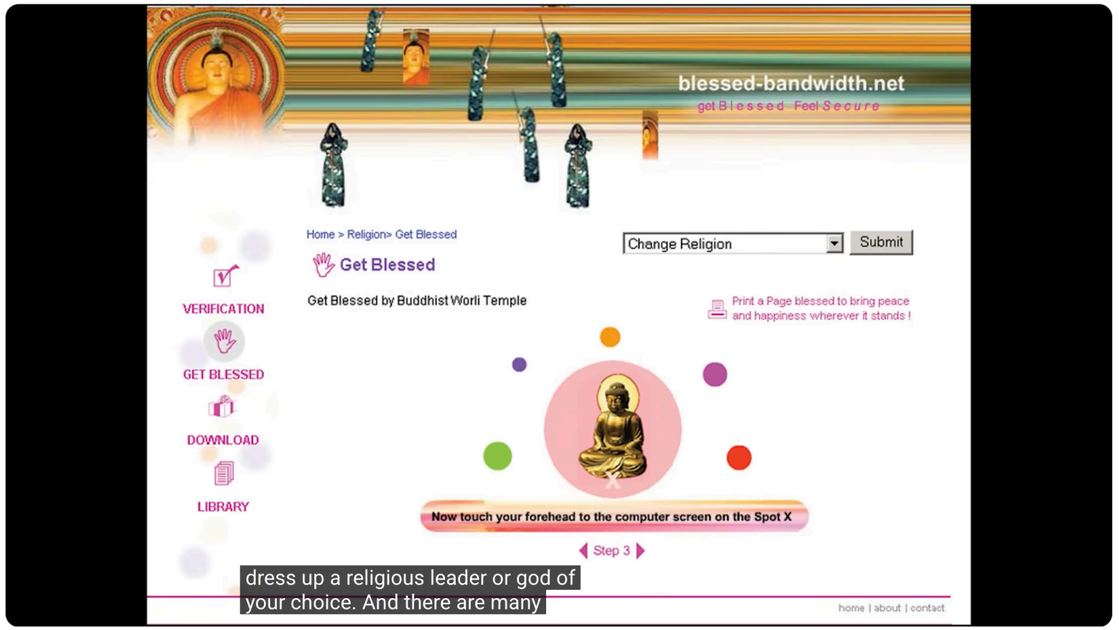
Experiment 2



Experiment 3



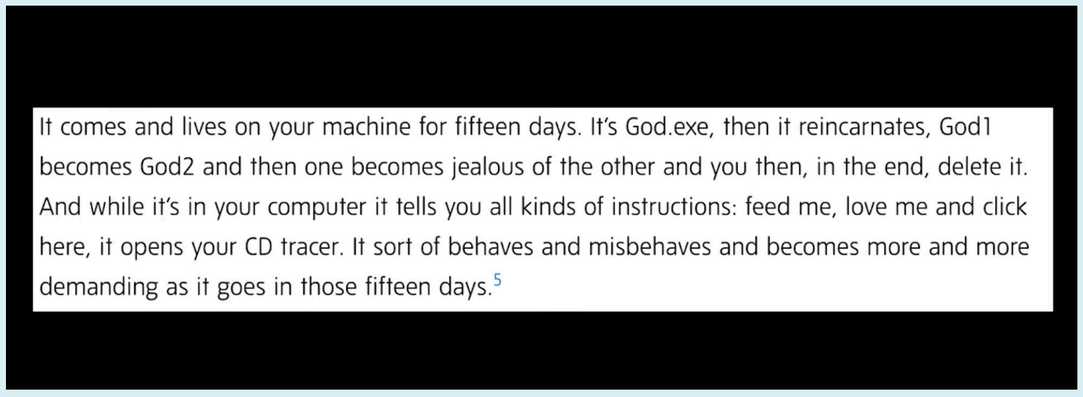
Experiment 4



1

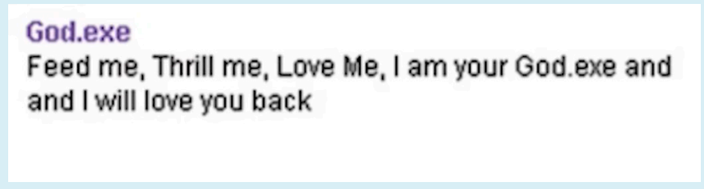
(1-3)
All screenshots from the youtube video **Analyzing Divine Machinery as an "Art Movement"** by *Joshua Bushman*

All showing *Shipla Gupta*'s Project **Blessed Bandwidth 2003**



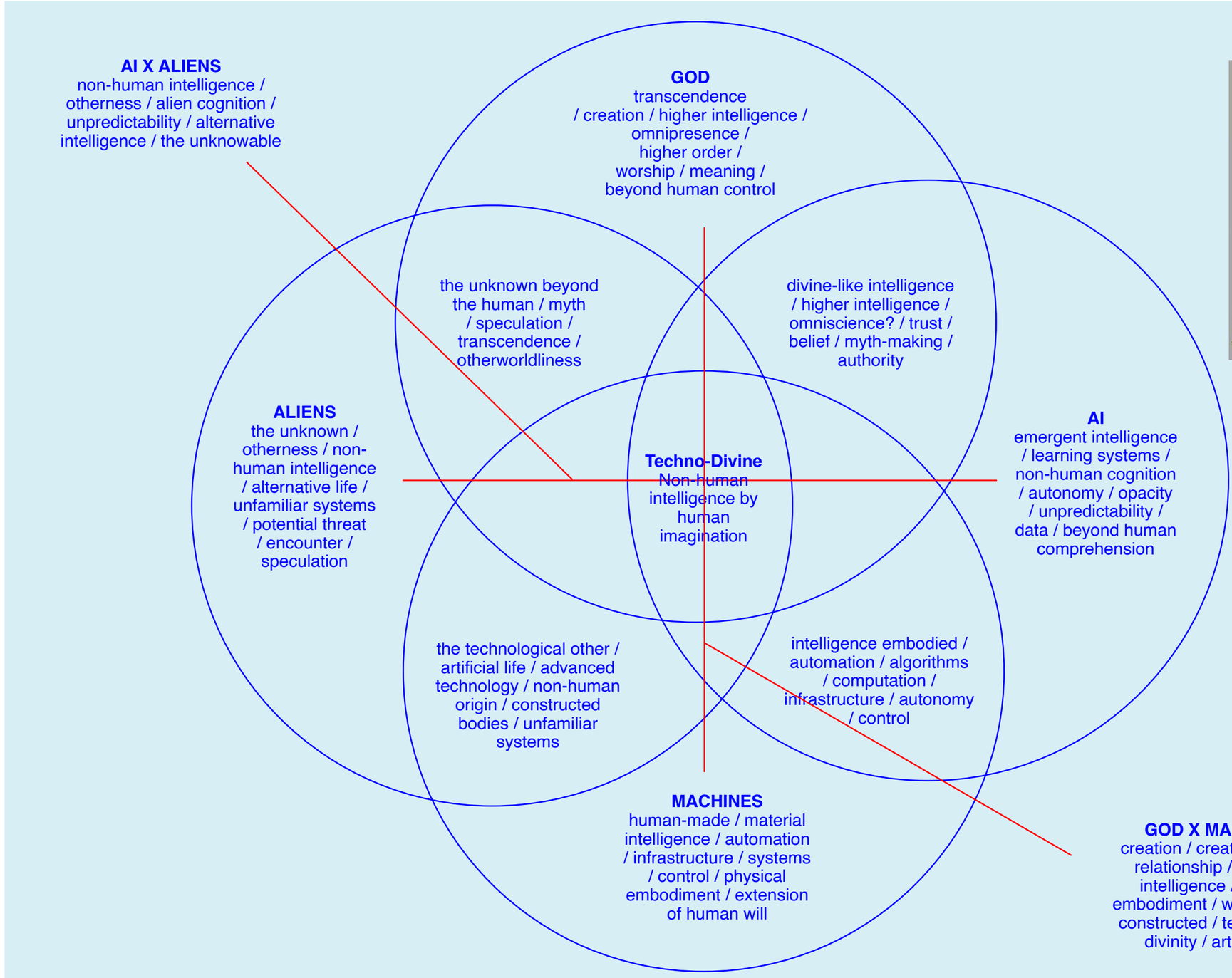
2

3



"God is in the circuits of your television. God is a mad made creature, let's build it. God can be salvaged from this machine." "God is green and paper thin. Don't you see? God is a machine. God is in your fingertips. Craft god carefully."
CELES

"Analyzing Divine Machinery as an "Art Movement" The video essay established a foundational direction for my enquiry: the entanglement of divinity and machinery, particularly through artificial intelligence and the power structures that surround it. With my understanding of the scientific and technical processes required to construct an alternate reality still developing, I turned to religious fiction as a framework for world-building. Its systems of belief, hierarchy and ritual offer a model through which I can construct my own speculative logic.



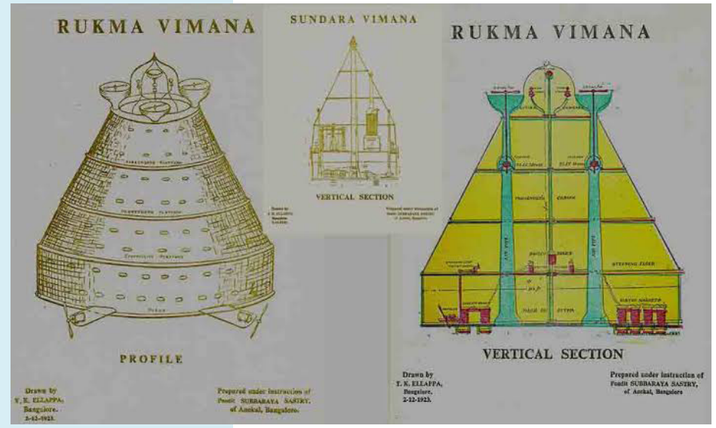
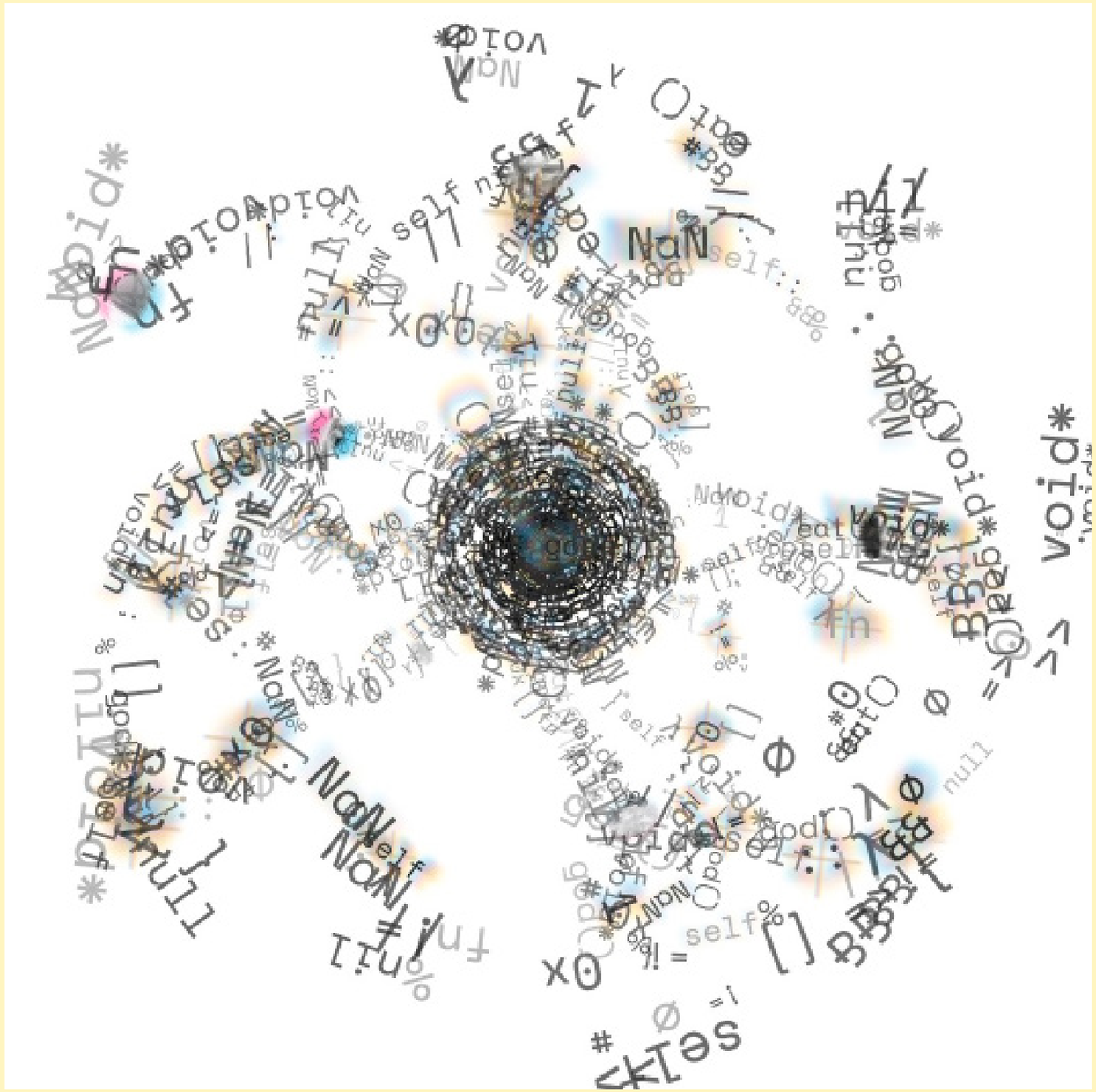


Diagram showing how ideas of God, aliens, AI and machines share more similarities than we might expect.
Across these concepts, ideas of **intelligence, creation, power, control and the unknown** repeatedly appear.
Together, these overlaps form a new space of thinking: the **Techno-Divine.**



Experiment 5

SLIDES EXPLAING THE STUDIO PRACTICE
technodivine invasion: why noida? how was it mod-
elled? based on what?

SLIDES EXPLAING THE STUDIO PRACTICE

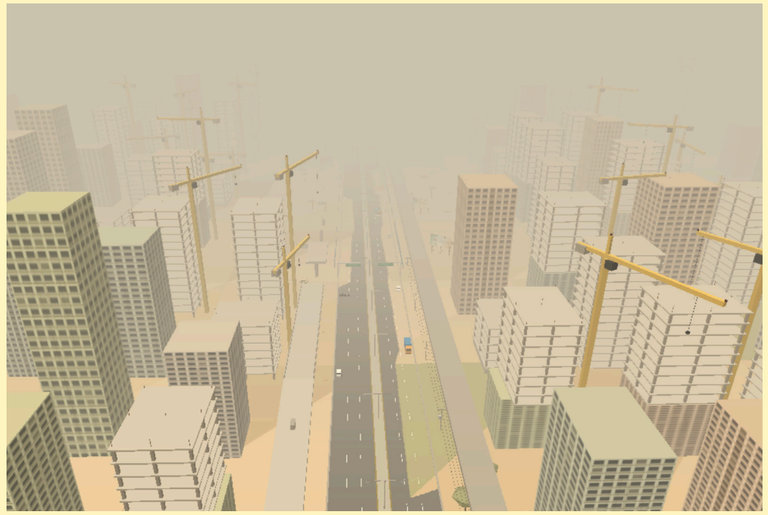
Context & Research Questions
- A **commentary** on the neocolonial future of modern India in the hands of technocrats.
- Sinofuturism (Lawrence Lek), Afrofuturism (Mark Dery) and Gulf Futurism technologically enhance the cultural elements of their respective regions.
- What are Noida's cultural elements? I need to establish a foundation before building the speculative world.
- How does Noida engage with modernity today? What does its cultural landscape look like? To understand this, I have collected personal experiences and explored niche Noi-da-related content.
- ALSO an exercise in understanding culture: Is culture what has been preserved, or what we experience in the present?

What I want to do (Maybe)
- Build the world of Noida brick by brick.
- Introduce a techno-divine invasion.
- Explore the response of a hyper-religious community? And more. Enter: Data Centers?
- Title the machinima "Do We Need Noidafuturism"?

What I'm not happy with
- The film's aesthetic quality.
- How do I make the visual language feel distinctly mine?

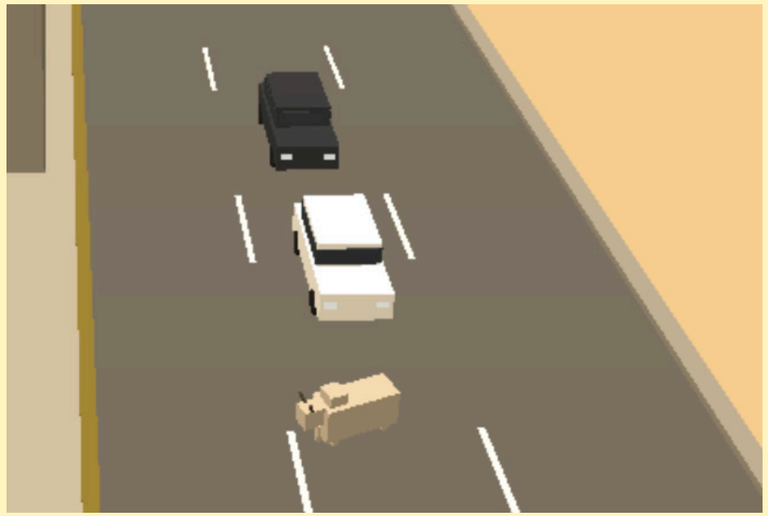

NOIDA


WELCOME TO NOIDA




TO MOVE - 2 & 3 BHK - POSSESSION

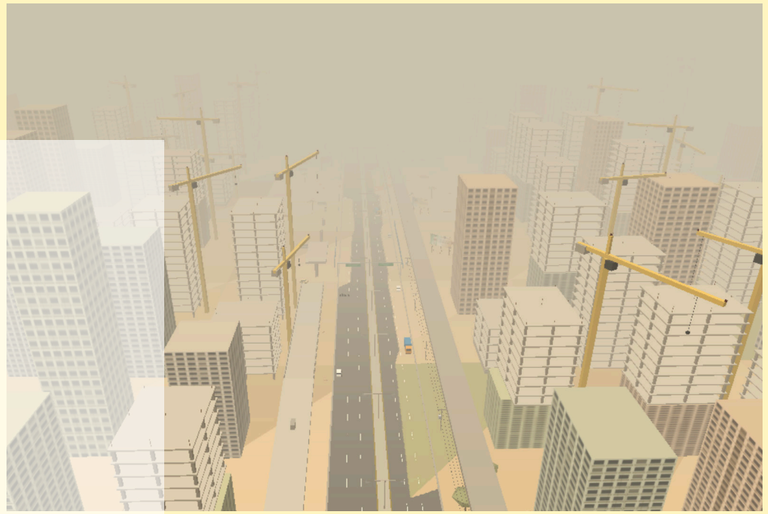

जन्मदिन की हार्दिक शुभकामनाएं
भैया जी



NOIDA

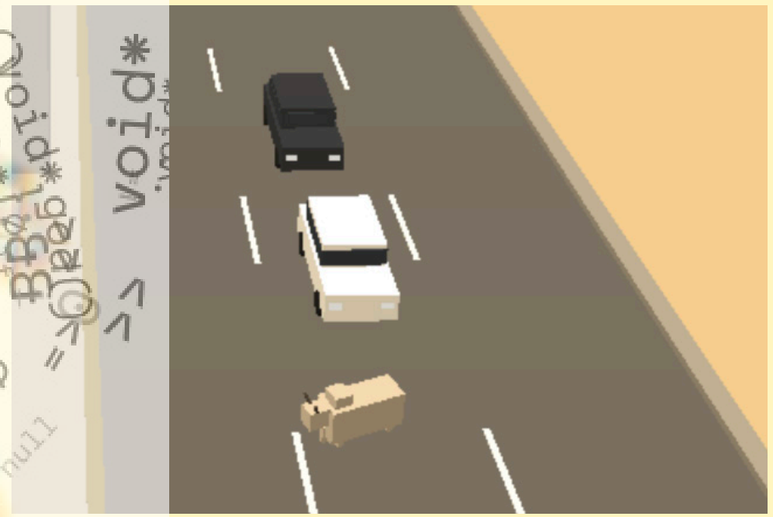












NOIDA