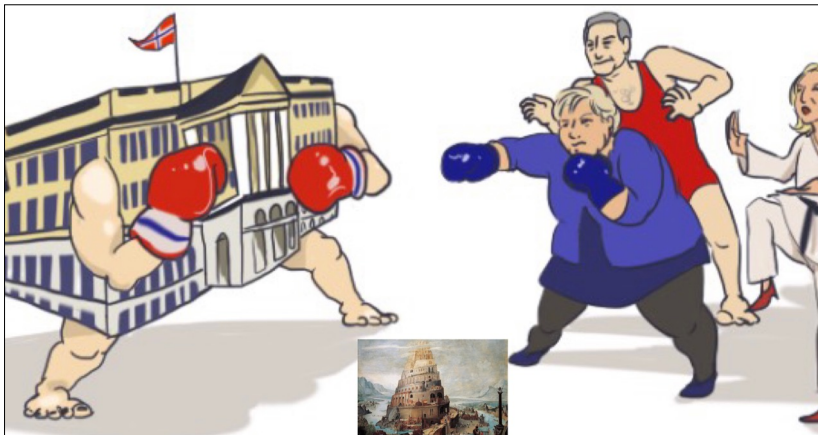




It lies within the readable visual-tactile affordances of a *board*—collected in an *atlas*—that it invites the *invention* of an apparatus *replicating* the way it works, in a *studio-mirror*. This is the experimental way of the *synecdoche*. If adopted by people they are called *synecdochists*. *Synecdoche by design*.

As a design, the *synecdoche* shifts *from* being readable as a rhetoric trope, *to* become a mode of sign production (or, *semiosis*). And it contributes to the wealth of signs in contemporary culture in a substantial way. It comes out as a “third way” *somehow* between STS and environmental humanities.

That is, in that aspect which STS and environmental humanities articulate *obliquely*: which is a *power critique*. On the backdrop of the *metalepsis*, that links *synecdoche* to a generative process, “*synecdochism*” therefore contributes on both arenas with what they arguably may lack: a [critical theory](#).



A share of our civilisation depends on the existence of *text*: that is, the *generic public access of writing*. It does not include into the notion the scenographic regimes of tactile-visual access, without which it strictly does *not* exist. Whether this blindness is intentional/not it is of *critical* importance.

It corresponds exactly to the point where synecdoche *departs* from metonym as regimes of *sign production* (which in all cases, including *neglect*, runs alongside the *access* and *reading* of texts): that is, the *two regimes of semiosis* discussed in this series, under the headline of *metalepsis*.

While the *synecdoche* typically will *cross* the abyss—as we immerse ourselves in reading—and *continue* its work at the hither-side, the metonym holds the discretionary power of individual & groups who claim, more or less successfully, a privileged *ownership* and *access* to the given material.

This is what distinguishes the metonym from the synecdoche: while the part-to-whole link is *effective* and, in this sense, genuine with the synecdoche, the metonym separates itself from the whole, while *maintaining* the connection by *coercive* means. It withdraws to *hold*. Doesn't go in to *link*.

Which means that the synecdoche is *not* simply a matter of preference, and of chosen strategy for *semiosis* (sign production), it features a *power critique* of the metonym: that is, *both* in theory *and* in practice. That is, synecdoche will critique metonym based theories, but also practices.

Hence the question of how “synecdochists” entertains relations and enters dialogue with e.g. *institutions* and *finances*. It will typically unfold alongside the metonymy—e.g. of *labelling* and *pricing*—and is regularly perceived to *run short* of the exclusive core *issues* and *stakes* of the metonymists.

However, synecdochists will typically have their day in the *expanded* field: that is, when *opportunities*—whether institutional or financial—demand a *wider scope* (which is *abstract* to the metonymists but *concrete* to the synecdochists): the *special entity* required to preserve *current* properties.

The *impact* of the critique—the proof of the pudding—here appears in the *rear view*. It is *not* timed to the (relative) success of the moment, but works *through* time. If the virtues of the synecdochist *job* appears to the metonymists, the *resident principles* that go along with it, will appear in *due time*.

Synecdochists operate with communication as an *infrastructure*, while the metonymists sever communication from dispositions and allocation that determines power (in their sense). Communication thereby becomes confined to the *superstructure* and are locked to messages and movements.

Which means that communication is *stripped* from dealing with forces and causality (which Warburg's Mnemosyne brings to the table). It is therefore a take on communication which is ideally—and ideologically—stripped of *friction*. The frictions and its stakes are kept to board meetings. Door closed.