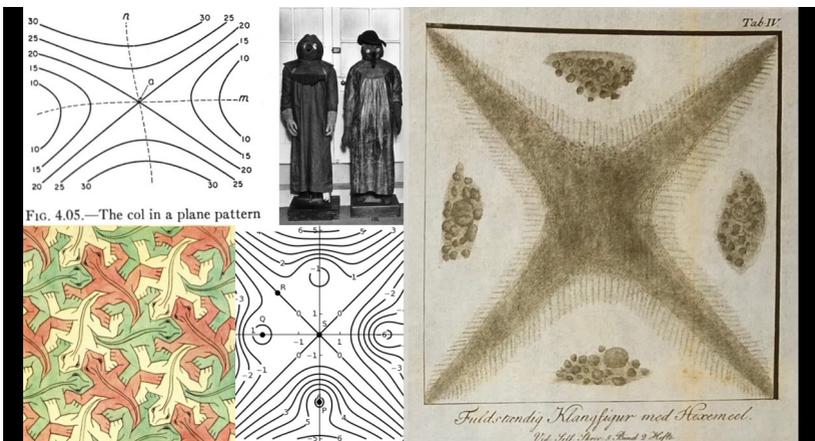




The idea explored in this series, that the sensorial culture of the public realm traverses other spaces—including the private space of the Waagepetersen's—has yielded an output warranting an official invitation for the design field to explore this possible way of framing design as a professional subject.

Here, the re-bundling of the science and humanities according to a bid on an Altermodern (or, 'Altmodern') critique of standardisation and commercialisation in anthroponomic programme for design in the expanded field, brings us to think of history, math, natural history, art, science as allies.

By focussing on the public realm—and its thoroughfares in current spaces of everyday life—we can align personal narratives and historical accounts, to discussions and findings that exceed them both. Can we rhetorically foresee a humanity that will ascend and excel in the Altmodern framework?



In the current entourage of the pandemic, the digital media we use to work from home has resulted in a domestic sphere *traversed* by public culture: whether related to work or leisure. There is a definite resemblance between this phenomenon, and [the first arcades in Paris](#) (thoroughfares in residence).

The current has seeped out of the core our domestic environments, to once more become a constructive element of our home-spaces, by the existence of a massive canalising factor: the pandemic. Hence the *saddle point* developed from the W-home are robust dimensions of comparison.

A question is then whether we by rising to the task will have grown by the challenge. This is the question of verticality that may be affecting children and adults in a similar way, because the premises are set by neither of them, there is no precedence to be called the *past*, and life is invented.

Of course, there is the Spanish flu of which we may have heard something by our grandparents. We may look it up on the web, heard about people who survived it, and people still living having experienced that pandemic. It is something turning up from the archive, under a new pandemic. C19.

The streets and crowded spaces were guarded. A time-out or lockdown in public spaces, crowded hospitals—the infrastructure after World War I was still in place—for many people the prospects were bleak, the 1920s were wild and hard, the 30s were bleaker and harder. The Nazis and WWII.

So, the question is a pandemic a parameter of economics, or is it *somehow* considered outside of economics, like a state of exception from strict economics. But how do we then evaluate other factors which have *nothing* in common with a pandemic, but still *affect* the saddle point? A big question.

It is the question of *anthroponomy*: how to describe it, analyse it, and act from it. In this sense, anthroponomy is the theoretic research department of design. And it is also the entry-point to the alt modern that may have a chance against standardisation and commercialism (cf, [Nicolas Bourriaud](#)).

Or, anthroponomy is simply what we may understand as *design in the expanded field*. That is, a research driven domain of theory-development, based on design as *fieldwork* method. Knowing through making. Expanding the human realm to the realm of artefacts, the saddlepoints of *embodiment*.

The anthroponomic initiative aims at re-bundling science and humanities, relative to the ontological turn in philosophy, the epistemological turn in artistic research, the feminist turn in STS, the environmental turn in the humanities, the turn to mathematics in drawing, the current extensions.

If the mission-statement of design is shaping of visual/sensorial culture in the *public* realm—its thoroughfares running across life-worlds with different saddlepoints—based on the idea that the *present* is multi-modal, and not tied and tethered to the private sphere. This is the *tasks* of anthroponomy.