

KATACHI U SYMMETRY

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Have you seen this book out called Megatrends? It's just out. I read it in a glancing-at-it way in Houston the other day. We're moving, the author says, from an industrial society to an information society, which is to say, from manual labor to unemployment. (...) The tendency is definitely toward a society based on unemployment. Our educational system now is based upon preparing people for employment.

John Cage

The word ***form*** has a **dOuble etyMological root.**

It comes from the Greek words *morphé* **and** *eidós*.

Whereas *morphé* seems to be directly **involved**

in the sense we **attribute to *figure*,**

***eidós* seems to incorporate its context,**

like a *ground*.

Thus, thanks to its design of **generalization,**

eidós* redeems the meanings Of *Concept

or *idEa* which implies
a specialised *ground*.

Figure and ground.

The fusion of *these two Greek words*
generated a double idea.

As if there were an axis of symmetry
between **t**heir meanings.

While **O**n this track we shall use the word *form*
both to designate a *figure*
and to **i**ndicate something non-visual.

The old notion of apprenticeship,
founded on the **belief that there was a real separation**
between inside and outside,
disappears in the face of the new space
produced by **co**mputer graphics
and cyberspace.

This brings the notion
Of teaching **by contamination.**

New sensory extensions,
projected inside synaptic virtual networks,
have produced a new iconology:

new *forms*.

Cognition as the *product*
of **self-regulating system**.
We should forget,
at least for a while,
the idea of cognition
as generator of that system.

Nor is the idea of generating synaptic chains
restricted to the environment called brain.
Rather, it implies a dynamic set of information processed
by selection and chance.

The plastic formation of synaptic patterns occurs,
however,
as the interaction of everything
we call *language*.

A new *image*,
new icon,
which coins new ideas and new notions
of *form*.

The introduction of *turbulent Operational principles*
typical in strange attractors
makes possible to devise a non-linear model
with which the symmetrical break in sensorial **loops**
appears very clear.

Sensorial inputs and outputs
= the existence of things
as non-linear representation
of synaptic
constellations.

Eugene Wigner and John Wheeler:
consciousness modifies matter.

Consciousness *and* matter.

Non-intentional distribution of **sensorial events**
true singularities if we take all under a gravitational
approach
can be perceived,
in this new iconology,
through Ramsey's topological models.

They are heuristic principles
that can be synthesised by
René Thom's catastrophic models
and Ylia Prigogine's
dissipative principles.

Principles in which
temporal symmetry or asymmetry
are *only* questions of scale.

Like the word *form*,
the dynamic structure of sensorial loops,
or even the plastic formation
of synaptic patterns.

EVEN today,
most questions posed by philosophers
reflect
a logical structure
taken from old technologies.

Many questions
are Still **fOunded**
on medieval ideas
like **cyclical** or continuous structures,
symmetrical or **asymmetrical times**,
discrete Or continuous forms,
figure and **ground**.

The logic of **coNte**mporary discourses,
as observed through **television**,
satellite communication Systems
and the new space generated by micro-computers,
reveals a new order,
for which form has become
both
figUre and **grOUND**,
through continuous
changes of phase.

In this **way**,
we have rescued
in our conVENTional *concept*
of fOrM
the original idea of simultaneity,
as showed by Sigfried Giedion
in his reSEArch on **Pre-Historic**
art.