

**NATURE, ARTEFACTS  
AND HUMAN SENSES**

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Nature, Artefacts and Human Senses

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**In only one day  
our lungs aspire  
around twenty thousand times**

**our hearts beat  
around one hundred  
thousand times!  
Every day**

**During time of vigil  
our eyes make  
- daily -  
around five hundred  
thousand movements  
of scanning**

**Great part of moments  
we talk about Nature  
or about natural things,  
we are talking about ourselves.**

**We language,  
we culture.**

**Species of virtual animism  
which, fascinatingly,  
recovers elements  
of the pre-historic  
humanity.**

**But,  
addict  
in a literary and visual**

**education,  
we still are not  
used to think ourselves  
only as colonies  
of other species of life,  
including that we call intelligence.**

**It is enough to talk these feel words  
to some people  
quickly start showing annoyance  
and start to ask:  
but, after all, about what are we talking?  
And, in an immediate sequence, to  
classify:  
it is a dilettante discourse,  
an amateur approach,  
a non technical speech.**

**And soon after to do an immediate  
judgement:  
this is not on architecture.**

**But,  
language is the very first fundament of  
everything  
of every approach to nature!  
About nature,  
physics, poetry or mathematics.**

**In Sanskrit,  
the word *vac* means  
simultaneously  
deity and communication.  
This is the etymological root  
of our word *voice*.**

**A root which denounces  
the very first sense  
of *god*.**

**When we talk about Nature  
we are talking about our own way of  
though,  
making it  
a powerful artefact.**

**It is not the world like it is,  
but yes *how* we make what the world is.**

**Consciousness changes matter -  
a statement with which John Wheeler  
launched  
years ago  
and another essential idea:  
*it from bit.***

**Thinking thought as artefact.  
Free-thought.**



**The symmetric reflection  
*natural* and *artificial*  
had, among others,  
two fundamental moments  
in the Humanity path:  
Ancient Rome and Renaissance.**

**Both coincident  
with the development of the technologies  
that started a process  
of strong intensification  
of the use of vision.**

**Papyrus produced in Egypt  
and paper imported  
from China.**

**Cadmo, the mythological king  
responsible for the introduction  
of the alphabetical letters in Greece,  
sowed the teeth of a dragon  
with which he had fought.**

**From those teeth  
strongly armed men born.  
Cadmo didn't know  
how to control them  
and started throwing stones,  
in a tribal way,  
without planning,  
by chance,  
motivating those warriors,  
to kill each other.**

**Only later,  
Cadmus was able  
to assume  
the authority of leadership.**

**As Marshall McLuhan showed,  
phonetic alphabet  
signified  
for the Ancient Greece  
power,  
authority and control  
of military structures,  
at distance.**

**Cadmo represents a transition  
of technologies.  
The sowed dragon's teeth generated the  
power  
which destroyed the State-Cities  
and which permitted  
the exuberance of the  
Roman Empire.**

**It was the *noise* produced by Cadmo's  
stones  
the responsible factor  
for the disarticulation  
of that powerful army.**

**Paper doesn't work in a tribal scale.**

**So,  
the Roman domination  
appeared  
over the Egyptian production of papyrus.  
Alexandria.  
A new army born from teeth of a new  
dragon  
an army controlled at distance  
and a thought which starts  
for the first time  
the remote roots  
of an autonomous  
idea of art.**

**For the Greek,  
art and technique  
knew only one word:  
*techne*.**

**Plato didn't establish any distinction  
between art and science.**

**At the end of the Middle Age,  
following the increasing importation of  
paper  
produced in China,  
*plan perspective*,  
Gutemberg press  
and the mechanical clock  
appeared.**

**With Renaissance,  
the *paradigmatic* separation  
between  
natural  
and  
artificial  
substituted art as imitation of Nature  
before formulated by Aristotle,  
and art as imitation of Nature  
in its *modus operandi*,  
announced by  
Thomas Aquinas.**

**The exuberant transformations  
of the end of the second millennium -  
the sudden change of demographic scale,  
overcommunication effects  
and the beginning  
of the mass telepresence media -  
have represented a phase of radical  
human metamorphosis.**

**Not only our bodies are alive colonies  
in constant effervescence,  
they also became interactive *knots*  
in a huge  
connective network.**



**Our ocular scanning is mirrored  
on the computer's screens sweeping  
or on television sets.**

**Eyes and ears extend themselves  
on all planet  
through telecommunication satellites  
changing telecommand power  
into hyper information power  
in *real time*.**

**And the planet receives  
a new skin.  
Virtual.**

**The idea of changing  
- as isolated moment of transformation -  
is substituted  
by the idea of a continuous  
metamorphosis.**

**A transformation  
probably  
comparable with what Neolithic was  
around ten thousand years ago.**

**Standardization  
of language systems  
produced after  
Gutenberg's press -  
turning buildings into specialised  
space-time  
departments  
and  
human beings  
into apparently exact  
and predicable individuals -  
is substituted by  
non stereotyped universe  
of interactive  
systems**

**So,  
the *one-way* communication  
which unveiled the sense  
of solitude and of the artificial,  
gave place to *two-hands* communication  
unveiling  
integration  
and  
nature.**

***A specular* unfold  
inside a fractal universe,  
where symmetries reflect each other  
creating a  
chaotic labyrinth.**

**But,  
in a first moment  
everything is made  
primitive.**

**This means:  
in the same way the early photography  
was an imitation of painting  
the image of the *flanneur* generated by  
literary universe  
is *replicated* by interactive systems  
in the hypnotic image of  
human beings  
*zombie*  
- a humanism *without eyes*.**

**In that first moment  
the image of Humanity  
passes to be  
literally *captured*  
by  
television screen.**

**Interactive procedures  
don't permit a  
literal iconology  
and  
gradually  
the *human zombie* discovers himself  
- like Ovid's *Metamorphosis* -  
as a new  
trans-sensorial Humanity.**

**In some months  
Internet will have  
more than  
one hundred million users.**

**No city in the planet  
has a population  
of this size.**

**Only ten countries  
in the whole world  
have more than  
one hundred million people.**

**The European continent,  
for a long time  
a fragmented block  
of different cultures,  
transforms itself  
quickly  
into a *transcultural* system.**

**The old idea  
of art,  
established as a *high definition* concept,  
gave place to instability  
implicating a deconstruction  
of the commercial structure  
founded in the aura  
and the  
controlled reproducibility.**



**A metamorphosis which,  
Producing  
ephemeral artefacts,  
destroys  
specialised frontiers  
between  
*popular and erudite.***

**A metamorphosis for the end of the idea  
of revolution!**

**For the first time,  
Since  
Neolithic,  
The 20<sup>th</sup> century generates  
a human being  
for whom  
agriculture is no longer  
his main activity  
for survival.**

**Twenty century produced  
three great revolutions:  
atom bomb,  
overpopulation  
and overcommunication.**

**The first one denuded,  
for the first time,  
the fragile condition  
of humanity as species,  
and imposed a cosmic question:  
are we really important for the  
Universe?**

**Overpopulation  
produced the *phase shift* idea  
applied to mutations of  
Humanity and Nature.  
A change without  
midway  
point.**

**The last  
revolution  
produced an explosion  
of knowledge,  
generating noises and sign garbage**

**With the atom bomb  
the planet become  
exclusively  
oriented  
by a new idea of *time*,  
standard and uniform:  
hours, minutes and seconds in *real time*,  
everywhere.**

**What it was divided  
by thousands of miles  
of lands and oceans,  
became to be present  
in the urban conflict of the big cities  
inside networks of networks  
of communication.**

**Thus,  
cities were  
the first human sets  
to *jump*  
into satellites.**

**And slowly,  
city  
was transformed  
in leisure.**

**In the last years  
of the second millennium,  
the most valorised cities of the world  
are those oriented  
to entertainment and leisure,  
and not to  
production  
of wealth.**

**Civilization asymmetries  
became to move  
*on*  
a new kind of *geography*.  
Virtual.**

**A new  
planetary topology,  
Where  
transition and  
traffic control  
of ideas  
mean its  
real structure.**

***Traffic control***  
**not as censure**  
**of ideas**  
**or action,**  
**but while**  
***design of noise.***  
**Sensorial design.**

**Sensorial extensions,**  
**until then mechanical and**  
**omnidirectional,**  
**give place to**  
**interactive systems,**  
**true**  
**synergetic prosthesis.**



**The elaboration  
of an  
*artificial world*  
started by the  
intensification  
of mechanical extensions,  
like the phonetic  
alphabet and the wheel,  
gives place to the  
hyper-natural  
connecting  
pre-History  
to  
post-History.**

**Thomas Morus' *Utopia*  
transformed  
into Thoreau's *Walden*.**

**A transition  
René Berger called  
*teleanthropos*.  
A new human being.  
*A telehumanity*  
made of information  
in *real time*.**

**Culture and  
human organs,  
plasma  
distributed in banks  
all over the  
world,  
aggregated  
in a  
new human species.**

**West  
will wake up East  
when we will have  
evening  
as morning....**

**Contrarily to  
omnidirectional systems,  
which produce the sensation  
of isolation and artificial,  
interactivity generates  
the sensation of integration  
and projects  
the effect  
of a new nomadic.**

**Solidarity is  
the essential condition  
of survival  
for the nomadic  
reminds Pierre Levy.**

**Communication media  
no longer as extensions *outside*  
the organism,  
but an active part of it  
- part of our senses.**

**Artefact and artificial  
- both etymologically  
generated from the sense of  
*to make following the law*  
give place to natural,  
which etymologically  
means  
*genesis*  
and *gnosis*.**

**Planet, god & nature  
as knowledge.**

**The interrupted  
and  
fragmented  
creation  
of the  
*one-way* communication  
process  
gives place to the  
continuous  
creation  
of discovery.**

**The idea of  
limited life,  
designed by death  
as *necrosis*,  
is substituted  
by the idea of  
life  
in constant mutation  
through  
*apoptosis*.**

**It is also valid in cultural terms.**

**The wonder  
is the very first  
fundament  
of philosophy.**

**In *Theatetus*, Socrates argues  
that  
*perceptions are not  
being generated  
as private experiences  
and that  
all things,  
in all their diversity,  
are generated during their intercourse  
with one another,  
as the result of change.***



**Changing our *sensorial palette*,  
we change the sense  
of everything.**