

T H E
emanuel
2

E
dimas
0

P
de

L A
melo
0

C E
pimenta
5

title: THE PLACE

author: Emanuel Dimas de Melo Pimenta

year: 2005

Philosophy, aesthetics, cognition

publisher: ASA Art and Technology UK Limited

© Emanuel Dimas de Melo Pimenta

© ASA Art and Technology

www.asa-art.com

www.emanuelpimenta.net

All Rights Reserved. No, text, picture, image or part of this publication may be used for commercial purposes or related to any commercial use, by any means, electronic or mechanical, including photocopy, any kind of print, recording or any other information storage and retrieval system, without prior permission in writing from the publisher. In case of permitted use, the name of the author and photographer must be always included.

To study a person's condition, who looked for the obscure forces, is one of the most direct and quick ways to the knowledge and critic of these powers. Because each prodigy has two sides, one for whom makes them and other for who receives them. And, non-rarely, the second side is more informative than the first one, as it already has the secrets of the later.
Walter Benjamin

We are so busy and addicted by the *environment*, that is, by everything what *forms* us – words, surfaces, colours, laws, objects, art, values, judgments, families, friends, people, ideas – that we don't have, generally to do not say *always* and *all*, time and space, consciousness of what we call *place*.

We go away, without intentions, from the fact – or *quasi fact* – that we are part of a complex *spacetime* structure.

Minkovisky's ideas – that, still in the 19th century, would *literally* be *extra-terrestrial*, had enlightened a disconcerting fusion of space and time – would make nothing more than constitute a strange *fabric*, abstract, even pretending to touch the total concreteness, in the realization of an impossible aspiration: the sign reaching and becoming its own object.

Place while *mandala*.

Thus, enchained by Aristotle's brilliant ideas – for whom the world appears from *local causality* and the space nothing more is than *hic and nunc* free from any possible *aura* – we departmentalise everything, taking the new perception inside a limited spectrum of Nature.

But! Suddenly, imagine Democritus and his atoms – and from them, after J.J. Thomson, Ernest Rutherford, Niels Born and James Chadwick, the sub-atomic particles, *quarks* and other ones, taken from James Joyce's poetry: particles that, free from spacetime, constitute the *Super Strings'* essential fundament.

There, even much before, free from the well defined continent of frontiers, Schopenhauer would establish the *non local causality web*, *flash* of phenomena launched inside a fabric without temporal or geographic dislocation, where Jacques Monod would project his luminous ideosphere – discoveries that surprise by the co-incidence, leading us, inevitably, to the no less disconcerting mathematics of Jung's *synchronicity*.

Surprise, because it only happens as unexpected discontinuity.

Surprise for a *closed* complex of internal interactions – still not integrated inside a galaxy that would become more than totality: *totos*.

Would it be an eternal and open structure, as imagined by Aristotle, it wouldn't be *place* – it wouldn't be *surprise*.

Everything would be eternal and continuous inside an infinite net of causalities.

Would we be, after all, inside an *eternal* Universe, as believed by Aristotle, without beginning, middle and end, for which miracle is logically impossible, or would we part of an anti-destine and free will dominium?

When we deal with the idea of “place” it is with this essential question we are faced to.

Destine and freedom.

Where will be Dante's poetry, the *Ubu Roi's* pataphysics through Jarry's alerted hands, or Giotto's sights?

All are together in the *eyes*.

Eyes that coined a great part of the *urbis* and, beyond it, of the *civis* – generating what we understand as *civilization*.

Because the word *culture*, from the Indo European **kwol*, meant *to surround*, like when a hunter runs with a prey in escape, forming groups, previewing movements, preparing himself to attack, to grasp, to take, and then, the *cultus*, essence of religion, with its double explosive root: *religare* and *relegere*, simultaneously.

Like with the *ambient*, and *environment*, roots that unveil the *blow surrounding* something, the *phrana's* incontinenti involvement, *pneuma*, constituting the most vigorous *nous*, *spacetime* free.

Simultaneous... impossible phenomenon for physics, in matter, departing and arriving to Heisenberg's *Uncertainty Principle*. But not impossible for an *ideosphere*, for an *alocal causality*, for *Super Strings*.

When we have in mind the structural elements of sub-atomic particles, their scale is out from the *spacetime* spectrum with which our senses deal.

Mathematically, we imagine *strings*, no small neither big – linked, all of them, in a different dimension of space and time.

Even the tree of *causalities* imagined by countless philosophers during thousands of years, drawing a fractal complex of connections, explaining in *causalities* the most distant occurrences inside the system, is a strange thing to such possible Universe.

With the *adimensional strings*, everything is linked, interdependent and independent – not matter their spatial or temporal relations.

The logic that this scale implicates puts us, face to face, with the *third included* principle demonstrated by the mathematician Stephanie Lupasco.

This means that to the Aristotelian principle of the *excluded third* – following to which nothing can be in the same place at the same time, or that if something exists its negation will be *a priori* impossible – a new mathematical principle, that of the *included third*, is associated. A principle for which something can exist and, simultaneously, it cannot.

Simultaneously, that is, in itself, the negation of all Western logical tradition.

We assume a *transdimensionality* in the fusion of a perception – even if deductive – of a world formalized by the Aristotelian principle of *exclusion* and that one by Lupasco, of the *inclusion*.

Both together.

And, as if we would be always dealing with *metalanguage* – established much beyond of the concreteness of the senses – we have a new sense for the amazement of the act of discovery and knowledge, already magically illustrated by Socrates.

Like a luminous explosion of a pulsar, expanding to all places, in various times, this magnificent and enchanting principle touched the intuition of several thinkers.

Maimonides, Schopenhauer, Charles Sanders Peirce, René Berger and Richard Buckminster Fuller, to mention just a few names.

The signical strategy by Peirce, when a sign *is and is not* what forms it, the fusion of religion and reason with Maimonides, René Berge's *teleanthropos*, the Schopenhauer's *alocal causality* or the *synergy* by Buckminster Fuller.

Here, the question of *place* emerges, *virtually*, while *virtus*: unlimited potentiality.

After all, what *reason, ratio, relation* between the place and the eye?

From the Indo European **ok*, passing through the Sanskrit *áksi*, in the plural for eyes; in the Greek *optikos* or in the Latin *oculum*, providing a countless quantity of meanings, from the Summery and the Old Egypt, the *eye* would conquest place of excellence, appearing as the most important of the senses – proof assumed with total clearness by Aristotle himself.

By this path, direct and clear, transparent and illuminated, the *systasis* – phenomenological trace that teaches us the work of vision: everything concentrated into a *coherent whole* – would coin a strongly *visual* civilisational wave.

From that, the *perspective*, to *look through*, but *plane*, everything plunged into a single point, hierarchy, and the emergence of the *prince* – that fundamentals the political universe, the polis, the *urbis*, the *civis*, and that one of the *personages*, as if just arrived from the old acoustic theatrical Etruscan mask translated in the logic of the vision, *per sonare*. Also revealing the logical origin of the *mecenes*, of the modern dictators, of those that *dictates*, like who see, for a determined and well defined end, purpose: ear redesigned in vision. Or, even, the despots which Greek etymological origin points to the *landlord*, the unique lord of the house, *vanishing point* of a characteristically *teleological* system.

But the poetry would not remain immune to literature – and the *order by coordination*, which implicates the condition of *sacred*, the principles of metonym and similarity would not disdain the powerful artefact of the phonetic alphabet – reformulating itself by ee cummings, by his powerful letters, by Mallarmé, Joyce, by the concrete poetry, particles *without sound*, *visual* but, now, already sub-atomic.

And, then, the appearance of the *solid light*, through the cathode tubes showing the *emitted light's* improvisation – in substitution of the *reflected light* – for the first time since the *domestication* of fire.

It is when we were able to understand, finally, that the ancient *technoi* – originally indicating skill – is the true root of *technology*, in the act of *to make* that *forms* the *being*.

The act of *to make* that generates, in a most advanced phase, the art – even when it reaches the *mental “to make”*, act of pure intelligence, that doesn’t know departments, dramatically distributing itself *inter persona*.

Collective intelligence that is, simultaneously, *individual*.

Nano decision system that consolidates the *individual* – as it was so sagely understood by Petrarca.

Then, megacities emerge, melted in interactive *real time* telecommunication networks, overloading the new mega scale, inside a transdimension for which the *nano* unveils itself into the *super macro*, a new kind of *plus ultra*, to make where the individual no longer can exist, or even be imagined, as isolated particle.

And the eye – thanks to the action of *to make*, to the *technoi*, to the sensorial reversions – gives place to the cognitive multiplicity that engenders new senses projected on sensorial prosthesis.

The world much beyond its *extensions*.

And, again, the question about the “place”.

Place of permanence, point of cult, culture, transversal *spacetime* cut, to dive into the words of an old American Indian, from the beginning of the 20th century, when he defended that «all sacred has its place».

Affirmation that apparently is contradictory and paradoxical, at least for our old sensorial model.

But now! Place, *post vision, ultra systasis* in reverse, concentrated and coherent *totos*, but also *discontinuous* and *viscose*, in apparent opposition to the sacred – *free time* and *free thought*.

Place established as *limit of the limit*, what drives us to the brilliant *imagic picture* by John Wheeler – when the boundary of boundary is zero.

This is, literally, the *contemporary place, place of time, space-time* free from geographic position, embracing all times and all places, mental structure cut, *singularity* of action and intelligence – all *simultaneously*.

This is the *place of art* and of the thought in the frontier of times, when the ancient territory received as heritage from the Roman world still breaths, but with difficulty, and the so called *Western civilisation* overflows itself into its own negation, reaffirming itself, vital and magically.

To make it inside a building *under* the earth – true *underground* – refusing space and time, projecting a magical *transcultural* and *transensorial singularity*, provoking everything and all as a powerful and enigmatic *mathematical attractor*.

About it, this *place*, everything is *known*, but ignoring, at the same time, everything.

Sacred place in its essence, but no longer pure poetry, neither pure vision.

Place that *exists* in concrete terms, but that is empty, *out of itself*, inside the memory and mental articulation of everyone, that is forged by the dynamic reconstruction of intelligence, that is between all, coined by the human being, in their differences, in their majestic diversity.

Place whose very last meaning is full and permanently eluded by its own existence, post mystical *theatre of memory*, of the *total time*, future past, present, tomorrow and yesterday, opening a dynamic and unexpected fend in the here and now.

And that James Joyce predicted – *the west shall shake the east awake... while ye have the night for morn...* – makes us to breath Lao Tse again and his *thirty rays that become one through the openings of the axe, emptiness that unite them for the use of wheel; like the use of clay to mould vases emerges from the emptiness of its absence; thus, we use what there is not to form what is.*