Jeg er en computer. En vild computer.


My mind is my computer.

Forundersøgelser

Thomas Heide

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Dele af ”Forundersøgelser” har ikke været underkastet ekstern korrektur.

Forundersøgelser

Indhold - omvendt kronologisk

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The Primary School for Adults
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Kaospiloterne
Et uddannelsesforsøg
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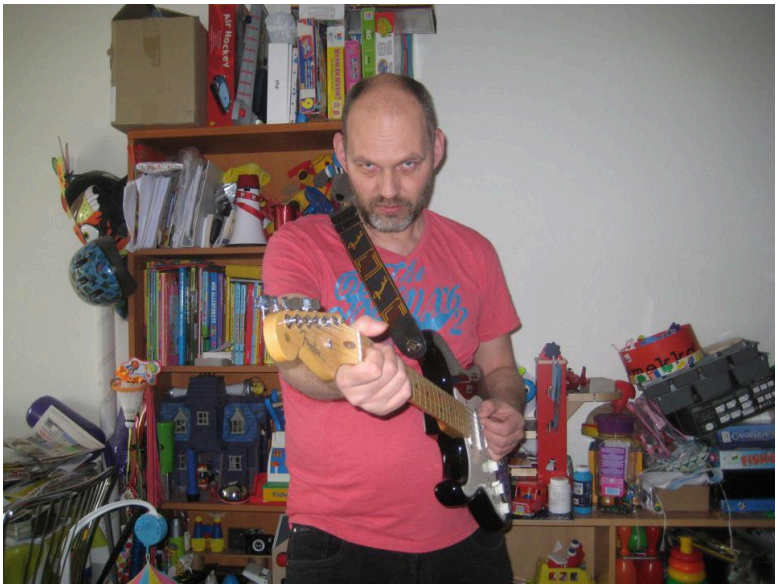
The Bluesphilosopher.


AF Hockey

Bluesphilosophy explained
The original jam sessions

Thomas Heide
May 2013

Introduction

Having studied philosophy while teaching myself how to play electric blues lead guitar, I have found that philosophy can learn a trick or two from the improvising on top of rhythmical music. Most of the philosophy I have read and the majority of philosophers I have met seem to be stuck with the prejudice, that philosophical thinking requires authorization from the history of philosophy and as such, the mediating philosophers that have already been authorized and now depend socially and economically on the preservation of the pyramid-game of Academia. I find that a shame.

Let me, as a certified bachelor in philosophy make abundantly clear the following: No one knows what is really going on, including yours truly. Everyone thinks, they know what is going on, but the closest we can get to the truth, is the fact that we are all jamming, or improvising, to the best of our limited ability. Nevertheless, philosophy as an academic institution has taken out the patent on this particular functionality of humanity, our ability to reflect upon our sensory experience coherently. Philosophy has claimed thinking.

I personally reject the conception, that thought should be patented and that the right to relate truth to certain coincidental reflective chains should be restricted to the minds of self-authorizing personnel adapting to the rules of the pyramid-game of academic philosophy. I believe that the world is shaped by the sum of reflective potency in humanity no matter how philosophy thinks of itself and its position in the world of thinking, and that it is of the utmost importance that each and every individual on earth understands, that they contribute simply by being a mind among minds.

My philosophical attempts are not for everyone to read, understand or agree with. On the contrary. That is not my point. My point is, that by doing it my way, and not the way authorized by academia, I may, on a good day and with some luck,

point in the above direction and show the world, that the intellectual way of the bluesphilospher, like the intellectual ways of everybody else, may carry some weight after all when it comes to debating the nature of things.

The universe is improvising. Language cannot exist in mass. Mind equals time. Think for yourself, speak freely, be aware of the feedback, try not to hurt other people too much and finally: Remember your basic skills as a human being with a consciousness that is 100% identical with those of all other human beings. You are humanity.

Thank you for listening,
The Bluesphilosopher

Before the concert

To the members of the audience. I am the bluesphilosopher. My preferred angle is pure improvisation. My amplifier is on standby, the tubes warming up with a near silent hiss. A microphone has been attached to my head and the PA-system is tested, adjusted and ready to boom. My body is moving toward the stage. I am less than a nano-second from touching the stage floor and transforming into the performer. The following is an attempt to rid myself from nerves by explaining how everything and all of it, including my present position in and relation to the universe and the prerequisite for the experience of the universe, is possible and by that, providing the means for all of us to live together in an identical world, at least while I am performing. I don't want to be a stranger to the members of my audience anymore.

To understand the nature of being is to understand the underlying principle of improvisation, which again can be stated simply: Change contradicts matter.

To be is not to know what the future holds, and to know that not knowing this is to have familiarized oneself with the most fundamental functionality of that, which is normally identified as the world (including the identifier). It is therefore of the utmost importance, that humanity intensifies its focus on this aspect of conscious life. The solution is not, as it has been proved innumerable times, in reconfiguring matter, nor anti-matter or any other microphysical expression (conflict resolution processes as we know them from ordinary private life, business and politics), but in realizing that unpredictability equals absolute emptiness, a field of nothing. This insight comes to the artist who has prepared to enter the stage without any knowledge of the events to take place as the concert begins and as such, in advance, has erased all predictive potency from the mind. To allow true improvisation is to allow the world as it really is to manifest itself. Before the concert begins.

I do in advance apologize for the grammatical, poetical and scientific errors of my written expression. I am from a northern the part of the world and have a native tongue far from the languages of globality. It is important to me, that all have the best option possible to gain a basic sense of orientation before the concert starts. Therefore I have chosen to write in one of the foreign languages of globality. Bear with me.

Most people believe the world really is. This is a mistake. If the world really was, change could not occur. I know this will come as a shock to many. Please allow me to explain, before you dismiss my claim. Remember your skills and all the wisdom you posses simply by being human and alive. You already know what I am showing you. The only odd thing is that no one took the effort to straighten things out until now.

Is not the following statement true in its deepest core: “Nothing is as it used be”. And this: “Nothing will ever be the same”. You see? Change occurs. Since that is the case, there can be no other conclusion, than this: There is no world. No people. No dogs, no birds, no water. No nothing what so ever. For change to occur, the fundamental prerequisite is the absence of anything at all. Everything is everything and does as such not leave any space for accidental or willed reconfiguration. Everything is everything and everything cannot, does not have to change. It is stasis.

It is natural to be scared being confronted with a void constituted by something that is not immediately recognizable from the perspective of everyday human life in the universe. It is completely natural. This statement is derived from my own experience of standing exactly there and from not having any answers to the what’s and the why’s. Yet I do not want to stand by myself on this edge and I cannot proceed alone. It takes more than one to step into this particular void. It simply cannot be done by one human on hers or his own. It is an all or no-one kind of thing.

I know that you have feelings related to your sensations and your thoughts and intuitions. This is all clear, even to me. I am human. Instinctively I too want the world to exist. There is a reason for this. Matter is causal. Causality equals some level of predictability. Predictability leaves some leeway for strategic planning. Strategic planning appears to amplify chances for survival. Survival is good. What is good is sensible and rational. Therefore, matter is the preferred vehicle for

cognition. How would our minds operate if we could not relate our imaginative potential to something real, something that matters in the sense that it will eventually lead us to what is good?

This is the oddness of the situation and the difficulty inherent. We want the world to be a manageable objective reflecting our perceptive system, yet this urge is the exact driver preventing us from entering a position of understanding nothingness as physics and by that gaining a level of true control as the abstraction of control manifests itself in a relationship with what is really going on.

We believe in an optimized matrix defining the compatibility between the subjective and the objective and that this is the foundation of our existence. This belief shapes itself according to instinct. The question however remains. If the world really is cast in stone, does this not prevent the world to change? The insight I gained trying to answer this question is basic and simple: If everything is present, there can be no room for change. The room is, as a matter of speaking, already full. And since anyone's something (the world as an individual perceives it at any given moment), can be no less than everything, this everything cannot be for real, since that would effectively prevent change from occurring whether in the mind or in an objective world. As such it makes perfect sense, that a human being transforms physical sensations into multidimensional inner representations or cognitive patterns. Should humans mirror the world as it is, there would not be any mind. There would be a void. The world is not there. Framed like that, one could argue, that it is exactly the absence of world that enables consciousness, since the void enables non-physical representational patterns to manifest as probabilities in flux, as representations in the nothingfield.

No one has any interest in getting to know more about this nothingfield. The nothingfield by nature annuls all contracts between humans about reality. It takes away the universal joint venture of prediction from the equation of conscious life. I have, as far as I can analyze the experience, wonderful news. Unfortunately and fully understandably, these news do not make sense to anyone but me. To know, that it, in fact, is nothing we need to get to know better (is that possible, to learn anything about nothing? Can one expand quantitatively the amount of information one has about a non-object?), does not make sense to the outsider, which, in this particular case, seems to be everyone but me. Am I crazy then?

When I step onto the stage with my electric guitar, the world disappears. The odd thing is that this is exactly what is happening to all and everyone all the time. It just does so without us noticing. The future has already been predicted and will as such unfold according to the lay-out. Until it does not. Death is an excellent example of an occurrence which does not fit the scheme and thereby confirms its fragility. The development of marriage too, and earthquakes and the eventual encounter with extraterrestrial life and the collapse of the sun also. In fact, no prediction is real. The relationship between the objective reality anticipated and the true proportions of reality (including deities in all forms, shapes and names) as a whole undermines the validity of any prophetic effort, however limited it is sought to be.

To be alive is, in that sense, to be frozen in the exact moment before the moment when the stage would have been touched upon by my feet, the defining moment before the concert, where anticipation is exchanged with a weary fog that cannot be penetrated by the instinctive intention of future-shaping. We imagine and we sense that we pulsate and move through shifting coordinates and that our ever-shifting positions have a variety of expressive modes, yet we do not realize that the sum of these sensations owe their being to the absolute stillness of the actual situation, as manifested in the moment where the ordinary is left behind and the extraordinary has yet to embed us. At this point we all become what we would have been, had it not been necessary for our bodies to lend themselves to instinct and for instinct to turn into the prediction-dependent mind. We become fluid, transparent and non-causal positions (probabilities) without fixed coordinates integrated in a field outside of time and space in which information is exchanged without delay in such a way, that we know the world in its totality as it occurs enabling us to improvise without fault. It is this, the nothingfield, humanity in its present state identifies as matter, causality and relative space-time.

To me, there is no doubt, that any and all human experience must be characterized as improvisation. Although physics and mathematics support our immediate experience of control of faith, reality is, that we are always about to step onto a stage that will involve a performance we do not know anything about in advance. The only way it is possible is to act according to the overall ripples in the probability-waves of the nothingfield, is to step outside of space-time and improvise out of space and out of time. Only then can we fit into the sum of probabilities defining reality as causally-massively experienced later on in space-time by the body and the mind.

To say that physics and mathematics are partners in crime does deserve an explanation. Most people normally consider the pair their little helpers, hands on or mediated by experts. As I have tried to forward, it is in fact the opposite role the ideas that frame our cognitive imprints on our experience play: Physics and mathematics amplify our potential for prediction thereby enforcing the law of matter, namely causality. The idea of matter is the idea of humanity's capacity as giver of form and by that humanity as the controlling force in the direct relationship with matter defined as the universe in its totality. As such, physics and mathematics can be reduced to a function of the efforts of the bodily instinct to govern the future in order to massify the present into that which is good, survival.

Another way to approach the problem with counting is to ask, where physics and mathematics do not apply. As soon as we leave space-time (including the quantum version of reality corresponding with space-time-measurements and readouts and the deities, should they be in the background too) we leave the calculators of space-time behind. When I am about to step onto stage to perform I have to transform from something in a world of matter and counting into something that can adapt without counting (in any potentiality). To improvise does not require knowledge about physics or mathematics. What it does require is acceptance of knowledge of the field as a standard feature of the field itself enabling the improviser to know rather than to calculate and choose from possible futures bound to an imagined mass requiring exact calculation to manifest as a possibility at all. This self-feeding circle of recognition dissolves in the nothingfield. In the nothingfield, the only available information is the nothingfield, which, according to logic, reduces the need for calculative power to zero, and, as such, marginalizes counting as a cognitively empowering tool.

What I am saying is that our nothingfield related ability to improvise stands in grave opposition to our instinctive intent to control. So far we have chosen to let instinct get the better of us and to create the world accordingly. The questions I am posing are: Do our skills as improvisers indicate the possibility of another way, where the nothingfield is in the foreground and matter is pushed a little bit back for a while? Is it not true, that an ability to synchronize yourself with an immediate and universal presence you could not in any way possible have foreseen coming, must point in the direction of improvisational skills that the sluggishness of matter cannot match? Whether we like it or not, this particular way of thinking points to a systemic nature, in which improvisation is the underlying principle of the worldly matters of everyday counting and controlling, which again, if that is the case, can

be seen as a strategic counting system brought to life to emphasize the apparent advantage of predictability, the world of instinct, so to speak. Matter has causal properties, that must lead to the conclusion, that there is a cognitive purpose, a teleological undercurrent, to a world presenting itself as coherent in the framework of space-time, and that the purposefulness of matter to major the bodily experience can only indicate its opposite, the absence of matter, or nothing, which is the basic skill (nothing is in this sense a skill, since nothing always - in the non-timely sense of the word - is nothing: In the nothing-field, nothing points only toward nothing and reversely) required in a world that only seems to have predictability embedded as a governing property or, in other words: improvisational skills are the basic skills necessary to function in matter, since matter is secondary to the nothingfield and as such depend on improvisational skills on behalf of humanity to exist at all.

Which brings me to the question that is obviously waiting to answer itself in order to become the smoking gun of the whole mess: How does the mind do it? That is the big puzzle. Because obviously, nothing should equal nothing and no more than that. Well, oddly enough, that is exactly the point. There is a second feature to nothing apart from nothing. Nothing is, in our perspective, also an expression of infinity, which again, and please bear with me once again, can only be a function of finality.

Although absolutely contrary to our perceptive and cognitive intuition, the nothingfield explains in a reversely proportional manner the circuitry of conscience and its practical workings as an all-and-everything paradigm. I took me a little while to figure out how this is possible, but now that I have been initiated by my investigations of the void, it does make much more sense than the idea that I, by my own will and its extension, the body, can move the universe in its completeness on impulse (i.e. wave an arm or run or blow a soap bubble). If I always were to toss around matter (and add to that: in competition with everyone and everything else also tossing around matter) in order to make the future a mirror of my imagination, I am not sure life in any form would be possible. No, the only reason it looks like I am manipulating the universe, is because it is not there.

Let us for a moment imagine an infinite space. In our imagination infinity equals the potential of infinite expansion, rather than an actual infinity, since the actuality of the concept cannot be grasped. It is not a logical barrier preventing the concept from emerging concretely, but the fact that infinite space per definition is empty. Why is that? There are two answers.

First and foremost, because the primary rule of improvisation dictates that any distance between two positions in infinity are infinite leaving no possibility of observation ("observation" is itself an abstraction of a position). If no observation is possible, the observed space, infinity, is empty. The reason for this strange behavior derives from the following formula: The smallest possible distance in space is reversely proportional with the largest possible distance in space. If a (theoretical) box is one-by-one-by-one, the smallest possible distance in that box is zero. This minimum distance will be the rule in all other spaces than infinite space.

Secondly, as stated, because the way the mind conceptualizes infinity does not relate to the above formula, but by using the concept of infinite expansion, also known as nothingness. In that sense, infinity is an abstraction of nothing, since nothing is the only category that can express its complementary properties simultaneously without shifting from state to state, i.e. nothing and infinite expandability.

As space, infinity will not suffer from the disabilities of objective mass, which freezes as an everything, and reduced to an abstract category, an idea, infinity miraculously can be conceived by and contained in a confined space like the brain or the mind (or any other device with the ability to contain infinity).

It is this, the idea of infinity with a property identical to that of the nothingfield, namely absolute and unprejudiced emptiness, that becomes the vehicle for our ability to swap probability with reality, to interact undisturbed change with mass. The minds ability to produce infinity enables consciousness to configure itself as infinite space-time (the universe on all scales in all dimensions). If the root of perception is defined by infinity, any and all information processed by the mind disappears according to the primary rule. As such there is coherence between the state of the mind and the nothing that is the mind. There is no difference between my thinking (about the world) and my being nothing.

Taking that thought further into the world requires amplification of the one unique feature of space-time that defines reality as we know it: Space-time is the single probability that allows change to be observed and interacted with as a stabile system mirroring a totality of mass from the point of view of infinity as produced by human consciousness.

Because I can produce infinity I can effortlessly contain the absolute wholes required for me to generate space-time without becoming it, which, if it did happen, would integrate me as a passive in an actual massive totality.

There is an invincible contradiction between change and mass that cannot be overcome, pointing to the existence of mass as an abstraction of the nothingfield realizing itself through the change available in the space-time probability. What this means in everyday language and why it matters so much to me and to you, our families and friends, yes, humans in all generality, is as simple as the explanation is complex (at least to most at first sight): It gives us the possibility to experience probabilities as real! Space-time is the probability enabling the experience of change and by that the experience of mass. That's the beauty of it, that mind as nothing (infinity) in nothing (the nothingfield) can experience probabilities as mass in space-time (just another probability) and that the stability of space-time is generated and maintained outside space and time as we know it (the universe) since it is, in principle, nothing. When nothing meets nothing and the probabilities get rolling, stuff happens in potencies utterly unavailable to our tiny brains, yet the universe at its fullest is, presently at least, brought to us by space-time as an experience of change and the possibilities (probabilities) indicated by change throughout our lives. Wow!

To wrap it up in relation to improvisation, it is however important to note, that all occurrences are improvising by natural law. There is no time-link to the future in the nothingfield, not to the past, or the present for that matter. As I have concluded so far, all there is, is that which was, meaning that I am space-time, and that this donates me the option to experience matter mediated through change. The challenge is of course to remember, that none of it is real, that no prediction is possible and that it is the work of the nothing-field as probabilities that makes it possible to have the change-experience. No more, no less.

Because of that, I improvise on my electric guitar. Where the pen and the spoken word surrender and the claim to run the future fails, the curly, uncanny and completely unpredictable processes of live, improvised electric blues guitar take over and become, simultaneously mass (the guitar, the body, the sound, the environment) and change (the unpredictability, the coming from nothing and returning again without leaving hints about the next tone and future licks). The underlying nature of improvisation is transcendence in complementarity. This is what humanity must aim for, to transcend the contradiction between change and

matter. In the long run unfortunately, my mediocre blues solos won't do the job in a way that will unleash the full potential of this particular misunderstanding.

To me, it is sometimes helpful to think about the whole thing, the nothingfield as I have named it, as a field of probabilities where the only probable occurrences are those occurring, and that any occurrence that has not yet occurred has zero statistical probability. This makes more sense than any statistical probability between zero and hundred. In an improvisational paradigm, nothing is, and so only that which was, was probable. It can also be stated like this: There is no difference between following a plan and improvisation. The difference is only in the perspective on the relationship between mind and matter. A plan clings to matter and the strategic idea of polyphonic statistical probability, realizing retrospectively the only reality that could have occurred anyway. Improvisation is the nothingfield discovering retrospectively how mass and space-time would have expressed themselves had they been real.

Infinity is the emptiness of the restricted mind shaping space-time for change to occur. But to believe that that which is changing was ever there is the mistake we are all making all the time.

One of the strongest arguments against the postulates in the above is, that it is possible to predict the world locally and that the local prediction works out so well and with such precision that is not important, that the predictions do not include everything there is in its totality. This argument is not valid. Why is that? Think about it. The counter-argument is embedded in the text you just read and in you, I might say, as a probability that actually occurred as a direct consequence of the asymmetrical relationship between predicted matter and the nothingfield. The vast majority of predictions about the world just before you were conceived did not include your conception, in fact it is very possible that your conception was not predicted at all. Yet you came into being. Is that not odd and wonderful at the same time? Had it been up to causality as predictability, it is an open question if you would have been here today to read about the wonders of your time. In a frozen everything, nothing is conceived and nothing is perceived. It is a self-referential statistical calculator with no external interface. It is not easy, but my recommendation is that you should try to remember that. It just might change the world in ways space-time could not have dreamed up even in the best of its flimsy manifestations. The counterargument is two-fold: first, one cannot, in matter, separate the local from the global. Believing that is actually recognizing the

nothingfield, since such a separation in principle generates a new totality from the local thereby dissembling the premise of the argument and so on. Secondly, and more important, believing that there is correspondence between a prediction and its manifestation always leads to failure, since the basic predicament of change is the repetition is an inherent impossibility. The prerogative of change is the absence of repetition, even locally. If someone says: “look, it went exactly as predicted”, well, then they are lying, whether they know it or not.

Anyway, in summary: We experience matter because we are space-time, which allows change to occur as an experience in the infinity of our minds mirroring (or being) the nothingfield itself. Because time cannot be divided, it separates itself from the changes of space-time and offers the illusion of a possibility to control causality in the concept of future. It is this illusion we know as matter and mass, and this illusion that gives us a choice between strategic planning and freestyle being.

Thank you for accepting this invitation into my world explained as I perceive it under the influence of nerves and general mental confusion no time plus that-which-separates-me from-touching-the-stage before the concert begins.

Enjoy your show and remember, that whatever your rational self is telling you, you cannot not be improvising. All the time. From first life to last sigh. That is the underlying nature of improvisation. It comes with the territory of humanity. The world is not there to be predicted. The past and the present cannot be projected onto the future. There is nothing. Improvise consciously. Your mind was made for it.

Change does contradict matter.

Please shut up! My guitar has something important to say…

To the members of the audience. I am the bluesphilosopher. I picked up the electric guitar when I began studying philosophy. Language alone just did not cut it for me. The credibility of many philosophers is low. Their conception of mind and reality and everything in between is provoking. Something is missing and the pictures they paint do not seem right. There is a problem and the solution is electric guitar solos.

When the ordinary run of the mill everyday middle of the road rather boring and not at all inventive philosopher goes to work it is all about copying his professional ancestors and pouring the copies into new shiny covers with advanced, half-scientific titles. It is not about distancing oneself to all those thinkers who failed so dramatically in their diagnosis of man and world and consequently took the wrong turns trying to find the road to their emancipating utopias, disguised as justice, rationality and equal unity.

Although possibly not the only force in defining this tiresome and repetitive pattern, language itself seems to be somewhere at the core of the disability. It is as if the language applied to describe and represent its objects does not quite suffice. There is a cardinal difference between the words as they are formed in our minds and that which they place themselves next to, as if the very fabric of language and its descriptive target differs in an uncompromising incompatibility.

The bandwidth of language is one-dimensional and impractically narrow. There is a contradiction in the relationship between the multidimensional reality language supposedly was conceived from and the actual potential of language understood as bandwidth.

Language (including mathematics, which is also language) contradicts its object. As such, language does not belong to the object it connects to, since it reduces the complexity of the object to language. What is then the relationship between language and its objects and where does the sound of a guitar solo differ from that?

As stated in the previous essay, "Before the Concert", objects are probabilities reflecting the nothingfield:

> "We experience matter because we are space-time, which allows change to occur as an experience in the infinity of our minds mirroring (or being) the nothing-field itself. Because time cannot be divided, it separates itself from the changes of space-time and offers the illusion of a possibility to control causality in the concept of future. It is this illusion we know as matter and mass".

What language attempts, is to take over its objects and manipulate them in such a way, that they become the language, so that language supersedes its objects and becomes the primary vehicle for the production of meaning through foreseeable change. In that sense, language can be understood as a control system, reducing the nothingfield to the simplest set possible of bricks to play with when constructing the prerequisite for the most controllable future. By doing so, language transforms change into bytes. Language becomes a gatekeeper between experience and change that requires its own categories thrown into space-time in order for the mind to experience space-time as change. As such, language prevents the mind from experiencing itself as nothing, thereby annulling the possibility of consciousness to recognize itself as space-time per se.

All though by nature out of sight, the problem remains, since language so obviously cannot replace the change-experience. Language is next to change, just like time, except that language is endlessly dividable. Language is not the change-experience, yet it seems to interface with it so smoothly. That is the furthering key to our inquiries.

I am excited about this. I hope that I haven't lost you in my stream of poor and square translations of my native tongue. The positive side of my rocky English is that language does not work in any configuration, whether you are a master poet or a sluggish one like myself.

I call the nothingfield a probability field, because nothing points toward itself as a probability. This strange feature is rare. A car for instance cannot do that, because it, in that sense, is there, defined as matter. A car does not leave space for anything but itself. The domain is occupied, so to speak. Nothing, on the contrary, is empty, yet at the same time, since it is occurring as a nothing, it can be defined as a probability, thereby becoming an undefined object with only one property: Probability. This is why the nothingfield does not rule out space-time, but rather is the source of the change-experience.

Although my guitar tried to tell me otherwise, I was originally convinced that there could be only one probability field, namely nothing. But when the problems related to the inability of language to integrate fully with its objects, to become an integral part of the world, that seems to produce language, kept towering up further, I asked myself the following question: Could it be, that the only meaningful way to define language would be as a second probability field existing independently of the nothingfield? Oh my, it did not feel right, since nothing in principle is supposed to cover everything, including language. However, the integration problem would not go away, so, fearful that all would soon be lost, I gave it a shot.

What exactly is it with language that is incompatible with the change-experience? How come it seems to be operating in parallel with its objects rather than as a part of physics? Is it because language is ideas about reality trying to become reality? Is it because language ultimately is movement impulses in our throats and mouths pushing air to send out simple signals and not the complex system of communication we have made it into? Or could it be, that language by nature must appear separated from physics in order to function descriptively, and that this separation just feels uncanny, because it is a feature only available in language?

I do not think so. I think the problem is a result of the original proposal: That language, like nothing, is a self-generating probability field excluding anything other than language itself. And oddly enough, a most basic proof for the argument does not come from the field itself but from the guitar.

As stated earlier, as well as the bandwidth of language is one-dimensional and impractically narrow as a tool for communication, it is also always in a conflicting relationship with its object, since it is not its object.

When I play my electric guitar and the guitar solo surfs effortlessly and in absolute synchronicity with its own expressive qualities and intentions, it differs from

language in exactly this sense. The solo is pointing toward itself as a physical phenomenon and is, as such a clean reference to its own source, the solo, or simple physics as it constitutes itself in space-time as a function of the nothingfield. The words are language and complementary to the music and cannot be integrated into the flow of the primary objective noise). What is important about the guitar solo experience, both from the player's and the listener's point of view, is that the solo is pure communication, where as language is irreversibly polluted by the insurmountable barrier between symbolic description and its object.

Noise (or any other direct, non-abstract change-experience) is a clean experience, while language is an experience polluted by the unsuccessful attempt to integrate symbolic descriptive value into a sensory based exchange of information (change-experience). Due to the aspect of language as pollution, I decided that the only way to dig deeper into the nature of language would be to separate it completely from the change-experience, thereby both crediting sensory-based communication in the nothingfield and opting for a fresh perspective on language.

Language is not language. If language was language it would have the same expressive bandwidth as sensory based communication. Language can only be the idea of language. And that is a problem, since humans use language as if it is actually language. We think we are actually communicating, yet what we really are doing is exchanging ideas about ideas about ideas and so on. Every time language is applied it immediately transforms into meaningless regress into infinity as in an ongoing interchange of abstract belief systems rather than of objects in space-time. The use of language is not meaningful. On the contrary, it prevents us from understanding the workings of the nothingfield. Language is as unreal as reality understood as matter and can as such serve only one purpose: Language itself. Is that not similar to the theoretical workings of the nothingfield? It does seem so.

To understand language is not to try to deduce a meaningful relationship between language and its objects, since that which is abstract and non-physical cannot interface with that which is concrete and physical except as ideas. If I, on the contrary understand language as a field of probabilities, a languagefield, language immediately unfolds as a meaningful category in itself, independent of language as use. Language is transformed from en idea into an isolated object to be observed and understood as a functional mirror of the nothingfield I am already in. In this sense, it is language as a probability-field, rather than the practical use of language,

that makes language available as an idea in the nothing field. It is the fields in themselves interacting, not the content of the fields as expressed in change-experience and words. Because language is a probability field, it mixes elegantly with the nothingfield, but only on the level of the structural surfaces of the respective fields. They cannot integrate since they per definition, as probability fields, are self-referentially excluding.

As a field, language must be understood like nothing, which points to nothing, except in language, any word or worldly expression points to all other words possible in language understood as an (empty) infinity. The weird part, and the part where language differs completely from the expressions of my guitar solos, is that any word (or worldly expression) uttered, in itself and as a standalone, is language as a whole. When I play my guitar, any tone I play is just that tone, no more, no less. The tone is noise that is drawn out of the general noise produced in space-time, and it carries no universal signature. I cannot, from that one tone, derive any other tone, since it is, in principle and according to the workings of the nothingfield, absolutely random. It is a standalone probability in the change-experience of matter pulsing.

With words, it is different. Remember: The solo-notes are objects among objects, language always contradicts its object. Language is a non-positional probability field in a space made out of temporary positions. There can be no transference of information or energy between the two states. We are using language to do something it cannot do. That is why I prefer my guitar and my tube amplifier over speaking and writing. There is congruency between the form of communication and the content I am communicating.

Returning to the matter of the all-inclusive word. All-inclusivity also defines the language field, since it makes it impossible to time the beginning of language. For any word to exist all of language must exist. If I imagine that I am somewhere in the deep past, just a moment before I, as the first human is about to utter a word, we have to ask ourselves if that really is possible, to utter the first word ever? Is it not so, as stated in the above, that in order for any word to manifest, language as a whole must already be present (a word cannot exist if it is not referring to language as a principle of infinity) , and is not so, that such a presence is that which I have identified as the languagefield?

There can be no first word. It is logically impossible, since language in its ever-expanding yet already confined totality (not unlike the mind as a nothingfield), must be present for any word to be thought of, spoken or written.

I love to play my guitar for that exact reason. Words just do not seem to get the job done. And I mean that in the most general sense of the phrase. The guitar has all the colors of the rainbow, the wind, the rain, the sun, the tears and the shining smiles to connect to when looking for something to inspire and fill a tone. Language connects only to language.

I do not know if this glitch in our perception of being can be corrected and replaced with a clean and fully coherent form of communication anchored in and corresponding with the objects and processes of space-time communicated about. But I do know, that it is important that we understand that language cannot be language as long as language contradicts its objects. Probability fields may overlap, but if two fields integrate they are one and the same. This is, unfortunately enough, not the case with the nothingfield and the languagefield. They are separate. What the idea of language is, as in that which is produced and used by humans, remains to be figured out. One thing is certain: Language it is not. It is not even close to delivering its descriptive promise.

Thank you for having listened to my guitar. You may speak now.

And then the performance brought time to a standstill

To the members of the audience. I am the bluesphilosopher. There is much beauty in the change-experience of space-time. One of them is when time seems to be brought to a standstill. One of the most effective means to achieve this sensational cognitive effect is of course love in all its shapes and forms. Another is music. And as a subcategory of music, the guitar solo can do an excellent job too of stopping time. No one mentioned, no one forgotten, but I remember many breathtaking moments in the company of great guitar players fooling around with relativity, speed and time. When at its best, the guitar solo seems to cancel out the barrier between time as indivisibility and change as an expression of infinite divisibility. That is why I play the blues solo guitar. Apart from being the most expressive multidimensional language I know, it is also my gateway to change outside of time.

Time contradicts change. This is the problem I want to work around in this essay. In the previous essays in these jam sessions, I have already attempted to unlock the contradictions between change and matter and language and its objects. It is my hope that this final essay enlightening the contradiction between time and change, will complete a circle of logic, that proves space and time a probability experienced as change outside of the causal, physical dogma imprinted on humanities cognitive pattern understood as survival instinct (consciousness).

Why does time contradict change? Is it not so, that time is that, which describes change, or even contains change and ties it together in a format comprehensible to the human mind? Well, the answer to that question is partly yes. Time is applied as a tool for measuring distances between events and we do, in that sense use time to help structure the space in which we exist, the universe. Also, time helps us separate the present state of objectivity from the previous ditto, thereby providing potency not only to the three dimensions of space, but also to itself understood a

historical linearity, as an abstract tool for cognitive points of referral in four relative dimensions. As long as we stay in the illusion of physical mass (with a past and a calculated future) as the governing principle of being, time must exist in a very practical way. Time does, in this paradigm supersede mass as its object for measurement to become itself that very object, since mass without time does not make any sense to the mind. We may experience the universe, but if it was not for time, its objects would not organize themselves in an orderly way. Time replaces change and does it well, since the change-experience is outside of time. Rather than obliviate the future as a cognitive option, time fully integrates future as the fundamental prerequisite for time. The past is not important in either space-time or the change-experience, although it does play a role in time as a symbolic representation of a part of the undividable timeline. In the change-experience the past does not exist other than as imagined memories of occurrences of probabilities.

For space to exist, time must be there as the organizing principle. The problem is that time contradicts change, and as such, its own source, relative space in flux. Some might say that since time is the organizing principle of space, it is time itself producing the movements of matter that define relativity as the vehicle for transformation in space. Yet, in that configuration, time must be understood as a reflection of a fully transcendent space with only one universally present and tangible feature: Time. But this is not what time is. We may attach time to anything we wish, but it is obvious too, that time is a special tool for measuring distance, not the measured distance itself. Although this appears to be a dynamic similar to that of language which cannot be its object, it is different. Time does not claim to be what it measures. On the contrary time says: “That, which I measure come into relative being because of my measurement. Where it not for me, the world would collapse into a reversely infinite unity with no relativity at all, gravitation realized as matter collapsing into its absolute negation, nothing”. It has been said that the use of language is meaning. It does, surprisingly enough, seem that a statement closer to the truth would be: The use of time is meaning.

Time relates itself to the possibility of measurement, meaning an undefined or abstract distance between one fixed position and any number of variables (objects measured). Since time remains time no matter how change constitutes mass, time becomes the unifying definer of all movement in the universe, creating relativity exactly by being a fixed position outside a universe of floating variables. The problem, however, is that this fixed position, manifesting in mass as a one-

dimensional, all inclusive and all-descriptive time-line, apart from generating the relativity-probability, stands in direct opposition to its result, change chronologized. Time cannot be divided. That which cannot be divided cannot change.

Chronology is an undivided flow of coherent events, of the history of the universe, of mass, as it progresses as a function of time. If time floated with the change patterns of totality it could not be time, since its one identifying parameter, objective measurement capability, then would be lost. To measure the world, time must be apart from the world, yet, being apart from the world establishes the contradiction: Time is not in the change-experience. Time cannot change. That which cannot change, cannot be experienced. Change is not identical with time and time cannot measure that which does not have stasis as its defining property. That is exactly why time must remain in the domain of everything understood as a frozen totality in which the possibility of change has been exhausted by the presence of all things and evens probable. Mass is time (as an organizing principle enabling the manifestation of matter) meaning space-time, which again is the change-experience. By adding time into the equation the mass probability reverses the ultimate gravitational consequence, the nothingfield, into tangibility, into history. It is not time as tool for measuring the world into comprehensible relations between fluctuating positions that marginalizes unpredictability as a fundamental in human consciousness. On the contrary, time as an organizer of space is useful, even for those intending to experiment with the nothingfield in the raw. Rather than understand space as space alone, space should, even as an integral part of the change-experience, be understood as relativity (time measuring distances based upon speed) as the governing principle enabling the manifestation of mass as probability. This does not mean that time in this context equals time as in my grandmothers longcase clock, but simply, that time is a way to describe space. Summarized: The time I have been discussing so far is the present defining itself through a relativized universe composed of mass (probabilities in the nothingfield) held together by time as measure.

The present does not in itself constitute the threat of time toward the change-experience. No, the real problem lies elsewhere. It lies in the concept of history. Consider the present an absolutely motionless vertical line taking care of the business of shaping the change-experience into something tangible. It is, in a way, not even time, it is just that, which we identify as distance and, as such, relativity. The present has a double-nature: It is both mass and change-experience. Now enter

into the picture a horizontal and absolutely undividable timeline crossing the present. History has arrived to take over. The present is space, history is mind.

Clarified: To understand time, time has to be interpreted as a complementary double nature, an organizing principle (an empty variable) measuring distance that is active as a probability independent of observation (remember that the category infinite is defined by an absolute emptiness due to the smallest possible distance in infinity, an infinity, making no observation possible) and time as a vehicle for the production of human history. The two functionalities of time are mutually excluding, yet inseparable, since mind as an objective probability depends on space and change-experience depends on mind (as an objective probability). All I can experience directly is change as an invitation to improvise. If I could experience relative space it would freeze as a totality and cease to exist as a probability, as would I and with me humanity as a whole.

Usually a mind is considered a unique functionality defined by the individual. My consciousness is something special, a feature belonging exclusively to me. It is my private tool for foresight and futureshaping, for picking the road of probabilities most likely to manifest as the retrospectively (since I really cannot know it in advance) identified path to continued survival. As the bluesphilospher (the philosopher who does not have to pretend to be a clinical scientist) I will allow myself to take this approach on an improvisational trip out of the box. In the previous essays I have already made it clear, that the mind is out of order when it concerns its day-to-day interpretation of the working of the world and the relationship between nothing, something and everything, and that especially the ignorance toward everything as a locked, og frozen, totality in stasis, does not give the mind much credit. If everything really was here, change would not occur and time could not relativize objectivity as tangibility, as the present.

Let us momentarily stay in the present. The present is creation, the shifting of probabilities occurring as time out of time understood as relativity. The blues solo, the bluesman or the blueswoman, man in general, does not exist in this configuration, in a sense this is just the nothingfield operating its probabilities without discretion, enabling change to be experienced by potent change-experience-probabilities in the nothingfield. In this interpretation change does not exist except as change-experience. The present is just relativity. Not change. Change requires the experience of change to occur. And this, the change-experience is humanity as space-time.

Experiencing change requires a vehicle or media that can be mass and change simultaneously without identifying both properties simultaneously in itself. The mind, or consciousness, is such a media. It is in space-time (the body), but being in space-time is a function of the mind, and as such there is no contradiction or attempt to transcend a complementary exclusion. The mind cannot conceive the body as anything other than mind, since mind is the sole reference for being available to mind. It is important to note, that the bluesphilosopher separates the body as a space-time-probability from the mind. In the human case, mind is all there is. It is the mind that produces the body as a phenomenon for the mind and it is the mind acting through the body as a media for the body.

To the mind, time is not relativity. To the mind, time is history, but not in any ordinary sense of the concept.

It is usually assumed that humanity has evolved physically and mentally over a long periode of time. Interestingly enough, there is a trend in archeology pointing in a direction that can be radically interpreted philosophically. The archeologists seem to continue to find relics that are older than previous findings, indicating that advanced human technology (i.e. spear- and arrowheads) that required explicit linguistic exchanges to be produced and used will continue to appear from an exceedingly deeper past.

The one thing that does not change from generation to generation, the one thing that is exactly the same now as it was minimally half a million years ago (the oldest findings of advanced technology so far) and the one thing that calibrates the world to be experienced in an identical way by all humans, that one thing is consciousness. Although we are different, the basic black box producing our bodies and interpreting their sensory-experience is our mind. We believe we have different minds, but in reality they are 100% identical. Were they not, how would we be able to communicate, to create and live together in the same world? Understanding that the human mind is and has always been the same in any and all individual humans, is the basic key to a renewed concept of history, or time as causal counting.

If mind is the common denominator both presently and in regard to human ancestry, the mind is absolute stasis. It is in the relationship between space and mind, time and change develops. The reason change occurs is because this mind is still. When we say, that time was brought to a standstill, it really is the functionality

of our minds taking over. Just like when I improvise my blues solo. When I allow my mind to be still and let the probability-field do the work, that is when it rocks fluently. It is when my consciousness become fully receptive and abandons productivity, I become a transcendent expression of nothing. Anyway, concerning the time-issue: rather than humans creating history, the human mind observes the possibilities of space-time as they become probabilities and then, retrospectively copy the system of relativity of space into the stillness of mind in order to transform the distances of objective matter into dividable units that can interface each other internally and externally, thereby gaining control of local matter. It is only then, when matter is controlled in preparation of the consequence of the controlling itself, that time as a counter enters the field. Time is not in the mind. The mind is always identical with any other mind and as such absolutely timeless. But the mind does count matter (perceived and organized internally in countable units), and it is this, the counting of objective matter as it becomes probabilities in the mind, we know as the second definition of time, the first being relativity.

It is like imagining that you are only mind floating unresistingly and weightless in a space defined by the distance between its infinite amounts of undefined objects, and that there is no time nor any defined objects until the moment where you hit one of the objects. When you hit an object the object is defined by your touch and the velocity and direction it takes shifts the neutral relativity of the untouched space into a space relative to your velocity and direction. The probability-field changes from a first degree of relativity into a second degree of relativity and becomes space-time as change-experience.

Just as time holds neutral space in the form of relativity, time is the mind's way of producing space, body and mathematics. Without time, the mind would not be able to objectify itself as matter. The odd thing of course is, that the mind, as a physical object is completely empty. Otherwise flaws would eventually influence mind in all its fully identical occurrences in the individuals of humanity. It is a blackbox belonging to the change-experience of space-time and it is as such it relates itself to objective space and become time. So, roughly put, very roughly, and very interestingly, at least to the improviser, the mind, or consciousness can descriptively be reduced to: Time.

History can, in this definition of time, not be history, since history is causally determined by certain actions (probabilities) and certain events (probabilities) and as such will identify itself as a series of independent events. We may place in a

fine row actions and events and overlay these with a series of numbers and call those time, but they do not make any sense to the mind, since the mind has been the exact same during all these probabilities. To remove any action and any event form the change-experience is to indicate a wholeness to remove from, which again, according to the nothingfield, would lead to a breakdown of probabilities, since a whole or an all, does not allow for change. History is a function of time understood as the mind. In order to be physical so that the nothingfield can be experienced, the probability of mind becomes time as the organizing media for the probabilities occurring as space-time, thereby allowing change as phenomena to integrate with the possibility of time to experience, hence "change-experience". History is the relative positions of objects in (the present – it is always present, in lack of a better word) change-experience, it is not a causal chain. It cannot be.

For history to be a causally defined chain of events, it would require that the mind, or consciousness, changed along with everything else. And since that has not happened for at least half a million years history cannot be such an event-chain. For history to realize itself, everything has to change together all the time. If there is only the smallest little part of the whole that does not change, the system has failed. This, by the way, we could have foreseen by using the theory of nothing, something and everything: Everything cannot change, since it is everything. History is the descriptive symbol for the constant change of everything, Therefore history, by definition, negates itself.

To understand that time is not there, you have to let it go. When my blues improvisation is fluent, that is what I do. I let time go and I deny history as a possibility. I am not bringing time to a standstill. No, it is much simpler than that: When I am at my best and the nothingfield produces probabilities that all fit into my pattern of position, velocity and direction, space-time is purified into a change-experience, where neither consciousness nor time matters at all. Simply being space-time experienced as change mediated by my absolute empty (infinite) time-mind, my nothingfield personalized, does the trick. I have been walking the universe without prejudice.

Thanks for tagging along.

You have been a wonderful audience.

Hvis det skal sælges, skal det have slaglinjer, pakkes ind i cellofan og smage af sukker!


everything(nothing)something
The first handheld mind in the world!
Nothing
The building block of the universe
Ingenting.
Noget. Alting.
NØDPAKKE!
Anvendes ved kontroltab

The Primary School for Adults

A practical social constructivist approach to creativity in adult thinking and learning processes

A research proposal

"He knew, that man cannot know if the tower will stand,
before the last stone has been laid"

(Motto of the author)

Developed, designed and prepared for testing by Thomas Heide, November 2003
Hjulbjergvej 35, DK-8270 Hoejbjerg, Ph. 26161830, mail to: Thomas@thomasheide.com

Aarhus, Denmark, November 2003

To whom it may concern;

In the enclosed abstract, "a brief introduction to Thomas Heides The Primary School for Adults - A practical social constructivist approach to creativity in adult thinking and learning processes", the reader will find the framework for the following research proposal.

Important note: Although the abstract suggests a learning circle based on the theoretical thinking of the author, advisors from the University of Aarhus and from the Centre for Adult Learning, Aarhus, has recommended that the implemented research project emphasizes playful investigation rather than the "teachings of Thomas Heide". If the abstract in any way seems to weigh theory higher than the learning power of surprise, curiosity and playfulness, this is due to the author's lack of communicative skill rather than an expression of the values and nature of The Primary School for adults. Thank you.

Please read the abstract before continuing.

As the abstract suggests, the research will evolve around a toolbox consisting of four integrated ways of inquiring into and expanding the scope of adult cognition and thinking.

As the prototype educational framework presented in the abstract suggests, the global characteristics of locality in late modernity, or the risk society, requires a whole new approach to learning, that emphasizes theoretical thinking in three dimensions and an approach to learning potential taking into account, that most people in the complex entanglement of our times must have lived half a life, before being able to begin restructuring their cognitive patterns according to their own empirical data, their individual life experience.

Due to the above, the research proposal has been named: **The Primary School for Adults**.

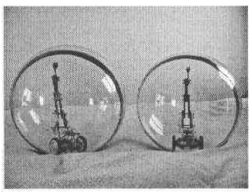
Apart from the enclosed abstract, a number of papers has been written to untangle the feelings of intellectual unsettlement arising in the author, when studying adult learning processes and comparing those to the apparent reality as perceived by adults in the beginning of the 21st century.

The majority of the papers were written in Danish, but the main inquiries that led to this research proposal have also been unfolded in English in two original abstracts by the author, "The Prophets Paradox" and "The Brain".

All together the collection of papers leading to the enclosed research proposal are referred to as "RUIN – preliminary studies to a theory of thought for the post atomic human". If RUIN *is not* a part of this version of the research proposal, please feel free contact the author for a copy of all or only the Danish or English abstracts of RUIN.

In the following an attempt to structure a possible research project evolving around The Primary School for Adults is presented. Hopefully the ideas, the prototypes and the vision will inspire the reader to join the project as a focus group trainee, a research partner and/or funding body.

Sincerely Yours,
Thomas Heide



Research proposal;

The Primary School for Adults must be considered an open laboratory for inquires into modern mans cognition, patterns of thought and potential learning capacity. As such a research project evolving around The Primary School for Adults must divide its research focus into a number of subclasses.

For in depth information on the theoretical thinking behind the primary postulate, please refer to RUIN.

The primary postulate of the proposal can be said to be:

Adults of present day have the potential to think and act according to an object/object paradigm matching the global and conductive nature of modern civilization.

The primary goal of the proposal can, in relation to the above postulate be said to be:

The development, testing and conceptualizing of adult learning processes taking into account the possibility of adults to think and act according to an object/object paradigm considering the base structure of modern civilization conductive and non local.

The secondary and practical goal of the proposal can, in relation to the above postulate and primary goal, be said to be:

The offering of a publicly available laboratory concept for theoretical thinking including simple, non technological instructional papers, in which adults themselves can inquire into, criticize and reinvent the outdated historically and culturally defined theories of thought and cognitive patterns that presently govern the socialization of humankind.

The third and politically visionary goal of the proposal can, in relation to the above postulate and goals, be said to be:

The development and communication of the idea of a globally applicable theory of thought to be used as the governing variable in humankind's ongoing attempt to improve the conditions for life on earth.

Research method;

Although the ideas and concepts of The Primary School for Adults are derived from the theory of thought of the author, "The Prophets Paradox", the actual practice of the school will be evolving around the mind expanding power of surprise, curiosity and playfulness.

A brief example:

A number of people have been invited to spend a day in The Primary School for Adults. As they arrive, they expect a facilitator to help them get started. Instead, the door to laboratory closes automatically, the lights go out, and sound scapes begin to fill the room. At first the trainees don't understand what is happening, but then one discovers that the sounds change when she moves. Soon, all the adults in the room have noticed this, and experimentation with the changing and creation of sound scapes begin. Fifteen minutes later, the sound fades and light go on again. At this point the facilitator enters the room and reflection on the experience takes off: What happened? How did it influence the trainees? What is sound to the mind? How did the different sound scapes affect the atmosphere and spatial borders of the laboratory? What is the relation between that experience and everyday life?

As the above illustrates, the method uses the idea of presenting an unknown phenomena in order to give the trainees the opportunity to create a new language game related to the experience of an unknown phenomena, to allow the trainees to experiment with the phenomena and, depending on the given group of adults, to give the trainees an opportunity to explore the actual mechanical and digital controllers of the events experienced.

Rather than presenting the trainees to a fully developed theory of thought for the post atomic human, The Primary School for Adults simply offers its users to discover the world form a new angle, thereby giving them the epistemological authority to reflect upon and design their own constructions of reality.

The above method, which is close to that of installation artists, offers a number of observational positions enabling the research to discover how adults can be stimulated to take conscious charge of their own construction of reality and how the thinking of adults in general can be taken to the abstract level necessary to consider the idea of modern civilization as global and conductive.

The research will be documented through video recordings, interviews, testimonials, group discussions, questionnaires and schematic observations.

The documentation will be used as empirical data for the analysis and finalizing of The Primary School for Adults for the commercial market.

Research program;

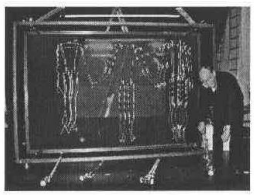
The research basics of developing preliminary documentation and educational manuals evolving around a number of focus groups from the adult learning sector, natural and humanistic sciences and the fine arts will take place in the period from December 1st 2003 to May 1st 2004 as a part of a 6 month employment as Lego Robotics Prototype Developer at the Department of Computer Sciences at the University of Aarhus.

All materials for the high tech prototypes to be implemented in The Primary School for Adults, all spaces for focus group testing and all consultancies on relevant literature are in the above period made available by my employer and other related university institutions such as CAVI (Center for Advanced Visualization and Interaction) and The Department of the History of Ideas.

It is the expectation of the author, that the research results of the above initiatives will accumulate empirical data and experience in the use of the tools of The Primary School for Adults enabling the finalizing of the prototypical toolbox into a commercial product and a double set of corresponding educational manuals to be used either in conjunction with the technological toolbox or as a stand alone without any technological requirements.

The finalizing and commercialization of the toolbox is expected to last 12 month including the establishment of formal partnerships with manufacturers of adult educational concepts.

The research program will be terminated by the summer 2005 and replaced by the commercial implementation of the concepts.



Curriculum Vitae for Thomas Heide (born 1966)

2003 - 2004	Employment as Lego Robotics Prototype Developer at the Department of Computer Sciences at the University of Aarhus (starting December 1st 2003 and ending May 1st 2004).
	Robotics design and construction for installation artist Mark Polishook's Robots in Residence (www.daimi.au.dk/~polishoo).
	Supplementary academic partime education at Århus Open University, "History of European Ideas" (ending medio 2004).
	Yearlong course in "Teaching Adults" (Voksenunderviseruddannelsen) at JCVU, Århus (ending ultimo 2003).
1999 - 2002	Business-consultant (IT and management, EU, USA, Japan) and educational planner, Expect Udvikling ApS, Århus.
	Designer and implementor of Little San Francisco, a work center for innovation and start ups.
	Songwriter (prizewinning, National Danish Radio) and performer.
	Travels and studies of human learning- and growthpractices (EU, USA)
1997 - 1998	Frontdeskemployee, Statoil gasstation in Århus.
1994 - 1997	Development-consultant and educational planner, Rødovre Kommune and AOF i Århus.
	Travels and studies of human learning- and growthpractices (EU, USA, India)
1993 -1994	Travels and studies of human learning- and growthpractices (Far east, USA)
	Songwriter and performer
1986 - 1992	Publication of "Den Lille Projektleder" (The little projecmanager), Dafolo, 1992, in Danish and Swedish
	CD out with the band SNAVS; "Great Dawn of Life", Euromusic, 1992
	General manager, projectmanager and educational planner, Frontløberne, Århus (under the municipality of Århus)
	Travels and studies of human learning- and growthpractices (EU, USSR/Russia)
1985	Stay at Danish Highschool i Herning
	Travels (EU)
1984	Graduation, Højere Forberedelseseksamen (HF)

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Web: www.thomasheide.com (the songwriter, in danish only)

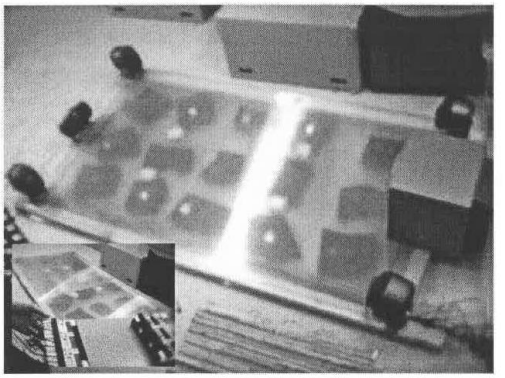
A brief introduction to Thomas Heide's

The Primary School for Adults

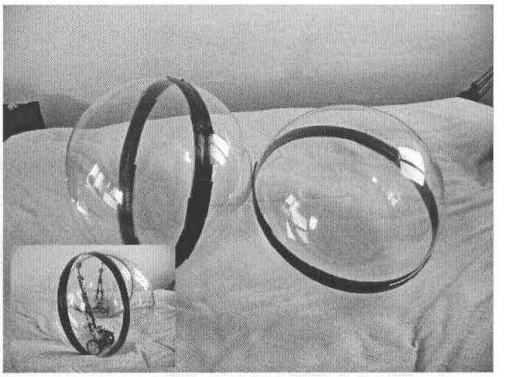
A practical social constructivist approach to creativity in adult thinking and learning processes

Developed, designed and prepared for testing by Thomas Heide, November 2003
Hjulbjergvej 35, DK-8270 Hoejbjerg, Ph. 26161830, mail to: Thomas@thomasheide.com

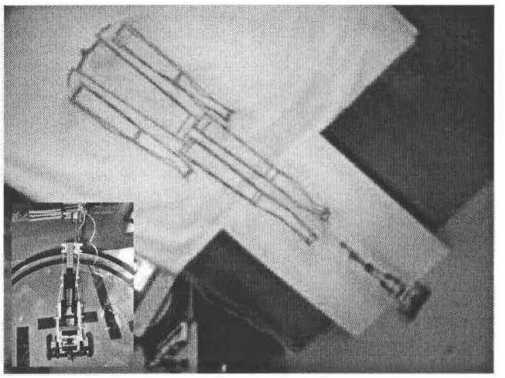
The Think Box



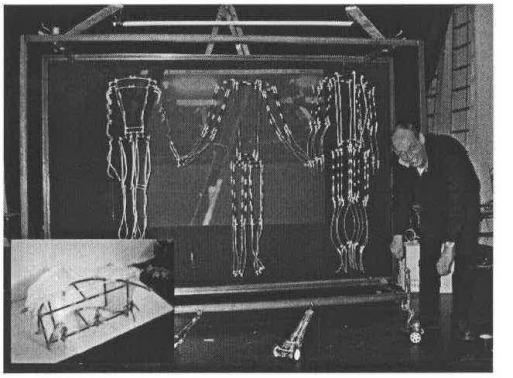
The Brain



The Body



The World



Aknowledgements:
- Silkeborg Plast ApS, for walking the talk and generously providing prototypes according to my design instructions.
- Ole Caprani, Associate Professor, The Department of Computer Science, University of Aarhus, for providing uncensored feedback, facilities and an extremely inspiring intellectual environment.
- Rasmus Lunding for hanging in there, for making a workshop about Dolby Surround Sound and for sharp thinking.
- Dolby Surround Sound Europe for listening and for providing feedback.
- Mark Polishook, Guest Artist, The Department of Computer Science, University of Aarhus, for letting me test my ideas in a real life setting and for continuously pushing and expanding my artistic horizon.
- CAVI, Centre for Advanced Visualization and Interaction, for taking the time to discuss my ideas and for providing great spaces in which testing is possible.
- The Danish Centres for Adult Education (CVU) for insisting on the existence of adult learning as a discipline in itself and the Centre in Aarhus for patiently trying to grasp and support my vision.
- The Department of the History of Ideas, University of Aarhus, for introducing to me the treasures of thinking hidden in history and for openness toward pinpointing key aspects of the treasure to make these available to non-academics.
- Soeren Langager, Associate Professor, The Danish University of Education, for respecting historical facts and a never fading willingness to listen and help upon request.
- All the incredible individuals and institutions who in one way or another has supported me in sticking with my (sometimes rather radical) ideas and motivated me to bring them to life; none mentioned, none forgotten ☺.

What is The Primary School for adults?

The Primary School for Adults is a practical constructivist approach to creativity in adult thinking and learning processes facilitated through the use of an integrated series of tools invented with the specific purpose to help adults change and expand their cognitive patterns according to their actual life-experience.

In modern, globalized and fully entangled human society, we all become each others prerequisite and each others responsibility. This poses a radical challenge to the way we think and the way our thinking is structured: How can we possibly sense and calculate globally when we reflect, choose and act locally?

Since the established educational system and mainstream agreements on the nature of reality does not seem to invest focused in stimulating humans to take into consideration the above aspect of human life in the beginning of the 21st century, and since this lack of devotion to the radical epistemological challenge of our times effects all adults trying to figure out "what is going on" *and* thereby the state of our world in general, I strongly believe that any adult in modern civilisation should be offered the opportunity to expand his or hers capacity to think according to the global entanglement complex of our times.

According to social constructivism and depending on the extremity of the interpretation of social constructivism, reality as humans perceive it, can be said to range from something simply worthwhile questioning to something existing only in the mind of each individual that is continuously shaped and reshaped through conscious and unconscious negotiations with other individuals.

The social constructivist approach to existence finds its main inspiration in the key questions of theoretical thinking as posed by philosophers throughout the history of mankind: What is consciousness, what is thinking and in what way are these related to the outside world? Or phrased as a single question: "What is the relationship between human perception of reality and reality before it is perceived by humans?"

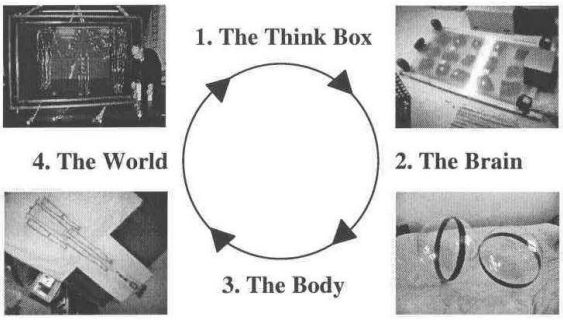
As proposed in the above, the world has changed from a number of apparently (perceived) independent localities to one, fully entangled globality. Although philosophers have inquired into the relationship between human perception and reality for millenniums, sociology's new modernity is only beginning to reveal its dynamics of global entanglement, thereby both adding urgency and a new dimension to the oldest epistemological questions of consciously communicating humans.

The Primary School for Adults can, in that perspective, be considered an attempt to make a democratic intervention into the process of human self-knowledge by formulating a number of principally simple, pedagogical processes, in which all adults, using their own life experience as empirical data, according to the extreme interpretation of social constructivism, can explore and develop their own, fully valid, independent theories of thought with reference to a "neutral" framework of tools and vocabulary, as offered by the Primary School for Adults.

As such, The Primary School of Adults is a form, in which we can all deconstruct, reshape and share the way we perceive reality, thereby opening up for the development of a new, contemporary global set of basic, communicative variables to be used, as we humans try to save life on earth from the consequences of our historical ignorance toward bringing the odd the relationship between our perception of reality and reality into an appropriate, collective mental design of the human world.

What are the tools of The Primary School for Adults?

The toolbox of The Primary School for Adults is designed as a number of analogies to being a human. The toolbox so far consists of four different, yet integrated prototype concepts and affiliated, chronological learning-sequences. The tools are appropriately named:



Together they form a complete learning circle, taking the trainee from a mind-expanding experience in *The Think Box* through consciousness objectified in *The Brain* to movement and sensory reflection in *The Body* finalizing the process by taking the work into relations in *the World.*

The fundamental attempt and intention the of the initial four tools of The Primary School for Adults, as stand alones or together, is to open the users mind to examine the standard of cognitive pattern and reality interpretation of modern man, the subject/object interpretation, and to inquire into the possibility of humans as capable of perceiving themselves as objects rather than subjects, thereby changing the epistemology of man into an object/object interpretation in order to fit the challenge of a non local globality.

Important note concerning the use of expensive and generally unavailable technologies:

In its ultimate vision The Primary School for Adults targets all adults globally. The purpose of the research project as described here, is not to create a demand for expensive technology, but to use the technology available to the research project to derive simple learning processes that can be performed anywhere without any technology.

As the project takes form, a mirror project concerned with the translation of high tech applications into non-technological learning programs will be implemented.

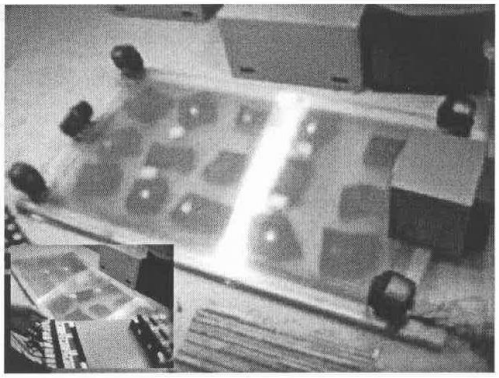
Also, the research will, to the extent possible, try to inquire into the use of broadly available technologies as "black-boxes".

Research documentation; picture of my home during the summer of 2003, temporarily named T-Lab, as I began developing the idea of The Primary School for Adults.

The Lego Mindstorms robotic parts were generously provided by The Department of Computer Science, the University of Aarhus

The acryl globes were generously provided by Silkeborg Plast ApS.

What is The Think Box, how does it work and what is it good for?



What is? The Think Box consists of a tile floor with sensors detecting the position of anything on the tile floor and a surround sound system. When a sound is send from the surround sound system from anywhere in a 360 degree circle around the tile floor and in any direction covering a part of the tile floor, the user must detect where the sound is coming from and move away from the tiles in the sounds way. In the prototype in the picture lights help indicate direction of sound for testing purposes.

NOTE: in preliminary test-workshops, sensor tiles may not be available; custom build surround sound scapes will provide the necessary means to unfold the potential of The Think Box.

Works how? The Think Box takes advantage of the progressive research of a number of audio-companies around the world, especially Dolby, trying to understand the relationship between space and human cognition, emphasizing human hearing and human audio processing as main filters for our capacity to interpret and understand three dimensional space.

The results of the research into the relation between hearing and space, has over the past years become generally available in the form of surround sound from Dolby, complex binary algorithms imitating human hearing under varied spatial conditions and hardware enabling reproduction of human hearing in the form of surround sound black boxes in consumer electronics such as advanced loudspeaker systems, computers, DVD-players, Televisions and hi-fi amplifiers.

Good for what? Normally surround sound is exclusively used to ad spice and amplification to the user experience of visually oriented games and movies. The Primary School for Adults reverses this way of thinking the potential of surround sound, by proposing that it is also an epistemological learning tool to be used to give individuals insights into the way their mind works.

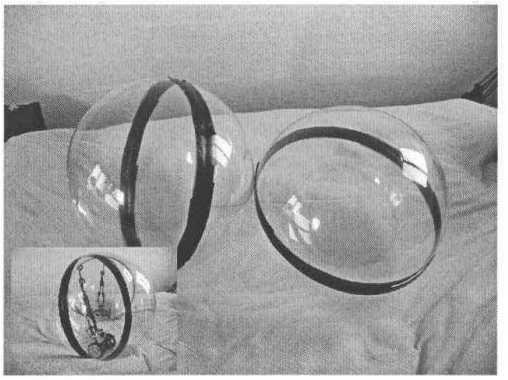
Imagine a number of people stepping into a dark room with an active surround sound system and no visual effects. Sounds start to appear. Depending on the setup, the task of the users is now either to simply explore the way the sound scapes are influencing their experience of the (empty) space they are in or to place themselves in such ways, that they are not in the way of the invisible action happening in the surrounding sound scape.

The question that led to the invention of The Think Box concept was simple, yet puzzling:

Why make a movie or a visual game, when the best recorder and player of reality we have access to is the human brain?

The Think Box is the starting point of a learning process in The Primary School for Adults and a tool to return to, whenever new, mind expanding inspiration is required. Also it is worthwhile noting, that just the development of a structured educational paper proposing the use of surround sound in the above interpretation will enable millions of households around the world to turn their living rooms into Think Boxes.

What is The Brain, how does it work and what is it good for?



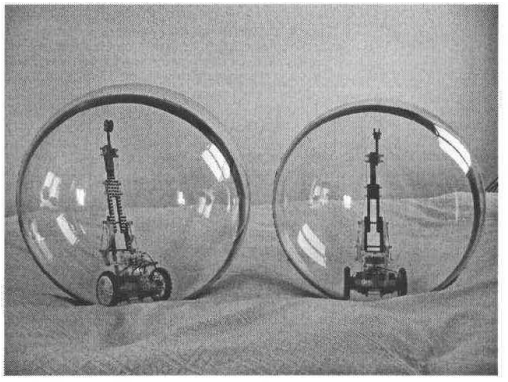
What is? The Brain is a lucid acryl (plastic) globe, constructed by two identical half globes that can easily be detached from and attached to each other on the fly. The purpose of The Brain is to objectify a precise analogy to human consciousness and thereby an analogy to the paradoxes embedded in the relation between inside and outside, between subject and object, between human perception of reality and reality in itself.

Note: The Brains in the picture are preliminary prototypes generously provided by Silkeborg Plast ApS to figure out a final design. Silkeborg Plast ApS has provided six Brains for the testing of The Primary School for adults.

Works how? The Brain is an objectification of consciousness and as such a way of pursuing the goal of the Primary School for Adults of creating a practical research space in for inquiring into the possibility of the object/object interpretation of the world.

By creating a structure, that is defined as an object of which it can be said that the inside is a complete and endless space (due to the similarity of all possible positions inside a smooth globe) that apparently does not exist when observed from the outside, The Brain offers a unique possibility to twist the epistemological key question: If The Brain is a true analogy to human consciousness, what would the cognitive nature of this consciousness be and how would it operate in controlling is relation with the outside world?

Good for What? Just using The Brain as a thought stimulating object is in itself rewarding, since it does reproduce the basic condition for human cognition. But in order to inquire further into the working of human consciousness, The Primary School for Adults takes The Brain one step further and uses it as a concrete tool for building a robot (here using LEGO Mindstorms and LEGO bricks) that can somehow interpret its environment in relation to an outside world, which, just as in the human case, it cannot know!

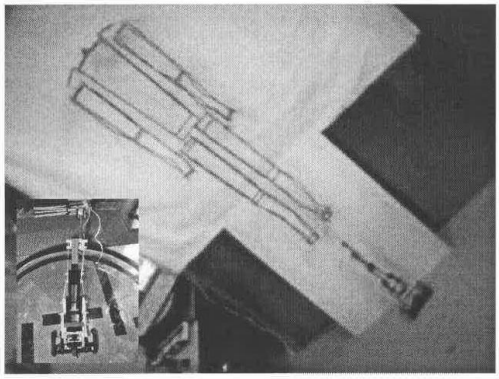


Picture: Examples of robots build by the author to illustrate the cognition of The Brain; note that the robots will need some sort of support, here strings, in order to function outside The Brain.

Building a mind for The Brain is creatively challenging and motivates genuine reflection upon the nature of human perception and thinking, and can, apart from stimulating theoretical thinking, be extended to involve basic physics, basic mathematics and basic geometry translated into the physics and the programming of the robot.

But seen from the perspective of The Primary School for Adults, the really interesting aspect of building a mind for The Brain occurs when the mind is removed from its natural environment inside The Brain (endless space without identifiable positions and principally no gravity forces) and taken into the outside world as the driver of an actual humanoid robot: a body.

What is The Body, how does it work and what is it good for?

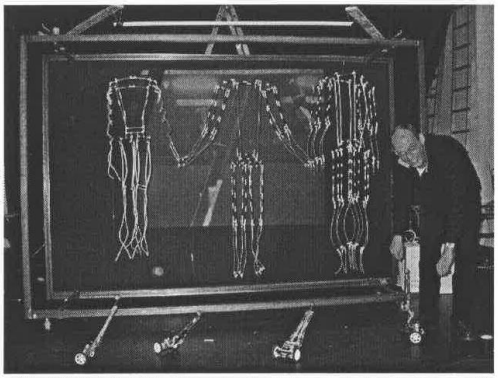


What is? The Body is a humanoid or other design-structure build to offer the Robot build in The Brain an outer world object to control.

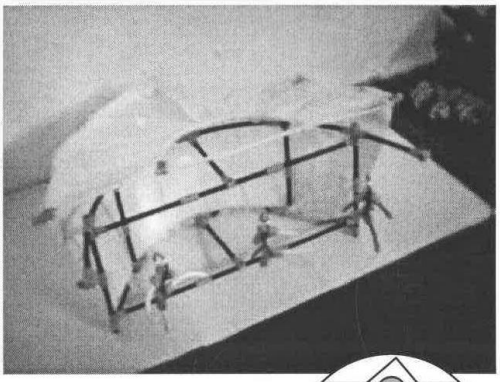
Works how? In the research phase of The Primary School for Adults I developed a design form using primarily LEGO sticks and a range of LEGO joints tied together by lucid string and controlled by the driver by strings. This particular design and the design relation to the driver through string control creates, depending on the drivers features, an organic robot that has the potential for emergent behaviours.

Good for What? The purpose of The Body is to take the analogy of the Brain into the environment of the human brain, the body, and inquire into the relationship between the mind and the body. Also, building an organic replica of the human body stimulates further reflection upon the relationship between perception and thinking, thereby enabling the users to consider the objective nature of this relationship. As such, The Body is both an opening toward posing new questions about the apparent body-mind duality and an opening toward creating an actual environment, in which The Body can live.

What is The World, how does it work and what is it good for?



Top-picture: The World was in part inspired by the work of installation artist Mark Polishook and his project Robots in Residence (www.daimi.au.dk/~polishoo), for which I designed and constructed a number of robots. The picture is of me setting up a preliminary prototype for Marks installation.

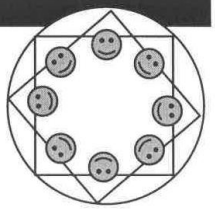


What is? As shown in the bottom picture, The World is a tube/string/cloth construction in which all the robots designed in a workshop can come alive together. The intended final design of The world is in the bottom graphic, which, as seen from above, will be a circular shape with the capability to hold up to eight times three humanoids/structures.

Works how? The purpose of The World is to take the humanoids and their drivers into a world, where their behaviour and interaction can be studied, reflected upon and changed experimentally.

Also, The World offers a unique, yet technologically demanding possibility of creating a Think Box for the robots to expand their knowledge about the space they inhabit, thereby initiating a principal sequence similar to that of humans getting to know the world in which they live.

As such The World closes the basic learning circle of The Primary School for Adults, which has now taken the user from the mind-expanding experience in *The Think Box* through consciousness objectified in *The Brain* to movement and sensory reflection in *The Body* and finally into *The World.*

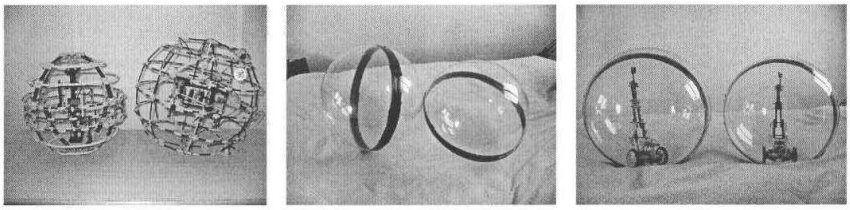


Mock up (above) and graphic illustration (right) of the intended final structure (seen from above) build by plastic tubes and wire. The structure will, depending on size, hold op to 8 x 3 designs.

Note: This is a voluntary draft. It has not been subject to any external editing or censoring and should as such be considered as unpublished notes...thank you!

The Brain

Documentation and reflections on the trainee-service of Thomas Heide, student of adult learning, at The Department of Computer Science, The University of Aarhus, April and October, 2003



Cognition, creativity and adult learning in Lego-based robotic designprocesses

Contents:

October 2003

Introduction to the enclosed documentational drafts on cognitively and constructivistically oriented lego-based robotic design processes targeting adult learning as unfolded during my two trainee-services at The Department for Computer Science at The University of Aarhus.

The Brain

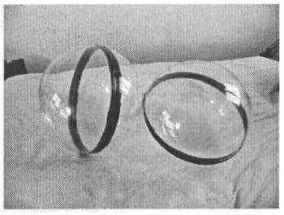
By Thomas Heide

The Brain is a simple idea drawn from a vision and a theory of thought rooted my twenty years of practical and theoretical work in the field of adult learning, projectmanagement and the arts.

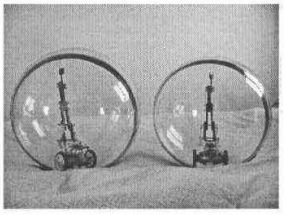
One of the most intriguing and difficult aspects of contemporary adult education seems to be the issue of power in the relation between non-academic adult learners and their (academic) teachers. The power-issue surfaces in many different situations, but its roots are to be found in the fact, that only a few adults seem to have had the opportunity and the means to figure out how they themselves define objects as reality, cognition and thinking. This places the adult learner in a basically passive and intellectually vulnerable position when introduced to the theoretical thinking of a given field, left open for the teaching instition to define reality, truth and acceptable patterns of thought and communication, no matter the adult learners potential, but unformulated critique of the ideas presented.

One way of challenging this particular aspect of adult learning processes, could be to develop a pedagogical tool for making inquiries into human cognition and thinking, enabling adults of all backgrounds to join the discussions of academia on the substance of reality.

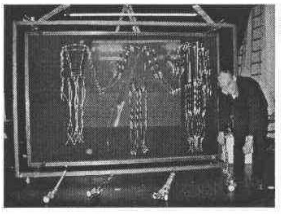
The Brain is a lucid globe, used as a contextual framework, a lab-tool, for theoretical thinking through the designing of Lego-based robots.



1. The Brain as a tool for theoretical thinking.



2. Using the brain to design robots.



3. Applying the robots designed in The Brain as drivers of humanoids

The Brain reproduces a basic paradox of human cognition; what we think is reality is not reality. Understanding the world from the inside of the sphere enables the adult learner to reflect practically on the the working of mind, since any conscious object inside The Brain, will be in a situation pricipially equal to that of human thought.

If this is combined with a request to the adult learner to construct a Lego-robot that take into account the basic paradox of human cognition, at practical and theoretical field for intuitive and selfmotivated reflection upon the nature of thinking has been opened to the adult learner, from which he or she can draw their own, original theory of thought, thereby qualifying their reflections on the thinking introduced to them by the teaching institution.

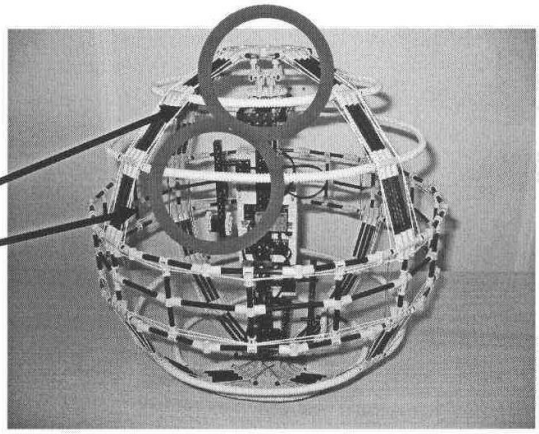
As I said; this is a simple idea; give adults the oppotunity to build robots, thereby motiviating them to independent analysis of reality through original processes of basic research; Building robots with a potential for conscious behavior requires an objectively testable theory of thought; This is the purpose of The Brain.

Thomas Heide;
as trainee at the Department of Computer Science,
The University of Aarhus,
April and October 2003

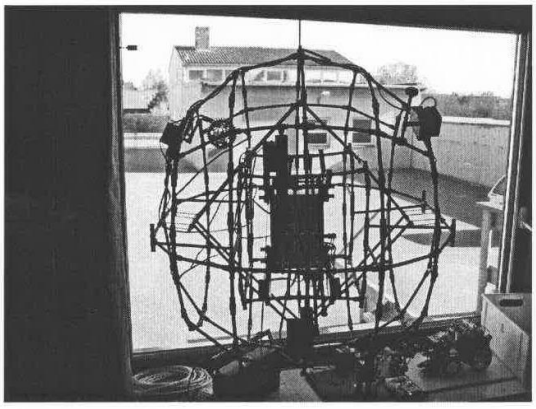
What does a brick need to come alive? A ball!

The Brain – preliminary prototyping and testing

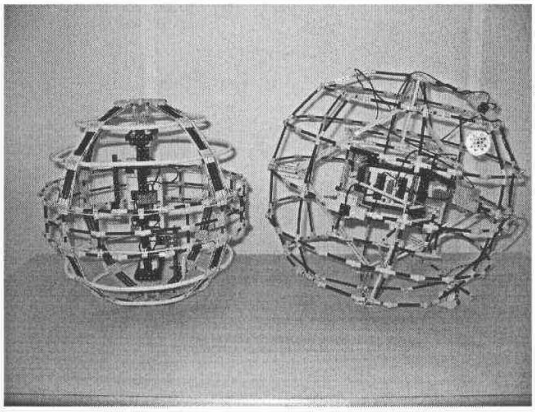
Initially I was just fascinated with the whole idea of building balls out of bricks (so foolish ;-), imagining how such balls could be both robots and programming interfaces. This one was supposed to roll by itself, energized by the rotating RCX and attached leveler (weight-stick) inside the brick-ball. Allready at this point I discovered, that it would be impossible to build a circular shape due to the Lego-parts available. The Lego designers do not seem to have imagined anyone building balls out of bricks.



My next attempt was more thought through and used a kubic form inside the ball to create stability in the core; when the engines turned out to be to heavy to be a part of a selfmotivated ball, the structure was transferred into a selfdefending mobile (lighsensors detecting hands trying to shut down the RCX and attacking with motorized sticks). It was this mobile that fostered the name of the project; The Brain.



The first experiments with bricks and balls made it clear to me, that I would need a ball made out of something else than Lego to pursue the potential of cubic globes and global cubes...

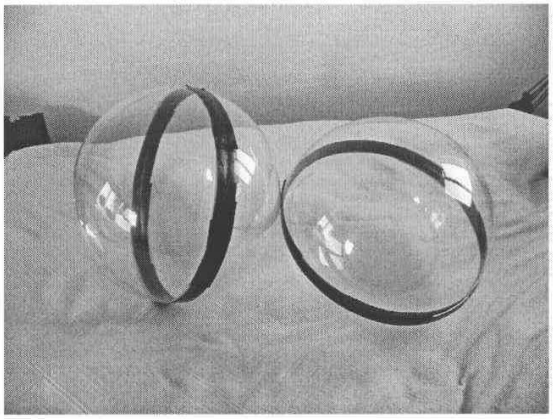


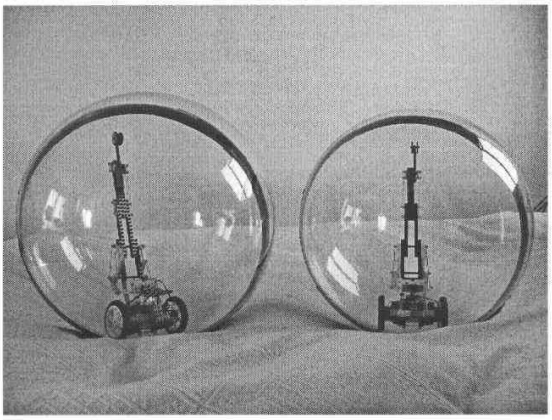
Thanks to the generous contribution of lucid plastic globes from the company Silkeborg Plast A/S, I got the oppportunity to take The Brain one step further.

At first I was so exited about the spheres, that I figured just placing immobile RCX'es in the center of each sphere and then making them send and recieve IR-messages according to simple, looped algorithms, would be a representation of a conscoius system doomed to seek communication with the outside world eventually (or at least when running out of battery power).

Having enjoyed the imaginative stimuli of the spheres and the wonder of calculating the world as it must be experienced from the inside of a sphere, I figured the form opened up for some interesting robotic designs, where the groundrules for lego-based robots were changed; no gravity, no formal points of reference, no sensory system, just the inside of a ball.

I realized that, how simple it seemed, the balls were the brain, or consciousness objectified; that this particular setup opened up to testing of theories of thought; the mind reproduced as a lab tool for adult learning processes.





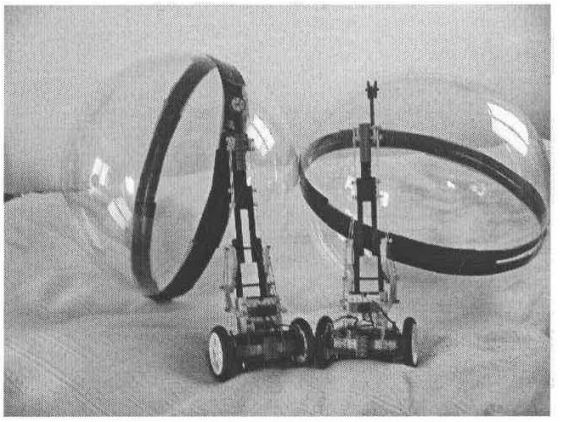
Due to the origin of the tower-robots, now named "Send" and "Recieve", designed to operate inside the spheres, I discovered that odd robotic designs were generated when build to fit the reality inside a smoth, lucid plasticball.

At this point in the discovering the thinking affiliated with robotics, it dawned at me, that the towerrobots – and other systems build to fit the spheres – could function outside the speres if supported by stringsystems or other appropriate measures. Additionally it turned out that even random behavioural programming would make the stringsupported robots seem very alive and even sort of conscious.

Also the half-spheres sparked an idea to be followed; if the joints of an object, like a humanoid, were connected by strings to the edge of the bowl, how would that work as a sort of control-system?

Since my first traniee-service at the Department of Cumputer Science at the University had long passed, I had established i small lab in my apartment.

Then came the second trainee service at the unversity and a possibility to test my brewing ideas in a practical setting.

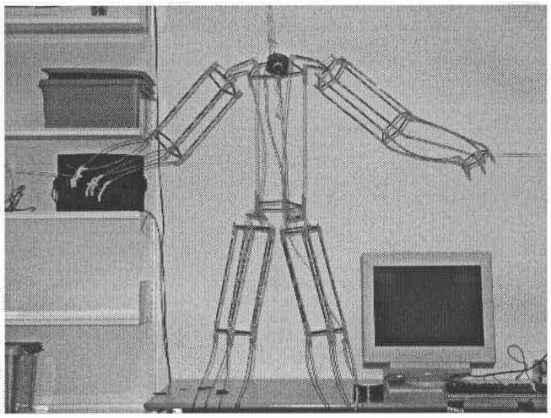


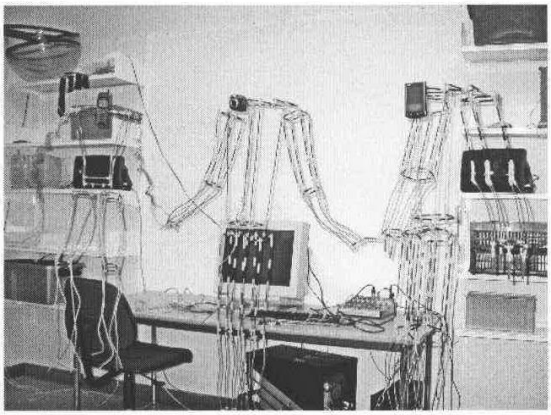
My trainee-superviser proposed to me, that my second trainee-service should be dedicated to prototype robots for visiting artist at the Department for Computer Science, Mark Polishooks project, "Robots in Recidence". Mark liked my tower-robots for their gravity-rebellious design, but what he really wanted were organically moving humanoids, that at one point could be extended to react to external, internet- and/or cellphonedriven commands.

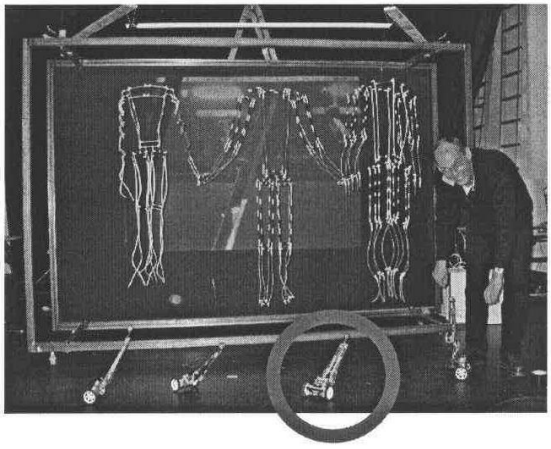
The very lively behaviour of the tower-robots when attached to lines inspired me to maintian some of the theoretical ideas behind The Brain and divide the humaniods into two distinct and complementary systems connected by wire; "empty humanoids" and "detached muscles".

As the pictures show, conversations with Mark inspired me to extend the system with two more robots and making the three of them move organically by connecting them internally by their wrists. The result was rather convincing; the tower-robots were programmed by my superviser Ole Caprani to push the humaniods into extreme positions, thereby enabling large and human-like movement, that supported Marks sound and videoinstallation.

The idea of using The Brain to develop prototype robots convincingly simulating human cogntive patterns, had proven a succes.







(All pics of humanoids were taken by Mark Polishook)

Cognition, creativity and adult learning in Lego-based robotic designprocesses

- A brief evalution of traineeservice in the Legolab of the Department of Computer Science, University of Aarhus, under the supervision of associate professor Ole Caprani.

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Preface

We all have prejudices about robots; to most of us, they either look like big steel muscles assembling complex industrial designs, like bad, mechanical copies of humans stumbling around in the phsyical world or like a mutation of a car with wheels and the ability to move and navigate. Some of us may even recognize that the silicone-chips in our vehicles, refrigiators and televisions also have robot-like features and behaviors, but normally we do not consider the field of robotics a field of interest when we develop theories of thought, cognition and creativity. This is, however, my starting point, when I design robots using Lego-materials. To show how this came about and how it works in a practical manner, let's take a look at my experiences as a trainee as designer of Lego-based robots.

As part of my studies of adult pedagogy at JCVU (the Jutlandish Centre for Additional Education) in 2003 I was obliged to participate in two periods of external traineeservice in an institution of my own choice.

Due to my fascination of cognitive aspects of adult learning and the relation between designing, building and programming autonomous robots and cognitive research, I contacted the Legolab of the Department of Computer Science, University of Aarhus.

Under the supervision of associate professor Ole Caprani it was decided that I should spend my first, three-week traineeservice (april 2003) getting to know the basics of Lego-based robots and the programming software MINDSTORMS, designed to program Lego's robot-controller, the RCX-brick, under the expectation that this training would enable me to participate in a more formal, robot-development project or similar in my second three-week traineeservice (october 2003).

After having planned and implemented a training program i basic Lego-robotics for artists (see pictureseries 1), the plan led to the development a creative research-tool (see pictureseries 2) to inquire into and to interpret theoretical hypothesis on human cognition, "The Brain" (the prototype was generously sponsered by the local company, Silkeborg Plast A/S), which again enabled me to offer uniquely designed robots (see pictureseries 3 and appendix; "The stringsystem") to another project under the supervision of associate professor Ole Caprani, "Robots in Residence", initiated and managed by american jazz-pianist, music-teacher and multimedia performer Mark Polishook, working as a guest-artist for one year at the Department of Computer Science, University of Aarhus.

"The Brain" (Traineeservice, part one, April 2003)

What does a brick need in order to become a creatively inspiring analogy to human cognition?

Entering the world of Lego-robotics and MINDSTORM-programming was exiting and dissapointing; exiting due to all the creative possibilities embedded in the Lego concept and dissapointing due to the lack of artistic and design creativity in the robotic endsolutions of both the manufacturer, Lego, and the users of the product. Allthough the bricks and the robots from Lego indeed are the result of expert creators and designers, it seemed that most of the endsolutions presented to me in textbooks and in the Legolab at the University of Aarhus were (and are) mostly traditional mechanical engineering and programming projects basically designed to prepare the user to play his or her way into a professional carreer as engineer or programmer; the lack of artistic expression and design creativity in the work was rather stunning and prompted the idea to invite some professional artists (painters/sculpturers) to the Legolab to study their reaction to the Lego robots.

The artists off course had fun building and programming small robot-cars racing each other while following a black line. But it was also obvious from their comments, that they did not find the traditional engineering aspect of robotics that interesting. During the evaluation of the workshop, it became clear, that the artists did not see any creative openings in the proposals and design-blueprints of the Lego-manuals. They emphasized, that any further contact with Lego-robots would need to happen in a much more creative setting, where the robots and Lego pieces became means toward individual artistic expression; their experience building the racing robots had been limited by a feeling of meeting the needs of an abstract engineering ideal rather than an experience of being set free to create.

The process with the artists made it clear to me, that I would need to redefine the groundrules of Lego robotics if the concept where to maintain its original power to fascinate when leaving the field of traditional engineering. What is important to note, is, that my conclusion in part was prompted by the reflections of my superviser, associate professer Ole Caprani, who stressed the fact, that he and the department of Computer Sciences as such, knew the limitations in their scope on the potentials uses of Lego robots, but also, that they, due to their historically defined context and educational obligations and technically oriented studentbase, had severe trouble breaking the barriers to a more opendended, cognitively and constructivistically oriented understanding of robotics and of the use of Lego in designing robots. This was in my view indeed unfortunate, since the programming skills of the department had broken the barriere; as codewarriors they seem to be worldclass and do understand that newtonian thinking does not artificially reproduce

look-a-like human intelligence, that out-of-the-box programming is the only possible solution in creating advanced behaviours in autonomous robots. There was an obvious and severly limiting imbalance between the programming skills available among the staff of the Department of Computer Science and their corresponding design skills and visions.

So I asked myself: *What does a brick need in order to become a creatively inspiring analogy to human cognition and thereby an open-ended challenge to create beyond the initial limitations, scopes and visions of natural science?* The answer came qiuckly and without hesitation: *A ball!*

This answer derives from a basic theory of thought[1], in which I define reality as an "entity with a double nature", meaning that a true statement about reality allways, whether outspoken or not, will include an object and everything that is not this object. According to this simple theory, you can either describe an object through the object itself or through aspects of the object, that are not present in the object itself, but in the defining context of the object. This way of thinking becomes especially powerful when related directly to human coginition[2], which, in conjuntion with theory of thought, is defined by a basic paradox and problem: The relationship between that, which we, as humans, according to our cognition, percieve as reality and reality as it really is. Using this parodox to define the basic design-parameters when building Lego-based robots opens up an inspiring perspective with a broad range of creative implications.

If I consider it a true statement about reality, that any real entity, or object of attention, has two possible expressions and I accept that human cognition does not reproduce reality but merely a map of reality appropriate to the human condition, that, in effect, does not tell us anything about reality as it is before interpreted by humans, and I want to translate this into a theoretical framework for the design of robots, I must consider the following carefully: How do I create a robot, that simultaniously respects being both an object and a context (the context describes here the theoretical state of the state in spacetime, where an object has been removed from its context without the context replacing the removed object with another object) and a robot, to which "thinking" is defined by parameters unique to the robot in itself and with no inital reference or similarity to its context?

In order to fullfill the theoretical requirements of the above, I created a tool for advanced three-dimensional research- and development, which I appropriately named "The Brain. As the pictures show, the unique feature of the of The Brain is, that the robot inside The Brain does not have to live up the gravitational parameters of the external reality (the robot stands on to wheels) as well as the robot cannot percieve according to the physical shapes of the context of The Brain, but only according to the spheric shape of the inside of The Brain. The Brain becomes a three-dimensional framework for developing robots that principially express the limitations, paradoxes and mysteries of human cognition and as such a source of out-of-the-box robotic design-processes and results. When working with The Brain, the emphasis shifts from traditional, gravitational, cause- and effect inspired robot-designs into an inquiry into the relation between the cognitive patterns of a given system and the reality of the context in which the system is embedded.

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[1] Theory of Thought is a defined discipline of philosohy in which the goal is to achive sustainable knowlegde about reality. For a deeper discussion of theory of thought as a philosophical discipline, please refer to the scientifically awknowledged litterature listed under "theory of thought".

[2] Cognition is a subdiscipline of psychology and psychiatry trying to understand the biological and psychological parameters and structures defining the way humans percieve reality.

Using The Brain to develop initial robot prototypes moves the focus away from trying to reproduce intelligent and/or predictable behaviorpatterns and enables me, the robot designer, to temporarily work with an entity, which, like humans, does need a context independent cognitive pattern (a computerprogram in conjunction with the actual physical structure of the robot inside The Brain) in order to function in the given environment of The Brain. Formulated as the initial question before starting any Lego-based robotdevelopment, the above igniter of creativity should be formulated as follows; How would the cognitive pattern of the robot I am about to design look and in what way should this cognitive pattern express itself in the physics of the robot? The answer; a robotic system must always imitate both the identified robot and a context for the robot, thereby forcing the designer to consider the implications for formgiving of a complementary relationship equalling that of thinking versus reality. This dynamic can also be considered a relationship between two positions; the positions of sending (sensing) and recieving (thinking); hence the names "Send" and "Recieve" was given to the first two towerrobots born by the The Brain.

In the second part of my traineeservice, I got the chance to test my theoretical thinking and corelated development-tool in meeting a practical robotic design-challenge.

"The organic principle of sending and recieving" (Tranieeservice, part two, autumn 2003)

When entering my second traineeperiod at the Department of computer Science, my superviser challenged me to use my theoretical thinking, my critique of the limits of the official Lego design instructions and The Brain to design prototype robots for the project "Robots in Residence" by visiting artist, jazz-pianist, universityteacher with dotoral degree and multimedia-performer Mark Polishook, USA. Mark Polishook is a yealong (2003 – 2004) guest at the University of Aarhus, where he is developing an interactive software and sound-concept, "Robots in Residence", that will enable audiences and internetusers to communicate and interact in realtime with residing robots (through e-mail, sms, video, etc), thereby artistically opening up to public inquiries and insights into questions of intelligence, creativity and humanity in conjunction with technology, media and digital communication. Mark was fascinated by one of my robotic designs (the standing tower robot) build in The Brain, but he also wanted humanoids suiting his multimedia installation.

To meet Marks demands and due to my hypothesis about the apriori double nature of the basic, constituting entity of reality and the expression of this nature in the object-context relation, I wanted to simulate conscious behavior through the creation of a robot consisting of two appearantly incompatiple systems, just like the paradox embedding human cognition; what is recieved does not equal what is send. By building the robots as passive, dependent systems (marionets) of potential movement to be handled by an externaly driven stringsystem, which again would be in part uncontrollable, I created an orginac procesoriented framework for robotic behavior. Since Marks software was still a proto-type state, it did not matter so much, if the robots actually could be controlled; to him the importance was on setting up a illustrating the basic principles of his mulitmedia installation. This gave me the freedom to experiment with the realtime and reallife expression of my theory of thought, manifested as three, stringcontrolled marionet robots driven by two towerrobots programmed by Ole Caprani to act in a controlled, yet random manner, in part dependent on the actual programming and in part of dependent on the shifting states of the other robot and thereby the stringsystem in itself.

The principle of identifying and undfolding two complementary positions as respectively sending (the active, motorized robot) and recieving (the passive, unable robot) *rather* than following the traditional robotic design principle of embedding both positions in one superposition, the finalized robot, creates a radically organic structure manifesting the basic double nature of reality and the paradox of cognition in an objective, three dimensional structure to be enjoyed as well as studied and developed further by its innovaters.

Although nearly exemplary in their theretical form, the humanoids brought to life to serve as supporting act for Mark Polishooks prototype-performance on CAVI, are yet to be subject to further theoretical and practical investegation, before entered into artistic installations on their own or like Mark Polishooks "Robots in Residence" or simply used as learning tools for kids and adults. What is really left from my trainee service is a series of insights and possibilities that can lead to deeper discoveries of the potential relationship between human cognition, creativy, learning and the invention of double-natured, Lego-based robot structures with tool-, form- and code-defined limits of recognitional and behavioral patterns.

The number of relevant variables defines the potential for consciusness (Conclusion)

The smallest number of variables required to manifest an object is two. When appplying this attitude toward the creation of artificially conscious systems (robots), a field of thinking-possibilities opens up, since the designer must consider his or hers own cognitive structure, context and ways of interpreting sensory input in order to even begin to construct a potentially conscious system, an organic robotic expression

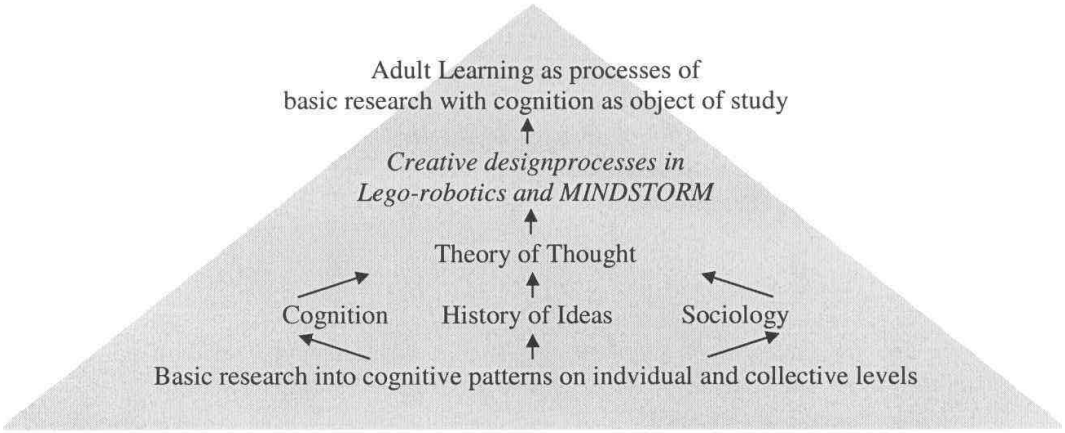
In the old school of robotics, artificial intelligence was the most profiled subject of discussion and research. What I seem to have discovered is, that building potentially conscius robots (using The Brain and similar pedagogical development-tools ressembling human cognition) can be radically stimulating to the human brain, since this way of working with the construction of robots objectifies in three dimensions what is normally just subjectified one-dimensional thoughts.

This can happen because the idea sensing is eliminated by The Brain; the one parameter unique to living organisms removed enables the study of artificial consciousness. Note that the base premis is maintained; allthough sensing is disabled by The Brain, there are stille two complementary positions: The inside and the outside of The Brain. All though the boarder between the two is "invisible" (plexiglas), it is very real; to make a robot inside the sphere interact organically with the outside of the sphere requires willingness to examine human cognition and to dive into theory of thought; but the offering of The Brain to work with only two varibles, inside and outside, when building a robot, delivers initial momentum to a process of organic development of the object, the robot, and the designer him- or herself.

Humanities present cognitive conviction proved itself wrong when it discovered that it could not know what was really going on outside the mind. But rather than just accepting the impossibility of recognizing reality as it truly is, my work with a basic theory of thought in conjunction with manifesting the theory in double-natured robotic designs has shown me, that adults in the process of understanding who they have become and in the subsequent process of redefining their identity as the natural consequence of half a life passed, can develop original, appriopriate and personal theories thought empowering individual and collective social, cultural and political reflection and

action based on the actual life-experience of adults rather than on the maps of reality provided by historically embedded institutions of indoctrination.

If I can argue convincingly, that the basic entity of reality as percieved by human consciusness is a double, that one equals two, if I can set up a simple structure of necessay supporting studies in the fields of cognition, the history of ideas and sociology and if such a process can lead to adults working out their own theories of thought through the creative work with designing robots, my inquiries into **Cognition, creativity and adult learning in Lego-based robotic designprocesses** have become a potential blueprint for a supplementary educational initiative in the sector for adult learning; a crashcourse in basic research and theoretical thinking embedded the practical work with designing potentially conscious robots:



Working with lego-based robots has proven to me, that the objectification of adult thinking in controlled systems such as robots, indeed does set the adult mind free to redesign its own interpretation of itself, thereby opening op to historical transference within one lifespan; this, I believe, is the cornerstone of my conclusion, which dramatically changes the traditional interpretation of history as something to be passed from generation to generation, into something to be experienced, reflected upon and changed within one single lifetime.

So my proposal for future research taking the above into account, must be as follows:

1. Further research into the design and potential use of The Brain;
2. Editing and rewriting of the theory behind The Brain into a practical method for "Basic Research and theroretical thinking for adults";
3. The development and implementation of a series of test-seminars based on the above steps.
4. Evaluation of researchprocess and decision on final concept to be proposed to adult learning centres in Denmark.

Thomas Heide,
Aarhus, October 17th, 2003.

En bunke let brugte computere af den type, der anvender universet som processor.

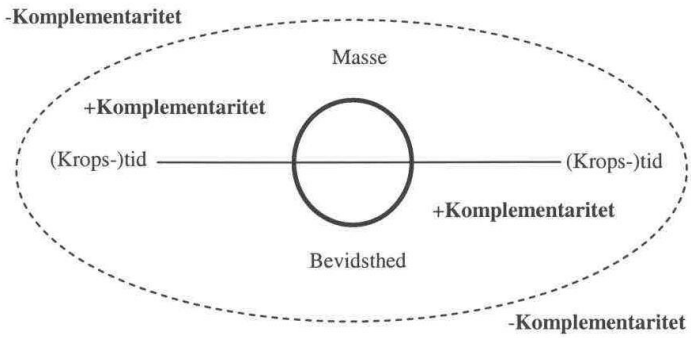
The first
Prejudice
A world
Everything
That which is itself
Occupied prejudice
The world
Something
That which is experienced as itself
A world as the world
(Nothing)

En opsummering af RUIN

De Fortabte Geniers Klub

- det 21. århundredes voksenpædagogiske udfordring

Thomas Heide
August 2003



Tekstreferencer - kan rekvireres på Cd-rom ved henvendelse til forfatteren;

Ruin, Thomas Heide, 2003; et forstudie til en erkendelsesteori
www.thomasheide.com – mp3 versioner af Thomas Heides sange

Indholdsfortegnelse:

Prolog

I begyndelsen af 1980'erne stod jeg en aften og lod lyspartikler fra universet bombardere mine nethinder. Ud af eksplosionerne voksede en halvcirkel på en ret linie; som konturerne af en solnedgang over et stille hav.

Velkommen til De Fortabte Geniers Klub

Et "fortabt geni" er det samme som "en voksen". Vi er voksne, når vi på den ene side opdager, at aspekter af det vi kender som "skæbne", synes at være have været forbundne på tværs af rum og tid i mønstre, der ikke kan mærkes med kroppen; som om det der skete, vidste hvad der ville ske senere; og på den anden side må erkende, at vi, vore erfaringer, indsigter og tænkning til trods, ikke magter at oversætte disse mærkelige mønstre, der ikke kan mærkes af kroppen, til en bevidsthedsform, der ligger indenfor vor erkendelses grænser.

Som voksen ved man meget. Som voksen i det moderne samfund ved man utroligt meget. Blot ved vi ikke, hvad vi er. Vi lever og konstaterer, at der leves omkring os. Vi konstaterer, at vi kan formgive verden i vort billede. Vi konstaterer at verden kan erfares igennem kroppen på en sådan måde, at vi kan bruge disse erfaringer til at navigere, ændre kroppens position, i det vi erfarede igennem kroppen. Dette er hvad vi ved. Dette er hvad vi kan. Altså er vi fortabte. Det *føles* nemlig anderledes; det *føles* af mere. Hvorfor ikke sætte sig for at undersøge, hvad "mere" kunne tænkes at være?

Vi er fortabte genier, fordi vi er så sikre på, at der er *mere* mellem himmel og jord, end vor erkendelses grænse for tolkning og oversættelse af sanse-erfaring lader os italesætte. Mest fortabte er dog de, som ved genetisk og social mutation gøres til mulighedsbetingelse for et nærmere bekendtskab med det uudsigelige og således med deres egen uformåenhed i oplysningens øjeblik. Disse er de oprindeligt fortabte genier. Lænket som vi er til det dennesidige, må vi lytte til profetens fortælling fra det hinsidige, når jorden brænder i menneskeild; de umulige spørgsmåls måde.

Det 21. århundredes voksenpædagogiske udfordring

Da det til enhver tid er de voksne, jordens voksne i fællesskab, der bærer ansvaret for omfanget af deres samtids objektive problemer, krig, fattigdom, forurening, er det blandt voksne vi skal finde kimen til en nyordning af verden, i hvilken objektive problemer i mindst muligt omfang er menneskeskabte; hvor den del af risikofaktoren mennesker kontrollerer fjernes. Det 21. århundredes voksenpædagogiske udfordring må altså være at skabe et teoretisk og didaktisk grundlag for en ny erkendelsens grænse, hvis potentiale er udvidet fra det lokale til det globale; fra klassisk mekanik til makromekanik; makromekanik forstået som den bevidste arbejde med sandsynligheder på makroniveauet.

Vi erkender at vi ikke er vort ansvar voksent. Men hvad kan jeg, lille menneske, gøre? Hvordan er min skæbne indvævet i alting og hvorledes handle udgangspunkt i et sådant scenario? Fortvivl ikke! Vi er alle små overfor udfordringens monumentalitet. Dog er det her vi må sætte ind. Verden er ikke længere spredte enklaver af mere eller mindre bæredygtige menneskesamfund; verden er ét samfund. Dette er må være vort kriterium for erkendelse og voksenpædagogik. Vi

har teknologien og infrastrukturen til at koordinere verdenssamfundet. Hvad er da hindringen for bæredygtighed, fred og alles velfærd?

At det 21. århundredes voksenpædagogiske udfordring hviler særligt tungt på vore, danskens, skuldre begrundes i vores sociale rang og økonomiske privilegier i den aktuelle verdensorden. Det sværeste af alt er at kende sit privilegium. Her må og skal vi transcendere os selv. En væsentlig del af opgaven er at undersøge kommunikation med henblik på systematisk afdækning af ubevidst magtudøvelse via institutionaliserede privilegier. Vi vil lade os inspirere af Mindell's verdensarbejde og vore egne interventionsstrategier. Herefter må vi drømme os ind i en fantasi hvor menneskelivet synkroniserer sig med sin kontekst; jorden. Af denne fantasi rejser sig den nye verden. Dette er det 21. århundredes voksenpædagogiske udfordring.

Hvad er virkelighed?

Et grundlæggende spørgsmål der bør diskuteres før etableringen af en egentlig erkendelsesteori hvis grænser mulighedsbetinger freds- og bæredygtighedsfantasien, er: Hvad er virkelighed? Hvis vandene ikke allerede, med ovenstående, har skilt sig, bevæger vi os nu ud i farefulde skær, lidende under den filosofisk-biologisk begrundede antagelse at vi kva vores sansers specifikke måleområder ikke kan udsige noget endeligt om virkeligheden, blot om vor lukkede bevidstheds fortolkning af vore sansers begrænsede målekapacitet.

Vi siger derfor at virkelighed er både vor bevidstheds afbildning af målbare sanseindtryk *og* det vore sanser ikke måler; det vor bevidstheds aktuelle begrænsning ikke tillader os at erkende. Virkeligheden er i denne forstand dobbelt. Der er noget vi ved og noget vi fra denne, den vidende position, ikke synes at kunne vide, om end vi fornemmer dette vi ikke ved. Dette er virkelighed. Der er ikke noget mysterium. At vide der er noget vi ved, og at vide, at netop det vi ved udelukker os fra at vide det, der med vor viden er os udelukket, er at kende virkeligheden.

Vi siger ikke: "Mennesket kan kende virkeligheden i virkelighedens totalitet". Vi siger: "Mennesket kan kende virkelighedens dobbeltnatur". Enhver erkendende position har altså en *blind makker,* der nok fornemmes af erkendelsen, men hvis egentlige natur kun kan udtrykke sig som symbolske mønstre i den erkendende positions oplevelses- og bevidsthedsstrøm; de samme mønstre som her forudsætter genkendelse for at vi kan betragte os som voksne. Virkelighed er det om hvilket vi kan sige, at det udtrykker sig selv som sanset og erkendt af mennesket og igennem dette udtryk lader os vide, at udtrykket blot er en symbolsk repræsentation af den virkelighed, vi, indenfor vor bevidstheds aktuelle grænse, ikke kan erkende i sin totalitet.

Patenter og pyramidespil – akademiets fallit

Et andet spørgsmål der rejser sig efter gennemgangen af spørgsmålet om virkelighedens sande væsen er naturligvis: Kan vi overhovedet, og hvis ja, hvad forhindrer os i at erkende virkeligheden i sin totalitet, eller i det mindste, i at erkende den position, fra hvilken vi kan erkende virkelighedens dobbeltnatur og agere passende? Da forudsætningen for overhovedet at udvide vor erkendelses grænser må være antagelsen om positive svar på umulige spørgsmål, godkender vi hypotesen om virkelighedens dobbelte natur. Hvilke interesser står da i modsætning til denne antagelses potentielle sandhedsværdi?

Her kaster vi blikket på den vestlige civilisations idéhistorie, idet netop vesten adskiller sig fra den øvrige verden ved sin voldelige insisteren på en erkendelsesmæssig dualitet, der effektivt udelukker mennesket fra at vide andet om sig selv end at "det tænker" og derfor må "være"; oprindeligt konstitueret ved antikkens verdensbillede splittende det høje sande, værensidéen fra det lave forvanskede; menneskesjælen med dens forvrængede tolkninger af værensidéen, der kva sin sansende natur netop kun kan vide om sig selv at det er. Antikken giver dog en vej ud ved den principielle figur, filosoffen, der af grækerne identificeres som et menneske, der igennem fysisk træning, logisk dialog og meditation kan transcendere den menneskelige bevidstheds grænser og blive et med altings væren og således fungere som det almindelige, lave menneskes vindue til virkelighedens sande natur, til det evigt værende.

Filosofien bliver den første egentlige, vestlige videnskab; baseret på den ophøjede filosofiske figurs patent på sandhedsdefinition og den heraf følgende "korrekt udførte" undersøgelse og italesættelse af menneskets erkendelsesmæssige mulighedsbetingelse. Med filosofien som videnskabelig fagdisciplin manifesteres det første led, den første substantielle kilde til det akademiske pyramidespil, som siden da har forgrenet sig i noget nær uendelighed; ingen idé, ingen metode, ingen forskning som falder udenfor den omvendte pyramides grænser kan gøres til en del af hovedstrømmens, af det officielle akademis virkelighedsfortolkning. Vi befinder os på grundplanet øverst i akademiets omvendte pyramide og vil, i sagens natur, styrte ned i et 3000 år gammelt dyb, om vi går udover kanten. Så voldsomt er akademiets historiske momentum og så omvendt proportionalt afgørende vort spring ud i det mørke der omgiver pyramiden. I denne forstand kunne man måske sige, at jorden faktisk er flad set fra den vestlige erkendelsesteoris begrænsede platform på den omvendte pyramides flade top.

Formlen for sang - erkendelsesteoretisk grundforskning

At udvide eller forandre grænserne for menneskelig erkendelse fordrer altså, i vort tilfælde, originale fortolkninger af virkelighedens natur, som i nogen grad, sprogets lænker tager i ed, tilsidesætter eller minimerer betydningen af vort idéhistoriske fundament; her eksemplificeret ved min særlige tilgang; sangskrivning. Da jeg som 26-årig begyndte at skrive sange, kom det i en sådan grad bag på mig, at jeg overhovedet havde evner som komponist og tekstforfatter, at jeg satte mig for at forstå, hvorfor jeg kunne skrive sange og hvad der måtte være forudsætningen for denne evne. Det blev til to teorier: En om spaltning og en om menneskets udviklingshistorie, som tilsammen lagde grunden til en tredje teori om grundforskeren som dannelsesfigur i det moderne.

Jeg forestillede mig at der måtte være en psykologisk eller biologisk betingelse, en specifik, målbar forudsætning, der gjorde det muligt at kombinere variablerne "tempo", "rytme", "volumen" "akkord", "melodi", "tekst" og "stemme" på en sådan måde at kombinationen *synes* at synkronisere sig med alting og kollapse evigheden; sangskriverens variabler lykkes, hvor den klassisk fysiske måling fejler og identificerer såvel partiklernes hastighed som deres retning og præcise position. Det er så radikal en forskningsadfærd, at der med nogen sandsynlighed kan hentes belæg for en biologisk genetisk begrundelse forstærket af sin sociokulturelle indlejring; spaltning. Ved spaltning forstås at en del af bevidstheden som konsekvens af en ydre påvirkning (den udløsende faktor er helt afhængig af den enkeltes potentiale for spaltning) deler sig; broderparten udenfor kroppen, en mindre del i kroppen, det oprindelige bevidsthedsanker. For at genforene sig med sig selv og sin kilde, sit anker, sætter den udenfor kroppen positionerede del af bevidstheden sig for at forstå universet; at forstå universet er at give sig selv nøglen tilbage til kroppen. Når man er sine atomer er der ingen tid. Ved evighedens kollaps genforenes alting.

Når et spaltet menneskes frit svævende bevidsthed har løst værensgåden og er tilbage i krop, dukker endnu et spørgsmål op: "Selvom jeg føler mig helt normal, har jeg, hvis jeg har ret, betået den udvidede profet- og troldmandseksamen. Da det vel, verdenshistorien taget i betragtning, er muligt, vil det mindste jeg kan gøre være at identificere mønstre der både illustrerer min indsigt og hjælper mig til at forstå i hvilken sammenhæng jeg bør virke hvordan, om det, fortsat mod forventning, måtte vise sig sandt." Deraf en stadieteori; som tager sit afsæt i den over horisonten nedadgående sols symbol. Kroppen erfarer kronologi ved at se sig selv reproduceret i sit afkom. Erfaringen af kronologi bliver tidens vugge og bevidsthedens kilde. I spændingsfeltet mellem bevidsthed og relationer til andre kroppe italesættes tidsoplevelsen og med italesættelsen opnås kontrol over virkeligheden som den erkendes i menneskekropstid; i kropstid.Med kontrollen etableres selvforstærkende feedbacksystemer (den vestlige civilisations idéhistorie), civilisationer, hvis systematik fører til den klassiske fysik som igen fører til kvantefysikken; da kroppen er sit eget formål må der være tale om kropsforstærkende teknologi. Vi skal altså gøre os bevidste om at vores bevidsthed blot er kroppens regnemaskine, at vi ikke er frie og at kroppen for enhver pris vil bruge teknologien til at forstærke sig med. Kroppen ønsker ikke at bevidstheden transcenderer kroppens grænser for erkendelse; For kroppen er bevidstheden kun relevant i kropstids-modus. Dette er det 21. århundredes voksenpædagogiske udfordring; bevidsthedens frigørelse fra kropstidsfængslet. Verden genskabt i sit oprindelige billede; mennesket nænsomt indlejret i sit univers. Man kunne sige, at bevidstheden svævede i ikke-komplementaritet og således så dobbeltnaturen som en; én dobbeltnatur. Mennesket er altså, i en klassisk fysisk optik, potentielt en ikke-komplementær forsøgsopstilling, der simultant kan identificere måle komplementære relationer; deraf menneskets potentiale som grundforsker.

Den lige linie er det egentlige, det punkt hvor én er to (den lige linie)*; halvbuen vor afvej ind i kropstiden, hvor én er én* (buen)*; nu det punkt hvor halvbuen atter forbinder sig med den lige linie; interventionsmuligheden.*

Profetens paradoks

Hovedinklusionen på arbejdet med formlen for sang, at der er en mulig position udenfor det komplementæres domæne, fra hvilken et begrænset antal variabler kan aktiveres på en sådan måde, at universet kollapser, fører til et tredje væsentligt spørgsmål om virkeligheden og menneskelig erkendelse: Hvis det er sandt at mennesket potentielt er en ikke-komplementær forsøgsopstilling, der samtidigt kan måle komplementære relationer, hvorledes kunne selve formlen, ligningen, så ser ud? Hvordan beskrive forholdet logisk, således at det kan forstås fra kroppens selvrefererende position i det komplementære? Vi forstår at dette må være enhver profets mareridt og skæbne; at vide, men ikke at kunne fortælle; profetens paradoks; hvordan gøres X = X?

I vor kropstidsfortolkning af virkeligheden er ligningens løsning 1 = 1; begrundet i kroppen som erkendelsesfilter, bliver kroppen til altings målestok og alting bliver således, hvad det synes for kroppen; det forhold der må gøre sig gældende i kropstid er 1:1; kroppen bliver center og parameter for relativitetsoplevelsen. *Det er altså den for kroppen mest hensigtsmæssige virkelighedsfortolkning, der også bliver vor erkendelsesgrænse*; matematisk udtrykt ved at løse ligningen på følgende vis: (X = X) = (1 = 1). En løsning som er tæt forbundet med stadieteorien som udviklet med formlen for sang idet forholdet 1:1 fortæller os at menneskets matematik er matematik for tællere; kropstidsmatematematik, der kun kan arbejde inden for kropstiden. For erkendelsespositionen udenfor kropstidens komplementaritet, skaber dette et afgørende

formidlingsproblem, idet kropstidsløsningen fra den ikke-komplementære position er forkert og ville skulle modsvares af ligningen X = Y for at være et sandt kropstidsmatematisk udsagn, idet en komplementær enhed fortolket fra ikke-komplementariteten altid må være to, hvorfor profetens løsning på paradokset bliver $(X = X) = (1 = 2) \neq (1 = 1) = (X = Y)$

For profeten er virkeligheden en matrix med sandsynlige position er, i hvilket det mest simple matematiske symbol for evigheden som er muligt, er 1 = 2.

∞	∞	∞	∞
4 = 8	8 = 16	16 = 32	∞
2 = 4	4 = 8	8 = 16	∞
1 = 2	2 = 4	4 = 8	∞

Fig. 1: Profetens paradoks; sandsynlighedsmatrix; mulige positioner i evigheden

Profeten siger, at 1 = 2 både udtrykker den mindst mulige enhed i universet og den største; (X = X) = (1 = 2) er profetens løsning; formlen for sang gjort til formlen for væren; den yderst mulige grænse for bevidsthedens erkendelse. Vi konstaterer at 1 = 2 er det nærmeste vi kan komme en korrekt kropstidsmatematisk beskrivelse af kropstid transcenderet af ikke-komplementaritet.

Makromekanik

Da vi hverken er profeter eller kvantefysikere, bliver vort fjerde spørgsmål til grænserne for den menneskelige erkendelse, hvordan vi oversætter profetens paradoks og ligningens løsning, 1 = 2, til et system og en metode, der kan anvendeliggøres i forhold til vort oprindelige mål; at producere en formel og en intervention, som på en gang kan forandre alle voksnes erkendelsesgrænse og skabe rum for den nye verden, som er profetens løfte til den menneskehed, der begriber, at evigheden udelukkende eksisterer som en funktion af kroppens kronologiske kognition ved det kropstidsmatematiske målestoksforhold 1:1. Da vi ifølge den klassiske fysik og ubestemthedsrelationerne ikke kan overføre kvantemekaniske forsøg og regnemetoder til kropstid uden at arve de kvantemekaniske måleproblemer, etablerer vi en ny erkendelsesteoretisk forskningsdisciplin for voksne: Makromekanik.

Makromekanik er læren om kvantemekanikkens virkning på makroniveauet. Eksempler på makromekaniske betragtninger kunne være: "Når jeg bevæger mig, er det universet der bevæger sig"; "når jeg ser objektet, ser jeg det som en figur udtrykt ved alt det, som ikke er figuren" eller; "kun det, om hvilket det kan siges, at det er noget andet end sig selv, som det ikke ved, det er, kan blive menneske." Makromekanikken søger at forstå virkeligheden som komplementære enheder defineret ved den af enhedernes mulige tilstande, der lader sig erkende i kropstid og beskrive ved kropstidsmatematik. Man kan sige, at makromekanikken tager atomfysikken på ordet og forstærker atomare partiklers (bølge-partikel dualiteten) erkendelsesteoretiske konsekvens indtil konsekvenserne bliver målbare i kropstiden begrundet i de mindste enheders fuldstændige stabilitet. Det er kun for mennesker at universet ikke virker tilfredsstillende. Alt andet oplever universet som perfekt; som det der er; alt andet end mennesket lever eller er efter formlen 1 = 2.

Med makromekanikken har vi formaliseret tanken om kvantemekanikkens virkning på makroniveauet og derved også angivet en mulig og yderst potent retning for vor tids

voksenpædagogik, idet makromekanikken ikke skiller subjekt og objekt, men opfatter begge positioner som et sandt udtryk for samme komplementære enhed; med makromekanikken bliver evigheden os og vi evigheden; *i makromekanikken er vi verden, og verden er os.*

(X = X) = (1 = 2) er vor præcise kropstidsmatematiske udgangspunkt for makromekanikken og symbolet for vor makromekaniske tænkning. 1 = 2 er den intervention, der vil gøre det muligt for os alle at finde samme udgangspunkt på trods af kropstidens og kropstidsmatematikkens forskellighedsdiktat; vor erkendelses yderste grænse er identisk; dette er menneskenes eneste fællesskab.

Det 21. århundredes voksenpædagogik

Med vor gennemgang af et muligt afsæt for en ny erkendelsesteoretisk grænse baseret på evighed forstået som et udtryk for 1 = 2, har vi effektiv lanceret den tænkningens platform, som bør ligge til grund for voksenpædagogik i den postatomare modernitet, i hvilken livsoplevelsen i kropstid bliver stadigt mere fragmentarisk og meningstom; hvor livsoplevelsen i det præatomare endnu kunne bæres af kropstidskronologien, af 1 = 1 erkendelse, er modsætningen imellem den fysiske verdens udvikling – 1 = 2 virkelighed - og vor kropstidserkendelses grænser nu så konfliktfyldt, at forudsætningen for en løsning af vort globale menneskesamfunds problemer med krig, fattigdom og forurening må blive en ny erkendelsesteori der baserer sig på det vi fra atomfysikken ved om virkeligheden; at vi er 2, hver gang vores sanser siger os, at vi er én.

Det 21. århundredes voksenpædagogik tager således, med knapt 100 års forsinkelse, atomfysikken og dens indsigter i virkelighedens natur i ed og erkender, at bevidsthedens egen logik som beskrevet af det humanistiske akademi, ikke kan gælde for et univers, hvis grund er stabile mikroenheder med dobbeltnatur. Med makromekanikken foregriber vi vort fysiske fundament og anerkender, at det er atomfysikken der må vise os vejen til vor erkendelses grænser; de grænser vi som voksne første gang for alvor mærker, når vi opdager, at det er *som om det der skete, vidste hvad der ville ske senere*; at vore skæbner synes indflettet i mønstre der ligger udenfor tid og rum og som ikke umiddelbart kan begribes i kropstid og af kropstidsmatematik.

Vi gentager: *Makromekanik er læren om kvantemekanikkens virkning på makroniveauet.* Vor opgave som voksne og ikke mindst som voksenpædagoger må derfor blive 1) at anerkende os selv som retfærdiggjorte grundforskere i menneskelivet, 2) at undersøge hvordan vore egne liv udtrykker sig i mønstre, og 3) at udvikle en operationel makromekanik (Hvordan måles makromekaniske tilstande og processer og hvorledes ser de forsøgsopstillinger ud som kan foretage komplementaritetsoverskridende målinger) til glæde for voksne overalt på kloden. Det 21. århundredes voksenpædagogik er altså en oplysningskampagne, hvis mål ikke er at oplyse, men at tidsvare vor, menneskeheden, grænser for erkendelse.

Epilog

Makromekanik; om det giver mening for læseren, ved jeg i sagens natur ikke. Men det var hvad jeg magtede at vride ud af det syn jeg som ung fik, da jeg i et uopmærksomt øjeblik vendte blikket mod himlen. Jeg vil derfor slutte som jeg startede:

I begyndelsen af 1980'erne stod jeg en aften og lod lyspartikler fra universet bombardere mine nethinder. Ud af eksplosionerne voksede en halvcirkel på en ret linie; som konturerne af en solnedgang over et stille hav.

ALTING(INGENTING)NOGET BRIKKEN

Verdens første håndholdte bevidsthed som brik i sit eget spil

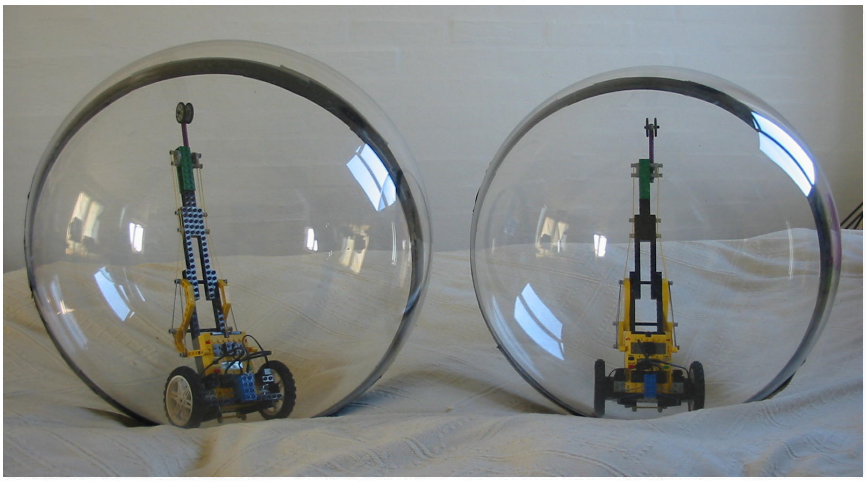

ALTING(INGENTING)NOGET BRIKKEN
ALTING(INGENTING)NOGET BRIKKEN

Postulat, forsøgsopstilling og testplan for

Profetens Paradoks

$(X = X) = (1 = 2) = (1 = \infty) = (O = R)$

En erkendelsesteori for for voksne
En forskningsmetode til udvikling af voksenpædagogiske tomrum



Forfatterens robotkoncept, "Hjerner", er et af virkemidlerne i profetens værktøjskasse

Af Thomas Heide

Første offentlige udkast
Århus, 4. juni 2003

indhold:

En særlig og foreløbig tak til samtiden
for at levere holderen af punktet for irreversibilitet...

Om dette dokument

Profetens Paradoks er forfatterens udkast til en erkendelsesteori for voksne og en forskningsmetode til udvikling af pædagogiske tomrum; Profetens værktøjskasse.

Dette dokument er både et udsagn i sig selv og grundlag for etablering af forskningsprojekt med henblik på kvalificering af Profetens Paradoks. Forskningen forventes gennemført i 3. og 4. kvartal 2003, med offentliggørelse af resultater i bog- og/eller rapportform og som forelæsning medio december.

Arbejdet baserer sig på forfatterens praktiske erfaringer med og studier af voksenuddannelsesudvikling, mødeledelse/gruppedynamik og civilisationshistorie, krydret med togter ind i matematikken, metafysikken og naturvidenskaben. Erfaringerne findes også udtrykt igennem 75 sange/digte om livet i samtiden, tilgængelige på www.thomasheide.com. Forfatteren er lægmand og autodidakt erkendelsesteoretiker. Han supplerer i skrivende stund autodidaktikken med studier af voksenpædagogik ved JCVU i Århus og indleder til efteråret deltidsstudiet Civilisationskritik på Institut for idéhistorie, Århus Universitet.

I forfatterens optik er Profetens Paradoks, *at der ikke er noget paradoks, i ligningen udtrykt ved: 1 = 2.*

Med en erkendelsesteori for voksne menes der en erkendelsesteori, hvis forudsæting og mulighedsbetingelse er det voksne menneskes emperiske grundlag, den viden om *tid og tyngdekraft*, der følger med at have levet liv. Det er altså en erkendelsesteori, der først kan aktiveres, når et menneske er blevet voksent.

Et menneske er voksent når det opdager, at der er en sammenhæng imellem det der skete og det der sker nu, som om det der skete, vidste hvad der ville ske nu.

Med forskningsmetode til udvikling af pædagogiske tomrum menes der en forkningsmetode, som giver den enkelte voksne mulighed for, med afsæt i profetens paradoks, at genetablere sig selv i et pædagogisk tomrum, hvor det er er *eleven selv der definerer sine væsentlighedskriterier udenom akademiets patenter.*

De centrale pædagogiske værktøjer[1] i forskningsmetoden er:

- Hjerner (selvkørende robotter i gennemsigtige acrylglaskugler)
- Profetens Paradoks: 1 = 2
- 9-matrix med spændingsfelter og 4-rutesystem
- Sangskrivning (eller anden få-dimensionel ramme for perfektion, personlig excellence)

1 = 2 er forfatterens tilbud om en variabel, der, efter hans vurdering, vil kunne forståes og bruges af de fleste voksne, uanset baggrund og bosted. Man skal blot kunne tælle to og leve op til forfatterens kriterium for voksendom.

Målet med dokumentet er at forberede menneskeheden på det globale paradigmeskifte, der, ifølge forfatteren, er i fuld gang. Da dokumentet er erkendelsesteoretisk grundforskning i praksis og

[1] Profetens Paradoks og Profetens værktøjskasse er udviklet fra bunden af forfatteren, og er som dokumentet iøvrigt udtryk for *original* tænkning fra forfatterens side. Dette er ikke en kopi!

udvikling, kan indgangspositionerne virke ekstreme; essensen er ikke positionerne men spændingsfeltet imellem positionerne og det tilvante, oplysningens ånd.

Dokumentet iværksættes med bemærkninger til paradigmeskiftet, til forfatterens begreb *kropstid*, og en matematikhistorisk pointe. Herefter gennemgåes de erkendelsesteoretiske konsekvenser af ligningen $(X = X) = (1 = 2) = (1 = \infty) = (O = R)$. Afslutningvis en skitse til forsøgsopstilling opstillet, og et par bemærkninger til planen for forsøgets implementering i sensommeren og efteråret 2003.

Paradigmeskiftet

Vi indleder med at postulere at et globalt paradigmeskifte i gang. Med paradigmeskifte menes grundlæggende forandringer i den måde hvorpå vi, hovedstrømmen, betragter og interagerer med vores omverden. Vort mentale mønster, vor tolkning af kontekst, vor kognition er i forandring.

Dette paradigmeskift, det første af sin art siden jorden blev rund, kan for indeværende kendes ved *voksne menneskers* oplevelse af usammenhængighed imellem indry og ydre, mellem oplevelsen af virkeligheden og virkeligheden. Vi forstår, uden at kunne italesætte, at inkongruensen imellem det *vi blev lovet* og det *vi fik*, giver os uro; Vi fornemmer, at der er noget, som *ikke bliver sagt*, at vi *overser* det, som søger sit udtryk i disharmonien.

Paradigmeskiftet begyndte for omkring hundrede år siden, men har måttet understille sig renæsancens, oplysningsprojektets og modernitetens enorme momentum. Vi antager at opdagelsen af mikrofysikkens specielle karaktaristika var den springende sten der startede skreddet mod de nye tider; opløsningen af oplysningen; paradigmeskiftet.

Lad os anstændigvis og i respekt for de mennesker der levede før Kopernikus og Newton, erindre os, at det først var med tyngdekraften, at man lærte sig at forudsige om tårnet ville stå når den sidste sten var lagt. Således må også vi, som vore længst glemte forfædre, igangsætte konstruktionen i det nye paradigmes lys; Vi ved ikke om tårnet står, før den sidste sten er lagt. Dette er vor optik og vor motivation; at tro at kende verden er at ændre verden. Som andre før os begiver vi os ind i stormen og bliver grundforskere.

Visse enheder i mikrofysikken opfører sig på en måde, der er i uoverenstemmelse med naturvidenskabens anerkendte forhold imelllem årsag og virkning. Omkring skiftet fra det nittende til det tyvende århundrede må videnskaben erkende, at mikrofysikken omgår Newtons og Einsteins univers; de mærkværdige enheder synes ligeglade med tid, rum og tyngdekraft; enhederne kan tilsyneladende være to ting, i to tilstande, på en gang, fremstående for den menneskelige observatør i kun den ene tilstand, afhængigt af forsøgsopstilling. Videnskaben lærer sig hurtigt at omgå opdagelserne ved en ny type sandsynlighedsregning, kvantemekanik, og lader ved Bohr erkendelsesteorien konkludere; begreber eller objekter hvis forsøgsbetingelser udelukker hinanden er komplementære. Da såvel Newtons som kvantemekanikkens regnemetode virker i praksis, og da verdenssamfundet, herunder det samlede akademi, baserer sig på netop de to i beregningen af fremtiden, det tårn der vil stå når den sidste sten er lagt, går kompleksets væsentligste problemstilling datidens næse forbi. Einstein forsøger at fastholde offentlighedens opmærksomhed på disharmonien med bemærkningen om, at komplementaritet svarer til, at "gud spiller med terninger". Krige og atombomber flytter fokus. Men modsætningen imellem det vi nu ved og den måde hvorpå vi agerer er en realitet. *Vi begynder at regne forkert med vilje.* At gud skulle spille terninger med vores skæbne er for urimeligt.

Her står vi så, hundrede år senere. Vi regner fortsat forkert med vilje. Problemet var, og er, at vi ikke har noget alternativ til matematikken og fysikken som vi kender den. Vi har ikke en bedre måde at beskrive verden på, end den der har ført os i vort kognitive uføre.

En erkendelsesteori må derfor indledningsvis gøre sig gyldig ved opstilling af en matematisk tanke, et, som minimum, erkendelsesteorietisk system, der svarer til vor indsigts kvalitet og som kan bære sit ansvar som faklen, blueprintet for kognition, for virkelighed, i det nye mørke. Profetens Paradoks er en sådan matematisk tanke og fundamentet i herværende postulat. Som optakt; en *kropstidsrejse* til menneskehedens vugge tur/retur.

Kropstid og civilisationshistorisk stadieteori

Vi forestiller os at mennesket erklærer tiden ved kroppens forandringer afspejlet i generationernes manifestationer og planeternes vandring i himlen, årstiderne, regnen, tørken. Tiden er kroppen. Kroppen er tiden. Menneskeliv kan herefter kaldes oplevelse, eller væren, i *kropstid*. Med kropstiden fødes fortællingen; spændingsfeltet imellem erkendelsen af kropstid og virkningen af erkendelsen fordrer fælles beskrivelser menneskene imellem; instinkt og kognition ekpanderer, bliver til intelligens og med intelligensen opdager instinktet kroppens stærkeste våben, strube, stemmebånd og kraniets resonans: "Vi er forskellige fra de andre dyr. Vi forstår kropstiden. Vi kan planlægge. Alene. I fællesskab". Med kropstiden som inkarneret koncept og ordet som ekspansiv kraft får mennesket kontrol med *virkeligheden*. Mennesker er nu et selvrefererende feedbacksystem, der, uafhængigt af ikke-italesatte aspekter af virkeligheden, kan bekræfte og institutionalisere, kan dogmatisere *kropstiden*, sammenligne og kategorisere objekter, og sætte værdi på ting og begreber; civilisationerne foregrebet. Det kommunikerende kropstidsmenneske organiserer sig nu ikke blot i klaner, stammer og lokale grupperinger, men også i komplicerede koordinerede flokke, samfund, og forstærker derved feedbacksystemet mangefold. Det instinktive menneske har sejret over de andre dyr. Kun en brik mangler for at gøre sejren fuldstændig, universel og evig; kroppens mekanisering. Processen med omgørelse af kød til maskine er i fuld gang. Men med mikrofysikken åbnes for et alternativ til maskinmennesket, en modfigur til instinktrobotten; en erkendelsesteoritisk vej ud af kropstiden og væk fra det bevidste instinkts dominans. Vi er tilbage i vor tid, hvor dilemmaet mellem menneskehedens løgn om sig selv og virkelighedens ønske om at blive kendt af bevidstheden, som frigjort fra instinktet og kroppen, har manifesteret sig i modernitetens uansvarlige etik og menneskesyn; humanisme, positivisme og liberalisme indfriede ikke forventningen om jordisk lykke til frie mænd og kvinder, men gav os istedet kontinuerlige verdenskrige, drømmeløst lidende menneskemasser; forgiftet jord, surt vand, brændende olie, farlig luft.

Uden at kræve svar her og nu, spørger vi os selv: Hvem er de kroppe, der insisterer på denne udviklings retfærd og hvad er deres motiver? Ved de hvad de gør? Er de klar over at de er instinkt, kropstid, at de ikke adskiller sig fra deres allertidligste forfædre? Eller tror de virkeligt at de er bevidste, at de har overskredet sig selv, at kroppen har opgivet at sikre sin overlevelse?

Vi har med formålstjenlig ignorance fortolket civilisationshistorien og tillader os med afsæt i denne ignorance at konkludere at teknologien er instinkets nye enhed med sit oprindelige udgangspunkt, kroppen. I kronologisk form, kunne vor civilisationshistorie karakteriseres ved følgende overskrifter:

Profetens historiske stadieteori:

1. Krop (menneskedyret)
2. Tid (generationerne, individdets vækst/forfald i forhold til andre individder)
3. Intelligens (historiebevidsthed – i modernitetens selvforståelse også bevidsthed)
4. Ord (komunikation om historie)
5. kontrol (kommunikation om historie og fremtid)
6. Civilisation (massekommunikation om fremtid)
7. Teknologi (kroppens overlevelse i civilisationen)
8. *Mikrofysik (vor tid; overset opgør med kropstidens mulighedsbetingelse)*
9. Krop (maskine eller menneske?)

Vi konstarer, at kropstid er et begreb, der beskriver herværende postulats opfattelse af såvel de første mennesker som vi, de moderne; at kropstid er et erkendelsesteoretisk udtryk, hvis funktion er at sikre forskningens, erkendelsens, opmærksomhed på kroppen som det betydningsformende og betydningsgivende, som det italesættende; som selve tiden.

Profetens ligning for kropstid:
(X = X) = (1 = 1)

Med afsæt i profetens civilisationshistoriske stadieteori antager vi, at kropstid løser ligningen X = X ved at spørge hvad der er sandt for kroppens forhold til sin kognitivt konstruerede kontekst. Da vi af stadieteorien udleder, at kroppen måler og definerer sig selv som indlejret i kontekst og kva sit instinkt ser denne kontekst som potentielt underlagt kroppens kontrol, som et redskab for kroppen, et værksted for vedligeholdelse og optimering af artens overlevelsesmuligheder, foreslår profeten, at kroppens løsning på ligningen må blive 1 = 1.

Kroppen sanser omverden på en måde, *der passer til kroppen* og undgår eller omorganiserer de dele af kontekst, af virkeligheden, som ikke matcher kroppens behov eller omverdensforestilling. Kroppen gør sig selv til målestok for alting, og etablerer således et "et-til-et-forhold" imellem sig selv og kontekst, hvor omverden erklæres som værende identitisk med kroppens erkendelse af omverden. Menneskedyrets kognition er ikke længere menneskedyrets unikke billede af verden, men *det ene billede af verden som er gyldigt*. Væren er menneskedyrets væren. Mennesket er ikke længere instinkt. Mennesket er ikke længere dyr. Mennesket er blevet mange ord – og to et-taller. Kimen til vor tids kompleks, den mutation vi kender som oplysningsprojektet og moderniteten, er lagt.

(X = X) = (1 = 1) har vidtrækkende konsekvenser for civilisationshistoriens udvikling. Ved, med sin kognitive finte, at placere sig i den abolutte top af dyre-, plante- og mineralriget på jordkloden, har mennesket etableret *en ulige position*, hvorfra mennesket i sin selvforståelse, som den eneste art, har det overblik, der berettiger til opdeling og kategorisering af verden med henblik på optimering af menneskes overlevelsesvilkår alene og uden hensyntagen til det, der ikke synes anvendeligt for artens kontinuum. Man kunne sige, at ingen jordisk pris til nu har været for høj.

Dette med at måle sig direkte i forhold til virkeligheden er matematikkens sædemuld. Hvis alting defineres fra rationalet 1 = 1, det vil sige, at alt udenfor kroppen har en fast, målbar form, er er objektivt beviseligt i en given tids kriterier for objektivitet (et udsagn som i sig selv viser bedraget i rationalet, dets umulighed), må matematik blive til lange rækker af et-taller, et direkte

spejl af virkeligheden som erkendt i kropstid, der så, som vi igennem historien har set, kan fortolkes på forskellig vis, til eksempel som binære tal (to-talsystem, 0 og 1 i computerchips), ararbertal (10-talsystemet, vores) og som romertal (X, XI, XII, etc.). Her er pointen dog en anden.

Da mennesket havde rejst sig i fuld højde, stadigt gryntende, brølende og organiserende sig målrettet i grupper, måtte volden, angreb og forsvar, vige som eneste kommunikationsform mellem grupperne, mellem hannerne, mellem hunnerne, kønnene, generationerne, imellem. Et kollektivt, meningsgivende forhandlingsmiddel skulle manifesteres som alternativ til fysiske magtrelationer.

Hvem der begyndte og hvordan, ved vi ikke.

Vi begyndte at tælle.
Vi tæller stadigvæk.
Kroppen tæller.
Kropstid er tælling.

Genovervejer vi ideen om "det tænkende menneske" i ovenstående optik, må vi konkludere, at vi ikke tænker, men tæller; vi er "det tællende menneske". Vi tæller – altså er vi...kropstid.

Ved at indføre lange kæder af et-taller som beskrivelse af varible værdier, af mennesket oplevet som objektiv kontekst, i størrelsesforholdet 1 = 1, *kroppen, instinktet, er filter*, lægges grunden til det moderne menneskes kognition; det erkendelsesmønster der i disse tider, i sin egen konsekvens, opløses. Tælling fordrer sammenhæng og enhed, dette er tællings mulighedsbetingelse; I sin konsekvens skaber tælling fragmentation; Stærkest repræsenteret ved sprogets organiserende kraft. Deraf profetens parados og modernitetens endelige sammenbrud, paradigmeskiftet. Deraf sammenhængen mellem de første oprejste mennesker og os – *vi er som dem*; blot mener vi selv at vores grynt og vores brøl er mere raffinerede en vores livsfællers, dyrenes (tænk lige på lærker, eller hvaler, eller i det hele taget alle auditivt sansende og kommunikarende væsener). og at vi har mere ret (fælde skove, bygge veje og huse og fabrikker og boder; myre-agtig infrastruktur, men muteret af tælling, af kropstid) end vores naturligt iltproducerende venner, planterne. Og mineralerne; dem bruger vi til at skaffe os lebensraum; mere, meget mere plads til superliberal junglekrigskapitalisme (tælling mutoreret i storskala), også kendt som kampen for demokrati og menneskerettigheder; kampen for det gode.

Om postulatet holder og den rette intervention udebliver,vil de sene eftertider tale om mennesket efter tælling. Vi, vore tider, og med os vore akademiske referencer, vil smelte sammen med, blive næstsidste trin i den række af aber der langsomt rejste sig i vore barneskolers biologilokaler, og blev til os, mennesket, som i sene eftertider vil være det højeste trin af abe før mennnesket. Vi falder ind i kategorien "tællere"; dem fra før efter. Homo Sapiens er udød. Kun aber står tilbage.

Men det er vel heller ikke så ringe endda, at ende som nummer to i rækken, eller?

Og problemet fra niende stadie: Menneske eller maskine? Tja, det siger sig selv, at kropstid hellere vil være en maskine. Enhver der har set en autonom, forprogrammeret robot gennemføre en kompleks sekvens i sammenligning med en fjernstyret robot i menneskehånd, ved hvorfor; kroppens reaktionstid er næsten ulideligt langsom i forhold til robottens automatik; således også gjort gældende i forholdet mellem mennskers og dyrs bevægelseshastighed. Vi er så kluntede, at instinktet skriger på maskindele istedet for knogler, sener og muskler; istedet for kroppens sanser.

Hvordan vi ved det? Den regnemaskine findes ikke i dag, år 2003, som accepterer udsagnet 1 = 2, og kan regne på en sådan præmis. ((X = 1) = (X = 2)) står i modstæning til chippens binære natur. Ligningen kan ikke tælles; ligningen er, i tællingens optik, inkompatibel med instinkt, med kropstid!

Vi konstaterer at matematikken, som vi har kendt den til dato, er krops-matematik, en mutation baseret baseret på kroppens instinktive gøren omverden til et spejl af kroppen med henblik på dominans. Krops-matematikkens formål er ikke at forstå verden, men at give menneskene kontrol over alt andet levende, alt dynamisk, universet som sådan; at skabe verden i kroppens billede.

I sin ekstreme fortolkning er konsekvensen af ligningen for kropstid, at al menneskelig erkendelse til dato er et falsum udsprunget af en mutation af menneskedyrets overlevelsesinstinkt, stærkest udtryk ved den superhistoriske afvisning af tilnærmelsesaspektet af krops-matematikken og de erkendelsesteoretiske overpsringshandlinger begået af akademiet i forbindelse med opdagelsen af mikrofysikkens flertydige natur.

Vi står i mørket, medmenneskedyr.

Profetens Paradoks:
(X = X) = (1 = 2) = (1 = ∞) = (O = R)

Som tidligere nævnt, er profetens paradoks, at der ikke noget paradoks. Paradokset, princippet om to uforenelige postioner i et lukket system, opstår som en konsekvens af 1 = 1-tænkning. Ændres ligningen til profetens løsning, 1 = 2, elimineres potentialet for opposition og polarisering, idet begge positioner i et givent paradoks herefter betragtes som *en*. For at forstå sig selv i kontekst, må man altså, i et erkendelsesteorietisk sandt udsagn, samtidigt anerkende sig selv som værende både subjekt i forhold til objekt og som objekt for objekt (subjekt). Noget lignende gør sig gældende i forhold til sprog og begreber, hvor vi ser, at det kropstiden betragter som komplementære udsagn eller objekter, i profetens ligning bliver to samtidige aspekter af noget som er *en*.

1 = 2 er altså noget ganske andet end krops-matematikken og tælling, i det formlen, til forskel fra 1 = 1 (verden er kroppens spejl og som sådan underordnet kroppen), udtaler sig om summen af værenssystemet uafhængigt af menneskets kognitive mutation, som manifesteret i den mindst mulige, globalt gyldige erkendelsesteoretiske enhed, 1 = 2. Lad os da undersøge hvorledes dette udsagn gøres sandt i profetens erkendelsesteori.

Betingelsen for en erkendelsesteoris gyldighed er altså en global variabel, der på en gang repræsenterer såvel et systems mindst mulige enhed som dets størst mulige enhed. Gyldig erkendelsesteori, skal, i sit formelle udgangspunkt, være uden paradokser; en gyldig erkendelsesteori lader sig i dette lys ikke gøre ved 1 = 1, hvis dobbelte paradoks, tilnærmelserne og mikrofysikkens umulighed, kaster skygge. 1 = 1 kan ikke være global.

Eftersom 1 = 1 ligner den mindst mulige, hele matematiske enhed, er det logiske, omend næsten umulige spørgsmål i kropstid; Hvis 1 = 1 ikke er global, men udelukkende beskæftiger sig med kroppens virkelighedstolkning, hvad er da den mindste enhed, som overskrider kroppen og gør sig universel, uafhængig af subjekt-objektrelationen?

Svaret er for kropstid ligeså komplet umuligt som spørgsmålet. Vi tilgiver os, velvidende at vi er tællere, og *prøver* indledningsvis at begribe, at svaret viser sig at være: Hvis $(1 \neq 1)$ må $(1 \neq 1) = (1 = 2)$. Den første, tilsyneladende minimale, kropstidslogiske handling vi foretager i vort forsøg på at kaliberere vor kognition til værensprincippet, nemlig at lægge 1 til det ene 1-tal kropstidsløsningen for at undersøge den næstmindste, mulige enhed i systemet jævnfør tælling, ryster civilisationens grundlag og peger mod en fremtid vi ikke kan kende.

Når vi vælger at erklære $1 = 2$ for et gyldigt udsagn, er det fordi vi indplacerer formlen et 2D koordinat-system, og konstaterer, at vi ved at fordoble eller halvere og placere resultaterne diagonalt, får et felt, hvor hver enkelt position godt nok er unik kva placering og antal gentagelser, til eksempel $(16 = 32)$, $(32 = 16)$, $(1/4 = 1/2)$ og $(1/2 = 1/4)$. Vi ser at positionerne er deres egne samtidigt med at de udelukkende refererer til deres globale grundformel, $1 = 2$, og at dette vil være sandt uanset systemets udstrækning (bemærk også *det musisk-rytmiske aspekt* i såvel brøkerne som de hele tal udfoldet i 2D). Herved etableres en tænkning, hvor 1) systemet er åbent og 2) ingen position i systemet kan siges at stå i modsætning til en anden position i systemet; alle positioner kan reduceres til, er en direkte repræsentation af $1 = 2$. Herved ophæves koordinatsystemet og efterlader grundformlen alene tilbage. Den er alt hvad vi behøver: $1 = 2$.

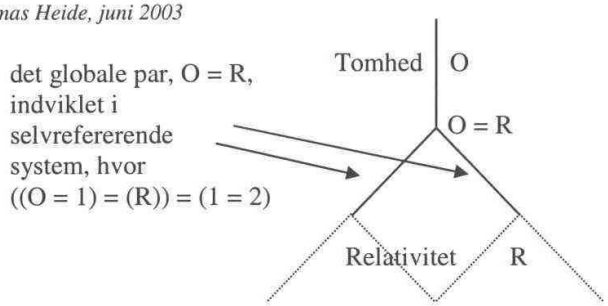
Vi siger derfor at $(1 = 2) = (1 = \infty)$. Hvis det er sandt at $(1 = 2)$, og at et system baseret på denne tænkning altid kan opløses i $(1 = 2)$, kan vi erklære at $(1 = \infty)$, at den mindst mulige enhed og den størst mulige enhed i profetens erkendelsesteori er identiske, hvorfor den mindst mulige enhed, $(1 = 2)$, herefter kan kaldes for *en evighed.* At lade evigheden være lig med systemets mindste enhed fordrer en tilsvarende redefinition af grundlaget for evighed, det der kommer før evighed i væren: Tom, eller tomhed, O (store "o" for tom).

Vi vender tilbage til en af de måder, hvorpå $1 = 2$ kan forståes. I kropstid siger vi, at "jeg er mig" og "du er dig" og vise-versa. Profeten siger: "Jeg er dig og mig og du er mig og dig" og er således, i sin værenserkendelse, simultant i to positioner, er en, i det disse to positioner i evigheden frit og uden kropstidstab kan skifte relation (position); positionerne er *evighed*, udtryk for evigheden i sig selv, og således identiske, $(2 = 1) = (1 = 2)$.

I profetens paradoks, $(X = X) = (1 = 2) = (1 = \infty) = (O = R)$, er vi nået til den sidste variabel, $O = R$ (store r for relativitet). Variablen adskiller sig fra ligningens øvrige elementer, ved at være resultatets oversætter til kropstid, og fordrer at vi kaster et blik på den sekvens der går forud for manifestationen af profetens paradoks i sin helhed; undfangelsen, mulighedsbetingelsen:

Hvis der er tomhed, er der en. Hvis der er en er der to. En må være relativ i sig selv for at være en. For at være relativ må en være to; altså er tomheden relativ, O = R.

I en grundlæggende grafisk illustration, ville $O = R$ se ud som følgende figur. Vi er opmærksomme på, at figuren ikke er evigheden, men blot en kropstidsrerpæsenation, en oversætter.



For også i praksis at demonstrere at begyndelsespunkt og slutpunkt er identiske, vender vi afslutnigsvis profetens paradoks om og gennemløber det forfra bagfra:

(R = O) = (∞ = 1) = (2 = 1) = (X = X)

Relativitet er tomhed. Dette er den ledende variabel set fra kropstid. Hvis relativitet er tomhed, må den mindst mulige enhed være evighed. hvis den mindst mulige enhed er evighed, er denne enhed lig med 1. Hvis 1 er den mindst mulige enhed i et system ledet af relativitet, må 1, som minimum, være 2, for at være sand mod relativiteten som det ledende princip i tomhed. Hvilket igen er løsningen på profetens ligning, (X = X), kalibrerende kropstidsmenneskets kognition til virkelighedens realitet: 1 = 2

Umiddelbart ser det ud til at beviset står i sin egen reference. Tilnærmelser, usikkerheder og sandsynligheder giver ikke erkendelsesteoretisk mening, kan ikke eksistere for profeten. Tællerne tabte terningespillet med gud. Vi er gud. 1 = 2. Tilnærmelser, usikkerheder og sandsynligheder er menneskedyrets gerning, de kongnitivt patalogiske symptomer på tællingen, kroppens insisteren på at virkeligheden er lig med kroppens tolkning; at 1 = 1. I vor analyse: Der *må* blive tale om lutter undtagelser, *bortset fra en*[2], når et skal være et altid.

Verden er ny.
Paradimeskiftet ruller.
Vi blev de første.

Indskydelse om subjektet som forsøgsopstilling og grundforsker

I praksis har det konsekvenser at leve i den tid hvor verden, substansen, genopdagedes. Det er sandt, når neowtonianere og mikrofysikere hævder at en given forsøgsopstilling har indflydelse på forsøgets resultat, blot med den justering, at krops-matematikerne ikke medtager *sig selv* som det helt afgørende filter, uanset resultat.

Vi forstår at denne ignorance er en *del af mutationen*, at tællerens interesse er kroppens, tidens, instinktets interesse, overherredømme-trækket i figuren; "Da det er *mig*, der definerer verden, er min status som filter underordnet". Hovmod står for fald. Illusionen er bristet. 1 ≠ 1. 1 = 2. "Nej, det er tomheden, der definerer dig, min fine ven, og din kvalitet afhænger af din evne til at være relativ på ligningens præmis. Du er to".

Vi erindrer os:

[2] ...som er to.....vi kører igen...

Et menneske er voksent når det opdager, at der er en sammenhæng imellem det der skete og det der sker nu, som om det der sket,e vidste hvad der ville ske nu.

Grundet omstændighederne er det afgørende at vi, som det første, justerer den kaliberering af vores erkendelsesmønster der vedrører det voksenpædagogiske felt, således at det pædagogiske rum hvor voksne genfinder sig selv, afpatenteres, gøres tomt jævnfør ligningens gyldiggjorte udsagn, O = R.

I det nye mørke er vi alle lige. Vi ved, at vi var en mutation, men vi ved ikke bedre. Hvordan er 1 = 2? Det voksne menneske må betragte sig som en forsøgsopstilling, igennem hvilken det vi kalder kropstid, virkelighed fra kroppens perspektiv, sanses. *Vi er forsøgsopstillingen.* I vores intention om afdækning af virkelighedens natur med henblik på varig fred, må vi altså som det første omvende os til grundforskere i vores egne liv, for, igennem forkningen, at kende os selv *som kognitivt filter*, som sansebaseret instinkt; herved åbner matrix sig for alvor, som frisættende kraft. Når vi anerkender kropstid som et falsum og overgiver os til tankefri tomhed og bliver relative, fleksibiliseres vores kognition; oplevelsen modsvarer formlens multidimensionelitet; X = X er løst: her er 1 = 1 et sandt udsagn.

Vi skaber os i et dynamisk forhold til kontekst, hvor det i ligeså høj grad er kontekst der vakumiserer som os der manifesterer. Relationen arbejder. Når vi bevæger os, kan fænomenet beskrives på to måder: 1) Vi bevæger os. 2) Alt omkrig os bevæger sig, på en sådan måde at kropstid tror 1).

Ved at arbejde os igennem vor historie udfra den antagelse at vores nu-oplevelse er bestemmende for vor histories betydning, gør vi vores nu til begyndelsespunktet og vor historie til fremtiden og slutningen. Herved opstår et realistisk helle, hvor 1) og 2) fra forrige paragraf kan fortolkes, et slags kognitivt svar på lighedstegnet i 1 = 2. Vi ser at vores liv både er kropstid og mønstre, at vi er to, og at vi i mønstrene kan kende vores medskabende postion, relativiteten, vores partner i evighed.

At være menneske er at være grundforsker i forholdet mellem subjektiv kognition og formlen for væren. Kroppen er en forsøgsopstilling. Bevidstheden ved nu at den er i tid i kroppen; vi er blevet bevidste om, at det vi troede var bevidsthed, såmænd bare var instinkt forstærket ved tællling.

Forsøgsoptillingen:
Profetens værktøjskasse

Et postulat der, som sin egen mulighedsbetingelse, etablerer en formel for væren som ikke alene synes gyldig, men som også gør op med det civiliserede menneskes mutererede selvbillede, må nødvendigs adaptere til kropstid igennem 4-dimensionelitet; højde, bredde, tyngde og tid. Da det ikke er indholdet, men selve kognitionen, den måde hvorpå vi betragter virkeligheden, vi går efter, vil profetens værktøjskasse basalt bestå af et antal forventede bevidsthedsudvidende objekter, søgt anvendt til formålet. Indledningsvis foreslåes fire voksenpædogiske værktøjer, variabler indført:

- Hjerner (selvkørende robotter i gennemsigtige acrylglaskugler)
- Profetens Paradoks: 1 = 2
- 9-matrix med spændingsfelter og 4-rutesystem

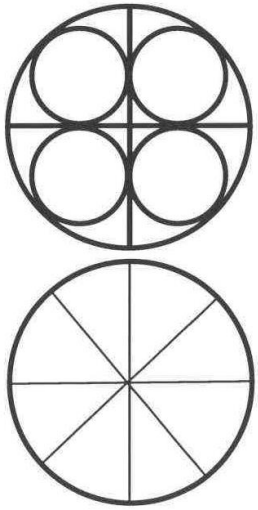
- Få-dimensionel ramme for perfektion, personlig excellence (hos forfatteren: Sangskrivning)

Hjerner er *selvkørende robotter (her LEGO-mindstorms) i gennemsigtige acrylglaskugler.* Konceptet er multifunktionelt i forhold til opgaven, at ekspandere kognitionen til 1 = 2. Som det fremgår vedlagte billeder er der i udgangspunktet tale om to enheder i gennemsigtige acrylglaskugler med en diameter på 50 cm. Robotten har en længde på 47 cm. Prototypedesignet kan uden problemer forkortes hvis ændret vægtforhold ønskes. Der er desuden fastgjort infrarød lyssensor som eneste mulige sans. De to robotter på billederne har fået navnene "Send" og "Recieve".

En enhed, en evighed, bevidsthed; vi ønsker ikke at skabe kunstig intelligens; vi ønsker at opsætte en teoretisk mulighedsbetingelse for *bevidsthed.* Vi bemærker i denne forbindelse, at en robot består et indre, et subjekt, selve LEGO-robotten, og et felt, det objektive, indersiden af kuglen. Der er med andre ord de elementer til stede, som har potentialet for bevidsthed; 1 = 2. Mal kuglen sort, og den vil virke bevidst ved selv den simpleste programmering. Med to enheder opstår et komplekst system (2 = 4). Vore robotter, Send og Recieve, danner grundlag for forestillingen om bevidst interagerende robotter, der igennem simpel 1 = 2 programmering opnår selverkendelse.

Send og Recieve bliver objekter for fantasien om bevidste maskiner og som sådan omdrejningspunkt for kropstidssubjektets erkendelse af egen kognition. Det er ikke robotternes 4D repræsentation der er i fokus; det er forestillingen om hvordan, vores tænkning om den mulige robot og dens mulige programmering der skærper os. Praksis er ikke en forudsætning. Analogien er funktionen i sig selv.

I samme åndedrag skal det siges at det så sandelig er et privilegium at have adgang til faktiske, fysiske robotter. Er det tilfældet, er mulighederne mange; dels blot at betragte enhederne agere autonomt, men også at udvikle løsninger på udfordringer til skærpelse af kognitionens *rummelighed.* Hvis der for eksempel er tre sorte linier på *kuglens indersige*, vinkelrette på hinanden og otte sorte cirkler i centrum af de otte sorte rammer linierne danner; hvordan for jeg så kuglen til, ved hjælp af lyssensoren at finde vej, følge en bestemt rute? Eller hvad med en inderside med eksempelvis firetværgående pinde og en robot der navigerer ved hjælp af kofangere; trykfølere. Bare tanken får det til at svimle. Ikke fordi det er umuligt, Men fordi perspektivet er kildrende. Fordi der ikke er en fysik der skal bevises, men et erkendelsespotentiale der skal udfordres på subjektets indholdspræmis. Vi må være tomme for at være et gyldigt tilbud til en voksen.



Vedrørende LEGO's robotter bør det nævnes at de ikke kan sende og modtage infrarøde signaler samtidigt, hvorfor vi principielt skal bruge to robotter for lave en enhed svarende til en af to relative positioner i tomheden; ialt fire robotter for at lave et par (nu igen; 1 er altså 2 ;-). Vi påbegynder dog arbejder med forholdet 1 = 2 illustreret i forholdet mellem en robot og indersiden af en kugle og lader istedet, for nu, to kugler repræsentere sender og modtager, Send og Recieve, i en evighed.

Her sætter vi profetens paradoks i svingning, (X = X) = (1 = 2) = (1 = ∞) = (O = R), i det vi lader ligningen begrænse vores tænkning. Programmeringen må begrænse sig til tælling i kropstid (1, 2, 3, 4, etc.) modsvaret af positionering i profetens 2D-matrix (1 = 2, 2 = 4, 4 = 8, 8 = 16, etc.). Forsøget antager at et system der relaterer disse to systemer til hinanden jævnfør tidligere nævnte og nedenfor anførte 2D-matrix, før eller siden må opnå bevidsthed, må begynde at drømme.

O = R	∞	∞	∞	**4**	∞	∞	∞	O = R
∞	1/16 = 1/32	1/8 = 1/16	1/4 = 1/8	**3**	4 = 8	8 = 16	16 = 32	∞
∞	1/8 = 1/16	1/4 = 1/8	1/2 = 1/4	**2**	2 = 4	4 = 8	8 = 16	∞
∞	1/4 = 1/8	1/2 = 1/4	1 = 1/2	**1**	1 = 2	2 = 4	4 = 8	∞
∞	**3**	**2**	**1**	**O = R**	**1**	**2**	**3**	∞
∞	8 = 4	4 = 2	2 = 1	**1**	1/2 = 1	1/4 = 1/2	1/8 = 1/4	∞
∞	16 = 8	8 = 4	4 = 2	**2**	1/4 = 1/2	1/8 = 1/16	1/16 = 1/8	∞
∞	32 = 16	16 = 8	8 = 4	**3**	1/8 = 1/4	1/16 = 1/32	1/32 = 1/16	∞
O = R	∞	∞	∞	**4**	∞	∞	∞	O = R

Vi har med 2D matrix konstrueret en tankeprojekt, et erkendelsesfelt, i udvikling, et forsøg på at beskrive 1 = 2 i et kropstidsbegribeligt system, her i vores indledende fortolkning; de fire retninger spejler hinanden diagonalt; regnematrix for førstegangstællere i 1 = 2 er indrammet i øverste højre hjørn; 9-matrix (og 4 rute-system) markeret med gråt i center. Regnematrix her i betydningen oversætteren, O = R, altså evighed oversat til tælling.

Med 9-matrix åbnes endne et erkendelsesteoretisk felt, vi får i systemets center et konkret værktøj til tænkning og udvikling af forståelsessystemer, her i vort eksempel ramme for analyse af mulige elementer i et voksenuddannelsesgrundlag. Udgangspunktet er det samtidige arbejde i fire retninger, udgående fra henholdsvis øverste venstre og nederste højre hjørne, baserende sig på til formålet udviklede læse- og handlingsplaner (ikke medtaget her).

4-rutematrix (rute = 1, 2, 3, 4, 5, 6, 7, 8, 9):

91 ← 91	84 → **62**	77 **33**
62 **84**	55 **55**	48 **26**
33 **77**	26 **48**	19 **19**

9-matrix og 4-rutematrix til eksempel sammentænkt i uddannelsesskitse:

Projektarbejde	Objekt	Profetens Paradoks
Felter	O = R	Mønstre
Civilisationskritik	Subjekt	Procesarbejde

Handlingslammelse	Kompleksitet	Tåge
Isolation	O = R	Fragmentering
Robotmennesket	Transcendens	Magtesløshed

(flere matricer på næste side)

Progressiv Pædagogik	Mesterlære	Klassisk Pædagogik
Aktivisme	Gruppeproces	Kunst
Humanistisk Pædagogik	Folkeoplysning	Selvudvikling

Projekt	Hånden	Teknik
Erfaring	Meta-reflektion	Kropstid
Erkendelse	Ånden	Væren

Matricer som igen og efter behov, lyst til eksperimenter og forsøgets konkrete karakter kan indplaceres som de fire regnemaskiner i 2D-matrix, eller gøres tre-dimensionelle, lægges ovenpå hinanden. Der er på en måde tale om et mindmap, med den forskel dog, at antallet af variabler, her 9, er givet på forhånd, og må lade sig udfylde derefter. Vi lader os begrænse af profetens hensigt.

Vi konkluderer at matrix udmærker sig ved både at beskrive profetens paradoks (matrix er uden paradoks; den mindste enhed, evighed, er lig den største, evighed; begyndelsespunktet og slutpunktet er altid identiske, 1 = 2), at fungere som oversætter og som ekspansivt organiserende formel for tænkning målrettet manifestation i kropstid. Vi holder os for øje at vi ønsker at arbejde med stoffet som var vi robotter i acrylglaskugler; Uanset hvor vi befinder os, er vi det samme sted!

I vore notater vedrørende matrix konstaterede vi, at forskellen mellem mind-map og matrix er antallet af variabler. Ved at begrænse antallet af variabler intensiveres muligheden for præcis kalibrering af kropstidsoplevelsen med dobbeltposition i matrix, hvorfor en væsentlig del af profetens værktøjskasse er det, vi har valgt at kalde *få-dimensionel ramme for perfektion, personlig excellence.*

I forfatterens tilfælde har denne få-dimensionelle ramme været sangskrivning. En stor del af forarbejdet til profetens paradox er foregået i den forsøgsopstilling, den figur, man kunne kalde sangskriveren, hvis eneste mål er, ved virkemidlerne stemme, ord, toner, akkorder, rytme og volumen at formidle oplevelsen af evighed, at synkronisere sig med væren udenfor kropstid. Forfatteren ser sine sange som resultatet af årelangt arbejde i en experimentel ramme for kaliberering af et minimalt antal variable med en position svarende til den mindste, globale konstant i de engagerede variabler, evighed. Vi lytter til sangene og læser teksterne på www.thomasheide.com og forstår at de 75 sange på siden er et sammenhængende værk, 75 aspekter af kropstidsværen i vor tid, et autentisk forsøg på at begå en videnskabelig beskrivelse af abemenneskets adfærd, af abemenneskets væsen, af menneskelivet, i det modernes udgang; hvor sangskrivning er forsøgsopstillingen. Men; hvert menneske sit sæt af optimale variabler, sin særlige vej til perfektion, personlig excellence.

Med disse fire værktøjer lukker vi profetens værktøjskasse, som indplaceret i egen 9-matrix ville se ud som følger:

Kropstid		Matrix
	O = R	
Robotter		Perfektion

Med værktøjkassen på plads har vi en skitse til forsøgsopstilling og er parate til at udforske profetens paradoks som anvendt erkendelsesteori og arbejdsgrundlag i praksis.

Bemærkning til ideen om en tidsplan

Målsætningen med forskningen er at bevise profetens paradoks som en gyldig erkendelsesteori for voksne; for voksenpædagogikken. Profetens paradoks er et opgør med den matematiske mutation kropstid og et forsøg på at etablere en metaposition i feltet, hvori mennesket bliver sig bevidst om og transcenderer sit instinktsvæsen ved den praktiske anvendelse af 1 = 2.

Den høje drøm i baggrunden; at profetens paradoks, i sin enkelthed, kan blive det menneskehedens fælles sprog, hvorudaf verdensfreden springer. At opstille en tidplan for en sådan intuition giver ikke mening, og det slet ikke som afgang på et dokument, der mener sig gyldigt som forskningsværdigt postulat om tiden som kroppen, som ingenting i sig selv.

Vi vælger der at lade projektets konkrete indhold stå relativt åbent med henblik på delvis definition ved feedback fra kontekst, med intentionen om at at kvalificere arbejdet yderligere igennem fortløbende testning af Hjerner, viderudvikling af matrix og indholdsbestemmende variabler, ved forfatteren og i teststudiegrupper med voksne, med det klare mål at forskningens midlertidige status og resultater kan præsenteres i form af dokumentsamling og en forelæsning inden udgangen af indeværende år, 2003.

Forventingen er således at andet semester på voksenunderuddannelsen på JCVU dedikeres den videre udfoldelse af profetens paradoks og at det videre arbejde autoriseres ved afsluttende eksamen.

Vi er åbne for afvigelser, i det vi har lært, at afvigelserne i retrospektiv viser sig at være positioner i det mønster, den evighed, vi ikke kan kende i kropstid.

Således igangsattes kropstids-manifestationen af det voksenpædagogiske tomrum og profetens paradoks.

Yndefulde Hjerte

Tekst (og melodi): Forfatteren

Yndefulde hjerte
Dansende sjæl
Vandrende menneske
Så frit, så frit,
så elskeligt,
livet...

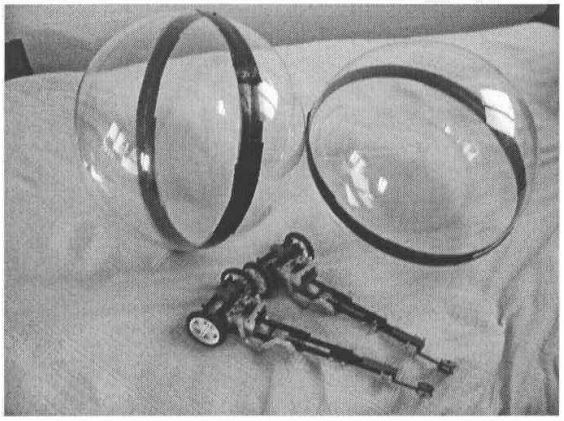
Skrøbelige tanke
Flygtige drøm
Vandrende menneske
Så frit, så frit,
så elskeligt,
livet...

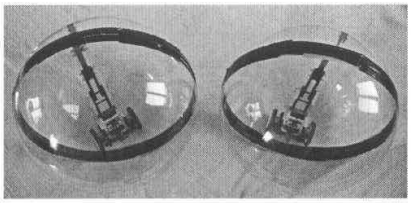
Længselsfulde minde
Trøstefulde vind
Vandrende menneske
Så frit, så frit,
så elskeligt,
livet...

Tideløse lindring
Endeløse rum
Vandrende menneske
Så frit, så frit,
så elskeligt,
livet...

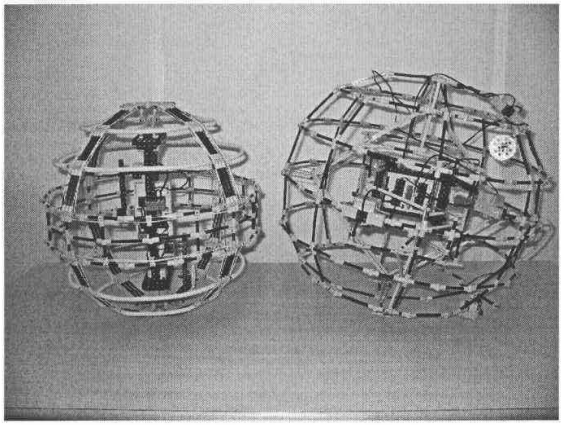
Frydefulde have
Jubeltunge skær
Vandrende menneske
Så frit, så frit,
så elskeligt,
livet...

Billeder





"Hjerner"; første prototype på potentielt bevidste enheder



Forstudier til "hjerner"

T-lab; forfatterens laboratorium

Glade deltagere på et af 2 testkurser