

Appendix B1 – The Lever Experiment

The lever-body

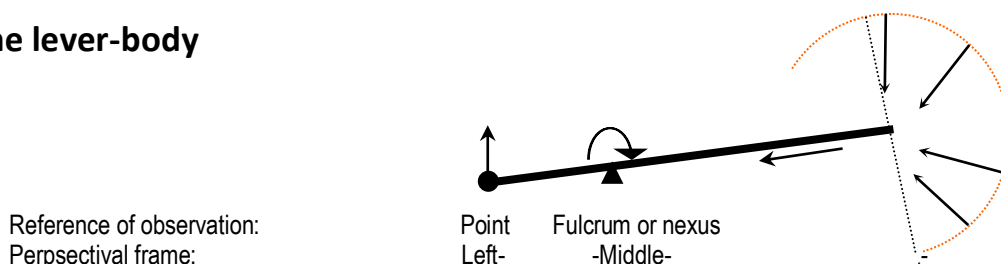


Figure 36. The lever, showing 3 viewpoints (perspectives)

The following is a cognitive experiment. The lever is considered the simplest ‘machine’ – a machine ‘works’, moves; here it acts to lift a weight. Now imagine that the parts of the ‘object’-lever described in figure 35 are parts of your body. Identify with this object as if it is a ‘living being’, a physical body, like yours – imagine you are the lever, your ‘body’ has the shape of a lever, and is split into 3 operational parts: a point on the left, a line-axis terminating on the right, and when your lever-body moves around (around the fulcrum), this movement translates as a spinning. Now try to feel ‘what it is like’ from the various points of view of the parts. Here is an example:

When the body-lever moves, the left part feels lifted, and the ‘force’ seems almost perpendicular to the axis (‘normal’ in mathematics). This is what ‘going somewhere’, being ‘oriented’ does, topologically: it acts along an invisible axis. The stone it supports feels heavy on the point of the lever. This is like the heaviness of the body when we ‘work’ and ‘fight gravity to stand’. When the body-lever moves, the right part feels ‘influenced’, and experiences phenomena of that relate to sweeping a field, as well as of the sort that happen in a transporting conduit, or a container that receives energy. The above analogies, metaphors and similarities are direct expressions of the iconic images, of the geometry, and could be multiplied endlessly. Many correlations or correspondences could be established to all sorts of realistic contexts, including causal links (eg the ‘force’ that ‘moves’ or ‘lifts’ or ‘influences’). The point of the exercise is to show that these 3 terms can be understood to be different names for the same global shaping change seen from different, limited perspectives, or topologic deployment into the various ideas related to various contexts. In particular, these projections can also image the general way in which perspectives are developed into ‘three fundamentals’ in any domain of knowledge or experience (eg point, line, field; or position, speed, acceleration; or body, mind, spirit; or linear, relational and non-linear shift, etc.). Each part of the lever corresponds to a different way of geometrically ‘framing’ the situation, which is a basic geometric operation based on defining an ‘observer’ (external, internal,

nexial) that chooses a frame of reference. Which reference we choose depends on our perspectival tendency, on what is most obvious or most common in our experience, and what our learning trained to see preferentially. This experiment can also serve as a mapping of epistemic, ontological and methodological positions. (See also <B2\ The 3 stars Experiment>). The 3 parts of the lever constitute 3 cognitive positions, modes of framing, or ways of observing with perspective, and they procure different interpretive frames of reference. Below is another example, a particular application of this threefold geometric projection.

God's action

Perspectival framing is learned actively through what we are taught as children. For example, my son, when he was seven years old, explained what he had learned at school about God's actions in the following way: "If I get in the way, or behave badly, I get in trouble with God." He drew himself in between a bow-and-arrow and a target circle, in a fulcral or nexial position, in the middle. He was learning a way of projecting geometrically how the world works according to our conventions (figure 37).

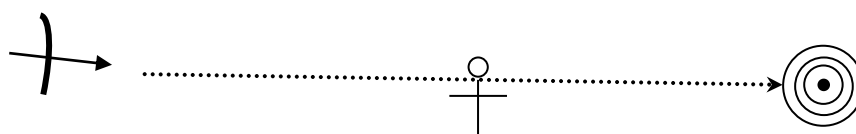


Figure 37. A child's view of God's action: iconic projection

His drawing expressed a very general 'Scientific' geometry of projection: a vector-and-field system, with the vector on the perspectival Left- (what we habitually call linear thinking and associate with 'left brain' neocortex activity), the field of influence on the Right-. His story had a particular context, but the iconic geometry is general and found in all the fields I reviewed. Iconic projection is inherent in our *educated* thinking and visualising experience (our mental models of the world). Also, it applies not just explanatory constructions, but also to experiential descriptions. The conclusion imposes itself that the iconic geometry is not just a 'mind construction', but also a perceptually based interpretation rooted in the *shape* of our *physical* body, which governs its functions and operations. Notice that the image depicts not God, but God's action or intent with respect to humans, and a timed development or causal link. This image is a snapshot of the underlying animated geometry that images topologic 'deployment', and my son's explanation is an instant schema of one of the kinds of conventionalised representations we attach to it ('linear thinking' and 'black and white thinking' are common denomination for this one).