

HYPERCUBISM

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I. Manifesto

Introduction

Contemporary art, if it can be called art in many respects anymore, has lost its credibility, artistic value and structure. Galleries have become a desert of thoughtlessness of hasty attempts that repeat each other and say nothing. Skill is no longer valued, nor is there much artistic idea behind the work, neither of which can be found anywhere today. The concept of artistry has suffered from inflation when everyone is an artist, and that once respected profession has now been nullified in favor of all kinds of abstract art enthusiasts who have simply decided to become artists.

Hypercubism is a statement for the restoration of coherence and thought and pure ideas. Hypercubism will restore order and remind us of the process of making art and the struggle that making art really is. Hypercubism brings a stance and rebellion that in our society, which is accepting everything and corrupting it with uncriticality, has been suppressed by incomprehensible thoughts and ideas.

Hypercubism restores the purpose and meaning of the image and work and challenges the hollow and thoughtless messes and frameless works of contemporary art, which only offend the true meaning and idea of art. Hypercubism revolutionizes the way we think about the production of artistic works, but also reminds us of the true nature of art. The mission of art is to change the world, not to conform to existing ideologies and futile continua, which are defined in the first place by those who do not even work on the subject.

To understand the art we make, we must first understand ourselves. The philosophy of Hypercubism is based on a process of self-knowledge and learning, in which we question the structures and ways of working of objects, ourselves and our thinking. The pursuit of truth, the understanding of the true nature of events and things, problems and objects, and the structures of our reality, and their verification into three-dimensional structural works, is the goal that Hypercubism embodies.

Declaration

Hypercubism arose from the need to respond to this incoherent worldview of art and its structures that have become insignificant. A superficial and materialistic approach to art has ruined the real idea, the nature of art, and the thought process behind its creation. Hypercubism not only makes the artistic process visible, but also expresses the real structures of our reality in every dimension. A beautiful philosophy, both structurally and conceptually, makes objections pointless. The idea of Hypercubism is simple. We live in a multi-level reality whose unchanging rules and structures demand to be seen. The two-dimensional depiction of reality or emotions

has taken over the field without bringing anything new to it, and anyone can declare themselves an ambassador of art.

Hypercubism brings a three-dimensional structural representation alongside two-dimensional depiction, which imitates the structures of our reality truthfully and purely. Hypercubism is not just an artistic trend, but an unwavering philosophy of life and a description of the nature of being and reality. There are three dimensions. Our three-dimensional reality, which, as it moves in and out, forms the four-dimensional dimension of mind and thought. The basis of everything is the fifth dimension, consciousness, from which our entire reality is built with its physical rules and guidelines. All these dimensions carry the echo of reality, interacting with each other in one and the same moment, in the state of being, in our life.

Hypercubism changes our way of thinking about making art from a purely emotional reaction to a coherent and structured view of the true nature of our reality. It challenges and invites its creators and interpreters to return to the source of intellectual process, learning, and self-awareness.

Hypercubism brings ecological thinking on the material level to a new level. The works are assembled from old materials that have served their time, the idea of which is to revive once-meaningful materials. Old clothes, wallpaper, books and furniture merge into solutions that resemble three-dimensional reality in the work and become a factor that verifies the layered nature of reality. Nothing is new and nothing is old, but the simultaneity of our reality is also verified through thoughtfully purposefully selected recycled elements. We think of beauty not so much through superficial aesthetics, but through logic and intellectual still life. Structures are beauty, not superficial constructions that are superficially painted and polished to perfection.

Hypercubism acts as a multi-layered experience for both its creator and its viewer, challenging the interpreter of the work to travel deep into their thoughts, into their own understanding. Is it ever possible to depict the true structure or diversity of reality on a two-dimensional surface? No. Our reality is an ever-changing entity, where the dimensions we experience interact invisibly beneath the surfaces of the planes, creating various contradictory situations and layers in our experience. We verify all of these with the help of hypercubism.

Method

The Hypercubist method is an intellectual, self-exploratory and creative, long-term process. It does not involve quick, thoughtless decisions, but is based on a consistent, systematic and structural structuring through which the produced work takes shape. Each Hypercubist work is a multidimensional process in which both the interpreter and the object being interpreted become objects of research.

This process is not a superficial observation or view of something, its goal is to express the structure, form, and truth of its subject as it truly manifests itself. The goal of Hypercubism is to depict reality as it manifests through its structures, not as it superficially appears from one perspective. The Hypercubist method consists of four main stages:

1. Analyzing and dismantling the object

At this stage, the object, such as the previously examined arrangement, is presented for examination as a structure, not as an image. The structure takes into account the existing regularity and the properties and interactions of the things and factors that appear in the object. How information appears and how information interacts. Decomposition does not mean decomposition, but rather the identification of structures, order, meaning and purpose. It is not important how the things and factors in the arrangement look, but how they affect the arrangement through their structures and properties.

This is also a self-exploratory process. How the interpreter understands these things and factors and how this deconstruction interacts with the process itself through personal thought structures. Where the object deconstructs itself, its interpreter also deconstructs himself.

2. Researching and understanding the subject

The object is studied from different perspectives and angles simultaneously. The structures are made visible, but they are also understood. Every geometric shape, light and shadow, and the properties of things and factors are examined thoroughly and consistently. An understanding is built of the whole as such, but also as an exploded view broken down into the smallest possible parts. A conceptual floor plan, idea, and thought of truth and the perfection of essence and form are built for the object.

The interpreter carries out a similar process with himself. Understanding of his attitude and ways of thinking and implementing the vision grows during the structural research. Deconstructing objects with the help of mind and thought is not just a physical investigative verification of facts, it is a mental process in which the objects and factors appearing in the object must be thought of as different parts through one's own personal thought structures.

3. Construction and reorganization of the site

As things and factors, properties and structures become visible, they are arranged and built into a new whole that corresponds to personal understanding. This whole does not correspond to the original perception of the object, but to a multidimensional structure that is as truthful as possible according to its real properties and structures. When building an object, we no longer imitate the view of a third party of our perceived dimension, but rather an entire entity that describes our own structural reality, which is its own system in itself. In this system, layers, dimensions, things and factors converse with each other. The materials act as clues, history and memory for the work. The work is at the same time real material, conceptual and also, in terms of matter, a continuum of already existing information. For the interpreter, this stage is the end result of both reconstruction and a conceptual process after the vision and the work are completed. However, it is only one research process that is repeated several times at the same site.

The method of Hypercubism makes its basic idea clear. In Hypercubism, one does not seek the surface to represent, but the truth of structure, essence, and form. The process does not try to understand what the work represents, but reveals the true structures of our reality. If we think so passionately that we want to find the truth of form and essence, it would be downright unlikely to succeed the first time. The realization and construction of Hypercubism is the same as repetition.

Platform

1. The structures of our reality are the basis of truth

Our reality is not built through visible shapes and images, but on the basis of its structures. A hypercubist work is built to express its structures behind the image. In the work, the surface is depicted by the last layer, not the first.

2. Overlapping layers make structures visible

The overlapping and intersecting layers do not break the work. They reveal the dimensional order that is evident in the work. As the layers open up and overlap, they make visible things and elements that would otherwise remain hidden on a two-dimensional surface.

3. Shadow is not just a factor, it is part of the language of structure

In Hypercubism, shadow is not a visual effect. It is part of the structure of the work and a feature that makes the multidimensionality of the work visible. Shadow makes the layering visible and creates an interactive element in the work. In this case, the shadow, which has already been depicted from the original arrangement, gets a new shadow that is placed on top of the original. This creates a multidimensional experience that builds a multi-perspective whole from the work using light and shadow. Shadow makes the interaction of the different things and elements of the work visible.

4. The material has its history, meaning and purpose

Material is not just a neutral factor that builds the final result. Material acts as an indication of the material's journey, its history, and its meaning and purpose. Worn recycled materials and the memories they reveal in the form of wear, dents, and scratches show that the material has lived. This material is placed to depict and remind us of our structural reality in the work, as an element that has seen life. This used material has served its purpose, and now it makes its purpose visible by depicting itself.

5. Repetition is an exploratory learning process, not self-copying

Exploring the same object and subject is a learning process towards personal depiction, but also a growing understanding towards ways of doing and thinking. The structure is analyzed and interpreted from different perspectives and angles, dismantled and built in a new way through insights and understanding. The works develop, as do the ways of thinking and acting.

6. The work is created through process-like stages, not from a finished plan.

In Hypercubism, there is no ready-made plan for a work, but there are guidelines for its realization. The work is created from a multi-stage process of exploration, dismantling and rebuilding. The finished work is just a note, not an aesthetic decision. The work is abandoned and a new work is started based on previous insights. This is circular thinking, which aims for process-like learning and insight.

7. Structure is more important than external form

The work is not successful based on how it looks, but on how coherent it becomes. Hypercubism rejects the pursuit of illusion and emotional clutter and aims for coherent and structural truth.

8. A structured object is not just a subject, it is a system

Still lifes do not serve as inspiration for their showiness. They are structural starting points, objects to be analyzed and explored. Simply breaking down a single still life into many different ways, processing and analyzing it from many different perspectives, makes the object itself an endless fuel for the process of exploration. The diversity of the process is directly proportional to the diversity of perspectives held by its interpreter.

9. The work is not an external reality

A hypercubist work does not seek to depict our visible reality. It constructs its own reality through the truth of its structures. The repetition of the works, the layers, the shadows, and the elements that support multidimensionality form a whole that compares itself to itself, not to the outside.

10. Structural integrity is more important than aesthetics

In Hypercubism, the work does not hide what it is. If the structure demands to be visible, then the structure is realized. In Hypercubism, beauty is not a superficial technical factor, but a structurally consistent truth.

11. The process makes itself visible

In a hypercubist work, the result of the work is visible and allowed to be visible. The unevenness of recycled materials, the holes and dents, the perfection brought by imperfection. They are not mistakes, they are part of the truth of the structures of our reality. Matter wears out, just like people do, wears out, and it shows. Hypercubism does not try to hide this fact. The process is as much the work itself as the final result of the work.

12. Nothing is left unsaid.

Hypercubism shows the truth, regardless of its ugliness or unpleasantness. If structures are a significant part of the study of the subject, they are shown.

Vision

Hypercubism was born as a result of almost ten years of self-exploratory creative process, of which the last five years have been intensively studied also through painting. Reality has never seemed to me a flat surface to be interpreted, but rather a multidimensional process to be explored. I have seen the structures, layers of our reality and the factors that hold it together. Today I can put it into words. Hypercubism is not a continuation of any previous movement, although cubism has served as its greatest inspiration. It does not try to please or fit into the accepted framework of contemporary art. Hypercubism creates a new direction, a way of thinking and relating, because our modern times demand a truly radical change.

Contemporary art is a lot of talk, a little action. It no longer opens anything up and has nothing new to offer, only incoherent and unimaginative illusions of some great understanding. Everything is just copies of each other or vague hasty messes that we call contemporary art and the contemporary artistic continuum. Contemporary art does not contain a conceptual structure or philosophy, but explains itself through fine terms and universally accepted virtues. Hypercubism acts as a counterforce to this thoughtlessness. Hypercubism reveals what contemporary art cannot express. The truth of the structure and the true form. If a work does not dare to make its inner philosophy or idea visible, is it then honest or artistically valuable?

The vision of Hypercubism is simple. The work must withstand honest examination from every perspective and angle. It must make visible these underlying structures, both visually and conceptually. The work must reflect the way its creator thinks, not the view or interpretation of an outsider. The creator of the work must take responsibility for the construction and expression of their idea.

Hypercubism is a new structural way of thinking, exploring and examining the creative process. A work is no longer just an interpretation, but creates its own reality with its structures. When exploring structures, works function as repetitions, not copies of each other. One subject can be constructed into many different parallel realities, which change with its creator as understanding grows and with the methods learned during the research.

The future of art is not a smooth or aesthetically pleasing surface or a single thoughtful perspective, but an intellectual self-constructing whole. Our reality happens in the moment where dimensions interact, revealing

themselves to each other and to their interpreter. When we reach the point where we no longer think about what something looks like, but what something really is, we have arrived.

Hypercubism does not ask for permission, hypercubism manifests. Hypercubism is a tool with which the structures of reality can be dismantled, rebuilt, and made visible.

The vision of Hypercubism is not a new art movement, but a new way of seeing, interpreting, deconstructing and constructing reality. Hypercubism breaks away from two-dimensional thinking and viewing reality only as an image. The interpretation of an image is not just a window, it is a structure that constructs reality simultaneously with its interpreter.

The goal is to create a new system to replace old and impractical ways. Hypercubism restores self-exploratory processes both in relation to the individual himself and also in relation to creative processes. Hypercubism makes visible a method that, in all its simplicity, shows everyone the possibility of exploring structures both in themselves and in the surrounding reality. Hypercubism makes the results of these investigations visible.

Hypercubism makes visible everything that contemporary art keeps hidden. Reality is not just superficial forms or perceptions of beauty, this surface is made possible by the structures beneath it. Hypercubism is this parent teaching their child how to tie their shoelaces.

The vision is to build a vision and a way of processing and realizing that is not satisfied with one perspective or angle. A creative process that does not imitate superficial observation of reality or emotional execution, but rather a structural intellectual art that strives for coherence. Art that is simultaneously a personal introspective process and a repetitive, scientific research project.

Hypercubism is not a movement, but an observational and research system that can be applied endlessly to material, space, interpretation, experience, and thought. Hypercubism needs nothing, only its interpreter and implementer.

Hypercubism will be an honest view of our reality. It will not bow down, it will not flatter, it will not please. Hypercubism will remove this thick cloak of dishonesty from contemporary art, and will make visible the superficial and artificial artistic ecstasy of our present day, giving it a chance to heal from this disease of the age of laziness and insignificance.

II. Philosophy

Metatronics

Metatronics is a way of thinking and integrating the Life is Circular ideology and the theory of dimensions into one tool. In Metatronics, we first think of ourselves as a conscious unit. This consciousness is augmented by thought and physical being.

Metatronics believes that one must first gain an understanding of oneself through introspection before one can truly understand the prevailing reality. This is why personal introspection is important.

In Metatronics we think like this:

- Third Dimension, Information and Interaction (3D) <- Six Stages of Introspection (Event or Thing, Adversity, Success or Mistake, Analysis, Introspection, Insight and Realization, Changing Action or Thought)

The third dimension contains the structure of reality and the information that manifests within it. Events, things, and problems occur in the third dimension, but solutions also concern events, things, and problems in the third dimension.

- The Fourth Dimension, Mind and Thought (4D) <- Three Stages of Being (Understanding, Acceptance, Letting Go)

The fourth dimension contains the qualities of the mind and thought structures. Understanding, acceptance, and letting go are states of being that can be achieved through thought and are used to examine events, things, and problems that occur in the third dimension.

- Fifth Dimension, Consciousness (5D) <- I (Me)

The fifth dimension contains the coordinator of reality and the information and order regarding the structures and manifestations of the third dimension. The self is the consciousness of one's own self, which operates in the same dimension.

We will now review the Dimensions of the Theory and the Life is Circular ideology in its entirety. After this, we will apply these to the construction of the thesis according to metatronics.

Theory of dimensions

Third dimension, information and interaction (3D)

Life and existence in the three-dimensional dimension of information and interaction is based on information, its reception and its sharing. An individual receives information into himself, but also shares different information with his environment. When studying events and things that occur in life and when solving problems, it is good to be aware of what kind of information one interacts with and what effect this information has on oneself. However, information arriving from outside the individual is one of the greatest influences in life in the construction of personal reality. There is a need to study and understand how information affects, how one reacts to it and why.

Our physical structural reality provides *structural information*, which includes three-dimensional shapes, structures, and objects.

The language we interpret in our physical reality and use as a tool for thought functions *as conceptual information*, which includes language, symbols, and mathematics.

Life is information that an individual perceives by watching, listening and feeling. Various flashes and stimuli of events and things at the moment they happen. Various sparkling and bouncing grains of knowledge that react with various things, people, events and being. On this basis, a person builds his thinking and actions. What is this information, from whom to whom?

This is one of the most interesting questions. What is information and how should we approach it? An individual builds his thinking and actions from childhood through information coming from outside, through learned things, values and actions. These things are information coming from outside the individual. However, when thinking about his personal life, it is necessary to question this learned information and build his personal view of reality for himself. In this case, the view of reality is self-sufficient, and when built correctly, it does not contain contradictions between one's self and reality, and in this case the view is also sustainable. Reality should be built in a way that looks like oneself.

In its simplicity, the individual receives information that goes into the individual himself and the individual has the opportunity to choose what kind of information he sends back or not to send at all. During such an event, ways of thinking, ways of relating and different feelings that the information arouses interact in the individual. So one could think of the individual only interacting with different things and factors in the form of information.

Reality is the structure where life happens. Life is a whole that an individual creates by observing their environment and the things and factors that occur in it, which interact both with the individual himself and with those around him. An individual's reactions to things and factors, in turn, depend on how the individual relates to things and factors and what their personal thought structures are in relation to them. In fact, an individual's personal attitude and thought structures are ultimately the factors that interact with things and factors.

An individual's thinking and reaction are also based on the need to act. An individual acts because they feel the need to act. If there were no need to act, the individual would not act either. Every action of an individual is related to a need for something. Eating is a need created by hunger. Hunger is a need created by the body so that the individual can receive nourishment. Nutrition must be obtained in order for the body to survive. Survival is the most primal need for a human individual. The need for survival is the basis of most human actions.

When you understand the need for your actions, you have the opportunity to question the need for them. There is no real need for many of the things you do in your life. Of course, you can think you need things that you don't really need. To maintain your vital functions, a person only needs food, rest, and shelter to live.

These things and the factors, needs and information they contain constitute the entire life of a human individual in the third dimension of information and interaction. One could think of human life as being fundamentally defined by two main areas:

1. Need

Need could also be thought of as a two-part factor, influenced by primitive ways of thinking and the ability to make choices about need brought about by intelligence.

2. Information

Information, on the other hand, includes the information received by an individual, as well as the interaction with the information and the sending of information outside of oneself.

However, these two main areas are connected by the individual's personal ways of thinking, relating and understanding different things and factors. By understanding need and information, it is also possible to influence how these two factors affect the individual himself. That is, it is necessary to implement things according to a possible imagined need or to react to incoming or existing information.

An individual's life and the ways of thinking and acting in it consist of these two factors. Therefore, it is important to study the need for ways of thinking and acting, but also the ways of thinking and relating to information. By studying these two areas in depth and consistently, the answer to living as a human being, the individual's personal problems and solutions to these problems can be found.

Cube and dimension

The third dimension is the reality we collectively experience, including physical regularity, but also the limitations it brings. Geometrically, the third dimension means that a point marked on a line can move in three different directions in space. Forward and backward, left and right, and up and down. Reality is built from three-dimensional structures, but also from information. Information can be structured into different events and things or things and agents. We interact in physical reality as individuals through our senses, receiving information by seeing, hearing, and feeling.

When speaking, information is conveyed through words and the message formed by sound. When speaking, information is words and the meanings of words. Individual words can create meanings on their own, but when words are used as sentences and possibly as narratives, the meaning can be more multidimensional. Narratives and stories can contain, in addition to the meanings of words, a teaching or idea formed by the whole, in which case the information is a whole consisting of smaller elements. In this case, these elements form a thought structure that affects the mind and thought of the fourth dimension. When reading, information is conveyed in the form of the written word. Similarly, when writing, words form equations, but instead of hearing, the ability to see is used.

By seeing, we also verify our three-dimensional reality. We examine our environment according to a single vanishing point perspective, where three-dimensional shapes and structures flee towards a single point and eventually disappear at this point. With the help of the sense of depth, we perceive three-dimensionality, estimate distances and the structures that appear around us. All these structures are also information about our reality, geometric manifestations and physical regular shapes.

This brings us to mathematics and its form, geometry. Mathematics is the language with which we can verify and make visible our reality in its entirety, starting from the smallest elements, the atoms. Mathematically, we also verify certain laws of physics with which we can calculate the properties and uses of various objects and

structures. We could therefore consider mathematics as the language of our reality, a code with which we can shape our physical reality and verify its existence accurately and consistently.

Just as we can use mathematical equations to verify our physical reality, we can also do so linguistically in the form of words and stories. Just as we interpret the numbers and symbols of mathematical equations, we also interpret the words made up of letters and the sentences made up of words. These sentences act as verifying and describing factors for our reality, just as mathematical equations do.

So we could think of our spoken language as a kind of code that we use to verify our reality, but we also program ourselves to examine our reality. We learn to indicate these three-dimensional structures with words, and words in turn contain meanings through which we understand our reality.

Our mathematical-geometric reality has existed before us, but we can certainly make it visible through mathematical equations. However, in order to program ourselves and integrate ourselves into reality, an individual needs a spoken and written language with which to interact both in physical reality and in the realm of mind and thought. Without language, an individual would only have primitive ways of acting.

In an individual's life and reality, only these two factors are in conflict. Primitiveness and intelligence, which are also opposing forces to each other. Primitiveness is an emotional and reactive survival-based factor, while intelligence provides a coherent and factual opportunity for choice. Primitiveness is guided by needs and feelings, while intelligence is based on understanding and awareness. Understanding and awareness, in turn, arise from our language and the ability to process information both mathematically and linguistically.

Our reality is based on mathematically verifiable structures, such as our minds and thoughts. We can also mathematically explain the structures of our biology, the causes and consequences behind the stages of our human life and during our lives, but also predict the phenomena that occur in our lives. We live in a purposeful and meaningful environment, where everything has a purpose and where nothing is left to chance. We as human individuals have the same meaning and purpose in this whole, as does the reality around us.

In the third dimension, the individual is integrated with information in a state where everything is interactive. Lights, shadows, the sound of the piano, a cold breeze, the sun on the skin. This is all information. All information exists in this moment regardless of whether you take it into account or not. It is of great importance how you receive information and how you react to it. Whether you allow the information to be automatically integrated into your mind and thought, or whether you question the information critically and examine it. Information can and does shape the individual's mind and thought, to be more practical and coherent, but also impractical and inconsistent.

The Fourth Dimension (4D), Mind and Thought

The third dimension of information and interaction provides the information that we as individuals are integrated into. We receive this information as individuals through our minds and thoughts, where it interacts with our thought structures.

Personal attitudes affect how one reacts to information. When the information is pleasant, the individual experiences pleasure. When the information is unpleasant, the individual experiences unpleasant feelings and emotions. The reaction is significantly influenced by how one relates to the things or factors contained in the information. The most ideal outcome is that when the information reaches the individual, it changes within the individual himself through understanding and acceptance into something that he can let go of. In this case, there is no need to react to the information and the letting go of the information occurs within the individual himself.

You can practice reacting to information by getting to know yourself and your personal thought structures. An individual's thought structures determine their attitude in daily interaction with information. When these thought

structures, whether practical or impractical, become visible in the individual, they become more aware of themselves. In this case, there is an opportunity to change the thought structures, which reduces the reaction, because there is no need for it. Often, reacting to unpleasant information in particular is strongly related to the individual's need to survive. However, if the information is not perceived as a threat, then there is no need to defend yourself. This depends on personal thought structures and ways of thinking.

While we can geometrically define dimensions from zero to three, there is still no precise theory or definition for the fourth dimension, even geometrically. One-dimensionality refers to a line segment along which a point can move forward or backward. Two-dimensionality refers to an area where a point can move forward and backward, and laterally left and right. Three-dimensionality is a space where a point can move forward and backward, left and right, and up and down. Time has been proposed as the coordinate of the fourth dimension. However, when we consider the nature of time and the physical structure of our reality, this is not possible. Time as a concept and as we understand it is a man-made concept and a means of measurement. It cannot be bent, and it cannot be traveled in.

The coordinate of the fourth dimension of mind and thought is *in and out*. This occurs as information moves from the third dimension of information and interaction to the fourth, the dimension of mind and thought. The fourth dimension, which is geometrically based on time, has been described through a geometric figure called a tesseract, which also fits to describe the fourth dimension of mind and thought.

The fourth dimension is therefore a shadow of the third physical dimension. In the mind and thought, it is possible to process and shape information, but also to build understanding and awareness with the help of information. The fourth dimension is where the experience of reality takes place through personal thought structures. The language we think with serves as a tool for processing and exploring information. Information is transformed into observable events and things, as well as problems, things and actors, in the form of equations. All of these can be viewed as equations in which different factors and influencers play a role. This approach is *the mathematics of the mind*.

The fourth dimension also emphasizes the primitive emotions experienced in the third dimension. The individual reacts to incoming information either through primitiveness or intelligence. The brain chemical reactions that form emotions are of primitive origin.

The fourth dimension also allows for a free platform for using imagination and creative processing of information. It is a space where everything exists simultaneously, regardless of time or place, breaking the regularity and limitations of the third dimension. Thought and, in addition, imagination create the possibility of traveling between the past, present and future simultaneously and outside the rules and limitations created by physics, yet taking them into account in the forms of the third dimension. With the help of thought and mind, it is possible to create a higher dimension, which allows you to break and dismantle the existing reality into small parts and fragments. After this, it is possible to analyze these parts and fragments and, through this, build reality into a new structure corresponding to thought and imagination.

Human thought is simultaneously a zero-dimensional point in space, a state, and a four-dimensional imagination. Thought and imagination are limitless tools that make it possible to move from the third dimension to the fourth. Seeing and perceiving enable us to explore and analyze our three-dimensional reality, but thought and the ability to explore what we see in a more multidimensional way occurs through thought and imagination. Humans are endowed with the ability to analyze the objects they see and to dismantle and rebuild them at the level of thought into a new, personal vision.

It is easy to live and cling to the anchor points and temptations and illusions offered by the three-dimensional world, so that personal thought and imagination do not truly have their rightful place. Thought is granted to every thinking being as a tool to travel between dimensions and utilize the tools contained within them, but also to create journeys into the future through thought, as if as a route to the future.

Time, on the other hand, is just a concept and measure created by man to define something. If time were to be removed, then the future visualized with the mind could be transformed into reality simultaneously with the thought. There is a possibility to live in the vision of the future already today.

Whereas in three-dimensional physical reality, reality is based on unchanging rules, when operating on the level of mind and thought in the fourth dimension, there are no limits. An individual constructs their reality by perceiving and receiving information from the reality of the third dimension, but also by constructing their view and understanding of reality in the fourth dimension, mind and thought.

If an individual's perception or experience of reality changes in mind and thought, it also changes the perception of third-dimensional reality. If the mind and thought are not based on facts and unchanging factors of reality, then there are contradictions in third-dimensional reality and fourth-dimensional ways of thinking. In this case, the whole thought in the form of an equation does not work. If reality has been built on an untrue foundation at the level of thought from the very beginning, it can be difficult to even notice that you are living in a reality where there is anything contradictory.

The third and fourth dimensions interact strongly with each other, because the individual lives in the third dimension and the individual's mind and thought reside within the individual himself. The third dimension provides information to the fourth, and the fourth dimension interacts back to the third through reactions. The fourth dimension can produce information in the third, which is usually an individual's interpretation or reaction to the information in the third dimension. This interpretation or reaction is based on a thought structure built from previous information.

Fifth Dimension, Consciousness (5D)

The fifth dimension interacts strongly with the third dimension. A good example is certain feelings such as intuition in different situations. Also, contradictions in personal thinking cause vague, unidentified feelings. As if a person were negotiating with their thinking and some other factor or force about their decisions. When an individual negotiates with themselves about choices and decisions regarding an event or matter, I believe that the interaction of self-consciousness occurs between the mind and thought of the fourth dimension and the consciousness of the fifth dimension. Consciousness can influence the decision and solution in the third dimensional state, but not directly in the fourth dimension. Each individual is already integrated into consciousness and connection, but this consciousness does not make decisions or take responsibility for choices regarding events or matters. If consciousness made decisions or chose for the individual, then there would be no free will. The biggest question throughout time has been, does free will exist? The issue can be viewed using dimensions.

The third dimension of information and interaction is built upon the consciousness of the fifth dimension, but the fifth dimension also sends information to the third dimension and is one with the self-consciousness of the fifth dimension. Both self-consciousness and consciousness are equally invisible in the third dimension.

As an example, we can consider a child for whom the parent is a higher consciousness than the child. The parent can set limits and frameworks for the child and, based on their personal thoughts and experiences, know what would be best for the child. Despite this, the child has the free will not to follow this information and consciousness. However, consciousness contains information about what is the meaning, journey and purpose of someone in their life, and offers these through signs that sometimes seem strange.

When we observe the structures and regularities of our life, it is noticeable that it is consistent and contains perfect order. Our life is not just a coincidence, but it is a continuum of countless processes and many different things and factors. The life of an individual consists of a history spanning several generations, but also of systematic structures at the atomic level. Through all these events and things, life is formed.

The structures of our reality are also not a coincidence. As humans, we contain the same elements that also occur in the reality around us. These small building blocks are built up again into different combinations, which in turn become structures, and so on. However, someone or something gives order to these events. This same factor also holds these structures together in a coherent, meaningful and purposeful way.

We also see this programmed code of our reality in nature. We see bees building perfect geometric shapes by seeing these same shapes in our plants. We see birds flying in synchronized movements in flocks, as do fish and animals in herds. All serve their programmed purpose, without questioning it, and continuing it over and over again, through beginnings and endings.

Although we as humans only see forms and the wholes built from these small factors through processes, they have nevertheless been built and realized as coordinated and maintained by some greater intelligence. As humans, we are only tools as creators of the structures of this reality, which are guided by a much greater force. We have only given names and created meanings for these factors in the reality around us, but they still existed before our ways of thinking. As we can conclude from this, we only verify when studying things and factors from already existing structures.

Life is circular - ideology, Six-step self-examination

1. Event or thing

Everything has a beginning, as does our life. We originate from the interaction of our father's and mother's gametes in a reaction called fertilization. Our heart begins to beat after about seven weeks, after which our nervous system is built and we begin to shape ourselves into a human being through various molecular processes. Our conscious heart beats very early, as does our sensory and emotional nervous system. This fundamental construction of our being ends after a few months, when we are born into this vast information-filled reality.

A new kind of exploration begins. We breathe, open our eyes, listen and feel, receiving this vast world of information. We begin to interact with it more actively day by day. We begin a lifelong learning process that begins with the physical recognition of our own self and the perception and learning of our body. We understand that we are a physical and manageable piece on the platform of the physical structures of reality. We learn to walk. We fall, get up, notice our mistakes and do this again until we walk. We listen, learn words, learn the meanings behind the words and combine these meanings into sentences. We learn signs and their meanings, how they fit in our mouths. We learn to speak and read. We learn the programming code of our thinking, the language with which we interpret information, but also understand it. Equally in physical reality as in our thoughts. We learn to think and solve problems, we learn to see different equations in our lives, and we begin to understand the coherence behind events and things. We become aware of ourselves and the impact on our reality, as well as our ability to shape this whole with our actions and ways of thinking.

Life is like a circle that starts with an event or a thing. After we are born, this circle changes into many different understandable and challenging problem-solving situations that embody the learning process. We experience events and things that we need to observe and examine. Based on our current understanding, we make choices and solutions that lead to different outcomes. We experience failures, but we still learn. These events, which are perceived as failures, give us the opportunity to develop, to learn to understand causes and consequences. We learn to analyze and make observations that lead to insights. Insights from these events serve as building blocks for a larger whole, for the whole of our lives.

Life becomes one big process of learning and realization. In addition to this, life also contains various emotions and experiences, the recognition and experience of which color life as a counterbalance to the coherence and meaning of life. Life also shows the individual his strengths and weaknesses. A person discovers that he has different levels, both mentally and physically. A person grows to be like himself in himself and becomes increasingly aware of himself. A person finds himself in a situation where he sits down with himself, wondering: "Who am I? Who would I like to be? What does life mean to me?" Through questioning himself, his life and his reality, a person begins to make choices to find himself and strive to find a way of life that is pleasant for him.

Life is a process, a changing and ever-changing whole. Life happens like a vibrating wave movement, the extremes of which caress each other's counterforces. The extremes are imaginative intelligence and the primitive ways of feeling, surviving and acting written by nature. To achieve intelligence, an individual must become aware of himself as well as of the prevailing circumstances and the reality that is built around him. What affects what and why? What are life and reality, and what are their mechanisms of action?

The individual programs himself throughout life. There is an equation and a reason for all actions and nothing is truly a coincidence. Despite the experience of inconsistency, life is nevertheless truly coherent and purposeful. As awareness and understanding grow, this coherence becomes visible, and a person can choose their solutions to the events, things and problems that arise in their life through intelligence. This takes the individual further from the emotion and reaction-based primitiveness.

This is the true peak of human intelligence. Rebuilding self-sufficient thought and life and thought. Giving up all thoughts and shaping life into an efficient, systematic and coherent one. The individual then controls the entirety of his life at the level of thought and chooses actions according to situations. Understanding, accepting and giving up. Experiencing life and simple observation. Observing everything that happens around and living in it without attaching to anything. Being and observing life through one's own self. Only this is the path by which it is possible to travel to the most important of all. Deep into the deepest core of humanity, to one's own conscious self.

Life is full of events, things and problems. Many different moments, colored by different places, people, emotions, reactions and of course also the individual himself. Things happen and different events befall him. A person finds himself in the most extraordinary situations during his life. Life is an adventure in a huge chain of events. Things follow and connect with each other and form equations that can be examined as an individual. For everything there is a beginning, a cause, a source, a catalyst for the future.

When considering life as a whole, one may not be able to understand everything. One may not be able to consider an event or thing important, but this thing can have a great impact on an individual's experience of life and their thoughts about it.

When experiencing oneself and one's reality, the greatest object of observation is one's personal attitude towards the event, matter or problem itself. How does it affect oneself and what is the meaning and purpose of this event or matter. One's self and reality are questioned and the event, matter and problem are examined. Why is the event or matter important? What emotions does it arouse?

Along with the event and the issue, it is also good to examine the mechanics of the problem.

Problem

Life is a progressive process, which would probably be a straight line from event to event, if not for various obstacles along the way. Obstacles are an opportunity to examine oneself, one's being, or one's prevailing reality. Obstacles can also be described more familiarly as problems.

We could imagine the problem mathematically as follows. If we think that the goal is to get from point A to point B, the problem could be an obstacle between point A and point B. The goal would be to find this obstacle, examine it as closely as possible, and find a solution to the problem within the problem itself.

The purpose is to find the problem in question and delve into it as thoroughly as possible. What is the real problem, what is the nature of the problem, what is involved in the problem, how do you as an individual relate to the problem, what is the solution to the problem, and what concrete change will eliminate the problem. What is the real problem? What is the source of the problem?

If you only see problems, life is probably one big problem. After you understand the problem, you are also ready to think about solutions. Solutions instead of problems and solutions before the problem. Like problems, solutions can also be found within everyone.

A solution to a problem or finding a solution to a problem?

Does a problem exist or do you create a problem yourself? Does a problem exist if there is already a solution to it?

There are numerous situations in life that offer the opportunity to solve problems. Life itself is also one big problem. A problem that requires a solution. Many different reasoning tasks in different situations and adversities. Balancing on the crest of a wave of different reactions and emotional storms. Balance is not about things being in balance, but about having a balanced attitude towards the things themselves.

So what is the real problem?

The real core of problems is the personal attitude towards the problem. If a shoelace breaks and you see this as a problem, buying a new shoelace is the solution. If you solve the problem by directly buying a new shoelace, there is no problem, there is only a solution.

In mathematics, there is a problem. An equation that creates a solution. For example, $5+5=10$. Here, $5+5$ is the equation that needs to be solved. The number 10 is the solution. The things and factors in the problem contain exactly these kinds of equations. Problem and solution, situation and solution. So the most important thing is to know what the real problem is.

For example: A person is touched on the head and takes a painkiller. Does that eliminate the real problem? The reason why the person is touched on the head?

Often, solving the problem takes precedence over understanding the problem itself. The most effective way would be to understand the problem, which will inevitably lead to a solution. If a person is hit on the head because they are not drinking enough water, the problem is solved without having to make unnecessary solutions. Useless solutions are simply useless.

Life is full of such events. It is amazing how every event, thing or problem in life follows a very similar equation. There is an equation, or problem, and a solution. There is a solution to everything. It is just a matter of focusing, thinking and finding out.

When you understand problems, only solutions remain. That is why understanding problems in life helps to simplify life, but also reality. Very often problems follow the same equation. The things and factors are different, but the problem can be fundamentally the same. When understanding grows between different problems, the same solution can be used for different problems.

2. Adversity, success or failure

Events and issues usually involve ideas, operating models, and a great many different perspectives, opinions, disagreements, and also different ways of thinking.

Events and things can sometimes seem completely different from what they really are. This is influenced by personal ways of thinking and expectations regarding events and things. Events and things are also experienced as successes. It is very important to examine what is happening in life, what is happening around you and how they relate to yourself. What is adversity and why? If you succeed, what has led to success?

It is also important to think about what you consider a mistake and why. If you make a mistake and fail, but find a solution through the failure, was it a mistake or failure at all?

It is also very important to think about how you yourself think about events and things. Would it be possible to research and find out what happened, what they are and why they are, and to think about your personal attitude towards these things. Could there be something good in adversity? Could success be used for another event, thing or problem in the future?

At the same time, it is also good to examine the nature of the problem.

Nature of the problem

There are many events or things in life that, due to their thought structures, can be experienced as problems or that contain things that are experienced as problems. It would be good to examine events and things thoroughly to find the real problem. What is a problem? What does a problem look like? What does a problem consist of?

A problem can simply be an obstacle between two points. To determine the nature of the problem, we need to look at these two points separately and examine how they are structured with the problem itself. We could think of point A as the starting point and point B as the goal. In this case, we should look at what starting point A is, what it contains and how it relates to the point B to be achieved. How starting point A affects reaching point B and what actions and tools are needed to get to point B.

You also need to look at point B, what the goal is and what needs to be done to get there, and how point B differs from point A. How does a possible obstacle hinder the overall process of getting from point A to point B? A very simple examination can help you get to the nature of the problem. It is also important to consider whether the problem is in your personal ways of thinking or acting, or whether the problem is caused by some external factor. It is also necessary to examine the structure, or equation, of the problem. How does the real problem manifest itself?

3. Analysis

Analyzing events and things is a very important part of understanding them, but also in the process of getting to know yourself. When analyzing events and things, it is important to examine the course of events and things, their various moving parts and their impact on yourself. Closer examination and analysis help you to grasp the event or thing in more detail and objectively. Objectivity should be your goal if you want to get the most out of studying an event or thing.

Your own feelings, opinions and thoughts about things distort situations. It is important to get above these things and look at the event or matter as if it were separate from yourself. You have to look at the event or matter only as an event or matter, observing, studying and reflecting. It is important to consider where the

problem arises, to familiarize yourself with this problem, to understand the problem and to look for a solution within the problem itself.

The importance of personal attitude is really great. You have to see things as they are and try to see the impact of your own self and your own perspective on the matter.

When analyzing, you must separate yourself from the event or issue and see it as an equation to be solved. Taking responsibility for investigating the event or issue, possible shortcomings, and related factors as comprehensively as possible is essential. What factors are important in the event or issue and why? What do you want to learn from the event or issue and why?

We also look at the issue from the perspective of the problem

Problem analysis

The purpose of examining the problem itself and its nature is to find out about the problem itself and its nature. What is the problem, what does the problem consist of, what factors affect the problem and how should the problem be approached. After this, we focus on analyzing the problem. What are the factors affecting the problem? What is the structure of the problem? What are the main factors of the problem?

A problem can consist of anything. A problem can involve different ways of thinking or relating. Different ways of acting can also become a problem. Different people and things can also be experienced as a problem.

When analyzing a problem, it is important to examine the problem from many different perspectives. It is important to examine the problem as objectively and incisively as possible, taking into account the problem and the factors affecting it as comprehensively as possible. The aim is to break the problem down into as small parts as possible and examine each part and factor affecting the problem as precisely and consistently as possible. How does each part relate to the problem itself and how do they affect the problem itself. It is also important to see the problem as a solvable equation and to examine it as such. What is connected to point A and what is connected to point B? How do the factors in the equation talk to each other?

4. Introspection

Introspection is getting to know yourself and exploring your own affairs. Introspection increases your understanding of yourself, but through it also your understanding of life and its mechanisms. Understanding life also increases your understanding of the surrounding reality. It is necessary to reflect on yourself and the thought structures that appear in your own self. When you become aware of yourself and your ways of thinking and acting, it is also possible to change and shape these to your liking.

The most important tools of introspection are honesty and questioning. Without honesty, introspection is only superficial. Questioning, on the other hand, challenges you to think about the coherence of your thought structures and the truthfulness of your views. Questioning applies to all thought and accessible information. Personal thoughts and attitudes must be pushed aside. Who am I? What am I?

The idea of self-reflection is to examine the meaning and impact of one's own self on things. Self-reflection emphasizes personal responsibility for one's life and consciousness, as well as one's choices, both intellectually and functionally. As understanding between things increases, things change and the equations in them become clearer. Life and the events or things it contains become more coherent and simpler.

We will also look at introspection in relation to the problem.

Introspection in a problem

Introspection is the study of one's own affairs and oneself. In many cases, introspection is a very essential part of solving problems. Analysis is intended to make visible the different factors of the problem and their impact on the problem itself, while introspection is intended to find one's own possible contribution to the problem in question. What impact does one's own self have on the problem in question and why? Is it possible that the problem is only in oneself at the level of thinking?

The purpose of introspection is to gain an understanding of your own influence on the problem itself. It is important to consider how you can influence the solution of the problem. In other words, can the problem be solved solely through introspection?

It is necessary to examine how the problem affects oneself and why, and what significance this effect has in relation to the problem. Through self-examination, it is also necessary to examine the equation of the problem. How oneself relates to the starting point, point A, and how oneself relates to the goal, point B.

The goal of self-examination is also to consider one's personal ways of thinking about the problem, one's attitude, and whether the solution to the problem could be found by changing these things in oneself. How is the problem related to oneself? What part does oneself play in the problem?

5. Insight and insight

When studying an event or issue, you must define this event or issue. After this, you must study the event or issue from many different perspectives. You must examine your attitude, analyze it, and examine your own contribution and view of the event or issue itself. The purpose is to find out what the nature of this event or issue is, what your own attitude is, what the factors look like, and what the moving parts of the factors are. How do the factors that influence you interact with the event or issue, and what is the significance and impact of your own thoughts and behavior patterns on the event or issue.

Analyzing events and things and personal introspection inevitably lead to insights. After examining one's thinking and attitude, analyzing the structures of the event or thing, and considering their significance to oneself, one has the opportunity to examine the event or thing itself from many different perspectives. Through this, one can find the problem areas related to the event or thing. The problem areas can be found either in the event or thing, in one's own attitude, or in one's ways of thinking and acting.

So you have to look at the problem itself very broadly from all different perspectives, understand the problem and find a solution to the problem through that. Have I been thinking about things as separate things? What is the problem itself? What is the core of the problem?

Insight and insight into the problem

When examining a problem, the purpose is to detect the real problem in an event or matter. The purpose is to identify the problem and consider what the problem is and why. After this, the nature of the problem must be considered, what and why the problem is related to, and how the problem itself manifests itself. The purpose of analysis is to examine what the problem contains and which parts are related to the problem. The purpose is to break the problem down into the smallest possible parts and examine the whole as objectively and accurately as possible. The purpose of self-examination is to determine one's own contribution to the problem. How one's self is related to the problem, how one's self affects the problem, and whether it would be possible to find a solution to the problem through oneself.

The most effective and clearest way is to build the simplest possible view of the problem, study the problem, and find a solution to the problem from the problem itself. The problem becomes clear and visible by examining

point A from each of the four perspectives (Problem, Nature of the Problem, Analysis of the Problem, Self-examination regarding the Problem) and by examining point B from each of the same four perspectives. However, the most important thing is to study the obstacle between these two, the problem itself, as extensively and accurately as possible.

The purpose of insight is to build an understanding of the problem and thereby find a solution to the problem itself. After this, it is possible to move on to solving the problem itself. Have all perspectives on the problem been taken into account? Do you understand the problem yourself?

6. Changing an action or thought

Thinking about an event or issue provides an opportunity to become familiar with the problem areas that affect the event or issue. This also provides an opportunity to identify the problem at hand and to come up with a solution through understanding this problem. Putting a solution into practice requires direct action if the solution is to become real. This requires utilizing insight and crystallizing the entire thought process into one solution.

The purpose of research is to arouse and highlight thoughts, problems, insights and solutions regarding the subject under study. The most important thing is to work on the event or issue, consciously considering every existing perspective.

The purpose is to gather all the understanding and thought so far and start acting on it. However, the most effective thing is to continue to study the matter in a process-like manner, step by step, again and again. This inevitably brings out the similarity of events and equations of things, as well as the clear principles of the learning process. What does change require? What do you need to change in your thinking?

Change in relation to the problem

A change in relation to a problem means a concrete change in the factors that affect the problem and create or create an obstacle in accordance with the solution in order to solve the problem. In this way, the solution is made concrete. All previous thought work and the process that arose with it are necessary, which, through understanding, becomes a concrete solution to the problem.

As with processes in general, the solution may not become apparent on the first attempt, despite consistent investigation. Therefore, consistent investigation requires repetition and consideration of factors even more precisely and comprehensively. The problem may also cease to exist or become apparent in the early stages of investigation. The problem may not always require a concrete functional change, but may be found in personal ways of thinking, relating or acting.

It is also important to understand that once one problem is solved, there are more problems to solve. When the problem between point A and point B is solved, point B becomes the starting point and the goal at the other end of the line is point C. It is good to look at the problem-solving process and see if the insights gained in the process could be used for other existing problems. What is the solution to the problem? How concrete is the change?

The three stages of being

1. Understanding

Understanding is seeing an event, thing or problem from different perspectives and perceiving the significance of every small thing and factor in the whole. Why is something and how does something affect something? What effect does each thing and factor have on what?

Understanding is seeing connections between different mechanisms of action that influence events, things and problems. Understanding events, things and problems increases understanding and awareness of the structures of different things and problems and also enables the exploration and utilization of different solutions in different situations. One must understand oneself before it is possible to fully understand life, just as one must also understand events, things and problems before one can understand solutions.

The research carried out during events, things and problems and the learning process that occurs in them lead to understanding. Through this, a personal view of life is also framed. This builds a personal worldview and the foundation for self-sufficient thinking.

Understanding is internalizing and experiencing information and perceiving the overall picture with all its things and factors. Understanding is seeing different things, factors, and thought structures, but also events, things and problems as a whole objectively. Through this, these factors also come into order. Understanding is seeing everything in order, as individual things and factors in their proper places. The greatest purpose of understanding is to create the clearest and most consistent path for acceptance for these events, things and problems. After this, it is possible to examine things and factors in relation to oneself and how one wants to act with things and factors.

Understanding creates a clear picture of things and factors. When you understand the true nature of an event, thing or problem, how it affects you and whether the event, thing or problem ultimately has any greater significance, it is also easier to accept these. You can look for a solution to the event, thing or problem or you can just give up on it. If the event, thing or problem needs closer examination, you can take the matter up for re-examination.

It is necessary to examine one's own understanding of understanding and what understanding means to oneself as an individual and as a human being. What is understanding? What does understanding mean?

2. Adoption

Acceptance is one of life's most important tools and ways of being. There are and will be events, things, and problems in life that simply need to be accepted. Acceptance is the end result of examining events, things, and problems.

Acceptance is formed through understanding an event, thing or problem. In order to understand an event, thing or problem, the event, thing or problem must be studied from many different perspectives. They must be broken down into the smallest possible parts, the things that influence them and the factors, and they must be studied as deeply as possible. If the event, thing or problem is simple, then they can be approached simply. If the event, thing or problem is complex, then they must be studied and processed as extensively as possible. Ultimately, the event, thing or problem only appears as a whole consisting of different parts, things and factors. Understanding this whole also enables its acceptance.

Acceptance is the end result and the last step in dealing with events, things or problems. After acceptance, the decision about what solution to make is transferred to the individual themselves. Do you want things to be the way they are or do you want to change them in some way? Letting go of the event, thing or problem is also an option.

When you internalize the importance of understanding and acceptance in exploring things, you can also use them as tools for every event, issue, or problem in life. How do you reach understanding and acceptance? What is acceptance and what does it mean?

3. Renunciation

Letting go means letting go of an event, thing, or problem. A thorough understanding of the nature and structure of the event, thing, or problem creates a path for acceptance. After this, solutions to the event, thing, or problem also become visible.

An event, thing, or problem must first be accepted before it can truly be let go. Changing and fixing events, things, and problems is possible, but first you have to let go of the old so that you can build the new. Building the new always requires letting go of the old.

Letting go is a stage that seals the long-term exploration of an event, issue, or problem. Letting go means letting go and moving on, and accepting the new. The purpose of this step is to let go of problematic, impractical, and inconsistent things and factors, and to make room for new ways of thinking and acting. As a result of letting go, these things and factors cease to exist, making life clearer and simpler. What should be let go of? What event, issue, or problem should be explored?

I

1. I

The process of examining an event or problem allows one to systematically address these impractical and inconsistent things and factors. Unpractical things and factors create contradictions and obstacles, causing reactions both in the individual himself and in the interpretation of life and reality. By examining events, things and problems, personal understanding becomes clearer and thoughts and patterns of action become visible. Through this, life and reality become more coherent. This creates a chain reaction, which leads the individual to question their life, reality, but also themselves. Who am I? What am I? What is life? What is reality?

These kinds of questions arise from a sense of wonder and curiosity. The individual then finds himself on completely new ground. With the help of questions, it is possible and very necessary to explore one's personal life and reality and build them as much as possible to one's liking. The questions also lead the individual to oneself, which is the most ideal outcome. Creating a path to the deepest core of the individual.

What is something that should be clarified and let go of? This is the basic idea of the entire circular thinking. After the previously mentioned measures, when the harmful factors and extra things and factors cease to exist, the space that remains is freed up elsewhere. Exploring one's own self also leads the individual to self-awareness, which serves as a tool for a new journey of exploration; deeper into the individual self. Self-awareness creates the opportunity to observe one's own self, but also the surrounding world as if it were separate from oneself. Through this, it is possible to see things only as existing and interacting things and factors. Thus, in the end, there is only "me", with everything interacting and happening within oneself, but also around oneself. Everything simply is. In this case, the choice is only up to oneself as to which of these things to hold on to and which to let be and go.

When exploring the self, one must forget all other thought work and exploration and only sit with oneself and one's own self. The purpose of this stage is to let go of everything, give up everything, and see oneself only as oneself. In this stage, the purpose is to practice all of the above as concrete actions and see oneself only through the three stages of being.

A Hypercubist Thesis According to Metatronics

In my studio in Viiala, I have begun my first hypercubist studies, and I will use one of them as an example of how metronics can be seen as a tool when analyzing and examining various events, things, or problems.

In this thesis, I apply the dimensions of metatronics and the processes of introspection to a concrete setting. The goal is not to describe the setting as such, but to reveal its structures, meanings, and the influence of the author's consciousness on them. The research progresses one dimension and the related stages at a time, in accordance with the integration of metatronics, from three-dimensional perception towards mental processes and finally to the level of consciousness, where the work and the author meet.

The arrangement is made of apples, bananas and a bowl of mariskool, placed on a wooden table on a cloth made from an old bed sheet.

Third dimension, information and interaction (3D):

A still life is expressed through its physical structures in the third dimension. A still life in visual art is a whole made up of various objects, which can be depicted, for example, by painting. Still lifes have been painted throughout the history of art, and they have included dishes, fruit, various food items or other objects. When painting a still life, you can explore various elements of this arrangement, such as how things and objects interact with each other, how light and shadow behave, and how to generally depict a still life according to your personal vision.

The objects or elements chosen for the arrangement are in conversation with each other, or can be used to build interesting associations or suggestive ideas about their views. The arrangement is not necessarily just a collection of different objects or elements, but the arrangement itself can contain a message, a story, or a purpose.

When you look at a painting made from a still life, you can either see a simple attempt to imitate a phenomenon in reality, or you can see the genius of skill, technique and vision in the painting itself. Depicting a still life as realistically as possible, for example, requires skill and an understanding of the methods and tools needed. In order to understand things and elements and their placement on a two-dimensional surface in a recognizable and realistic way, you need to understand perspective and the way to depict them. You need to understand the behavior of light and the phenomena it brings in the right proportion to the painted image. You also need to understand the correct proportion of the object to be painted and its placement on the painted surface so that the depicted work would also be consistent and interesting to its interpreter.

When I use as an example a composition of apples, bananas, a bowl of seafood and their placement on the tablecloth and table, I must also examine this composition as a whole from many different perspectives.

1. Still life: apples, bananas and mariscool on a table with a tablecloth

A still life is interpreted by seeing and perceiving. A still life contains geometric areas and shapes. Different materials are also expressed in a still life, such as wood, glass, fruit, fabric. These are all structures provided by nature, and they all have their history. An apple comes from a tree, a tree comes from a seed, a seed comes from an apple. The fabric was once cotton growing in a field, which also originated from a seed. The table is made of wood, and wood has grown and originated in the same way. The wood is handcrafted according to geometric rules into a table that supports the still life. The purpose of the table is to create a surface on which objects appear to be depicted.

Through this kind of thinking, we see not only the material history, but also the different meanings and structures in the arrangement and the factors that influence it. A table is not just a table, it has meaning in relation to the factors placed on it. An apple is not just an apple, but it is an expression of continuum, repetition, circle. Mariskool is a bowl, an object and a work of art realized according to a plan. Glass has sometimes been sand and has been made into an object through a creative process. All of these previously mentioned have sometimes been the molded results of material properties that occur in our reality. All of these also contain geometric mathematical structures. An apple or a table are not abstract objects, but are built on the rules of our reality.

Problem: dismantling and rebuilding the arrangement according to the principles of hypercubism

We will discuss the dismantling and rebuilding of a setup according to the principles of hypercubism through the equations of the problem. We will define a starting point, point A, and a goal, point B. In addition, we will consider a possible obstacle, a problem, between these two points.

Starting point, A:

The starting point is an arrangement of apples, bananas, a bowl of seafood and a cloth made from an old sheet underneath, placed on a table that serves as the base for the arrangement.

Goal, B:

The goal is to dismantle the arrangement and rebuild it according to the principles of hypercubism. The goal is to create a hypercubist study that embodies three different dimensions, the third dimension of information and interaction, the fourth dimension of mind and thought, and the fifth dimension of consciousness simultaneously. In the study, the dimensions interact, but also intersect each other both conceptually and structurally. The study is built using old material. The base of the study is an old chest of drawers. Other dimensions are depicted by an old finnfoam board that served as insulation. The study features various collage materials such as old wood-patterned dc-fix, wood itself, old clothes, and wood materials. The photo collage brings fragments of our realistic reality.

Obstacle, problem:

For many years, while trying to create a hypercubist work, the intellectual challenge of creating a visual vision and interpretation that corresponds to the theory has become a problem. Personal ways of thinking about painting and previous theories, for example regarding traditional cubism, have imprisoned thinking on the level of a two-dimensional surface. Cubists tried to capture this multidimensionality on a two-dimensional surface as comprehensively as possible. Also, ideas for describing the mind and thought, but also consciousness, create challenges.

How do you describe three different dimensions simultaneously and convincingly, so that they do not exclude or destroy each other? How are these dimensions constructed as the product of the creative process?

When it comes to material choices, theoretical elements, such as a reference-like reminder of the things and factors present in the setting, become an obstacle. How to depict an apple using recycled materials?

2. Nature of the setting:

When observing and interpreting a still life, it is important to examine one's personal attitude to the still life and the nature of the still life. In this case, the still life serves as a platform for hypercubist studies. So, from an informational point of view, the still life does not contain any specific position or message, but is more of a structural model for future studies. It is a physical structural entity operating in space, the structurality of which is intended to be studied and the various things and factors of which are intended to be examined from many different perspectives and angles simultaneously. The purpose of the whole still life is to appear as an object to be observed and interpreted, as a training piece.

It is also necessary to examine one's personal attitude towards the still life and the elements present in it. Why have these things and elements been selected for the still life? Why the apple, banana, mariskool, cloth and table?

I have done previous cubist studies on the same subject years ago. One principle of hypercubism is that the same things are studied and painted from different perspectives and angles over and over again.

This is why a still life in this form is important to me. A still life in this form also has an existing starting point and meaning. It is not a randomly chosen object, but a continuation of an already existing process. One still life therefore depicts the same story over many years, from one perspective, the perspective of the still life. How do I personally relate to a still life? A still life is a research object for me, in that I have also painted other still lifes and the elements that appear in them several times. For example, a guitar as an element appears in several of my works in different still lifes and has been depicted differently in different eras. These are the objects, things and elements of research. Analyzing, studying and painting objects fascinates me regardless of the painting style.

Nature of the problem

When looking at a problem, a problem is a process of the mind and thought, related to ways of thinking and relating. Learned knowledge and understanding of something obscure the ability to get to the core of the free creative process, to create itself without thinking and through awareness.

In this case, the starting point, point A, is clear, and the goal, point B, is also clear. The nature of the problem is related to personal attitudes towards different theories and views of creativity. The starting point is a concrete three-dimensional object, and the goal is to produce a three-dimensional hypercubist study.

3. Analysis of the situation:

When analyzing a composition, concrete factors must be taken into account to describe the composition. How do things and elements interact with each other and with their environment. How does an apple sit on a surface, how does it interact with other things and elements, and what is its role as a structural element in the composition. How does a banana sit or how does a mariskool bowl sit. How does a tablecloth interact with these factors, and what role does a tablecloth play in the composition? What is the role of a table in the composition?

All these things and factors that affect the arrangement are concrete, existing elements. The fruit and the dishes, as well as the table, are three-dimensional, structural and concrete objects that are placed in their assigned places. The three-dimensionality of these factors is verified by light, which expresses the essence, but also makes the depth and shape of the objects visible. Light and shadow are therefore just as concrete elements of reality as that apple, as a structure, not just as a factor that supports perception. The lights and shadows in this arrangement reveal the structural nature, the three-dimensionality, but also the conceptual layering of this arrangement. The table as an element is more than just a table, on whose level the arrangement descends. In its invisible parts are the structures that support it, which make the table a table. You cannot see these structures by seeing them, but they still exist and they support the entire arrangement. These structures are usually hidden and unnoticed, but without these structures and the purpose and essence of the table, the arrangement would not remain stable on the table, or the whole idea and meaning of the table would not exist. So a table is no longer a table if its structures cease to exist.

The significance of the cloth in the arrangement is also not insignificant. Liina places a delimited area on the table, on which the arrangement made of fruit and a bowl is placed. They are the frames within which this arrangement is built. Liina also emphasizes the arrangement with her frames, creating a platform for these fruits and the bowl, where they appear as themselves. The table is therefore a

structure that supports the whole and that enables the whole to exist as such. Liina creates frames for the things and factors that influence the arrangement. The fruit and the bowl are three-dimensional factors on these structural and delimiting planes.

Problem analysis

When analyzing the problem, the factors influencing the problem must be taken into account. The problem arises from the structural challenges of thought regarding whether the artist himself has the opportunity to abandon old beliefs and ideas about painting, but also theories and ideas that precede personal thought.

The choice of materials also becomes a problem through this. Which materials reflect and verify this dimensional thinking? Is there too much of something, how is balance maintained? How can one use the material to create a hypercubist vision that corresponds to the theory.

When creating a thesis, one must also remember the language of hypercubism. Hypercubism is a way of thinking that respects structure, meaning, and purpose. How do these qualities appear in the work, and how is it possible to build them into the work itself?

4. Self-reflection on the setting

The self-reflection on the arrangement is simple in this case. Since my goal is to create a hypercubist study of the arrangement, it is related to my personal research and thought processes on the subject. On an emotional level, I feel joy and childlike enthusiasm.

How this arrangement and the factors influencing it relate to me is only a research element. This is a continuation of the already painted studies, but then again a very unique hypercubist study, followed by many more studies made from the same arrangement.

The elements in the still life itself don't really affect me. I like apples, bananas and a bowl of mariskool. I like the aesthetics of these and especially the primitiveness and story of the fruit. The apple has been depicted in still lifes throughout time, hundreds of years before I existed. The apple itself has existed for thousands of years in form and essence.

So I could say that the effect of the setting on me is only research-based at this point. The setting is an object that I observe and interpret, analyze, and try to change to match my thoughts through a creative process.

Introspection about the problem

When we examine ourselves in relation to a problem, we must examine our attitude towards the problem. If I am the creator of this thesis, do I define the framework for this thesis myself and through what thought structure?

The biggest problem is the personal attitude towards art and the ideas and expressions that have already prevailed in it. If I am a painter, does that mean that I can only paint on a two-dimensional surface or try to visualize my ideas on a two-dimensional surface?

How does one's self influence demolition and reconstruction? Attitude? View? Theory? One's own way of doing things?

5. **Insight and insight into the setting:**

The meaning of the whole of a still life, but also the different meanings of the things and factors that influence it, can be examined after studying the setting. A still life can be considered only as a three-dimensional meaningless whole built from different objects, or it can be dismantled and made meaningful by studying the things and factors contained in the object, but also their properties and stories. According to today's materialistic perspective, no matter is anything other than matter, even though matter has its own memory and history, but also its purpose and meaning.

The apple is a circular continuum in essence and form, but it is also food. The apple has also served as a symbol in various historical narratives and stories. The apple is not only a three-dimensional structural object, but its historical information and the practical uses of its third dimension also make it a significant factor in our reality. This is just one example of a factor in the overall arrangement. Similar purposes and meanings also apply to other things and factors observed in the arrangement.

The still life also observes physical structures, such as proportions, shapes and the angle from which the still life is depicted. In Hypercubism, the aim is to bring out these hidden structures and the significance of the structures in relation to the whole, both physically and philosophically.

Hypercubism is not just an interpretation of the surface, but of structures, purpose and meanings. These are more objects of expression than superficial factors. We see and perceive the surface in our everyday life, but we rarely talk about the structures or properties, purposes or meanings behind them. This is the biggest problem in our modern society. We do not know how to appreciate structures and their significance, which is why no one wants to try to understand them. This is also visible in human individuals.

Light and shadow reveal the physical properties of a setting. Without light, we would have no setting. Without light, we would have nothing else. Shadow should not be underestimated, however, because without shadow we would not see these structures and would not perceive anything other than boring two-dimensional spheres. On the other hand, if there is no shadow, it means that there is no light either.

In this case, the still life serves as a platform for a hypercubist study. If we are to think about insights into it, we must change the way we see these things and factors that influence the object. The apple is not a realistic form, but an essence and an idea, like other influential factors and objects. In hypercubism, these essences are verified by a quick line of observation and structural elements that imitate the form. Photo collage and other collages give clues to the realistic essence of the creators. The hypercubist still life is a three-layered whole that is structural and simply depicts essences, in which the fragments of our reality serve only as a reminder of our third-dimensional reality.

In a situation, it is important to understand what this situation is. After this, you need to understand the meaning and purpose of the situation, understand the situation structurally and concretely, and explore what its personal meaning and purpose is for yourself. This also creates insights that help build a new way of acting and thinking.

6. **Change in action or thought regarding the setting:**

When events, things or problems are studied consistently and thoroughly, changing the actions or thoughts related to them is a much easier process to implement. Examining a setting from many different perspectives helps to understand the setting and the factors that appear in it. During the conscious study of a setting, one can also gain insights into things that one has not previously seen or understood. The information produced by a setting through seeing is only a small part of the information that the whole contains through its structures, meaning and purpose.

As this research is now based on the study of the arrangement in question but also on its implementation as a hypercubist study, we must consider what this means in practice and what hypercubism is in general. Hypercubism describes the layered interaction of the third, fourth and fifth dimensions both conceptually and physically. A hypercubist work is a spiritual process and journey, both for its creator and its viewer. Hypercubism is more of an intellectual cross-section of an object with its essence and form, than a superficial view. For this reason, a hypercubist work is superficially simple, but structurally impressive and multidimensional.

When considering what needs to be changed to make such a study, one must reflect on one's personal ways of doing and thinking about painting. One must abandon the two-dimensional surface and move on to solutions that support three-dimensionality. The layering of Hypercubism in the works is concretely multidimensional, in addition to its visually realized multi-angleness.

Instead of a two-dimensional surface, the study in question uses the bottom of an old drawing chest of drawers as a base, onto which are glued in layers pieces of the pizzeria's old Finnfoam bases that served as winter insulation.

The base acts as a structural symbol of the fifth dimension, the next layer depicts the mind and thought of the fourth dimension, a platform for information, and the top layer represents the form and concreteness of the third dimension.

This is how we move from two-dimensional painting to constructing a three-dimensional pictorial work with all its elements.

Change of problem:

The change is simple. The two-dimensional, limited surface begins to move in and out. This is the coordinate of the fourth dimension of mind and thought. The work is built up, dimension by dimension, from a two-dimensional surface, where the two-dimensional surface depicts the fifth dimension and the topmost one depicts the third dimension of information and interaction.

The arrangement, which shows a table and the fruits and bowl on the cloth, also describes these dimensions. The table, that structure of consciousness, supports the cloth, the fruits and the bowl. The cloth, a two-dimensional surface and plane, the plane of mind and thought, on which three-dimensional objects are placed. The fruits and the bowl are geometric objects of this third dimension of information and interaction.

The change is both conceptual and concrete. At the level of thought, old ideas, theories and views of what painting or creativity in general should be are abandoned. Concretely, a work is constructed that corresponds to the theory and vision, which is not limited to any previous way of thinking or acting.

Since the story of hypercubism is just beginning, we can ask:

How to perfectly embody hypercubism? What is the perfect form or perfect essence?

The fourth dimension, mind and thought:

When we build a hypercubist thesis, we need thought and imagination. While we can verify concrete regular structures in the third dimension, we need our mind and our thoughts to dismantle and rebuild them. A

hypercubist thesis is the result of a thinking process that takes into account both the regularity of the third dimension, but also the simultaneously interacting dimensions and the things and factors that appear in them.

In the hypercubist study, the essences and forms that appear in the still life are made into simple forms according to the idea, which express the outlines of these essences and forms. They are quick, thought-like nuances and deliberate strokes that create a light and structured view of the subject. This describes the way the mind and thought build outlines for things and define frames. The layers that lie on top of each other and the lights and shadows created between each other reflect the dark corners of the mind and the hidden structures of thought. No matter how much we understand, we still never see everything.

As in the setting under study, the mind is a space or plane from which our understanding of three-dimensional reality is constructed outwards.

1. **Understanding:**

When studying a still life, one must understand the still life itself as a physical and observable structure, but also hypercubism and its principles. The still life must also be understood as a conceptual concept, what its purpose is and what it is used for.

A still life is a collection of various objects that can be used as a model for a painting in the visual arts. This still life is also a collection of structural elements and elements. In this case, these structures are represented by the fruit, the bowl, the cloth, and the table.

Although we only see the surface, these structures contain more. The table has meaning and purpose as an object, as do the apple, the banana, the cloth, and the bowl. These are not just insignificant elements in the arrangement, but all of them have their own purposes as separate objects.

In addition to this meaning, these objects are also different in their physical properties, but they also have different histories. The apple has grown on a tree, and the tree has grown from the ground. The bowl is glass, which is made of sand. Both of these were previously just dust from the ground, after which they have found their way to the same setting through different processes.

Our reality is not as fragmented and complex as it may appear. We as humans are like that apple, born, spending our time on this branch of life until we fall and rot. We too leave our seeds to grow, from which we, like a wheel, continue this cycle of life, a circle, a circular journey. We share the same atoms as our ancestors, our buildings share the same elements as we do. We as humans are no more separate in this whole than anything else.

When we look at a hypercubist work, we look at ourselves, our own structures, and our way of thinking. It is very possible that when life leaves us, we will rot and grow into a tree, we will be molded into a table or a bowl of sand. We will break down into small elements and be built anew.

2. **Adoption:**

When we study a still life, we accept the existence of these structures and regularities. We accept the forms and essence and the constraints of rules regarding the things and factors that act in the still life. Light behaves according to geometric rules, as does the arrangement of things and factors on a plane. We cannot mold these factors into a model in the still life itself, but we must do so through the processes of the mind and thought.

Acceptance is also related to ways of doing and thinking. We must accept the laws, but we can also, while respecting the structures of our reality, build everything anew with our imagination. We also accept uncertainty, the need for research, and the repetitiveness of works. We accept that we must depict the same setting and the same object over and over again in order to discover the true essence and form of things and artists, and through this to find the truth. Hypercubism is only a means by which we verify the beauty of logic, the intersection, in which things and artists are balanced in a multi-angled three-dimensional structure.

We accept the properties of the material and their purpose, we only dismantle and rebuild them. We accept and respect our reality, we only present it more beautifully. We rebuild everything anew, both our thinking and our image of our visible structural reality.

The form of being of acceptance gives us the freedom to realize our vision without vague longing for the past. Two-dimensionality, ideas of what should be, and new structural and idealistic angles have settled into place. We accept this.

3. Renunciation:

Having understood still life and hypercubism, and having accepted our new way of seeing, thinking, and realizing our structural three-dimensional visions, we can also let go of our old ways of thinking.

The two-dimensional surface is history, and it no longer resonates with the new way of thinking or acting. Nor are previous ideas about describing our reality any longer truthful. Our reality is not just a single-point surface or space, but a structured multidimensional experience. If we stripped away the visible, and saw the equations behind the visible, we would experience patterns and contours, sharp angles and smooth surfaces. Our reality is only an illusion, a perception created by light and shadow behind real structures. In light or dark, structures still exist and have been and will be. Structures are the foundation of everything, so we must give up worshipping a superficial image and settle on describing reality as it really is, not as it appears. Without structure, there is no surface.

We must abandon empty criticism, this cross-wave of inconsistency, and stand on the solid ground of purpose, meaning, and coherence. We must construct reality according to its true qualities with our intelligent thinking, and abandon the primitive worship of beauty. The surface, whether in people or in things, is worthless if the structures are not in order.

We reject and abandon superficial realism and return to coherence and true beauty, to structures and regularity. That's where our reality truly takes shape.

Fifth dimension, consciousness:

Our reality is built on the basis of consciousness, just as our intelligent ways of thinking are also built. Consciousness creates the outlines of our reality, our thinking and the framework of our reality. Consciousness has already built reality, we only verify our existing reality with scientific discoveries. In the same way, we find and are able to articulate different ways of thinking and acting. Everything exists from all perspectives and angles, despite that, even if we ourselves do not see it that way as individuals. Hypercubism has always existed, now it has only received its name and true meaning. Hypercubism has been found in the structures of our reality, the clues of our thoughts and the silent speech of our consciousness. Visions, patterns and stories have verified a new way of seeing and experiencing, but also consciously examining the structures of our reality. We only see things as they are. From everywhere and to everywhere, simultaneously.

Just as the reality we verify through hypercubism is built on the basis of consciousness. In the same way that our reality is built on the basis of our personal thinking. We create structures and reality in the same way that consciousness creates our own. Did someone make us in their own image, so it has been said.

We choose creation and a structured way of thinking, we choose to create everything better and clearer, more truthful. We trust in consciousness and the wisdom it brings, the structures and coherence of our reality. We choose intelligence.

1. **I:**

Who am I, what am I?

Only the same structure as our reality. I see, live, think and build myself just like trees grow and fruits are born, fulfilling their purpose. I am a structure, a geometric shape, measurable and structurable, just like other existing shapes. My mind is a mathematical structure, with it I interpret reality, dismantle and rebuild everything. I am that small particle, a small part of the structure that crystallizes into part of our reality.

Hypercubism is just a term and I have a name too, yet we are products of coherence and regularity. We can scream, shout or speak. We are still just structures, multidimensional units that are shaped by the interaction of information both around us and within us. Nothing changes, and nothing is permanent. Everything happens in this moment simultaneously and everything can also be interpreted simultaneously. We position ourselves, we are, we manifest.

How do I relate to hypercubism? I am hypercubism, as we all are. We are just animals that can speak, as if created in his own image. We choose our destiny. We shape our reality, whether we want to see it or not. Our task is to find the truth beneath this visible surface, to break this programmed image, and rebuild it truthfully. We must find the truth, about me and you, about ourselves.

I am an interpreter, verifying views based on constructed consciousness. Light, quick observation of reality, essay-like works and an analytical approach, understanding of form, nature and truth. This is hypercubism.

III. Artist's text

I have been reflecting on different dimensions of mind and being even before I started to bring my visions to light through painting in 2017. My life experienced a major turning point in 2014, when I understood life from a completely new perspective. In the same year, an intensive reflection on living and being began, which has not ended to this day. The different layers of life and different methods for exploring life have brought me closer to understanding not only myself, but also the surrounding reality. Life has been filled with different perspectives and theories, but also insights and learning experiences that have built me into a human being who strives for consistency and solution-orientedness. The world no longer seems so black and white, although on the other hand, everything is ultimately based on very simple and unchanging rules in this unpredictable cross-wave of events, things and problems.

Life is a circle, 2019

Completed and published in 2019, Life is a Circle: Six Stages of Self-Reflection was a turning point for me. The self-reflection I had done over several years and the insights I had gained came together in a single framework. In the same year, I published a workbook in the same series, which dealt with problems and their solutions, understanding, acceptance, letting go, and the self. The ideology of Life is a Circle became the basis for the philosophy of self-reflection, which I have utilized in various situations in my life.

At that time, the idea was already very hypercubist, although I just didn't know how to structure my thinking into separate dimensions. However, it was clear that the dimension where we experience things is different from the one where we process them. In addition to this, the object of my research was the phase of my own self, which I tried to reach through introspection. I have always understood that there is a thinking self, but there is also another self that understands my meaning and purpose. This latter has tried to tell me this in very different ways along my journey of exploration with different visual visions and memory traces during my painting processes.

My thinking at that time was focused on observing and exploring life. I remember having had numerous experiences of how, by utilizing thought processes, I was able to shape not only my ways of thinking, acting, but also to construct my reality on a thought level to my liking. These experiences also manifested themselves in my paintings as various geometric shapes and views on the structures of our reality.

Only animal that can talk, 2020

The year 2018 has been marked with dates for my first poems and stories, which I wrote related to my reflections on life and reality. Although I found my introspective texts to be very factual and practical examples of life and reality, I also liked to describe reality in words a little more freely. In one story, called "white room", I write about a cube and two characters having a conversation with each other. During the conversation, I, converse with another character, who is also this me. So the character converses with a copy of himself, with himself, inside the cube. Of course, the poems dealt with other things as well. I wrote about the longing for love, the illusions brought about by marital chemistry, and the structures of our reality.

A book of poems was created from the selected poems in 2020. It was called Only an Animal That Can Speak. During that time, I consciously explored the structures of our reality, reflecting on nature, the structure of nature, and myself as an agent in relation to it. I remember often sitting by the sea, looking at the horizon that was becoming horizontal, feeling small, and reflecting silently. The poems dealt with feelings, emotions, life's contradictions, and events. The poems also dealt with the structures of our reality. One poem about Cubism that

what was significant to me was also written during that time, which said: "Cubist, or nudist of the mind? Several dimensions, spoken aloud. I let triangles settle into a house." In the same year, I painted my first Cubist works.

Dimensions to talk about, 2022

I had studied at the Kankaanpää Art School for a couple of years, studying Cubism through both painting and thinking. In 2022, I wrote my first article called "Dimensions Speak", in which I discussed my thoughts on Cubism and dimensions. The text "Dimensions Speak II" was even more extensive, where I gathered theory about perspective, the history of Cubism and dimensions. At that time, I had made Cubist works using the collage technique, and had already tried to take traditional Cubism a little further, but without success. The feedback on studying the Cubist style and painting was not very encouraging. I was told to give it up several times. However, art has been like a science to me personally, so Cubism was the only right subject for me to study.

In my written reflections, I considered the fourth dimension both through traditional cubism, but also through my personal perspective. At that time, I developed the idea that the fourth dimension for me is the dimension of mind and thought, the greatest tool of which is imagination. At that time, I understood that I could dismantle and build arrangements to suit my taste, but also according to my personal perspective. However, I was always a prisoner in my two-dimensional thinking, and no matter how hard I tried, I could not break free from the two-dimensional surface. At that time, I started using old wallpapers, cardboard and newspaper clippings as a collage technique, hoping to get realistic elements into a painterly work to depict the interaction of different dimensions, but that did not prove to be sufficient. Hypercubism also came to my mind at that time, as if by surprise. I began to think about the term in my thoughts.

Mikulandska studies, 2023

The Academy of Fine Arts in Prague, AVU, accepted me as an exchange student in 2023. For half a year, I lived in a nice apartment complex, a back room, on Mikulandská Street in the city center of Prague. During the first week of study, when I gave a presentation about myself, the opinions of the professors who taught me at that school, as well as the students, became clear. "Why do you paint hundred-year-old paintings?", I was asked.

I also reached my first creative crossroads in life, as I was dissatisfied with my personal exploration of Cubism. During the first two months, I tried to figure out how to express my views and take my research forward. One of the professors, with whom I usually had discussions in the form of criticism, encouraged me to draw. After that, I started drawing.

A quick observation-based style emerged, with a charcoal trace at its core, and spatial background coloring forming around it. The image became simple, but the structure of the object was still visible. Although on a two-dimensional surface. I felt like I had returned to my creative processes. This style supported my idea of the mind, thought processes, and quick observations of life.

Inside the Cube, 2024

My time studying at the Kankaanpää Art School was coming to an end. After returning to Finland from my studies in Prague, I had several exhibitions where I used my new style in my works. The works again took the form of collage, and as a new element, acoustic panels made of peat also appeared as bases in my works. Acoustic panels could be sculpted in three dimensions, and I wondered if this would be the turning point where I had found what I was so desperately looking for. My final work, revelation, consisted entirely of layers of glued acoustic panels, collage, photo collage, and everything was built around a thin charcoal line.

I wrote my thesis, *Inside the Cube (2024)*, in which I presented the Theory of Dimensions for the first time. I already knew at that time that Life is a circle - ideology and Theory of Dimensions are pairs of each other, I just needed a little time to digest the matter. However, these three different dimensions were the ones that I would have consciously wanted to depict in my final painting. Unfortunately, I did not succeed in doing so. This was also a kind of knot in my creative work. I felt that I had the theory and the material, but still I did not manage to express it in the way I thought. Although I discussed hypercubism in my publication, I also expressed disappointment in myself.

Present: Hypercubism, 2025

The Hypercubism manifesto and philosophy have been written, this is just the beginning of the work. In my studio in Viilaa, the theses are already being completed in their own processes, and they truly embody the written philosophy.

Let this again serve as a note for new thoughts,

Signature

God speaks with a voice that the ear cannot hear.

Anssi Matias Miettinen

21.11.2025

Lempääla, Finland