

HYPERCUBISM
PART I
Anssi Matias Miettinen

I. MANIFESTO.....	1
II. PHILOSOPHY.....	7
Metatronics	7
Theory of dimensions.....	7
Life is in the shape of a circle — a philosophy of life.....	13
Hypercubist study according to metatronics.....	22
III. ARTIST'S TEXT	32

I. MANIFESTO

Introduction

Contemporary art, if it can still be called art in many respects, has lost its credibility, artistic value, and structure. Galleries have become a desert of thoughtlessness, filled with repetitive and meaningless hasty attempts. Skill is no longer valued, nor is the artistic idea behind the work, and neither of these can be found anywhere today. The concept of artistry has suffered from inflation, with everyone being an artist, and this once-respected profession has now been invalidated by all kinds of abstract artistic wannabes who have simply decided to become artists.

Hypercubism is a statement in favor of consistency and the restoration of pure ideas. Hypercubism will restore order and remind us of the processual nature of art and the struggle that art-making truly is. Hypercubism brings a sense of purpose and rebellion, which in our all-accepting and uncritical society has been suppressed by incomprehensible thoughts and ideas.

Hypercubism restores the purpose and meaning of images and works of art and challenges the empty and thoughtless mess of contemporary art and unframed works that only insult the true meaning and idea of art. Hypercubism revolutionizes the way we think about the production of artistic works, but it also restores the true nature of art to our minds. The purpose of art is to change the world, not to conform to existing ideologies and pointless continuities, which are primarily defined by those who do not even work in the field.

In order to understand the art we create, we must first understand ourselves. The philosophy of hypercubism is based on self-knowledge and a learning process in which we question the structures and ways of functioning of objects, ourselves, and our thinking. The pursuit of truth, understanding the true nature of events, things, problems, and objects, as well as the structures of our reality, and verifying them as three-dimensional structural works is the goal that hypercubism embodies.

Declaration

Hypercubism was born out of the need to respond to this inconsistent world's views on art and its structures that have become meaningless. A superficial and materialistic approach to art has ruined the real idea, the nature of art, and the thought process behind it. Hypercubism not only makes the artistic process visible, but also embodies the true structures of our reality in all its dimensions. This beautiful philosophy, both structurally and conceptually, renders any objections futile. The idea of hypercubism is simple. We live in a multi-layered 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 proclaim themselves an ambassador of art.

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

Hypercubism changes our way of making art and our understanding of it as a purely emotional reaction, transforming it into a coherent and structural 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 takes ecological thinking on a material level to a new level. The works are assembled from old, worn-out materials, with the idea of bringing once-meaningful materials back to life. Old clothes, wallpaper, books, and furniture merge into solutions reminiscent of three-dimensional reality in the work and become a factor that verifies the layered nature of reality. Nothing is new or old, but the simultaneity of our reality is also verified conceptually through purposefully selected recycled elements. We think of beauty not so much in terms of superficial aesthetics, but through logic and intellectual composition. Structures are beauty, not superficially painted and polished to perfection.

Hypercubism functions as a multi-layered experience for both its creator and viewer, challenging the interpreter of the work to journey deep into their own thoughts and 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 whole, in which the dimensions we experience interact invisibly beneath the surfaces of the planes, creating various contradictions and layers in our experience. We can verify all of this through hypercubism.

Method

The hypercubist method is an intellectual, self-exploratory, and creative long-term process. It does not involve quick, ill-considered decisions, but is based on consistent, systematic, and structural analysis, through which the work takes shape. Each hypercubist work is a multidimensional process in which both the interpreter and the interpreted object become the subject of study.

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 describe reality as it appears through its structures, not as it superficially appears from a single perspective. The method of hypercubism consists of three main stages:

1. Analyzing and deconstructing the subject

At this stage, the object, such as the arrangement examined earlier, is examined as a structure, not as an image. The structure takes into account existing regularities as well as the characteristics and interactions of the things and factors manifested in the object. How information manifests itself and how information interacts. Deconstruction does not mean dismantling, but rather recognizing structures, order, meaning, and purpose. It does not matter how things and factors appear in the arrangement, but rather how they affect the arrangement through their structures and characteristics.

This is also a process of self-exploration. How the interpreter understands these things and factors, and how this deconstruction interacts with the process itself through personal thought structures. As the subject deconstructs itself, so does its interpreter.

2. Studying and understanding the subject

The object is studied from different perspectives and angles simultaneously. Structures are made visible, but they are also understood. Every geometric shape, light and shadow, and the characteristics of things and factors are examined thoroughly and consistently. An understanding of the whole is

constructed as such, but also broken down into the smallest possible parts as an exploded view. A conceptual floor plan, idea, and thought about truth and the perfection of essence and form are constructed for the subject.

The interpreter also carries out a similar process with themselves. Their understanding of their attitude and ways of thinking and implementing their vision grows during the structural research. With the help of the mind and thought, the dismantling of objects is not just a physical research-based verification of facts, but a conceptual process in which the objects and factors manifested in the object must be thought of as different parts through one's own personal thought structures.

3. Constructing and reorganizing the object

As things, factors, characteristics, and structures become visible, they are organized and constructed into a new whole that corresponds to personal understanding. This whole does not correspond to the original observation of the object, but rather to a multidimensional structure that is as truthful as possible in accordance with its actual characteristics and structures. When constructing the object, we no longer imitate the view of our third dimension, which is observable to others, but rather a whole that describes our own structural reality, which is a system in itself. In this system, layers, dimensions, things, and factors interact with each other. Materials serve as clues, history, and memory for the work. The work is at once real material, conceptual, and, in terms of matter, a continuation of existing information.

From the interpreter's point of view, this stage is both a reconstruction and the end result of a conceptual process once the vision and the work are complete. However, it is only one research process that is repeated several times on the same subject.

The method of Hypercubism makes its basic idea clear. Hypercubism does not seek a representational surface, but rather the truth of structure, essence, and form. The process does not attempt to understand what the work represents, but rather to reveal the true structures of our reality. If we are passionate about finding the truth of form and essence, it would be highly unlikely to succeed on the first attempt. The implementation and construction of hypercubism is synonymous with repetition.

Principles

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

Our reality is not built on visible forms and images, but on its structures. A hypercubist work is constructed to express its structures behind the image. In the work, the surface is represented by the last layer, not the first.

2. The overlapping layers make the structures visible

The layers that intersect and overlap each other do not destroy the work. They highlight the dimensional order that appears in the work. As the layers open up and overlap each other, they reveal things and factors that would have remained unseen on a two-dimensional surface.

3. Shadow is not just an element, it is part of the language of the 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 setting, takes on a new shadow that is superimposed on the original. This creates a

multidimensional experience that uses light and shadow to construct a multifaceted whole. Shadows make the interaction between different elements and factors in the work visible.

4. The material has its own history, meaning, and purpose

Material is not just a neutral factor in the construction of the end result. Material serves as evidence of the journey of matter, 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 used to describe 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 a process of exploratory learning, not self-copying

Studying the same subject and theme is a learning process towards personal expression, but also towards increasing understanding of ways of doing and thinking. The structure is analyzed and interpreted from different perspectives and angles, deconstructed and reconstructed in new ways through insight and understanding. The works evolve, as do ways of thinking and acting.

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

In Hypercubism, there is no ready-made plan for the work, but there are guidelines for its implementation. The work is created through a multi-stage process of research, deconstruction, and reconstruction. The finished work is only a note, not an aesthetic decision. The work is left behind and a new work is begun based on previous insights. This is circular thinking, which aims at process-oriented learning and insight.

7. Structure is more important than external form

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

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

Still lifes do not serve as inspiration because of their spectacular nature. They are structural starting points, objects to be analyzed and studied. Simply deconstructing a single still life multiple times and processing and analyzing it from many different perspectives makes the object itself an endless source of fuel for the research process. The diversity of the process is directly proportional to the diversity of the perspectives of the 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, shadows, and elements supporting multidimensionality form a whole that compares itself to itself, not to anything outside itself.

10. The honesty of structures is more important than aesthetics

In hypercubism, a work does not hide what it is. If a structure needs 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, holes, and dents of recycled materials, the perfection brought about by imperfection. These are not flaws, they are part of the truth of the structures of our reality. Materials wear out, just as people wear out, and this is visible. Hypercubism does not attempt to hide this fact. The process is as much a part of the work as the final result.

12. Nothing is left unseen

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 is the result of nearly ten years of self-exploratory creative process, the last five years of which have been spent intensively studying it through painting. Reality has never appeared to me as a flat surface to be interpreted, but rather as a multidimensional process to be explored. I have seen the structures and layers of our reality, as well as the factors that hold it together. Today, I am able to put this into words. Hypercubism is not a continuation of any previous movement, even though cubism has been its greatest inspiration. It does not try to please or fit into the accepted frameworks of contemporary art. Hypercubism creates a new direction, a new way of thinking and relating, because our modern age demands truly radical change.

Contemporary art is all talk and no action. It no longer opens up anything and has nothing new to offer, only incoherent and uninspired 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 has no conceptual structure or philosophy, but explains itself through fancy terms and general approval. Hypercubism acts as a counterforce to this thoughtlessness. Hypercubism reveals what contemporary art is unable to express: the truth of structure and true form. If a work does not dare to reveal its inner philosophy or idea, is it then honest or artistically valuable?

The vision of Hypercubism is simple. A work must withstand honest examination from every angle and perspective. It must reveal the structures that underlie everything, both visually and conceptually. The work must correspond to the artist's way of thinking, not to the views or interpretations of outsiders. The artist must take responsibility for constructing and expressing their ideas.

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

The future of art is not a smooth or aesthetically pleasing surface or a single conceptual perspective, but an intellectual, self-constructing whole. Our reality occurs in a moment where dimensions interact, revealing themselves to each other and to the interpreter. When we reach the point where we no longer think about what things look like, but what they really are, we have arrived.

Hypercubism does not ask for permission; hypercubism manifests itself. 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, dismantling, and reconstructing 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 together with its interpreter.

The goal is to create a new system to replace old and impractical ways. Hypercubism restores self-exploratory processes in relation to both the individual and creative processes. Hypercubism reveals a method that, in all its simplicity, shows everyone the possibility of exploring structures both within themselves and in the surrounding reality. Hypercubism makes the results of these explorations 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 like a parent teaching their child how to tie their shoelaces.

The vision is to build a way of seeing, processing, and doing that isn't satisfied with just one perspective or angle. It's a creative process that doesn't imitate a superficial observation of reality or an emotional performance, but rather intellectual art that strives for structural consistency. Art that is both a personal introspective process and a repetitive, scientific research project.

Hypercubism is not a movement, but an illustrative and research-based system that can be applied endlessly in terms of material, space, interpretation, experience, and thought. Hypercubism needs nothing but its interpreters and implementers.

Hypercubism will be an honest view of our reality. It does not bow down, flatter, or please. Hypercubism will tear down the thick cloak of dishonesty that covers contemporary art and reveal the superficial and artificial frenzy of our times, offering it a chance to recover from the sickness of this era of laziness and insignificance.

II. PHILOSOPHY

Metatronics

Metatronics is a way of thinking and integrating the philosophy of life that *Life is in the shape of a circle* and the *Theory of dimensions* into a single tool. In metatronics, we first think of ourselves as conscious units. This consciousness is complemented by thought and physical existence.

Metatronics believes that self-examination must first be used to achieve an understanding of oneself before one can truly understand the prevailing reality. For this reason, personal self-examination is important.

In Metatronics, we think as follows:

- The third dimension, information and interaction (3D) <- Six-stage self-examination (Event or thing, adversity, success or "mistake", analysis, self-examination, insight and realization, change of action or thought)

The third dimension encompasses the structure of reality and the information expressed in it. Events, issues, and problems manifest themselves in the third dimension, but solutions also relate to events, issues, and problems in the third dimension.

- The fourth dimension, mind and thought (4D) <- The three stages of being (understanding, acceptance, letting go)

The fourth dimension encompasses the characteristics 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, issues, and problems that occur in the third dimension.

- The fifth dimension, consciousness (5D) <- the Self (the Self)

The fifth dimension encompasses the reality coordinator as well as information and order concerning the structures and manifestations of the third dimension. The Self is, in turn, the consciousness of one's own self, which operates in the same dimension.

We will now go through the theory of dimensions and the philosophy of life being circular in its entirety. After this, we will apply these to the construction of the study in accordance with metatronics.

Theory of dimensions

The third dimension, information and interaction (3D)

Life and existence in the three-dimensional dimension of information and interaction are based on information, its reception, and its sharing. Individuals receive information themselves, but also share various types of information with their environment. When studying events and things that occur in life and solving problems, it

is good to be aware of the type of information with which one is interacting and the effect this information has on oneself. However, information coming from outside the individual is one of the biggest influences in the construction of personal reality. It is necessary to examine and understand how information affects us, how we relate to it, and why.

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

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

Life is information that individuals perceive by watching, listening, and feeling. Various flashes and stimuli from events and things, at the moment they occur. Various sparkling and bouncing grains of information that react to different things, people, events, and existence. On this basis, people construct their thinking and actions. What is this information, and from whom to whom?

This is one of the most interesting questions. What is information and how should it be approached? From childhood, individuals construct their thinking and actions through information coming from outside, through things they have learned, values, and actions. These things are information that comes from outside the individual. However, when thinking about one's personal life, it is necessary to question this learned information and construct one's own personal view of reality for oneself. In this case, the view of reality is self-sufficient and, if constructed correctly, does not contain contradictions between the self and reality, and the view is therefore also sustainable. Reality should be constructed to resemble oneself.

In its simplicity, an individual receives information that resonates with them, and they have the opportunity to choose what kind of information they send back, or whether to send anything at all. During such an event, the individual's ways of thinking, ways of relating, and various feelings aroused by the information interact. One could therefore think of the individual as simply interacting with different things and factors in the form of information.

Reality is the structure in which life takes place. Life is a whole that the individual creates by observing their environment and the things and factors that occur in it, which interact both with the individual themselves and with their surroundings. An individual's reactions to things and factors depend on how the individual relates to them and what their personal thought structures are in relation to them. In fact, an individual's personal attitudes and thought structures are ultimately the factors that interact with things and factors.

An individual's thinking and reactions 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. Every action taken by 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 obtain nutrition. Nutrition must be obtained in order for the body to survive. Survival is a primal need for human beings. Most human actions are based on the need for survival.

When you understand the need for your actions, you can question the need for them. There is no real need for many of the things people do in their lives. Of course, one may think that one needs things that one does not really need. In order to maintain their vital functions, humans only need food, rest, and shelter to survive.

These things and the factors, needs, and information they contain make up the whole life of an individual in the third dimension of information and interaction. One could think that human life is essentially 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 based on need, which comes with intelligence.

2. Information

Information, on the other hand, includes the information received by the individual, interaction with information, and the transmission of information outside oneself.

However, these two main areas are linked by an individual's personal ways of thinking, relating to, and understanding different things and factors. By understanding need and information, it is also possible to influence how these two factors affect the individual themselves. So, is it necessary to act according to a potentially imagined need or to react to incoming or existing information?

An individual's life and the ways of thinking and acting that occur in it consist of these two factors. For this reason, it is important to examine the need for ways of thinking and acting, but also ways of thinking and relating to information. By examining these two areas in depth and consistently, we can find answers to questions about human life, an individual's personal problems, and solutions to these problems.

Cube and dimension

The third dimension is the reality we experience collectively, 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 constructed from three-dimensional structures, but also from information. Information can be structured into different events and things, or things and factors. We interact in physical reality as individuals through our senses, receiving information by seeing, hearing, and feeling.

When we speak, information is conveyed through words and the message formed by sound. When we speak, information consists of words and the meanings of words. Individual words can create meanings on their own, but when words are used in sentences and possibly in narratives, the meaning can be more multidimensional. Narratives and stories can contain not only the meanings of words, but also a lesson or idea formed from the whole, in which case the information is a whole composed of smaller elements. In this case, these elements form a thought structure that affects the fourth dimension in the mind and in thought. When reading, information is conveyed in the form of written words. Similarly, when writing, words form equations, but instead of hearing, we use our ability to see.

By seeing, we also verify our three-dimensional reality. We examine our environment from a single vanishing point perspective, where three-dimensional forms and structures converge toward a single point and ultimately disappear into it. With the help of depth perception, we observe three-dimensionality, estimate distances, and evaluate the structures around us. All these structures are also information about our reality, geometric manifestations, and physical forms that follow rules.

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

We could therefore consider mathematics to be 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 verify our physical reality using mathematical equations, we can also do so linguistically in the form of words and stories. In the same way that we interpret the numbers and symbols in mathematical equations, we also interpret words formed from letters and sentences formed from words. These sentences function in the same way as mathematical equations as verifying and descriptive factors of our reality.

We could therefore consider our spoken language to be a kind of code with which we verify our reality, but also program ourselves to examine our reality. We learn to indicate these three-dimensional structures with words, and words contain meanings through which we understand our reality.

Our mathematical-geometric reality has existed before us, but we can make it visible through mathematical equations. However, in order to program themselves and integrate themselves into reality, individuals need spoken and written language with which to interact both in physical reality and in the realm of thought and ideas. Without language, individuals would only have primitive ways of acting at their disposal.

In an individual's life and reality, only these two factors struggle with each other. Primitiveness and intelligence, which are also opposites. Primitiveness is an emotion-based and reactive survival factor, while intelligence provides a consistent and fact-based opportunity for choice. Primitiveness is guided by needs and emotions, while intelligence is based on understanding and awareness. Understanding and awareness, in turn, arise from our language and our 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 explain mathematically the structures of our biology, the causes and consequences behind the stages of our human life and during our lifetime, but also predict the phenomena that occur in our lives. We live in a purposeful and meaningful environment where everything has a purpose and nothing is left to chance. As individuals, we humans have equal meaning and purpose in this whole, as well as in our surrounding reality.

In the third dimension, the individual is integrated into information in a space where everything interacts. Lights, shadows, the sound of a piano, a cold breeze, the sun on your skin. All of this is information. All information exists in this moment, regardless of whether you take it into account or not. How you receive information and how you react to it is very important. Do you allow the information to automatically integrate into your mind and thoughts, or do you critically question the information by examining it? Information can shape an individual's mind and thoughts, making them more practical and consistent, but also impractical and inconsistent.

The fourth dimension (4D), mind and thought

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

Personal attitudes influence how we react to information. When information is pleasant, individuals experience pleasure. When information is unpleasant, individuals experience unpleasant feelings and emotions. The reaction is significantly influenced by how one relates to the issues or factors contained in the information. The ideal outcome is that when information reaches an individual, it is transformed within the individual through understanding and acceptance into something that can be let go of. In this case, there is no need to react to the information, and the individual lets go of the information themselves.

One can practice reacting to information by getting to know oneself and one's 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 to the individual, they become more aware of themselves. In this case, it is possible to change thought structures, which reduces the need to react because there is no need to do so. Reacting to unpleasant information is often strongly linked to an individual's need to cope. However, if the information is not perceived as a threat, there is no need to defend oneself. 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 a fourth dimension, even geometrically. One-dimensionality refers to a line on which a point can move forward or backward. Two-dimensionality means an area where a point can move forward and backward, as well as sideways to the 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 for the fourth dimension. However, considering 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 human-created concept and a measuring tool. It cannot be bent, and one cannot travel in it.

The coordinate of the fourth dimension of mind and thought is *in and out*. This occurs when information moves from the third dimension of information and interaction to the fourth dimension of mind and thought.

Geometrically, the fourth dimension based on time is described by a geometric figure called a tesseract, which is also suitable for describing the fourth dimension of mind and thought.

The fourth dimension is thus the 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 through information. The fourth dimension is where the experience of reality takes place through personal thought structures. The language we use to think serves as a tool for processing and exploring information. Information is transformed into observable events and things, as well as problems, issues, and factors, in the form of equations. All of these can be viewed as equations in which various factors and influences are at play. This approach is *the mathematics of the mind*.

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

The fourth dimension also allows for a free platform for imagination and creative processing of information. It is a space where everything is simultaneous, regardless of time or place, breaking the regularity and limitations of the third dimension. Thought and imagination create the possibility to travel between the past, present, and future simultaneously, outside the rules and limitations created by physics, while still 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 makes it possible to break down and dismantle existing reality into small parts and fragments. After this, it is possible to analyze these parts and fragments and thereby construct a new reality, a structure that corresponds to thought and imagination.

Human thought is simultaneously a zero-dimensional point in space and a four-dimensional imagination. Thought and imagination are limitless tools that enable the transition from the third to the fourth dimension. Seeing and perceiving enable us to examine and analyze our three-dimensional reality, but thought and the ability to examine what we see in a more multidimensional way occur through thought and imagination. Humans have been blessed with the ability to analyze what they see and to deconstruct and reconstruct it on a conceptual level into something new, something that resembles their personal view.

It is easy to live and cling to the fixed points, temptations, and distractions offered by the three-dimensional world, preventing personal thought and imagination from truly coming into their own. Thought is a tool given to every thinking being to travel between dimensions and utilize the tools they contain, but also to create journeys into the future through thought, as if it were a route to the future.

On the other hand, time is only a concept created by humans and a measure to define something. If time were taken away, then the future visualized by the mind could be made real simultaneously with the thought. It is possible to live in a vision of the future today.

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

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

The third and fourth dimensions interact strongly with each other, because the individual lives in the third dimension, and the individual's mind and thoughts are located within the individual themselves. The third dimension provides information to the fourth, and the fourth dimension interacts back with the third through reactions.

The fourth dimension can produce information for the third, which is usually the individual's interpretation or reaction to information from the third dimension. This interpretation or reaction is based on a thought structure built on previous information.

The fifth dimension, consciousness (5D)

The fifth dimension interacts strongly with the third dimension. A good example of this is certain feelings, such as intuition in different situations. Conflicts in personal thinking also cause vague, unrecognizable feelings. It is as if a person is negotiating their thoughts and decisions with some other factor or force. When an individual negotiates with themselves about choices and decisions regarding an event or issue, I believe that the interaction of self-awareness takes place between the mind and thoughts of the fourth dimension and the consciousness of the fifth dimension. Consciousness can influence decisions and solutions in the third dimension, but not directly in the fourth dimension. Every 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 on behalf of the individual, there would be no free will. Throughout history, the biggest question has been: does free will exist? This can be examined through the dimensions.

The third dimension of information and interaction is built on 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-awareness and consciousness are equally invisible in the third dimension.

An example of this is a child whose parent has a higher level of consciousness than the child. The parent can set boundaries and limits for the child and, based on their personal thoughts and experiences, know what is best for the child. Despite this, the child has the free will not to follow this information and awareness. However, awareness contains information about what is important to each person, their journey and purpose in life, and presents this through signs that may sometimes seem strange.

When we observe the structures and regularities of our lives, we notice that they are consistent and contain perfect order. Our lives are not just a coincidence, but a continuum of countless processes and many different things and factors. An individual's life consists of a history spanning several generations, but also systematic structures at the atomic level. All these events and things together form life.

The structures of our reality are not a coincidence either. As humans, we contain the same elements that are also present in the reality that surrounds us. These small building blocks are assembled into different combinations, which in turn are assembled into structures, and so on. However, someone or something gives order to these events. This same factor also keeps these structures coherent, meaningful, and purposeful.

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

Although we as humans only see the shapes and the wholes constructed from these small elements through processes, they are nevertheless constructed and realized as coordinated and maintained by a greater intelligence. As humans, we are only the creators of the structures of this reality, tools guided by a much greater power. We have only given names and created meanings for these elements in our surrounding reality, but they still existed before our ways of thinking. As we can conclude from this, we only verify things and factors from structures that already exist when we study them.

Life is in the shape of a circle — a philosophy of life

Six-stage self-examination

1. Event or thing

Everything has a beginning, including our lives. We originate from a reaction between our father's and mother's reproductive cells, which is called fertilization. Our heart begins to beat after about seven weeks, after which our nervous system develops and we begin to take shape as human beings as a result of various molecular processes. Our conscious heart beats very early on, as does our sensory and emotional nervous system. This fundamental construction of our being is completed after a few months, when we are born into this vast, information-filled reality.

A new kind of journey of discovery begins. We breathe, open our eyes, listen, and feel, receiving information from this vast world. We begin to interact with it more actively every day. We begin a lifelong learning process that starts with recognizing ourselves physically, perceiving our bodies, and learning about them. We understand that we are physical, controllable objects on the platform of reality's physical structures. We learn to walk. We fall, we get up, we observe our mistakes, and we do it again until we can walk. We listen, we learn words, we learn the meanings behind the words, and we learn to combine these meanings into sentences. We learn signs and their meanings, how they fit into our mouths. We learn to speak and read. We learn the code of our thinking, the language with which we interpret information, but also understand it. This applies equally to physical reality and our thoughts. We learn to think and solve problems, we learn to see different equations in our lives, and we begin to understand the logic behind events and things. We become aware of ourselves and our 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 begins with an event or a thing. After our birth, this circle changes into many different, understandable, and challenging problem-solving situations that represent the learning process. We experience events and things that we need to observe and examine. Based on our current understanding, we make choices and decisions that lead to different outcomes. We experience failures, but we still learn. These events, which we perceive as failures, give us the opportunity to develop and learn to understand causes and consequences. We

learn to analyze and make observations that lead to insights. The insights gained 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 insight. In addition, life also includes various emotions and experiences, the recognition and experience of which color life as a counterbalance to its consistency and meaning. Life also reveals an individual's strengths and weaknesses. People realize that they have different levels, both mentally and physically. People grow to see themselves as they are and become increasingly aware of themselves. People find themselves in a situation where they ask themselves: "Who am I? Who would I like to be? What does life mean to me?" By questioning themselves, their life, and their reality, people begin to make choices to find themselves and strive to find a way of life that suits them.

Life is a process, a changing and constantly evolving whole. Life happens like a fluctuating wave, with the extremes touching each other's opposites. The extremes are imaginative intelligence and the primitive ways of feeling, surviving, and acting written by nature. In order to achieve intelligence, an individual must become aware of themselves, the prevailing circumstances, and the reality that surrounds them. What influences what, and why? What are life and reality, and what are their mechanisms of operation?

Individuals program themselves throughout their lives. There is an equation and a reason for all actions, and nothing is truly coincidental. Despite the experience of inconsistency, life is actually consistent and purposeful. As awareness and understanding grow, this consistency becomes visible, and through intelligence, individuals can choose their solutions to the events, issues, and problems that arise in their lives. This takes individuals further away from emotional and reaction-based primitivism.

This is the true pinnacle of human intelligence. The reconstruction of independent thought, life, and thinking. The abandonment of all thoughts and the shaping of life into something efficient, systematic, and consistent. The individual then controls their entire life on a conceptual level and chooses their actions according to the situation. Understanding, acceptance, and letting go. Experiencing life and simple observation. Observing everything that happens around you and living in it without attaching yourself to anything. Being and observing life through oneself. This is the only path that leads to the most important thing. Deep into the 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, feelings, reactions, and, of course, the individual themselves. Things happen and different events occur. People find themselves in the most unusual situations during their lives. 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. Everything has a beginning, a cause, a source, a catalyst for the future.

When considering life as a whole, it is not always possible to take everything into account or understand it. It is not always possible to consider an event or issue important, but it can have a major impact on an individual's experience of life and their thoughts about it.

When experiencing oneself and reality, the main object of observation is one's personal attitude toward the event, thing, or problem. How does it affect oneself, and what is the meaning and purpose of this event or thing? One questions oneself and reality and examines the event, thing, or problem. Why is the event or issue important? What feelings does it evoke?

At the same time as the event or issue, it is also good to examine the mechanics of the problem.

Problem

Life is a progressive process that would probably be a straightforward journey from event to event if there were no obstacles along the way. Obstacles provide an opportunity to examine oneself, one's existence, or one's current reality. We can also describe obstacles 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 the obstacle between point A and point B. The aim would be to find this obstacle, examine it as closely as possible, and find a solution to the problem from the problem itself.

The aim is to find the problem in question and examine it as thoroughly as possible. What is the real problem, what is the nature of the problem, what is involved in the problem, how are you as an individual involved in 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. Once you understand the problem, you are also ready to think about solutions. Solutions instead of problems and solutions before problems. Like problems, solutions can also be found within each of us.

A solution to the problem or a search for a solution to the problem?

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

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

So what is the real problem?

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

In mathematics, there is a task. An equation that produces 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 elements and factors in a problem contain equations like this. The problem and the solution, the situation and the solution. The most important thing is to know what the real problem is.

For example: A person has a headache and takes painkillers. Does that solve the real problem? Why does the person have a headache?

Often, solving the problem takes precedence over understanding the problem itself. The most effective approach would be to understand the problem, which will inevitably lead to the solution. If the person has a headache because they are not drinking enough water, the problem will be solved without having to make unnecessary decisions. Unnecessary decisions are simply unnecessary.

Life is full of such events. It is amazing how every event, issue, or problem in life follows a very similar equation. There is an equation, or a problem, and a solution. There is a solution to everything. All that is needed is the willingness to focus, think, and find out.

Once you understand the problems, all that remains are the solutions. That is why understanding the problems in life helps to make life, but also reality, simpler. Very often, problems follow the same equation. The issues and factors are different, but the problem can essentially be the same. As your understanding of different problems grows, you can apply the same solution to different problems.

2. Adversity, success, "mistake"

Events and things usually involve thoughts, behaviors, and a wide variety of perspectives, opinions, disagreements, and ways of thinking.

Events and things can sometimes appear to be something completely different from what they really are. This is influenced by personal ways of thinking and expectations regarding events and things. Events and matters can also be experienced as successes. It is very important to examine what is happening in life, what is happening around us, and how these things relate to ourselves. What is adversity and why does it exist? If we succeed, what has led to our success?

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

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

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

The 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 in order to find the real problem. What is the problem? How does the problem affect you? What does the problem consist of?

The problem may simply be an obstacle between two points. To determine the nature of the problem, these two points should be examined separately and investigated in relation to the problem itself. Point A could be considered the starting point and point B the goal. In this case, we should examine what the starting point A is, what it contains, and how it relates to the target point B. How does the starting point A affect the achievement of point B, and what actions and tools are needed to reach point B?

We also need to examine point B, what the goal is, what needs to be done to reach it, and how point B differs from point A. How does a possible obstacle hinder reaching point B from point A? A very simple examination makes it possible to grasp the nature of the problem. It is also important to consider whether the problem lies in personal ways of thinking or acting, or whether it is caused by some external factor. It is also necessary to examine the structure of the problem, i.e., the equation. How does the real problem manifest itself?

3. Analysis

Analyzing events and issues is very important in understanding them, but also in the process of getting to know oneself. When analyzing events and issues, it is important to examine the course of events and issues, as well as their various moving parts and their impact on oneself. Closer examination and analysis help you to grasp the

event or issue in more detail and more objectively. Objectivity should be the goal if you want to get the most out of examining an event or issue.

Your own feelings, opinions, and thoughts about things distort situations. It is important to rise above these things and examine the event or issue as if it were separate from yourself. You should examine the event or issue only as an event or issue, observing, studying, and reflecting. It is important to consider where the problem arises, familiarize yourself with the problem, understand the problem, and seek a solution to the problem itself.

Your personal attitude is very important. You must see things as they are and try to see the impact of yourself and your views on the matter.

When analyzing, you must separate yourself from the event or issue and see it as an equation to be solved. It is essential to take responsibility for examining the event or issue, any shortcomings, and related factors as comprehensively as possible. 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 clarify the problem and its nature. What is the problem, what does it consist of, what factors influence it, and how should it be approached? After this, we will focus on analyzing the problem. What are the factors that influence the problem? What does the problem consist of? What are the main factors of the problem?

A problem can consist of anything. A problem can involve different ways of thinking or attitudes. 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 it from many different perspectives. It is important to look at the problem as objectively and critically 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 pieces as possible and examine each part and factor affecting the problem as accurately 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 related to point A and what is related to point B? How do the factors in the equation interact with each other?

4. Self-examination

Self-examination is about getting to know yourself and examining your own affairs. Self-examination increases your understanding of yourself, but also your understanding of life and its mechanisms. Understanding life also increases your understanding of the reality around you. It is essential to reflect on oneself and the thought structures that manifest themselves within oneself. By becoming aware of oneself and one's ways of thinking and acting, it is possible to change and shape them to one's liking.

The most important tools for self-examination are honesty and questioning. Without honesty, self-examination is only superficial. Questioning, on the other hand, challenges us to consider the consistency of our thought structures and the accuracy of our views. Questioning applies to all thoughts and accessible information. Personal thoughts and attitudes must be pushed aside. Who am I? What am I?

The idea of self-examination is to examine the significance and impact of oneself on things. Self-examination emphasizes personal responsibility for one's life and consciousness, as well as one's choices, both mentally and

functionally. As your understanding of things increases, things change and the equations involved become clearer. Life and the events or things it contains become more consistent and simpler.

We also examine self-examination in relation to problems.

Self-examination in relation to a problem

Self-reflection is the examination of one's own affairs and oneself. In many cases, self-reflection plays a very important role in solving problems. The purpose of analysis is to reveal the various factors involved in a problem and their impact on the problem itself, while the purpose of self-examination is to identify one's own possible contribution to the problem. What impact do you have on the problem and why? Is it possible that the problem exists only in your own mind?

The purpose of self-reflection is to understand your own impact on the problem. It is important to consider how you can influence the solution to the problem. Can the problem be solved through self-reflection alone?

It is necessary to examine how the problem affects you and why, as well as 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 do you relate to the starting point, point A, and how do you relate to the goal, point B?

The goal of self-examination is also to reflect on your personal ways of thinking about the problem, your attitude towards it, and whether the solution to the problem could be found by changing these things in yourself. How does the problem relate to you? What part do you play in the problem?

5. Insight and realization

When examining an event or issue, you must first define it. Then you must examine it from many different perspectives. You must examine your attitude, analyze and examine your own role and view of the event or issue itself. The aim 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 within oneself interact with the event or issue, and what is the significance and impact of one's own thoughts and behavior patterns on the event or issue?

Analyzing events and issues and engaging in personal self-reflection inevitably lead to insights. After examining your thoughts and attitudes, analyzing the structures of the event or issue, and reflecting on their significance to yourself, you will be able to examine the event or issue itself from many different perspectives. This allows you to identify the problems related to the event or issue. The problems can be found either in the event or issue itself, in your own attitude, or in your ways of thinking and acting.

Therefore, you need to examine the problem itself from a wide range of perspectives, understand the problem, and find a solution to it. Have I been thinking about things as separate issues? What is the problem itself? What is the core of the problem?

Insight and realization regarding the problem

When examining a problem, the aim is to identify the real problem in the event or issue. The aim is to identify the problem and consider what the problem is and why. After this, it is necessary to consider the nature of the problem, what and why the problem is related to, and how the problem itself manifests itself. The purpose of the analysis is to examine what the problem entails and what parts are related to it. The aim is to break the problem down into as small parts as possible and examine the whole as objectively and accurately as possible. The purpose of self-examination is to determine your own role in the problem. How are you connected to the

problem, how do you affect the problem, and would it be possible to find a solution to the problem through yourself?

The most effective and clearest approach is to construct as simple a view of the problem as possible, examine 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 in relation to the problem) and by examining point B from each of the same four perspectives. However, the most important thing is to examine 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, through that, 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 itself?

6. Changing actions or thoughts

Thinking about the event and the issue allows you to identify the problem areas that affect the event and the issue. This also allows you to identify the problem and find a solution by understanding it. Putting the solution into practice requires direct action if you want the solution to become a reality. This requires utilizing insights and crystallizing the entire thought process into a single solution.

The purpose of the investigation is to stimulate and highlight ideas, problems, insights, and solutions related to the matter under investigation. The most important thing is to work consciously on the investigation of the event or matter, taking into account every existing perspective.

The aim is to gather all the understanding and ideas that have been gained so far and to start acting on that basis. However, the most effective approach is to continue the process of researching the issue step by step, over and over again. This inevitably reveals similarities between events and issues, as well as clear principles for the learning process. What does change require? What needs to be changed in our thinking?

Change in relation to the problem

Change in relation to the problem means concretely changing the factors that affect the problem and create obstacles in order to solve the problem. In this way, the solution becomes concrete. All the previous thinking and the process that has emerged from it is necessary, which, through understanding, becomes a concrete solution to the problem.

As is usually the case with processes, the solution may not become apparent on the first attempt, despite consistent research. For this reason, consistent research requires repetition and even more careful and comprehensive consideration of the factors involved. The problem may also cease to exist or become apparent in the early stages of research. The problem does not always require concrete operational change; rather, the problem may be found in personal ways of thinking, attitudes, or actions.

It is also important to understand that once one problem has been solved, there are more problems to be solved. When the problem between point A and point B has been solved, point B becomes the starting point and point C becomes the goal at the other end of the line. It is a good idea to review the problem-solving process and consider whether the insights gained during the process could be applied to other existing problems. What is the solution to the problem? How is the change concrete?

The three stages of being

1. Understanding

Understanding means seeing an event, issue, or problem from different perspectives and grasping the significance of every small detail and factor in the whole. Why is something the way it is, and how does it affect other things? What effect does each thing and factor have on other things?

Understanding is seeing the connections between the mechanisms at work in different events, issues, and problems. Understanding events, issues, and problems increases understanding and awareness of the structures of different issues 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 understand events, issues, and problems before one can understand solutions.

Research conducted during events, issues, and problems and the learning process that occurs in them lead to understanding. This also shapes one's personal view of life. This builds a personal worldview and a foundation for independent thinking.

Understanding is the internalization and experience of knowledge and the perception of the big picture with all its issues and factors. Understanding is seeing different issues, factors, and thought structures, but also events, issues, and problems as a whole in an objective manner. Through this, these factors also fall into place. Understanding is seeing everything in order, as individual things and factors in their proper places. The main purpose of understanding is to create the clearest and most consistent path possible for accepting 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 regard to them.

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 easier to accept them. You can either look for a solution to the event, issue, or problem, or you can simply let it go. If the event, issue, or problem needs closer examination, you can revisit it.

It is necessary to examine your own understanding of understanding and what understanding means to you as an individual and as a human being. What is understanding? What does understanding mean?

2. Acceptance

Acceptance is one of the most important tools and forms of being in life. In life, there are and always will be events, issues, and problems that simply must be accepted. Acceptance is the end result of examining events, issues, and problems.

Acceptance comes through understanding an event, issue, or problem. To understand an event, issue, or problem, it must be examined from many different perspectives. They must be broken down into the smallest possible parts, the factors and elements that influence them, and they must be examined as thoroughly as possible. If the event, issue, or problem is simple, then it can be approached simply. If the event, issue, or problem is complex, it must be examined and processed as extensively as possible. Ultimately, the event, issue, or problem appears as a whole composed of different parts, factors, and elements. Understanding this whole also makes it possible to accept it.

Acceptance is the end result and final stage in dealing with events, issues, or problems. After acceptance, the decision on what solution to choose is left to the individual. Do they want things to stay as they are, or do they want to change them in some way? Giving up on an event, issue, or problem is also an option.

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

3. Letting go

Letting go means releasing an event, issue, or problem. A thorough understanding of the nature and structure of the event, issue, or problem paves the way for acceptance. After this, solutions to the event, issue, or problem also become apparent.

An event, issue, or problem must first be accepted before it can truly be let go. It is possible to change and fix events, issues, and problems, but first you must let go of the old in order to build something new in its place. Building something new always requires letting go of the old.

Letting go is a step that seals the long-term investigation of an event, issue, or problem. Letting go means letting go and moving forward, as well as accepting the new. The purpose of this action is to let go of problematic, impractical, and inconsistent things and factors and 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 you let go of? What event, issue, or problem should you examine?

the Self

1. the Self

By examining the event, issue, or problem, you can systematically address the impractical and inconsistent things and factors that affect it. Impractical things and factors create conflicts and obstacles, causing reactions both in the individual themselves and in their interpretation of life and reality. By examining events, issues, and problems, personal understanding becomes clearer and thoughts and patterns of behavior become visible. This makes life and reality more consistent. This creates a chain reaction that causes the individual to question their life, their reality, and also themselves. Who am I? What am I? What is life? What is reality?

Questions like these arise from a sense of wonder and curiosity. The individual is then transported to completely new territory. These questions provide an opportunity and a very necessary means of exploring one's personal life and reality and constructing them in a way that is as pleasing as possible. Questions also lead individuals to themselves, which is the ideal outcome. Creating a path to the deepest core of the individual.

What is something that should be discovered and let go of? This is the basic idea behind circular thinking. After the aforementioned measures, once the hindrances and excesses have ceased to exist, the remaining space is freed up for something else. Self-examination also leads the individual to become aware of themselves, which serves as a tool for a new journey of exploration: deeper into the individual themselves. Self-awareness creates the opportunity to observe not only oneself, but also the surrounding world as separate from oneself. This makes it possible to see things as simply existing and interacting with each other as 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 left to oneself as to which of these things to grasp and which to let be and go.

When exploring the self, one must forget all other thought processes and exploration and simply settle down with oneself. The purpose of this stage is to let go of everything, give up everything, and see oneself only as oneself. At this stage, the aim is to practice everything that has gone before in concrete actions and to see oneself only through the three stages of being.

Hypercubist study 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 used as a tool for analyzing and examining various events, issues, or problems.

In this study, I apply the dimensions of metatronics and the processes of self-examination to a concrete setting. The aim 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 proceeds dimension by dimension and related stages, in accordance with the integration of metatronics, from three-dimensional observation towards the processes of the mind and finally to the level of consciousness where the work and the author meet.

The still life consists of apples, bananas, and a mariskool bowl placed on a wooden table covered with a cloth made from an old sheet.

The third dimension, information and interaction (3D):

The still life is expressed through its physical structures in the third dimension. In visual art, a still life is a composition of various objects that can be depicted, for example, by painting. Still lifes have been painted throughout art history and have included dishes, fruit, various food items, or other objects. When painting a still life, one can explore its various elements, such as how things and objects interact with each other, how light and shadow behave, and how to depict the still life in accordance with one's personal vision.

The objects or elements chosen for the still life interact with each other, or they can be used to construct interesting associations or intellectual hints about the artist's views. A still life is not necessarily just a collection of different things or elements, but can contain a message, a story, or a purpose.

When looking at a painting based on a still life, one can see either an attempt to imitate a real phenomenon, or the skill, technique, and ingenuity of the artist in the painting itself. Depicting a still life as realistically as possible, for example, requires skill and understanding of the methods and tools needed. In order to understand things and factors and how they are arranged on a two-dimensional surface in a recognizable and realistic way, one must understand perspective and how to depict it. One must understand the behavior of light and the phenomena it produces in relation to the painted image. One must also understand the proportions of the subject being painted and its placement on the surface to be painted so that the depicted work is also coherent and interesting to the viewer.

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

1. Still life: apples, bananas, and a mariskool bowl on a table covered with a cloth

The still life is interpreted by seeing and observing. The still life contains geometric areas and shapes. Different materials are also represented in the still life, such as wood, glass, fruit, and fabric. All of these are structures provided by nature, and they all have their own history. The apple comes from the tree, the tree comes from the seed, and the seed comes from the apple. The fabric was once cotton growing in a field, which also originated from a seed. The table is made of wood, and the wood has grown and originated in the same way. The wood has been crafted by hand 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 can be depicted.

Through this kind of thinking, we see not only material history, but also 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 elements placed on it. An apple is not just an apple, but an expression of continuity, repetition, and a cycle. Mariskool is a bowl, an object and a work of art created according to a plan. Glass was once sand, and through a creative process it has been turned into an object. All of the above have been the molded end results of material properties that exist in our reality. All of these also contain geometric mathematical structures. An apple or a table are not abstract objects, but are constructed according to the rules of our reality.

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

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

Starting point, A:

The starting point is the entire arrangement placed on a tablecloth on a table, which includes apples, bananas, a mariskool bowl, and an old sheet made of old fabric underneath them. These are placed on a table, which 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 simultaneously expresses three different dimensions: the third dimension of information and interaction, the fourth dimension of mind and thought, and the fifth dimension of consciousness. In the study, the dimensions interact but also intersect with each other both conceptually and structurally. The study is constructed using old material. The base of an old chest of drawers forms the foundation of the study. Other dimensions are represented by an old Finnfoam sheet 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:

After several years of trying to create a hypercubist work, the problem has become the conceptual challenge of creating a visual vision and interpretation that corresponds to the theory. Personal ways of thinking about art painting and previous theories, for example, regarding traditional cubism, have confined thinking to a two-dimensional surface. Cubists tried to capture this multidimensionality on a two-dimensional surface as comprehensively as possible. Ideas about the mind and thought, but also about consciousness, also pose challenges.

How can three different dimensions be depicted simultaneously and convincingly so that they do not exclude or destroy each other? How are these dimensions constructed as the product of a creative process?

In terms of material choices, the elements of theory, such as the referential reminder of the things and factors appearing in the arrangement, pose an obstacle. How can an apple be depicted using recycled materials?

2. The nature of the still life:

When observing and interpreting a still life, it is important to examine one's personal attitude towards it and its nature. In this case, the still life serves as a platform for hypercubist studies. From an informational point of view, the still life does not contain any particular statement or message, but is rather a structural model for future studies. It is a physical, spatial structural entity, the structure of which is to be studied and whose various aspects and factors are to be examined from many different perspectives and angles simultaneously.

The purpose of the arrangement as a whole is to serve as an observable and interpretable object, an exercise piece.

It is also necessary to examine one's personal attitude towards the still life and the elements it contains. Why have these things and factors been selected for the still life? Why an apple, a banana, a mariskool, a cloth, and a 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 again and again from different perspectives and angles. This is

why this particular still life is important to me. Even in this form, the still life has an existing starting point and meaning. It is not a randomly chosen subject, but a continuation of an existing process. One still life thus depicts the same story spanning several years from a single perspective, the perspective of the still life. How do I feel about still life? Still life is a subject of study for me, as I have also painted other still lifes and the elements appearing in them several times. For example, the guitar appears as an element in several of my works in different still lifes and has been depicted in different ways in different periods. These are subjects of research, things and elements. Analyzing, researching, and painting subjects fascinates me, regardless of the painting technique.

The nature of the problem

When examining the problem, the problem is a process of the mind and thought that is related to ways of thinking and attitudes. Learned knowledge and understanding of something obscure the ability to get to the core of the free creative process, to create without thinking and through consciousness.

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 on 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 setting:

When analyzing the setup, concrete factors must be taken into account for the purpose of describing it. How do the objects and factors interact with each other and with their environment? How does the apple settle on the surface, how does it interact with other objects and factors, and what is its role in the arrangement as a structural element? How does the banana settle, or how does the mariskool bowl settle? How does the cloth interact with these factors, and what role does the cloth play in the still life? What is the role of the table in the still life?

All these factors and elements in the still life are concrete, existing elements. The fruit and dishes, as well as the table, are three-dimensional, structural, and concrete objects that are placed in their designated positions. The three-dimensionality of these factors is verified by light, which expresses their essence but also reveals the depth and shape of the objects. Light and shadow are therefore just as concrete elements of reality as the apple itself, as a structure, rather than merely as a factor supporting perception. The lights and shadows in this still life reveal its structurality, three-dimensionality, but also its conceptual layering. The table as an element is more than just a table on which the still life is placed. Hidden from view are the supporting structures that make the table a table. These structures cannot be seen, but they are still there, supporting the entire still life. These structures usually remain in the shadows and unnoticed, but without them, as well as the purpose and essence of the table, the still life would not remain stable on the table, or the whole idea and meaning of the table would not exist. In other words, the table would no longer be a table if its structures ceased to exist.

The significance of the tablecloth in the arrangement is also not insignificant. The tablecloth sets a defined area on the table on which the arrangement of fruit and the bowl is placed. They are the frame within which this arrangement is constructed. The tablecloth also emphasizes the arrangement with its frame, creating a base for the fruit and the bowl where they can be seen as themselves. The table is thus a structure that supports the whole and enables its existence as such. Liina creates a frame for the

elements and factors that make an impression in the still life. The fruit and the bowl are three-dimensional elements on top of these structural and delimiting planes.

Analyzing the problem

When analyzing the problem, the factors affecting it must be taken into account. The problem consists of conceptual challenges regarding whether it is possible for the artist to abandon old beliefs and ideas about painting, but also theories and ideas that precede personal thought.

This also raises the issue of material selection. Which materials reflect and verify this dimensional thinking? Is anything excessive, and how can balance be maintained? How can materials be used to form a hypercubist view that corresponds to the theory?

When creating the study, the language of hypercubism must also be kept in mind. Hypercubism is a way of thinking that respects structure, meaning, and purpose. How are these characteristics reflected in the work, and how can they be incorporated into the work itself?

4. Self-examination in relation to the still life

Self-examination in relation to the still life is simple in this case. Since my goal is to create a hypercubist study from the still life, 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 still life and the factors influencing it relate to me is purely a research element. This is a continuation of my previous studies, but at the same time it is a unique hypercubist study, which will be followed by many more studies based on the same still life.

The elements in the still life itself do not affect me much. I like apples, bananas, and the mariskool bowl. I like their aesthetics and, in particular, the primal nature and story of the fruit. Apples have been depicted in still lifes throughout history, hundreds of years before I was born. The apple itself has existed for thousands of years in form and essence.

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

Self-examination in relation to the problem

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

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

How does my own self influence deconstruction and reconstruction? My attitude? My view? My theory? My own way of doing things?

5. Insight and realization regarding the arrangement:

The overall significance of the arrangement, but also the different meanings of the things and factors that influence it, can be examined after studying the arrangement. The arrangement can be viewed as a three-dimensional, meaningless whole constructed from different objects, or it can be deconstructed and made meaningful by examining the things and factors contained within it, as well as their characteristics and stories. According to today's materialistic view, no material is anything but material, even though material has its own memory and history, but also its purpose and meaning.

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

The arrangement also observes physical structures, such as proportions, shapes, and the angle from which the arrangement is depicted. The purpose of hypercubism is to reveal these hidden structures and their significance in relation to the whole, both physically and philosophically. Hypercubism is not just about interpretations of the surface, but of structures, purpose, and meanings. These are more objects of expression than superficial factors. We see and observe surfaces in our everyday lives, but we rarely talk about the structures or characteristics, purposes, or meanings behind them. This is the biggest problem in our society today. Structures and their significance are not appreciated, which is why no one wants to try to understand them. This is also evident in individuals.

Light and shadows reveal the physical properties of a setting. Without light, we would have no setting. Without light, there would be nothing else either. However, shadows should not be underestimated, because without shadows we would not be able to see these structures and would perceive nothing but dull two-dimensional areas. On the other hand, if there are no shadows, it means that there is no light either.

In this case, the still life serves as a platform for a hypercubist study. If we want to gain insights into it, we need to change the way we see the things and factors that affect these objects. An apple is not a realistic form, but an essence and an idea, like other influencing factors and objects. In hypercubism, these essences are verified by a quick line of perception and structural elements that imitate form. The photo collage and other collages provide clues to the realistic essence of the factors. A hypercubist still life is a structural, three-layered entity that simply depicts essences, in which the fragments of our reality serve only as a reminder of the third dimension of our reality.

In the still life, it is important to understand what this still life is. After this, one must understand the meaning and purpose of the still life, understand it structurally and concretely, and explore what its personal meaning and purpose is for oneself. This also leads to insights that help us build new ways of acting and thinking.

6. Change in action or thinking in relation to the framework:

When events, issues, or problems are examined consistently and thoroughly, it is much easier to change the actions or thoughts associated with them. Examining the situation from many different perspectives helps to understand the situation and the factors involved in it. During the conscious examination of the situation, one may also gain insights into things that one has not previously seen or understood. The information produced by the situation is only a small part of the information contained in the whole through its structures, meanings, and purposes.

As this study is based on examining the arrangement in question, but also on implementing it as a hypercubist study, it is necessary to 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 mental process and journey for both its creator and viewer. Hypercubism is more of an intellectual cross-section of the subject with its essence and forms 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 in order to create such a study, one must reflect on one's personal ways of working and thinking about painting. One must abandon the two-dimensional surface and move on to solutions that support three-dimensionality. The layered nature of hypercubism in works is concretely multidimensional, in addition to its visually realized multi-angle nature.

Instead of a two-dimensional surface, this study uses the bottom of an old drawing cabinet shelf as a base, onto which pieces of Finnfoam bases that were used as old winter insulation in a pizzeria are glued in layers.

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

In this way, we move from two-dimensional painting to the construction of a three-dimensional pictorial work with all its elements.

The change in the problem:

The change is simple. The two-dimensional, restrictive surface begins to move in and out. This is the coordinate of the fourth dimension of mind and thought. The work is constructed one dimension at a time from a two-dimensional surface, where the two-dimensional surface represents the fifth dimension and the superimposed surface represents the third dimension of information and interaction.

The still life, which depicts a table with fruit and a bowl on a tablecloth, also represents these dimensions. The table, the structure of consciousness, supports the cloth, the fruit, and the bowl. The cloth, a two-dimensional surface and plane, is the plane of the mind and thought, on which three-dimensional objects are placed. The fruit and the bowl are geometric objects of this third dimension of information and interaction.

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

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

How can hypercubism be perfectly expressed? What is the perfect form or perfect essence?

The fourth dimension, mind and thought:

When constructing a hypercubist study, we need both ideas and imagination. Whereas in the third dimension we can verify concrete, rule-based structures, we need our minds and thoughts to break them down and rebuild them. A hypercubist study is the result of a thought process that takes into account not only the regularity of the third dimension, but also the interacting dimensions and the things and factors that appear in them.

In a hypercubist study, the entities and forms manifested in the composition are transformed into simple forms that correspond to the idea and express the contours of these entities and forms. They are quick, thought-like nuances and deliberate strokes that create a light and structural view of the subject. This illustrates the way the mind and thought construct outlines for things and define frameworks. The layers lying on top of each other and the lights and shadows created between them reflect the dark corners of the mind and hidden thought structures. No matter how much we understand, we can never see everything.

As in the arrangement under study, the mind is a space or level from which our understanding of three-dimensional reality is constructed outward.

1. Understanding:

When examining the still life, it is important to understand it as a physical and observable structure, but also to understand hypercubism and its principles. The still life must also be understood as a conceptual idea, what its purpose is and what it is used for.

A still life is a composition of various objects that can be used as a model in painting. This still life is also a composition of structural elements and factors. 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 than that. The table has meaning and purpose as an object, as do the apple, banana, cloth, and bowl. These are not just meaningless elements in the still life, but they all have their own purposes as separate objects.

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

Our reality is not as fragmented and complex as it may seem. As humans, we are like that apple, being born, spending our time on this branch of life until we fall and decay. We too leave our seeds to grow, from which we continue this cycle of life, this circle, this circular journey. We share the same atoms as our ancestors, our bodies share the same elements as they did. As humans, we are no more separate from this whole than anything else.

When we look at a hypercubist work, we see ourselves, our own structures, and our way of thinking. It is very possible that when life leaves us, we will decay and grow into a tree, be molded into a table, or become a bowl of sand. We will break down into small particles and be rebuilt into something new.

2. Acceptance:

When we examine the still life, we accept the existence of these structures and regularities. We accept the forms and essence, as well as the restrictions imposed by the rules, concerning the things and elements that affect the still life. Light behaves according to geometric rules, as does the arrangement

of things and elements on a plane. We cannot shape these elements ourselves in the arrangement, but 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 of nature, but we can also build everything anew with our imagination, while respecting the structures of our reality. We also accept uncertainty, the need for research, and the repetitiveness of works. We accept that we must depict the same arrangement and the same subject over and over again in order to discover the true essence and form of things and factors and, through this, to discover the truth. Hypercubism is just a tool we use to reveal the beauty of logic instead of superficial expression, a cut where things and factors settle evenly into a multi-angle 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 bring it out more beautifully. We rebuild everything, both our thinking and our image of our visible structural reality.

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

3. Letting go:

Once we understand and accept the new way of seeing, thinking, and realizing our structural three-dimensional views, 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 true anymore. Our reality is not just a single-point surface or space, but a structural multidimensional experience. If we were to strip away the visible and see the equations behind it, we would experience patterns and contours, sharp angles and smooth surfaces. Our reality is just an illusion, a perception created by light and shadow behind the actual structures. In light or darkness, the structures still exist and have always existed and will continue to exist. Structures are the foundation of everything, so we must give up worshipping the superficial image and set out to describe reality as it truly is, not as it appears. Without structure, there is no surface.

We must give up empty criticism, this crossfire of inconsistency, and set ourselves on a strong foundation of purpose, meaning, and consistency. We must construct reality according to its true characteristics with our intelligent thinking and abandon the primitive worship of beauty. The surface, both in people and objects, is worthless if the structures are not in order.

We reject and abandon superficial realism and return to consistency and true beauty, to structures and regularity. To the place where our reality truly takes shape.

The fifth dimension, consciousness:

Our reality is built on the foundation of consciousness, as are our intelligent ways of thinking. Consciousness creates the contours of our reality, our thinking, and the framework of our reality. Consciousness has already constructed reality; we only confirm our existing reality with scientific discoveries. In the same way, we discover and are able to articulate different ways of thinking and acting. Everything exists from all perspectives and angles, even if we as individuals do not see it that way. Hypercubism has always existed; now it has been given a name and its true meaning. Hypercubism has been discovered in the structures of our reality, in the hints

of our thoughts, and in the silent speech of our consciousness. Signs, patterns, and narratives have confirmed a new way of seeing and experiencing, but also of consciously examining the structures of our reality. We see things only as they are. From everywhere and everywhere, simultaneously.

In the same way that the reality we verify through hypercubism is built on the foundation 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. Someone made us in their own image, so we are told.

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

1. **the Self:**

Who am I, what am I?

Only a structure that is exactly the same as our reality. I see, live, think, and build myself in the same way as growing trees and ripening fruits, fulfilling their purpose. I am a structure, a geometric shape, measurable and analyzable, just like other existing forms. My mind is a mathematical construct, with which I interpret reality, break everything down and rebuild it. I am that tiny particle, a small part of the construct that crystallizes into our reality.

Hypercubism is just a term, and I have my name, yet we are products of consistency and regularity. We can scream, shout, or talk. Still, we are 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 simultaneously in this moment, and everything can also be interpreted simultaneously. We settle, we are, we manifest.

How am I connected to hypercubism? I am hypercubism, as we all are. We are just animals that can talk, created in his 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 to rebuild it truthfully. We must find the truth, about me and about you, about ourselves.

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

III. ARTIST'S TEXT

I had been contemplating the different dimensions of the mind and existence even before I began to express my visions through painting in 2017. My life underwent a major turning point in 2014, when I understood life from a completely new perspective. That same year, I began an intense reflection on life and existence, which continues to this day. The different layers of life and the various methods of exploring it have brought me closer to understanding not only myself but also the reality that surrounds me. My life has been filled with different perspectives and theories, but also with insights and learning experiences that have shaped me into a person who strives for consistency and solution-oriented thinking. The world no longer seems so black and white, even though, on the other hand, everything is ultimately based on very simple and unchanging rules in this unpredictable crossfire of events, issues, and problems.

The White Room Story 2018

The White Room story is one of the first writings that dealt with the cube of the self and the dialogue I had with myself. Years later, the story still resonates in dimensional theory and self-examination. The story is worth experiencing and reading for yourself; it needs no further explanation.

Life is in the shape of a circle -books 2019

Completed and published in 2019, Life is Circular, a six-step self-exploration, was a groundbreaking book for me personally. Several years of self-exploration and the insights it brought came together in one 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. Life is circular ideology became the basis for the philosophy of self-examination, which I have used in various situations in my life.

At the time, the idea was already very hypercubist, but I was not yet able to structure my thinking into separate dimensions. However, it was clear that the dimension in which we experience things is different from the one in which we process them. In addition to this, the subject of my research was the stage of my own self, which I tried to reach through self-examination. I have always understood that there is a thinking self, but there is also another self that understands my meaning and purpose. The latter has tried to tell me this in many different ways throughout my research journey, through various visual visions and memory traces during my painting processes.

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

Life is in the shape of a circle - articles, 2019-2020

The Life is circular articles continued where the books left off. These articles presented for the first time the interaction of information with the individual and the interaction of the individual with information in general. In addition, the theme of primitivism and intelligence, which is a strong factor in the philosophy of life, was further elaborated.

Only an animal that can speak, 2020

The year 2018 marks the dates of my first poems and stories, which I wrote in connection with my reflections on life and reality. Although I considered my self-reflective texts to be very factual and practical examples of life and reality, I also took a slightly freer approach to describing reality in words. In one story, called "The White Room," I write about a cube and two characters talking to each other. During the conversation, I talk to another character, who is also me. So the character is talking to a copy of himself, to himself, inside the cube. Of course, the poems dealt with other things as well. I wrote about the longing for love, the illusions brought on by marital chemistry, and the structures of our reality.

The selected poems were published in a poetry book in 2020. It was titled *Vain eläin, joka osaa puhua* (Just an Animal That Can Talk). During that time, I consciously explored the structures of our reality, reflecting on nature, the structure of nature, and myself as a creator in relation to it. I remember often sitting by the sea, looking at the horizontal horizon, feeling small and quietly reflecting. The poems dealt with emotions, feelings, life's contradictions, and events. The poems also dealt with the structures of our reality. One poem about cubism that was significant to me was also written during that period, which said: "Cubist, or nudist of the mind? Multiple dimensions, spoken aloud. I let the triangles settle into a house." In the same year, I painted my first cubist works.

Dimensions speak, 2022

I had been studying at the Kankaanpää Art School for a couple of years, exploring cubism through both painting and thinking. In 2022, I wrote my first essay, titled "Dimensions speak," in which I discussed my thoughts on cubism and dimensions. The essay Dimensions speak II was even more extensive, in which I compiled theories on perspective, the history of cubism, and dimensions. At that time, I had been making cubist works using collage techniques and had already attempted to take traditional cubism a step further, but without success. The feedback on my research into the cubist style and my paintings was not very encouraging. I was advised to give it up several times. However, art has always been like science to me, so cubism was the only right subject for me to study.

In my written reflections, I pondered the fourth dimension through traditional cubism, but also through my personal view. I then developed the idea that, for me, the fourth dimension is the dimension of the mind and thought, whose greatest tool is imagination. I realized then that I could deconstruct and reconstruct arrangements according to my mind, but also according to my personal view. However, I was always trapped in my two-dimensional thinking, and no matter how hard I tried, I could not escape the two-dimensional surface. At that time, I began to use old wallpaper, cardboard, and magazine clippings as a collage technique, hoping to incorporate realistic elements into a painterly work to depict the interaction of different dimensions, but this proved insufficient. Hypercubism also came to mind quite unexpectedly around that time. I began to ponder the term in my thoughts.

Mikulandská's research, 2023

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

I also reached the first creative crossroads in my 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 on and move 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, centered on charcoal marks and the spatial background coloring that formed around them. The image was simple, but it still revealed the structures of the subject. Admittedly, on a two-dimensional surface. I felt that I had returned to my creative processes. This style supported my thoughts, thought processes, and quick observations of life.

Inside the Cube, 2024

My studies at the Kankaanpää Art School were 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. My works once again took the form of collages, and a new element appeared in my works: acoustic panels made of peat. The acoustic panels could be sculpted into three-dimensional shapes, and I wondered if this was the turning point where I had found what I had been searching for so earnestly. My final project, *Revelation*, consisted entirely of layers of glued acoustic panels, collages, photo collages, and everything was built around a delicate carbon 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 point that the ideology that life is circular and the Theory of Dimensions are pairs of each other; I just needed a little time to digest it. However, these three different dimensions were what I consciously wanted to depict in my final painting project. Unfortunately, I did not succeed in doing so. This, too, was a kind of knot in my creative work. I felt that I had the theory and the material, but I still failed to express it in the way I had imagined. Although I dealt with hypercubism in my publication, I also expressed my disappointment in myself.

The present: Hypercubism, 2025

The manifesto and philosophy of hypercubism have been written, but the work is just beginning. In my studio in Viiala, the studies are already in the process of being completed, and they truly embody the written philosophy.

Let this serve as a reminder for new ideas.

Signature

God speaks with a voice that the ear cannot hear.

Anssi Matias Miettinen

November 21, 2025

Lempäälä, Finland

*(This document is version 1.1. Grammatical errors have been corrected, the table of contents and page numbers have been added, and the method section has been changed from four steps to three, which was the original intention. In addition, the articles *Life is in the shape of a circle* and *The White Room* have been added to the background factors.)*