

**HYPERCUBISM**  
**Multidimensional Art Theory**  
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<b>PART I</b> .....	1
<b>I. MANIFESTO</b> .....	1
<b>II. PHILOSOPHY</b> .....	8
<b>Metatronics</b> .....	8
<b>Theory of dimensions</b> .....	9
<b>Life is in the shape of a circle — a philosophy of life</b> .....	16
<b>Hypercubist study according to metatronics</b> .....	27
<b>III. ARTIST'S TEXT</b> .....	38
<b>PART II</b> .....	43
<b>PREFACE</b> .....	44
<b>I. INTRODUCTION</b> .....	45
<b>I. INTRODUCTION II</b> .....	46
<b>II. AXIOMS AND PRINCIPLES</b> .....	48
<b>III. REALITY</b> .....	51
<b>The external world</b> .....	53
<b>The inner world</b> .....	67
<b>Depth dimension</b> .....	81
<b>IV. DIMENSION DIAGRAMS</b> .....	85
<b>V. SELF-EXAMINATION DIAGRAMS</b> .....	93
<b>VI. METATRONICS DIAGRAMS</b> .....	101
<b>VII. THOUGHT STRUCTURE DIAGRAM</b> .....	105
<b>VIII. HYPERCUBISM AND ANCIENT PHILOSOPHY</b> .....	106
<b>FINAL REFLECTIONS</b> .....	110
<b>SIGNATURE</b> .....	110
<b>PART III</b> .....	111
<b>PREFACE</b> .....	112
<b>I. INTRODUCTION</b> .....	113
<b>II. INTRODUCTION II</b> .....	114
<b>III. RESEARCH ON CUBISM</b> .....	115
<b>Cubism studies through paintings</b> .....	115

<b>Theoretical research</b> .....	122
<b>History of Cubism</b> .....	133
<b>Cubism and Hypercubism</b> .....	134
<b>IV. RESEARCH ON HYPERCUBISM</b> .....	134
<b>Diagrams of a hypercubist work</b> .....	135
<b>Process description; Guitar II</b> .....	140
<b>Hypercubist studies</b> .....	144
<b>Theoretical research</b> .....	155
<b>V. DIMENSIONISM</b> .....	156
<b>VI. POLYTOPISM</b> .....	157
<b>FINAL WORDS</b> .....	158
<b>REFERENCES</b> .....	159

## **PART I**

### **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.)*

## **PART II**

### **ABSTRACT**

Hypercubism, Part II, analyzes the structures of reality and experience through three dimensions: 3D (information and interaction), 4D (mind and thought), and 5D (consciousness). The work deals with each dimension separately, presenting the characteristics of each dimension in relation to existing research. The third dimension deals with physics, geometry, biology, and the laws of nature. The fourth dimension draws on psychological perspectives. The nature of fifth dimension remains intentionally open. Although the geometric model clarifies the interaction between the dimensions, the stronger role of consciousness remains under investigation.

Three-dimensional reality is therefore, in the light of existing research, a structural and measurable fact. The fourth dimension encompasses the mind and thought, interpretation, and thought structures and processes. The fifth dimension, consciousness, encompasses the individual self and consciousness. Our reality is experienced through consciousness.

The purpose of this text is not to make any claims, but to present a coherent and alternative way of looking at reality and the experience that defines it. This text is a continuation of Hypercubism, Part I, which contains a manifesto, a philosophy, and an artist's text. It would be a good idea to review and read that text first before moving on to Hypercubism, Part II. This text also serves as an intermediate step to the final text, Hypercubism, Part III, in which the structure that has now been dismantled is reassembled through the means of art.

**Keywords:** Hypercubism, consciousness, experience, mind, self-examination, reality, dimension, information, 3D, 4D, 5D

## PREFACE

I dedicate this text to my son Theo, who, in all his wisdom, has taught me the skills of being a human being and a father. I miss him. I believe that one day he will understand his father's need to travel, to have peace to write, and to distance himself from the normal things of life.

My friend Marko Järvinen has been trying to persuade me to visit his apartment in the village of Chiusa Sclafani on the island of Sicily for the past two years. Finally, this trip came to fruition, and I am writing this text at his apartment in a small Sicilian village, sitting at the kitchen table upstairs. I would like to thank Järvinen for giving me this opportunity to visit. This text is therefore also dedicated to him.

In 2015, I met a yoga teacher named Dada Bhavottarananda (1968). He is an Advahuta of the Anandamarga movement, a person who has devoted himself completely to the path of sadhana, renouncing his worldly identity and dedicating his life to teaching meditation and yoga. He taught me the secrets of meditation and yoga for two years, but we also had many discussions about the soul and human consciousness during that time. He asked me my name, and I answered him. However, he asked a follow-up question: yes, Anssi is your name, but who is the being behind that name? He gave me a new name: *Abhay Dev*, which means *conqueror of fear, one who has conquered fear and never fears challenges*. This text is also dedicated to him.

Life is difficult to define in one word, but if I had to, I would say process. I would define reality with the word space. When I think about how I would define Hypercubism as simply as possible, I would say that it is a process in space.

I have now been systematically writing and researching life for over ten years. In 2014, I began self-examination, in 2017 I began writing about it, and in 2025 I published the Hypercubism Manifesto and Philosophy. In addition to publishing books, writing articles, and other reflections, this adventure has included a few hundred paintings, exhibitions, studies in Finland and abroad, and the most incredible stories. I am grateful.

## I. INTRODUCTION

While researching and reading about ancient Greek philosophers and their ideas, I noticed that Plato had visited Sicily several times, especially the city of Syracuse. Although I am not in the same city, on the same island, two and a half thousand years later, I am writing my text, in which his ideas play their own role.

Chiusa Sclafani is a small village in the interior of Sicily, on the west side, surrounded by mountainous landscapes. It is so high above sea level that the highest roofs in the village sometimes touch the lower edge of the clouds. It is like traveling back in time to the Middle Ages, when, according to history, the village was founded. Here, the hustle and bustle of life does not weigh heavily.

Hypercubism's previously published *Hypercubism, Part I* contains a manifesto, a philosophy, and an artist's text. This article, *Hypercubism, Part II*, clarifies the philosophical claims of Hypercubism and makes them geometrically visible. In addition, the text presents *the axioms and principles* that crystallize the ontological basis of Hypercubism. This series will be completed with *Hypercubism, Part III*, which will be published in mid-May. This article will discuss Hypercubism as a whole art theory, comparing it to major artistic turning points, some of the most influential art movements, and its own "father," Cubism. The article also presents, for the first time, post-manifesto Hypercubist works.

This article presents Axioms and principles, The external world of reality, which is the third dimension of information and interaction (3D) in Hypercubism, the internal world, which is the fourth dimension of mind and thought (4D) in Hypercubism, and the depth dimension, which is considered consciousness (5D) in Hypercubism. Geometrically, 3D is a cube, 4D is a tesseract, and 5D is a penteract. In addition, the article presents geometric diagrams of dimensions, self-examination, metatronics, and thought structures. Finally, the connection between Hypercubism and ancient philosophy is discussed.

The article contains references to the history of philosophy, psychology, physics, mathematics, and self-examination. The text also includes direct quotations from earlier writings.

The purpose of the article is to make the system of hypercubism visually apparent.

## I. INTRODUCTION II

### The White Room Story, 2018

I am in the middle of a room. The room is cube-shaped. Each wall of the room is square. The ceiling is square, as is the floor. The walls of the room are white and high. The walls emit a soft light, as if it were coming from a little further away. The ceiling is white and emits a slightly brighter light. The light shines evenly across the entire surface and gently illuminates the whole room. I am alone in the room. It is quiet. The white of the room provides a strong foundation for a sturdy standing position. I am without clothes, without thoughts or feelings. I look at my hands and my body and notice that I am completely white myself. "Only I am," I think.

There is a door on the wall opposite me. The door blends completely into the wall, except for its faint outlines. The outlines are so thin that they are barely visible to the naked eye. My curiosity draws me towards the door. I walk to the door. My steps feel light and effortless, requiring almost no effort at all. It feels like I'm walking on cotton wool. I reach the door and stop to look at it. The door has no hinges and appears to be an integral part of the wall and the room. I look at the door and touch it. The door opens without making a sound. It is still quiet.

Behind the door, a room identical to the previous one is revealed. The floor is white, the walls are white and high, and the ceiling shines brightly, illuminating the entire room. My gaze is drawn to a figure. The figure is sitting in the corner of the room on a white chair. However, the figure stands out from the room. The light coming from the ceiling creates shadows that outline the figure, which is sitting very elegantly on the chair. The figure's legs are crossed, and their arms are also crossed in their lap. He looks at me, even though he has no face. He is very calm, as if frozen in place. It is as if he knew I was coming. His legs change position. The leg that was crossed underneath is now on top.

"Who are you?" he asks. His posture remains unchanged. All his limbs remain in place as if they had always been there. I walk to the middle of the room and stop there.

"It's me," I reply. The figure doesn't move. He continues to sit firmly in the same position. It is quiet. He sits opposite me and looks at me. I feel his gaze. I feel a connection.

"What am I?" he asks. His voice is calm and steady. His voice is not colored by emotions or fluctuations in thought. I hear his voice even though I cannot see him speaking.

"I am me. This being and these words," I reply. I am still standing opposite him. I look around a little and notice that the door I came in through has now disappeared. The walls of the seamless cube meet at the corners and at the ceiling and floor. I turn my gaze back to him.

The figure lifts his legs so that he is sitting upright with both feet flat on the floor. He places his hands on his knees for support and stands up. He walks calmly but purposefully toward the wall. He looks at the wall as if he sees something there that I don't. He looks slightly upward.

"Do you know where we are?" he asks, reaching out his hand toward the wall. His other hand is lightly clenched into a fist, and he touches the wall gently with his index finger.

"We're here," I reply, watching as he looks at his fingertip and then turns his gaze back to the wall. Now his gaze shifts downward, and he puts his hand behind his back and grabs his other hand by the wrist with his other hand.

"Do you know who I am?" he asks, turning slowly around. He raises his gaze and walks slowly toward me. He stops a short distance away from me and stands looking at me. His posture is straight. He is unshakeable, and he looks as if he has always stood there. His majestic presence makes the room feel cozy. He just is.

"You are you," I reply, looking at him. He has no expression. His face is smooth, and his body reflects the light. He takes his hands from behind his back and places them casually at his sides. He looks up at the ceiling.

"I designed this room," he says.

"I erected these walls. I built the floor you are standing on. I created this light in this room."

He looks back at me.

"I am like you. We are the same."

We stand facing each other, identical. We are in the middle of a white room, and it feels like standing in front of a large mirror. I raise my hand from my side, and he does exactly the same. We both raise our hands in exactly the same way to head height, as if to greet each other. It's like greeting your reflection in the mirror. We both slowly push our hands forward, and they meet exactly halfway. Even though our hands touch, it feels like nothing. It really is like touching your reflection in the mirror. We both stand motionless, looking exactly alike.

I look around a little. When I turn my head, he turns his head in exactly the same way. My attention is drawn to a chair in the corner where the figure was sitting a moment ago. I notice that there is also a chair in the other corner, mirroring the first one. A white chair.

"Who are we?" I ask. We simultaneously lower our hands back to our sides.

"We are you, and we are me. We are one. We are this room and this space," he replies.

I look up again, and he does the same. We both look at the light that shines evenly across the entire ceiling. The white walls of the room are just as they are in this moment. There is no time and no place. I lower my gaze back to him. There he stands. There I stand (Miettinen, 2018).

## II. AXIOMS AND PRINCIPLES

### AXIOMS

#### **Axiom 1: Structural reality**

Reality is structural. Everything that exists manifests itself as organized information and interaction.

#### **Axiom 2: Third dimension (3D)**

3D is the physical dimension of information and interaction, which includes matter, energy, biological life, cause-and-effect relationships, and the laws of nature.

3D is the dimension in which we live, and it is the foundation for other dimensions.

#### **Axiom 3: The fourth dimension (4D)**

4D is the dimension of mind and thought.

It arises when the physical structure develops sufficiently. 4D enables thought, imagination, and interpretation.

4D cannot exist without 3D.

#### **Axiom 4: The fifth dimension (5D)**

5D is the dimension of consciousness.

It is not a physical dimension, but a dimension that enables experience, awareness of one's own existence, and examination of the mind.

5D is the depth dimension of experience.

#### **Axiom 5: The Foundation**

5D is the fundamental dimension.

It does not originate from 3D, but becomes visible through 3D. Without 5D, reality would be mere structure; 5D is the dimension through which reality becomes experienced.

## **PRINCIPLES**

### **Principle 1: Integration**

3D and 4D together form a structure through which 5D can manifest.

Without 3D, 5D cannot function in this reality.

Without 5D, 3D–4D structure lacks lived experience.

### **Principle 2: Embodiment**

Consciousness attaches itself to the individual body.

This:

- prevents consciousnesses from mixing
- enables individual experience
- limits consciousness to the conditions of the physical world

### **Principle 3: Continuous structure**

The dimensions form a hierarchy:

3D → 4D → 5D

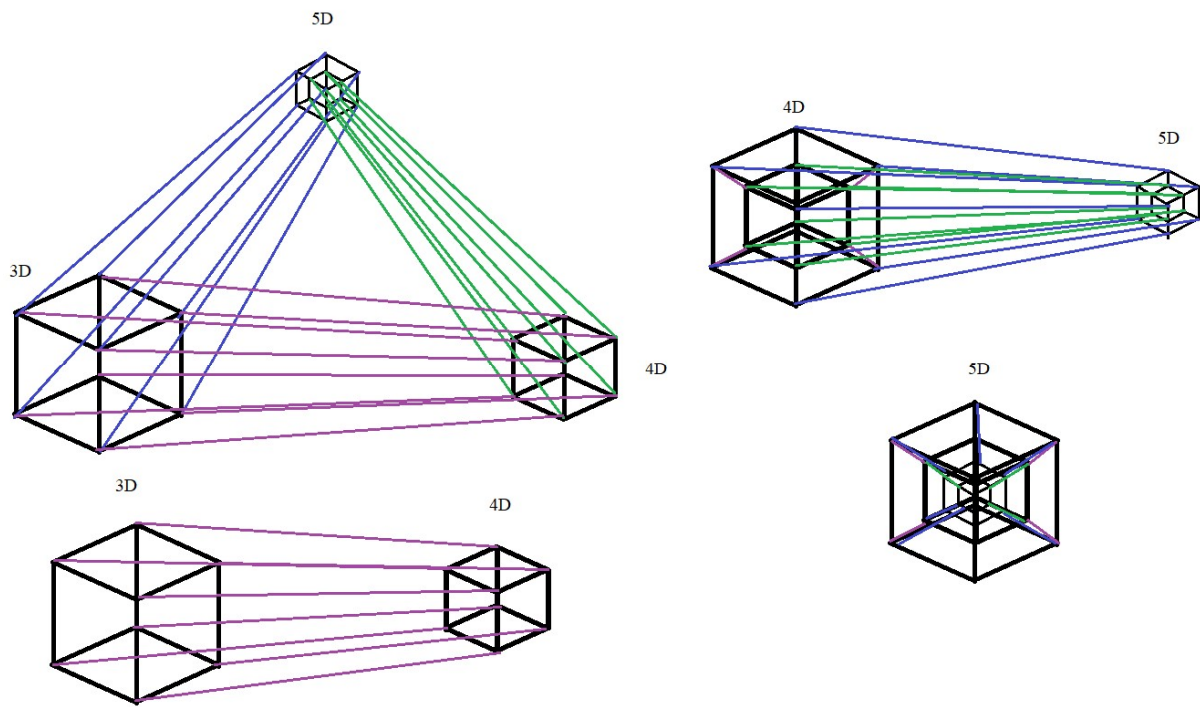
- 3D provides structure
- 4D provides interpretation
- 5D provides experiential intelligence

A higher dimension includes the lower one, but is not the same as the lower one.

### **Summary**

Axioms define the three dimensions of reality: information and interaction, mind and thought, and consciousness

Principles describe how these levels work together and why individual experience is possible.



The dimensions of hypercubism and interaction as a geometric formula.

### III. REALITY

#### Self-examination and reality

Self-examination has sometimes been referred to as introspection, which means conscious observation of one's own thoughts. However, this term has since been abandoned because research based on a personal perspective has been considered unreliable. The study of human psychology is based on objective third-person observation. The difference in psychological research is that it uses objective research methods based on the same methods, whereas with self-examination, it is impossible to be sure whether everyone does it in the same way or how each individual observes their life or existence (Lehtovaara, 1962, pp. 11–12).

While living and working in Helsinki, I attended a few lectures by Ilmo Häkkinen on self-examination and self-development. Häkkinen exuded peace, and his way of talking about humanity and self-development was very consistent and down-to-earth. According to Häkkinen, self-examination is a thorough exploration of one's own personality, including experiences and behavior patterns. This leads to clearer choices, more meaningful interactions, and the practice of life skills (Häkkinen, 2018, p. 6).

My reality is also largely shaped by how I think and feel. When the way I think changes, my attitude towards reality also changes. However, reality is only made up of fragments of thoughts, experiences, and memories. It is possible, however, to arrange these into a coherent surface through which to view the world. A broken mirror never tells the truth...

...Self-examination aims at consistency and building thoughts on the basis of facts. Facts are a strong foundation, while opinions and inconsistent assumptions colored by feelings are destabilizing factors. Nothing built on inconsistency can last.

Events and things in life are manifested through the transmission of information. Information can be, for example, a word, a sound, or a feeling. Everything is information about something that we receive. As individuals, we react to this information according to how our thinking is structured.

There are also unchanging events and things that are based on existing rules in reality. In this case, the information about these events and things is unchanging in observable reality. A good example of this is perspective, which is based on geometry. There are, of course, other examples. The unchanging rules of our creation, for example, in biology and geography...

...Everyone can, of course, create their own reality as they see fit, but building a strong foundation for one's thinking and reality requires structures that are as realistic and fact-based as possible. If the mind and thoughts are not integrated with reality, life becomes contradictory and inconsistent. This, in turn, makes life uncomfortable before long. Individuals are responsible for themselves and their choices regarding information. It is also important where the information comes from. For this reason, it is important to be very critical of the information you receive.

The starting point for self-examination is self-awareness, which also guides us to examine the world around us. Who is this "I" anyway, what do I like, and what kinds of events and things affect me? When you are aware of yourself and your ability to

influence your thoughts, you also begin to critically examine what kind of information you want to be offered, whether the information is useful, and how the information fits in with your personal way of thinking.

Cube; Theory of dimensions

When reflecting on life and the nature of reality, I have always found it easy to visualize things in my mind. Whereas in the ideology that life is circular, the circle and the circumference represent the course of life, the process of learning, and continuity, the cube represents reality and the space where events and things happen. The cube simultaneously represents the boundaries of three-dimensional reality, the mind and its frameworks, as well as the self and consciousness.

If I think of myself as an individual receiving information, then some kind of information about something has constructed this problem in my mind. The information has been conveyed to me through the third dimension, because I live and interact in this same dimension. The mind and thought, on the other hand, operate in the fourth dimension, which is directly affected by this information. Information thus moves from the third dimension to the fourth dimension, but may return to the third, depending on how I react to this information...

...The fifth dimension, self-awareness and higher consciousness, interacts only with the third dimension (Miettinen, 2024).

Ancient thinkers have had a very diverse and profound influence on modern Western science and philosophy. One well-known Greek philosopher describes reality as follows: reality is not the same thing as the world we perceive with our senses. The senses are therefore not considered a reliable source of information about reality. Professor K.V. Laurikainen provides an excellent example of this in his book *Todellisuus ja elämä (Reality and Life, 1980)*. He writes his text on a wooden, brown, compacted birch table. Under a microscope, the surface of the table would look different, not to mention more powerful observation devices, which would show the table to be completely different. The table consists only of atoms, their nuclei, and the electron cloud surrounding them. This turns out to be largely empty space, because the mass is concentrated almost entirely in the nuclei, which are a very small part of the diameter of the atom itself. Upon closer inspection, the appearance of the table does not correspond to what the table really is. Observable properties such as color or strength are the result of the structure of the electron cloud and the bonds between different atoms in the electron clouds. We can feel these bonds in our hands when we touch the structure of matter. (Laurikainen, 1980, pp. 23, 24.)

Two and a half thousand years ago, Greek philosophers already knew that we cannot grasp "reality" with our senses. Finding "what is true" and what the characteristics of "what is true" are became a central question in their thinking. Their thinking ended up at the same point as how reality is still thought of today: reality is unchanging and manifests itself in the same way, i.e., *it is invariant*. Changes were seen as belonging to the world of perception, not to the true reality behind it, because perceptions were considered unreliable. Most of them believed that the real world ( ) is one and unchanging. Today, these changes can also be accepted, because even in these changes there are invariants, laws that define the changes. These laws are called the laws of nature. According to the atomists, reality was made up of unchanging and complete atoms that were indivisible and moved in a vacuum. According to them, only the movement of atoms was real. Objects and substances perceived by the senses did not belong to reality, only the atoms of which they were composed.

Plato's idea of reality is very clear. Plato's reality meant the world of ideas. In his world of ideas, these ideas were perfect, like geometric shapes, which appeared imperfect in the world of perception. According to Plato, it is only through logical thinking, rather than the world of perception, that it is possible to reach the real world. (Laurikainen, 1980, pp. 24-27.)

The changes in today's reality can be explained largely by Newtonian mechanics, which, from its inception, was able to control and predict the movements and trajectories of objects. These could be verified through various experiments and predictions, which also corresponded accurately with observation. In its time, mechanics was convincing because of its unusual invariance: the most diverse phenomena of motion could be explained through a few basic laws. Nature became a simple order. (Laurikainen, 1980, pp. 32, 33) In our everyday lives, the movements of objects still follow classical mechanics, which can be verified mathematically and geometrically. Visually observable phenomena are based on theories of perspective.

In psychology, an individual's world is divided into the external and internal worlds. All events and things outside the individual belong to the external world, while the internal world consists of representations of the external world and the self, as well as the emotions associated with them. An individual's internal world is thus formed from their subjective experiences. An individual's unconscious processes also belong to the internal world (Himberg et al., 1995).

### **The external world**

The external world consists of physical structures, rules, and regularities. In addition, various events and things consisting of different factors occur in the external world. In hypercubism, the external world is described by a third dimension, that of information and interaction.

The external world can be measured and verified mathematically and geometrically, as well as according to the laws of physics. We are able to break down our reality from visible surface forms and structures into tiny parts, atoms, to a great extent. In addition, we can explain various phenomena, such as why something moves in a certain way or why water behaves the way it does. We are able to describe the properties and uses of matter, but also to create different compounds ourselves using elements. The same elements that make up our entire structural reality, as it appears to us with its structures.

And that's not even the best part. These elements don't just show up in one or two different forms, they're everywhere. Humans have the same elements as, say, a chair, and a chair has the same elements as, say, an apple. Yet humans, chairs, and apples are completely different things. They are composed of elements that have formed into different molecular structures. These molecular structures, in turn, form tissue or crystals. However, how they decide to form one or the other is a bit of a mystery. Do the elements themselves really decide what to form, or could there be a slightly more intelligent arrangement behind it?

In any case, we are able to explain the structures of our reality and the properties and purpose of these structures fairly accurately.

When we look at ourselves as human beings, we are also a physical form and structure. We are like a biomechanical suit in which our mind and consciousness reside. The saying, "the body is like a temple," no longer sounds so strange in this context.

Our body originates from an event even smaller than a microscope can see: fertilization.

### **The third dimension: information and interaction**

The third dimension is the reality we collectively experience with its physical rules and limitations. Mathematically, the third dimension means that a point marked on a line can move in three different directions in space. For example, forward and backward, left and right, up and down. Reality is constructed from three-dimensional structures, but also from the information contained in events and things. 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 information on their own, but when words are used in sentences and possibly narratives, the information can be more multidimensional. Narratives and stories can contain not only the information conveyed by words, but also a lesson or even an idea formed from the whole, in which case the information is a whole composed of smaller elements. In this case, information is a thought structure composed of basic elements that influences the mind and thought, in the fourth dimension...

...Both interaction through speech and interaction through images and symbols are based on pre-learned meanings and intentions. A child cannot speak or draw immediately after birth. These things are either learned from somewhere or taught. The same applies to humanity in general, regardless of age. Everyone has been a child at some point, and everyone has also received information from somewhere about how to speak, behave, or produce information as a human being. In the third dimension, the individual is integrated into information, as if living in information, in a space where everything is interaction. Lights, shadows, the sound of a piano, a passing car, a doorbell, a cold breeze, the sun on your skin. All of this is information. All information exists in the present moment, regardless of whether you take it into account or not.

Interaction, on the other hand, depends on the individual's personal way of thinking. How you receive and react to information is very important. Do you allow information to automatically integrate into your mind and thoughts, or do you question and critically examine it? Information can shape an individual's mind and thoughts, making them more practical and consistent, but also impractical and inconsistent. (Miettinen, 2024)

## **Geometry**

Geometry deals with the shape of individual objects and the spatial relationships between different objects, but also with properties in the surrounding space. For practical purposes, such as land surveying, it is one of the oldest branches of mathematics. Geometry is not limited to the study of flat surfaces (plane geometry) or three-dimensional objects (spatial geometry), but can also be used to represent more abstract ideas and images in geometric terms (Encyclopedia Britannica, n.d.).

## **Elements**

In the universe, everything from grains of sand to stars is matter. All matter in nature consists of one or more of the 92 basic substances, or elements. Elements cannot normally be created by chemical means, which is why an element is a pure substance. The body can assemble compounds essential for life from elements, but it cannot produce elements. In nature, elements rarely occur alone: they combine to form compounds (Oregon State University, n.d.).

## **Atoms**

The smallest amount of an element is an atom, which retains the properties of that element. Atoms are so small that it is difficult to comprehend them. Atoms consist of even smaller particles: protons, neutrons, and electrons. An atom gets its mass from positively charged protons and uncharged neutrons (Oregon State University, n.d.).

## **Minerals**

Minerals are made up of atoms, and minerals are formed as a result of chemical reactions. These reactions are determined by the arrangement and rearrangement of electrons in atoms. In minerals, atoms are bound together by chemical bonds formed by electrons (CUNY Pressbooks, n.d.).

## **Biology**

Atoms form molecules, and molecules are chemical structures with at least two atoms held together by one or more chemical bonds. Many biologically important molecules are macromolecules. Macromolecules can form structures within cells that are surrounded by membranes. These are called organelles. They are small structures within cells. All living things are made up of cells, and cells are the smallest structural and functional units of living organisms. In larger organisms, cells combine to form tissues, which are groups of similar cells that perform similar or related tasks. Complexes consisting of tissues are called organs, which have a common function. A higher level of organization, the organ system, consists of organs that are functionally related to each other. Mammals have several of these, such as the circulatory system. Organisms are individual living entities (LibreTexts, n.d.).

## **Life**

### **Life is in the shape of a circle**

Life is like a circle. The circle of life begins with an event, followed by the need to observe and examine what has happened. It is possible to make choices, select and make a decision that moves you forward or a decision from which you can learn.

There are no failures. There are events from which it is possible to learn and develop, and which inevitably lead to success. After making decisions, it is possible to analyze and make observations about events that lead to insights. Insights about life and events are building blocks for a larger whole. The same circle is repeated in all areas of life (Miettinen, 2019a).

The beginning and development of a human being starts when a man's sperm fertilizes a woman's egg. During the first six weeks, the embryo's physiological systems and organs form. At just three weeks old, it is possible to detect the heartbeat. Fluctuations in alertness and vital functions stabilize

from 24 weeks of age. The efficiency of movements and the development of muscle tone occur between 32 and 36 weeks of age. Facial expressions and thumb sucking appear. Through growth, maturation, and learning, a child's motor skills develop. As the child grows, various abilities for new movements develop as a result of maturation and through practice. The child begins to walk when they have matured to the stage of walking and when they notice that others are walking. Children become aware of their bodies when interacting with their environment, and this awareness of their own bodies forms the basis of their individuality. By the age of two, children have usually already noticed that girls and boys, men and women have different body structures. At the age of two, these observations do not yet mean much, but at the age of three, children begin to take an interest in gender issues. Gender differences and their observation force children to understand that they too belong to one gender or the other. (Himberg et al., 1995, pp. 11, 32, 33, 34, 37, 69)

Life is determined by the following factors: an individual's genetic makeup, environmental factors, and the individual's own orientation. Genetic makeup determines maturation, guides physical growth, and influences the direction and possibilities of psychological development. Environmental factors include the physical environment as well as cultural and social factors. An individual's orientation is related to setting goals and achieving them. Personal self-perception and worldview influence these. The development of human cells and biochemical processes are guided by the genetic code contained in the genome ( ). Examples of this include physical characteristics such as hair and eye color. (Himberg et al., 1995, p. 15)

An individual's perceptions, goal setting, and pursuit of those goals are guided by their self-concept and worldview. Personal orientation can influence whether or not an individual utilizes the opportunities provided by their genetic makeup and environment (Himberg et al., 1995, p. 17). Worldview refers to an individual's knowledge and beliefs about themselves, other people, and the surrounding world. A worldview therefore includes an understanding of how events and things in the world are in general. A worldview is thus an individual's own description of reality (Peltola et al., 2003, p. 53).

## **Perception**

Humans receive information from the outside world through their senses, including sight, hearing, touch, smell, and taste. Through these senses, information from outside the individual is transmitted to the individual themselves. By seeing, individuals are able to locate and identify structures or objects. These structures and objects act as stimuli on the retina, which in turn are converted into information via nerve impulses. These form a representation that corresponds very closely to the outside world. Information about observable reality is thus transmitted along small pathways and assembled in the brain, where it is interpreted. This process gives rise to the perception of these structures or objects. In philosophy, there have been arguments for and against whether the outside world exists at all without an observer. The outside world is real, but everyone interprets it through their sensory abilities, which also determines how it appears. However, perception cannot be explained solely through the senses. The senses merely initiate a series of events, but interpretation also involves memory information stored in the brain, which, when activated, provides an interpretation of the perception. The interpretation contained in the perception is determined on the basis of anticipations created by previous perceptions. The information activated by previous situations and observations through memory therefore plays an important role in the formation of perception (Näätänen et al., 2003, pp. 41, 42, 44).

## **Nervous system**

Current knowledge in psychology can explain the functioning of our minds in simplified terms, for example, that thinking and perception arise from electrochemical impulses in nerve cells, neurons, and neural networks. However, a single nerve cell does not think. Impulses traveling through the nerves convert received information, such as sound or taste, into electrical impulses. The electrochemical stimulus is then transmitted through the nervous system to nerve cells specialized in these functions. The basis of cell function is their specialization for their intended tasks. Brain cells are particularly specialized. The functioning of the mind and our ability to process information are due to the cooperation of nerve cells. There is extensive information on psychological phenomena and their connection to brain function, but psychology is still unable to explain the experience resulting from the stimulation of nerve cells or the construction of activity as a result of impulse flows in neural networks. The nervous system has the ability to learn, and it is not fully developed, especially in newborn children. In a sense, the brain could be imagined as a developing computer, whose development is based on activity. At the same time, it is capable of observing and evaluating itself, as well as programming itself. (Lyytinen et al., 2003, pp. 17, 18, 20).

We can examine this issue from the perspective of dimensions. In hypercubism, the third dimension of information and interaction is one in which the electrochemical phenomena that pass through the human body via perception are transformed into interpretation in the mind and thought. This can be verified by neuroscientific experiments. But what is this factor that experiences this interpretation? In hypercubism, it is the state of the fifth dimension, consciousness. If we think of the brain as a computer, this idea is not such a far-fetched comparison. The brain processes the electrochemical "data" of perception, information, into something, such as the perception of an apple as an apple. The brain contains the concept of an apple, to which this data is linked. Even if we had this perception and interpretation, i.e., the computer had already done this analysis and drawn this conclusion, who is the examiner of this conclusion? It cannot be the machine itself, because how could we consider the interpretation developed by the machine to be valid if the evaluator were the machine itself?

Today, we can compare this to the use of artificial intelligence, for example. I have sometimes let an AI application analyze my texts or search for information for me on the internet. Although the AI's answers may look or sound good, they often contain errors and their own ways of applying information to different contexts. Artificial intelligence has developed its own terms for my texts or taken them in directions that were not intended in the first place. However, today's artificial intelligence can be considered relatively effective and even "intelligent."

I believe that without an external observer and questioner of information, this machine, the brain, would function in exactly the same way. It might keep things roughly the same, but it would contain a great deal of errors in its interpretations or structures.

Although studies suggest that animals have some level of consciousness, depending on the animal, the difference between them and humans is still enormous. Animals act according to primitive needs and primitive ways of thinking. Animals react immediately to feelings of fear, while humans are able to pause and examine the validity of their feelings. This could be attributed to the fact that humans are able to rise above their emotions due to their consciousness and intelligence, unlike animals, which react to emotions in a primitive way.

Humans can develop their "computers" because they also have a factor that "programs" the computer. Humans can construct stories and scenarios based on concepts and information, and develop their programming code, adding or removing factors, whereas animals cannot. Because

animals are equal to their own minds and thoughts, they live according to their minds and thoughts, which are primitive from the outset. Hypercubism also believes that humans are like this until life and self-examination through various events and experiences make life more intelligent.

## **The structure of the nervous system**

### **What is life?**

Life is a reality that an individual creates by observing their environment and the things that affect them, but also the things around them. An individual's reaction to things depends on how they relate to them and how they personally think about them. In fact, it is ultimately the individual's personal attitude and thinking that interact with things.

An individual's actions 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.

When talking about an individual's personal change, it is clear that the change must take place within the individual themselves, not outside of them. More specifically, it must take place in the individual's ways of thinking and attitudes. The world is what it is, people are what they are, life is what it is, and the individual is what they are. The only thing that can be changed is one's own ways of thinking, attitudes, and actions.

Every action taken by an individual is related to a need for something.

For example:

Eating is a need created by hunger, hunger is a need created by the body to obtain nutrition, and nutrition must be obtained 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 find the need for your actions, it is possible to question the need for action. You might think that of all the things you do, there may not be a real need for them. One may have thought that one needed things that one does not really need. After all, humans only need food, rest, and shelter to live.

How people react to information depends on their personal ways of thinking and attitudes.

These things, needs, and other information received by the individual make up a person's life. One might think that there are two main areas in a person's life:

1. Needs
2. Interaction with information

Needs could also be thought of as twofold

1. Primitive need, and
2. Acting according to intelligence

Information is again individual:

1. Information received, and
2. Information sent

However, these two main areas are connected by the individual's personal ways of thinking, relating to, and understanding different things. If one understands the need and the information, it is possible to influence how these two factors affect the individual themselves. So, should one really act according to an imagined need, or react to existing or incoming information?

Human reality and action consist of these two things. Therefore, when making changes, we must consider what the need for action is and why, as well as how we encounter information and why. By examining these two areas in sufficient depth, we can find answers to questions about human existence, individuals' personal problems, and solutions to issues in their own lives (Miettinen, 2019c).

The brain and spinal cord form the central nervous system. The brain is responsible for mental functions, while the spinal cord is responsible for reflexes. The brain consists of the cerebrum, cerebellum, and brain stem. The cerebral cortex is located on the surface of the cerebrum, where small gray brain cells are involved in thinking and other consciously demanding intellectual activities. Without the cerebral cortex, voluntary conscious activity would not be possible in the form in which it occurs in humans. We can talk about the visual and auditory cortex, whose sensory perceptions are processed by the cerebral cortex. The motor cortex regulates and controls movement. However, the cerebral cortex is not entirely specialized in this way: when many forms of information processing are combined, it becomes active, participating in many different activities simultaneously. These areas are called *association areas* and they connect neural networks in different parts of the brain. Damage to these areas affects, for example, planning, speech, and thinking. The more intelligent an animal is, the greater the relative proportion of the cerebral cortex occupied by association areas. The importance of these areas for demanding information processing is therefore obvious. The cerebral cortex can usually be divided into four lobes: the occipital lobe contains areas related to vision, the parietal lobe contains areas related to processing information from the body and higher functions, and the temporal lobe processes what is seen and heard, but also includes functions related to motivation and emotions. The frontal lobe contains functional areas related to planning and fine motor control, but also memory. However, the cerebral cortex is not solely responsible for intellectual activity; connections to the cerebellum are also essential. Important structures in the cerebrum include the basal ganglia, which play a particularly important role in controlling movement, and the limbic system, which specializes in processing emotions. The hypothalamus, hippocampus, and amygdala are the most important parts of the limbic system. The diencephalon is located below the cerebrum, and the hypothalamus, part of the limbic system, belongs to the diencephalon. The thalamus is considered another important part of the diencephalon: its tasks include processing sensory information and directing it to the correct neural networks. The brain stem is located in the deep, ancient parts of the brain and consists of clusters of nerve cells that are separate from each other. Its functions include regulating basic life functions and alertness. The cerebellum is also located below the cerebrum: its functions are related to intellectual activities and movement control. The peripheral nervous system is two-part: the somatic nervous system acts as a messenger between itself and the central nervous system. It transmits sensory information to the central nervous system and commands from the central nervous system to the body. The autonomic nervous system takes care of functions that are independent of the body's will, such as heart rate and blood pressure. The autonomic nervous system includes the sympathetic nervous system, which stimulates functions, and the parasympathetic nervous system, which inhibits functions. In addition to the nervous system, hormones regulated by the endocrine system are also involved in mental functions. Certain glands

secrete these chemical substances, hormones, into the bloodstream. The best-known hormones are adrenaline and noradrenaline: fight or flight responses are functions influenced by them. These chemical hormones are considered to be related to neurotransmitters, and some researchers believe that the system based on hormones and the bloodstream represents an older system in the evolution of species than the nervous system. While neurotransmitters act very precisely in certain synapses, hormones are carried throughout the body via the bloodstream (Lyytinen et al., 2003, pp. 29–33, 35).

### **The engine of survival**

The most primitive engine, which is repeated in the existence of every living being, is survival. The fuel for survival is the fear of everything ending, of death. Could it be that the question of the meaning of life could be answered with a theory that life has no meaning, but is ultimately guided by a mysterious force? Not a meaning at the end, but a guiding force at the beginning of everything. Fear.

Fear gives rise to feelings and reactions. Fear makes people act naturally and in a way that is characteristic of humans. Reason is left out of the equation, and what remains is a natural and primitive way of acting. A quick, adrenaline-fueled reaction and action. Fight or flight, or even both...

... Accepting mortality and the end helps us let go of the constant struggle against life. The gift of intelligence given to humans gives us the freedom to choose. Intelligence is the counterforce to primitivism, just as acceptance and trust in life are the counterforces to fear. It is the key to a life without the power of fear. Intelligence and the ability to think allow us to live with fear, respecting it as a friend that sustains life. (Miettinen, 2019a)

According to psychology, the function of the oldest and deepest parts of the human brain has been to take care of factors related to survival, such as mobility, heartbeat, and breathing. New parts with new tasks have gradually developed on top of the older parts. The development of emotional systems has been beneficial for the survival of species: when mammalian offspring are born into this world, they are dependent on the care of their parents. In simpler animals, life is mainly controlled by genetic programming, without learning or change. With the newer parts of the brain, humans have the opportunity to learn and shape their lives. The conflict between the old brain and the new brain has sometimes been used to explain human contradictions and irrational behavior. In terms of survival, some emotional mechanisms have been essential for survival, even though they are not as necessary in the everyday life of modern humans. The amygdala, which is part of the limbic system, sometimes overrides the rational cerebral cortex. An example of this is the observation of a stick, which may be mistaken for a snake and cause fear. (Lyytinen et al., 2003, p. 57)

Hypercubism combines self-examination and its view of life, but also dimensions that connect the very significant opposing forces of primitivism and intelligence. *Life is circular* – the first pages of the book *Six Steps to Self-Examination* (2019) state:

There are only two things that struggle in human life:  
primitiveness and intelligence.

Primitiveness makes you do things,

intelligence makes you refrain from doing (Miettinen, 2019a).

A primitive human being, with a body and brain in the third dimension, perceives things that it interprets through the mind and thoughts of the fourth dimension. If humans had only these two factors, they would not differ much from animals. The human mind, without language and development, or a human without awareness of their consciousness, is as primitive as that of an animal. The story of the Indian girls, Amala and Kamala, serves as a good example.

In India, two girls were found in a wolf's den in 1929. One of them was a year and a half old, Amala, and the other was Kamala, already eight years old. They ate only raw meat, walked on all fours, and were hostile towards humans. They tried to bite and scratch anyone who tried to touch them. They were also able to detect living beings in the dark. Amala died a year after they were found, but Kamala lived for another nine years. Kamala cried when Amala died. Kamala also learned to laugh and smile, even to speak short sentences and walk upright. He also learned to seek out human company and to fear the dark. ( Peltola et al., 2003 , p. 16)

Humans clearly need their parents and environment to become aware of their consciousness, but also to learn language and various models, which we call thought structures in hypercubism. But even though the girls in the story are primitive, humans are primitive, and if there is no possibility of development, humans also automatically seem to choose primitivism and survival. When we look at it this way, it is very clear that these two opposing forces, primitivism and intelligence, really do influence human life and create conflicts. And even if we are aware of this, our pleasure-seeking society today ensures that our reptilian brains are fed.

## **Emotions**

### **Signposts and guides**

People experience a wide range of emotions and feelings throughout the day. Emotions are triggered by various events, things, and other people. People may find themselves in many different situations where they encounter a wide range of emotions. Emotions can also arise before the events or things themselves, and this is what happens. People feel emotions constantly, even when they are alone. Emotions are not always dependent on a separate event or thing, but they can also just be and come.

Emotions are a very big part of human life. Through their emotions, people learn to recognize dangerous situations, but also to notice what feels good to them and to steer themselves toward those things. Emotions also provide guidance about an individual's own mental well-being and whether something might be wrong. Emotions can convey joy and happiness, satisfaction and gratitude. Emotions can also be sadness and longing, loneliness and anxiety. People often divide these emotions into good and bad, even though such a distinction does not exist. There are no good or bad feelings. There are only feelings, some of which may be more pleasant for a person than others. In other words, there are more pleasant feelings and more unpleasant feelings.

In many ways, human emotions guide us through life. For example, fear has been a very important emotion for the survival of the human species since the dawn of human history.

If humans had not been afraid, would they have survived at all?

Fear is an interesting emotion in that it has both life-sustaining and destructive powers. Fear keeps us alive, but fear can also kill us. Ultimately, fear is driven by the survival instinct, which could be considered one of the most primitive sources of humanity. However, fear itself should not be feared, but rather examined. Just like our own affairs and existence, fear should also be examined and observed. It is good to ask yourself:

"Where does my fear come from? Why? What things are associated with my fear? How can I accept my fear?"

Other emotions also guide us in life, but in many ways they are more merciful and gentle than fear. Gratitude, mercy, happiness, and love are emotions that soften and forgive. When a person feels gratitude, they feel good and safe, and they are content. Gratitude and happiness are very similar emotions, but gratitude is more about understanding and having a positive attitude toward how things are at the moment. Things can be related to the individual themselves, family members, or even a pet. Actually, anything. Happiness, on the other hand, is complete satisfaction with life and being, with things being gentle.

Mercy and love are both important in human life because, when viewed through them, everyone deserves to be and to receive forgiveness, both oneself and others. Mercy and love emphasize understanding and acceptance of both the individual and the rest of the world. Loving thinking and attitudes are forgiving, positive, and constructive. Love is, in its simplicity, an accepting way of thinking.

There are feelings, such as guilt and shame, that are also very important, especially in a person's personal growth and development. Without guilt and shame, and the nagging and tormenting voice of conscience, would anyone ever change anything? Guilt and shame are not necessarily the only drivers of change, but they certainly serve as a good impetus for it. Guilt guides people to question their existence and examine their actions, habits, and ways of thinking. People often feel shame and guilt about situations that they know are wrong but have nevertheless done. Of course, shame can be felt in other ways, but it is usually associated with other beliefs and mental blocks. For example, an action that one performs and believes to be wrong, even if it is very commonplace and necessary.

You have to be careful with your feelings. Feelings are indeed guides in life and they also add color to life, but feelings can also be very deceptive. It is good to think about and examine your feelings from many different angles.

Is the feeling real, or is it just a reaction to some unnecessary way of thinking or attitude?

Very often, you may fear something happening for no reason. In this case, the fear may be a real feeling without any real basis. It is good to think about each feeling and try to get to the bottom of it.

Where does the feeling come from and why? Is the feeling justified or not?

Love is also a good example of this. When meeting someone new, it is easy to think, "Now I am in love." One experiences a great deal of pleasure, and the new person may seem very close and suitable. Many months can pass in this state of euphoria, and people swear their love.

But what happens when the euphoria wears off? Is there no love left?

The person they fell for seems to be unsuitable, and their interests do not match. It even seems strange that they have been involved with such a person or even planned a future together. Such a situation has nothing to do with love. It was only a matter of the pleasure you experienced. These are two completely different things. It is true that there is also pleasure in love, but for the most part it is about attitude and accepting ways of thinking. Thinking about the world through understanding and acceptance.

This is important in self-examination as well as in life, in terms of emotions. It is important to be careful about emotions and whether they are real or not, and what is the real factor behind these emotions, or whether there is a real factor at all. Very often, emotions are based on imagination, illusions, and unnecessary beliefs, which it would be good to get rid of. For this reason, self-examination and reflection are very important in getting to know yourself and your own feelings.

Getting to know your feelings is also important because most human reactions are based on feelings. If a person is guided by their feelings, they react based on those feelings, not reason. In such cases, reactions can be very primitive. It is therefore important to note the contrast between intelligence and primitivism.

For example, if a person is driven into a situation where they feel their life is threatened, very primitive instincts and behaviors emerge. The person begins to feel fear, and their reaction is to try to survive the situation. Survival may mean defending oneself mentally or even physically. If reason were stronger than emotion in this situation, there would be no need to survive. Instead of emotion, reason could bring out gentler and more constructive alternatives.

People have also learned to manipulate their emotions, even though the right solution would be to face and accept them. Today, people have many different ways of changing their emotional states and their being, so longer and more painful self-examination is not necessarily the first option. However, self-examination and the understanding gained from it have more lasting and truly beneficial effects than systematically escaping from oneself. Shaping one's emotions is a form of escape, and it is important to identify all the ways in which one does this in one's own life. Emotions are the guiding force in human life. All emotions are necessary, and there is always a reason for them. Searching for and examining this reason always leads to the source, i.e., where one should be striving to go in life.

It is also important to understand that the purest source of all emotions is primal instinct. Emotional intelligence is truly necessary, because it allows us to understand our emotions and their impact on our existence. Being aware of emotions and the reactions they cause helps us to rise above our emotions, i.e., above our primal nature. In this case, we use our intelligence more than our primal nature (Miettinen, 2019a).

In hypercubism, emotions are placed in the third dimension, while their interpretation is placed in the fourth dimension. The primitive needs of the third dimension, through pleasure, originate from the individual's physical body. Some philosophers believe that intelligence distinguishes humans from animals ( Lyytinen et al., 2003 , p. 79). Hypercubism fully agrees with this view.

Compared to animals, humans' conscious and rational thinking has developed considerably further. Philosophers have concluded in their reflections that emotions are more closely associated with animals than with humans. Attacking, mating, hunting, and fleeing are consequences of the instincts and emotions that guide animals . Emotions also enable and ensure the survival of mammals through the care of their offspring. Whereas animals' emotions are reflexive and instinct-based, the examination of human emotions involves conscious thinking. Nevertheless, emotions are just as important and necessary for humans as thinking. In psychology, the positive meaning is described by the word "emotion," which comes from the Latin verb *emovere*, "to move." The word is related to the word motivation, and the meaning of a driving force is common to both. Emotions also cause physical reactions, such as an increase in heart rate or sweating. (Lyytinen et al., 2003, pp. 79, 81.)

### **Happiness is not a commodity**

What if there were nothing else in the world but human beings themselves? No clothes, no possessions, no praise, no adulation, no intoxicants or other forms of entertainment. No people to interact with.

Would it be possible for a person to be happy? Would it be possible to be happy without someone other than oneself providing that happiness?

Many people think that you cannot be happy unless you have "something" or that you are only happy when you have "something." There is also a lot of talk about how once you have reached certain milestones in life, such as a career or marriage, you have earned the right to be happy.

But what if that is not the case? What if happiness is not waiting on the other side of the fence? What if the image of a happy life in the future is just a fleeting dream?

Happiness is not a commodity. You can't just think that buying something new will make you happy. Is it really happiness that comes with a new possession? A new piece of material?

Or in relationships, for example. If he makes you happy, you stay with him. But what if they don't? Is the other person just a source of happiness? Does anyone have the right to demand that another person make them happy? Shouldn't everyone take care of their own happiness? Of course, it's nice if another person makes you even happier.

Happiness is not the same thing as pleasure. Buying something new gives you pleasure, meeting someone new gives you pleasure, and eating ice cream gives you pleasure.

You can say:

"I am happy when I have this ice cream."

But what about when the ice cream is finished? You need new ice cream. So can life be just about eating ice cream? Or, when a new thing is no longer new, do you buy a new thing?

"I am happy with this person," or is it perhaps just pleasure? At their best, relationships offer a great deal of pleasure, acceptance, and a boost to self-esteem. But is that real happiness?

Happiness should not depend on anything, it should just be. The only path to true happiness is self-knowledge and the attitude towards life and the things that happen in it that comes with it. You have to strip yourself bare and give up everything. You have to let go of your loved ones and material possessions, as well as all thoughts and ideas that something else will make you happy. The best thing would be to just be alone, let go of everything and think that you are alone in the universe. Stop running away, stop and find true happiness in this moment, in emptiness and understanding. When you are already happy, you don't need to try to build it from somewhere else. Not from people, not from ice cream, not from things.

Self-examination is about exploring and examining yourself. It's about figuring out who you are and where you're coming from. Through it, you can also figure out where you are going. If you don't think about yourself or stop to think, nothing will change. The theme of life becomes: "I am happy," but still so empty and sad. However, the false illusion of "happiness" produced by pleasure does not last forever.

All that remains is wonder:

"Maybe he or she wasn't right for me after all, I'll find someone new or different."

or

"I wasn't happy with him or her, I'll find someone better."

Is that a solution or just consumption?

When you are already happy, you no longer need to look for it elsewhere. Your relationship with things changes, and your attitude towards everything changes. In the end, everything is just a nice addition to your existing contentment.

Happiness is simply contentment and gratitude for things and life as they are right now. Without needing to change them in any way. Happiness is a way of thinking and relating. Happiness is not happiness if it is dependent on something. When you are dependent on something, you are simply dependent. Happiness cannot be bought either; it is found and obtained.

That is why it is good to ask yourself:

"Am I really happy? (Miettinen, 2019a.)

According to psychology, people can examine and influence their actions and thoughts surprisingly easily. On the other hand, consciously controlling emotions is not so simple. For example, love or anger cannot be created or destroyed by a conscious decision. You can incite yourself to anger or

allow yourself to love. This is influenced by the functioning of the autonomic nervous system. Although the brain regulates the autonomic nervous system and its reactions, they are not regulated by the cerebral cortex, which is responsible for consciousness, or the limbic system, which plays an important role in regulating emotions. Transcendental meditation has been used to regulate the autonomic nervous system, and this is also possible by regulating one's environment and stimuli. (Lyytinen et al., 2003, p. 82)

In hypercubism, emotions are approached through primal instincts, but also through thought structures. It is possible to live with emotions, and when properly harnessed and understood, they are part of the individual as a whole. For example, fear that arises through thought structures is a real emotion, even if the thought structure has no concrete basis. In this case, the thought structure is inconsistent and unnecessary, requiring dismantling and reconstruction. When harmful thought structures become visible and have been made consistent, emotions cease to exist.

Philosopher and psychology pioneer William James has proposed a theory of emotion that explains emotional experience as arising from bodily reactions. Whereas one might think that nervous sweating or trembling hands are caused by fear, for example, James argues that the opposite is true. When we notice these physical reactions, we become afraid. Sadness, for example, arises from crying, and joy from laughing. (Psychology 4, p. 82) It is possible to feel sadness without physical reactions, just as it is possible to feel joy. Personal thoughts alone can cause fear or create feelings of fear. Emotions are physical, and sometimes they manifest themselves through the body before they can be recognized as such, but they do not manifest themselves solely through the body.

Another perspective is that if consciousness cannot effectively influence emotions such as love and hate, this further increases the difference between the interaction between the body, mind, and consciousness. If consciousness were a factor that was completely "in control" of the human being as a whole and had complete decision-making power, then it would also have to have the power to influence every bodily function equally. Instead, this reinforces the idea that consciousness is only a factor that observes, albeit also questions and updates, the processes contained within the body and mind, i.e., human "programming." Of course, consciousness is in control if it is aware of its ability to be in control.

## **Fear**

It is claimed that people place their beds so that the foot of the bed faces the door. This is a remnant from the days when people lived in caves and wanted to avoid surprises. They positioned themselves so that they could see the cave entrance in case of possible intruders.

Similarly, people at that time were afraid of the dark, because wild animals could be lurking in the darkness. Probably fear, and the measures it prompted, were life-sustaining and necessary for survival, as they are today. Not many people like to climb high because the thought of falling and possibly dying causes fear. One could therefore think that fear protects life in such a way that it is healthy to be afraid.

Of course, there is also a flip side to fear. In addition to fears that could be something concrete, such as heights or wild animals, there are also fears that are invisible. Fears related to the way people think and behave. Fears that can even affect people in such a way that they are not aware that they are afraid.

For example, there may be a fear of changing something because of a fear of being exposed to something unknown. Or a fear of embarking on something new because you don't know what this new thing will bring.

In this case, a person may be afraid without knowing it, but it still affects their life. Such fears are harmful to the progress of life.

Fear is a very strong emotion. At its worst, fear causes a person to lose all rational thinking and drives them into a state where their only thought is to survive, by any means necessary. The emotion then overrides all rational thinking, and the person acts as if they were in real danger. They react strongly and without thinking, or they freeze and are unable to take any action. Fear is a very primitive and powerful emotion. The only solution is to try to master the situation. Even though the emotion is very powerful, fear is ultimately just an emotion. Instead of trying to get rid of fear or trying not to be afraid, face it and welcome it. Learn to live with fear. Despite the emotion, try to take control of the situation and find out what is really going on.

Ask yourself:

How have you behaved when you were afraid, and what have you failed to do because of it? What are you willing to do to stop being afraid?

Fear is an emotion, and everything has a reason. So there is also a reason why you are afraid. If something scares you, it is worth examining why. There may be many reasons, but at best, once things are clarified, fears can become visible and disappear completely. They are replaced by confidence and the courage to live. The most important thing is to rise above your feelings, face things head on, and be aware of your feelings. As in the case of the caveman's fear of the dark mentioned earlier, you have to go and see if there is anything to be afraid of in the dark. This applies to all things that cause fear.

Fear is very controlling, but it is possible to accept it and, in some cases, it is necessary and possible to get rid of it. Fear is a destructive force and, at its worst, it can lead to complete ruin. That is why it must be taken seriously, and everyone should think about it in relation to themselves. Facing and dealing with fears are absolutely essential steps in moving forward in life (Miettinen, 2019a).

## **The inner world**

### **Life is in the shape of a circle**

Life is a circular cycle in which life takes place. The cycle describes the process of learning as well as the continuity and seamless nature of life.

Immediately after birth, humans begin to observe and study the world around them and themselves. Even though a small child is not yet able to express themselves or articulate their thoughts, they still make observations about the world and their environment. From their very first breaths, humans begin to interpret and learn about

life, adapt to it, and discover possible ways to progress on their personal journey through life. Children observe and register things until they begin to observe their existence by noticing not only others but also their own existence. Children realize that they have the opportunity to learn to move and act independently, after which they begin the first stages of exploration in life.

This journey of discovery is what should be cherished in life. Even though children are not yet very aware of themselves, it is still very interesting to note that they are driven by curiosity to learn to move, to learn to control themselves and, through this, to aim for wherever their curiosity takes them. To different places and things, people and situations. However, all this requires new learning and assimilation. Getting to know and understand oneself. In this case, the child goes through a similar circular learning process, in which the child makes observations and analyses.

The child thinks about how to stand against a chair, falls over, and tries again, constantly finding better support and insights into how to do it better. Once they have mastered their balance, they move on to taking steps. Gradually, after several practice sessions, the child learns to walk, then run and move actively.

This explosive surge of success and learning, recognizing things and events, observing and analyzing, self-awareness, and changing and adopting things pushes the child forward in this great adventure of life. Even though a child's intelligence and awareness are not very great, this invisible internal motor, even a force called curiosity, drives the child to act and move forward despite all obstacles.

What is this inner force and engine? What drives a person, even as a child, to act and push themselves forward toward an undefined answer about themselves and their environment? What lies behind the curiosity and emptiness that drives people forward on this same path, which begins in childhood?

Exploring an event or issue, analyzing its nature, self-examination, insight and realization, and changing thoughts and actions. This is the six-step cycle of self-examination.

Why does this happen? Why do people drive themselves into situations and events? Why are people not satisfied with a basic life and a steady existence, but must have something else, something that brings something?

As with this child, a similar curiosity remains at the core and in the depths of human beings. The same void exists regardless of how life may appear at the moment. Even if everything seems to be fine on the surface, there is an inexplicable uncertainty and dissatisfaction with something bubbling up inside. Even if things are fine on the surface and life is stable or even happy, the fundamental question of humanity and personal existence still rises to the surface. For some, it rears its head at certain intervals in various choices or situations. For others, it arises in connection with various crises or breakdowns in their existence.

Who am I? What am I? What should I be? Even though everything is fine, why do I still feel this way?

However, people often look for answers to inexplicable questions everywhere except within themselves. They prefer to try to change external things in their lives, completely forgetting to look and see themselves. No one seems to even see that all this uncertainty and dissatisfaction happens within the person themselves, not outside of them. People may not even understand how to look at themselves or see that there is any need to do so.

This kind of emptiness exists in all people. The same emptiness and curiosity that guides and tries to bring them to the surface, manifesting itself in people as different experiences and feelings. Is this in itself the greatest driving force of humanity, or is there something else behind it?

Since the dawn of time, many different ways have been invented to fill this curiosity and emptiness, this undefined void. Despite attempts to fill this void with various external things, there are also many different philosophies and ideas about life that can help people learn and understand themselves better. This is the only solution and the so-called "right" way to get there. Various methods of self-development and tools for getting to know oneself offer relief from this confusing curiosity. People are satisfied when they get answers, but their thirst for knowledge does not go away. This eternal thirst and need for answers turns into a secure confidence in life, but the deep-seated curiosity does not seem to fade. The deeper a person delves into themselves and their understanding of themselves and their life, the greater the need to find an answer to the most fundamental question. The question of the source and core behind everything, from which the totality of human existence springs.

There is no single correct or effective solution that works equally well for every person and individual. Like the texts written by great thinkers and philosophers, no matter how good and instructive they are to read and how much they offer for a person's personal journey of discovery, they are not the truth. They are not the solution for anyone other than the people who wrote them. Of course, the methods and tools found in them work for other people too, but the personal journey of self-discovery must be undertaken by each individual themselves. Understanding and independent thinking must also be built entirely by oneself and in one's own image, because in the end, everyone is a completely unique individual.

It is good to learn from these truly brilliant life lessons, but also to question everything and rebuild everything completely. You must create your own thoughts and your own truth, and build a path to your deepest core. Just as a child does in all its wisdom, building itself from scratch by learning everything thoroughly on its own.

Personal self-examination is therefore only a scratch on the surface and a kind of gateway to this path to finding one's deepest core. Often, this self-examination provides the necessary first aid for these empty questions of life, creating the illusion that this is all there is and that it is the end of the line, an understanding of self-examination and an understanding of oneself, even though this is only the beginning. This provides a guideline for the path that human curiosity leads us down. A path to the deepest core of humanity. That is why this self-examination should be done as deeply and as broadly as possible. To find out about oneself and to clear away everything unnecessary and superfluous from life. To purify the mind of unnecessary

things and allow a path to a new depth to emerge. Examine things from as many different angles as possible and try to find the path to where this curiosity leads. A path towards understanding, acceptance and, ultimately, letting go and giving up everything (Miettinen, 2019a).

In hypercubism, the inner world includes a fourth dimension, that of the mind and thought, as well as self-examination. Although the six-step self-examination method is placed in the third dimension in metatronics, self-examination is nevertheless a mental process. An event or matter is not examined as a physical event, but possible physical factors are also taken into account in the process of examining the event or matter conceptually. The mind and thought interpret what has happened or is happening in the third dimension, and these things then happen concretely in the third dimension.

Whereas emotions are experienced as bodily sensations in the third dimension, this bodily sensation is information for the fourth dimension. The mind and thought in the fourth dimension create a concept and give a name to this feeling. One can say, "I am afraid." The fifth dimension, on the other hand, is the one that ponders, "Why am I afraid?"

The difference between animals and humans is that when an animal is afraid, it fights or flees. An animal does not think about why it is afraid, but acts on instinct. Humans are able to examine this feeling, fear, and question its significance. At this point, Aristotle's theory of the soul, presented earlier, resonates strongly.

When we consider the importance of self-examination, it is obvious. When we take the emotion of fear, for example, fear can sometimes be nothing more than an illusion created by thought structures. Nevertheless, the feeling experienced is real. Through self-examination, it is possible to get to the root of these thought structures and thereby dismantle beliefs that cause unnecessary fear. If beliefs do not correspond to facts, or if they are inconsistent, the causes of fear can disappear through the dismantling of these beliefs.

### **Mind and thought, the fourth dimension**

Whereas Renaissance painters relied on geometric rules to perceive reality, Cubists sought to depict their works through the fourth dimension. Renaissance painters relied on Euclid's theory of perception, while Cubist thinking was inspired by the theory of relativity and Reimann's new way of thinking about geometry...

...The fourth dimension is the dimension of the mind and thought. While the third dimension has three different coordinates, the fourth dimension is thought to have four. According to Albert Einstein's (1879-1955) theory, the fourth dimension would be time (Kaku, 1994, p. 27). The third dimension is a provable and observable fact in theory as well as in practice, while theories about the fourth dimension are based on speculation.

Whereas in three-dimensional physical reality, reality is based on unchanging rules, in the fourth dimension, operating on the level of the mind and thought, there are no limits. Humans construct their reality by perceiving and receiving information from the third-dimensional reality, but also by constructing their image 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 the perception of third-dimensional reality. If the mind and thought are not based on facts and unchanging factors of reality, then there are contradictions in the third dimension and in the ways of thinking in the fourth dimension. In such a situation, the whole, thought of in the form of an equation, does not work. However, if reality has been built from the beginning on an unreal basis at the level of thought, it may be difficult to even notice that one is living in a reality where there are any contradictions. The third and fourth dimensions interact strongly with each other, because the individual lives in the third dimension, and the human mind and thought are located within the individual itself. The third dimension provides information to the fourth, and the fourth dimension in turn affects the third through reactions.

The fourth dimension can produce information for the third, which is usually an individual's interpretation or reaction to information based on previous information constructed from the third dimension (Miettinen, 2024).

During pregnancy, the uterus is thought to be a completely dark place. However, strong light directed at the mother's abdomen has been shown to cause changes in the fetal heartbeat. By spraying sweet water into the amniotic fluid, it has also been observed that the fetus's swallowing movements increase, while spraying a bitter substance causes swallowing to decrease. Internal information structures, or models, are factors that children construct based on their experiences. At first, action patterns govern the child's relationship with the surrounding world: understanding of the environment comes as the child acts within it. Thinking that works with images is perception that takes place in the mind. Internal models become more complex as development progresses to the level of symbol formation and language (Psychology 2, p. 39). The child thus begins to interact with external information. At the age of 1.5-2 years, a sensitive period for language acquisition begins. An essential condition for language acquisition is the awakening of symbolic function. Symbolic function refers to the understanding of signs, such as pictures, in such a way that they represent something. This enables the child to associate a word with a familiar object. As the child understands that words have meaning, they develop a desire to know the names of objects. Children

actively learn language by constructing internal models related to language. Language is a tool for thinking. The child's self-awareness develops as the objects of their emotions become more stable. (Himberg et al., 1995, pp. 31, 50, 51, 53, 68).

## **Thinking and reality**

### **The individual as a recipient of information**

Life is based to a large extent on receiving and sharing different kinds of information. An individual receives information about themselves, but also shares a great deal of different information with their environment in a single day. When developing oneself, it is a good idea to examine what kind of information one receives on a daily basis, what it consists of, and what kind of impact it has on oneself. However, information from outside sources is one of the biggest influences in the construction of an individual's personal reality. Therefore, it is a good idea to examine how information affects you, how you relate to it, and why...

...Usually, your own attitude toward information affects how you react to it. If the information is pleasant, such as a compliment or a kind remark, the reaction may be one of pleasure. If the information is unpleasant, such as verbal abuse or a threat, the reaction may be anger or fear. Your reaction is largely influenced by your own attitude towards the issues in question. A reaction caused by fear in an individual can therefore send very similar information about the individual to the outside world if the information does not change within the individual. The ideal outcome would be for the information to reach the individual and, through understanding and acceptance, be transformed into something that can be let go of. In this case, there would be no need to react to the information, and the individual would let go of it themselves...

...In its simplicity, the individual receives information that is processed within the individual, and the individual has the opportunity to choose what kind of information to send back, or whether to send anything at all. During such a series of events, the individual engages in a dialogue with their own ways of thinking, ways of relating, and the various feelings that the information evokes. If one is aware of all these aspects, understands where each one comes from, and is able to determine the cause-and-effect relationship between things and link them to possible feelings, then one is aware of the things happening within oneself and the possible reactions that the series of events might cause. All that remains is to choose how to face these things and how to react to them as an individual, regardless of what the information contains.

To put it even more simply, one could think of an individual as merely interacting with different things, regardless of what is pleasant or unpleasant to anyone. Things within the individual interact with each other, which generally creates an understanding of what is pleasant and unpleasant for the individual. However, objectively examining things and leaving them unjudged leaves them as just things (Miettinen, 2019d).

In human life, various equations constantly recur, which individuals attempt to solve through thinking. For example, mathematical problems require problem-solving thinking. Striving for self-understanding, but also understanding the surrounding reality, requires thinking. Imagination and daydreaming also play an important role, and these ways of thinking are unlimited. In psychology,

thinking is considered the most advanced cognitive function. Thinking requires other information processing functions, such as memory and attention, which shape information to make it suitable for thinking. In psychology, thinking is considered the result of evolution. Humans differ from other animals in their language and thinking abilities, even though animals are also capable of perception and memory on some level. Humans interact with the information provided by their environment and combine it with their previous experiences. This enables them to act in a rational manner (Psychology 3, p. 105). Thinking is therefore an essential factor in human interaction with the environment. One of the most important factors in thinking is concepts. Concepts develop even before we can speak and understand language, but it is these skills that enable a diverse conceptual world. Language not only aids thinking, but also serves as a means of interaction to express our thoughts to others. We can speak or listen, write or read, and use these means to convey or receive information. This helps us to understand or be understood. It is also possible to consciously develop our thinking. Concepts play a significant role in maintaining order in the world of phenomena. Concepts enable us to observe, interpret, and communicate, thus serving as tools for thinking (Näätänen et al., 2003, pp. 106, 108). One of the most revolutionary moments in human history was the emergence of language. The development of language has created the conditions for processing observations by developing thinking. Language has enabled people to structure things creatively and meaningfully. Language is also a means of communication between people, but also a tool for expressing thoughts (Lyytinen et al., 2003, p. 164).

## **Problem solving**

### **Solving a problem or searching for a solution to a problem?**

In mathematics, there is a task. An equation that produces a solution, for example,  $5+5=10$ . Here,  $5+5$  is the equation to be solved. The number 10 is the solution. Things and problems contain equations like this. Problem and solution, situation and solution. The most important thing is to know what the real problem is. It is easy to look for solutions instead of problems.

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 a solution. If the person has a headache because they are not drinking enough water, the problem will be solved without having to make unnecessary solutions. Unnecessary solutions are simply unnecessary...

...When you understand problems, only solutions remain. That is why understanding problems in life helps to make life simpler. Very often, problems follow the same equation. Things are different, but the problem or event can essentially be the same. As your understanding of different problems grows, you can apply the same solution to different problems. You could even talk about just one solution to different problems (Miettinen, 2019a).

We all understand the definition of a problem. There is a goal or objective we want to achieve, but there is an obstacle between point A, the starting point, and point B, the goal. We then have to figure out what this obstacle, or problem, is in order to reach point B. (Miettinen, 2019b)

Psychology uses a solution process model that consists of three components: the initial state, the target state, and the means, i.e., the actions that will lead to the target state. In the solution process, the aim is to change the situation perceived as a problem towards the target state. Solving a problem requires identifying the problem, using the information stored in memory, and learning as the solution progresses. Problem solving therefore involves reasoning, observation, and defining goals. Redefining the problem itself also makes problem solving more effective. Instead of looking for a solution to the problem, focusing on the problem itself is also harmful. (Näätänen et al., 2003, p.118 )

## **Information and life**

### **From knowledge to understanding**

Knowing is easy. It is easy to know what is best for a friend or what to eat. It is also easy to know why something is not good, but it is another matter whether one understands it...

...Knowledge is good, but knowledge is nothing without understanding.

Understanding means fully internalizing the whole. If  $5+5=10$ , you may well know why the answer is 10. But it is another matter to understand why the answer is ten. So what is the meaning of the number five in the equation, or what is the meaning of the plus sign in the equation? You may have seen the equation and the answer somewhere before and know that the answer is ten.

But do you still understand why the answer is ten?

There is a lot of so-called "knowledge" that has little basis in reality. There are fairy tales and stories, as well as many different theories. You can certainly say that you know you are wearing socks because you feel and see them on your feet, and you can also touch them. That is concrete.

Experience turns knowledge into understanding. Experience of how knowledge works in practice...

...Knowledge and understanding are essential for progress in life. Life is full of knowledge and ideas that lead to understanding. Different ideas about how to live, eat, sleep, love, learn, and get along. There are countless books and words of wisdom on all of these topics, but true understanding must be found within oneself. One must take responsibility for understanding and for learning to understand. There is plenty of knowledge, but is there understanding?

When you learn to understand information, it becomes easier to recognize whether it is practical or impractical. It may turn out that the information is only theory or opinion. Without researching and understanding information, it is just information. It is therefore necessary to at least find out about information and theories and understand them before putting them into practice (Miettinen, 2019a).

Knowledge could therefore also be thought of as information. Knowledge, for example theory, is a *body of information* consisting of separate *information structures*, which in turn consist of *information factors*.

According to psychology, self-concept and worldview are the most important structures of the knowledge base. Other experiential knowledge is built around the core area of self-concept. However, throughout their lives, people can influence their knowledge systems. Individuals can develop their problem-solving skills or, for example, their self-expression. It is possible to question one's personal ways of thinking and build one's understanding to correspond to reality. Critical thinking is characteristic of skilled thinking, which is an evaluative approach to information. In psychology, the term "reflective process" is used to describe "thinking about thinking." (Näätänen et al., 2003, p. 132)

At this point, it is necessary to highlight a way of thinking that is essential to hypercubism and to offer a slight criticism of the psychological view.

Hypercubism considers the fourth dimension of mind and thought to be the space where thinking takes place. So is it possible for thought to examine its own thinking? If there is a need to question thinking, can thinking question itself? Shouldn't this be possible to examine objectively? When we examine our thinking objectively, the examiner must be outside of thinking. Subjective thinking cannot simultaneously be an objective examiner. Hypercubism presents a solution to this problem. Fifth-dimensional consciousness is the observer and questioner of this idea, but also the developer of intellectual solutions.

In psychology, the information system that is also thought of is the one that the fifth-dimensional consciousness examines. In hypercubism, these "models" are thought of as thought structures that consciousness can examine through self-reflection. When examining these structures, the consistency of the elements they contain and the equations they contain are taken into account. This makes it possible to examine the contradictions that arise in thinking through thought structures, resolve them, and construct them in a more consistent and practical way.

When psychology states that the information system is connected to emotions and physiological reactions, these emotions and reactions are caused by thought structures and the ways of thinking and acting that they bring about, according to hypercubism. If these thought structures can be accessed, processed, and made more practical, emotions and reactions become unnecessary.

## **Creativity**

### **Creativity and imagination**

There are two essential factors in creative problem solving: versatility and abundance of ideas. A creative individual is able to generate and process different ideas when looking for improvements or encountering problems. They are able to consider different paths constructed by the mind and process more options than less creative people. Such individuals are also able to use their imagination to explore numerous possibilities, selecting the most important ideas and developing them further (Raudsepp, 1981, p. 116). Creativity is about creation, and every individual has the potential to create something. It is an interesting topic to examine what serves as a source of creativity or where creative ideas and thoughts originate.

As mentioned earlier, humans receive information, but they also produce it in their minds and thoughts. However, the information received does not necessarily return in the same form, but changes shape through thinking or via thinking. It is therefore possible for an individual to play with information in their mind and thoughts, shape it to their liking in the fourth dimension, and produce it using various methods in the third dimension. This phenomenon is also called imagination.

One could therefore think of imagination as a tool for shaping and constructing information in the mind, while creativity is the process of transforming it from information into something concrete. A good example of this is art, in which individuals have the opportunity to express their visions from the level of the mind and thought into something concrete, such as a painting or sculpture. Creativity is therefore a practical action, while imagination is a tool that works in the mind and thoughts. I believe that creative imagination is one of the only activities in which all dimensions interact with each other on some level simultaneously. Without the information provided by the third dimension, there would be little material for the imagination, while without the mind and thoughts of the fourth dimension, there would be no way to process information. Without the self-awareness brought about by the fifth dimension, would the fourth dimension's mind and thought question the perception of information at all, or would there be a need to change it into something else?

However, an individual's creative output is greatly influenced by the views of the mind and thought, as well as experiences of various events and things. For example, building a house is just as creative as painting. If one has been taught and learned to build a house in a certain way, it is very likely that the end result will be similar to what one has learned. However, at the individual level, one often notices that people either possess or discover new ways of doing things, such as building the aforementioned house. In this case, the individual uses their imagination to discuss in their mind and thoughts whether the thing in question could be done differently. Despite a similar end result, the process may have been very different, in which case the individual has used their individual creativity in their work.

The essence of creativity; where creativity comes from

I believe that creativity is closely linked to the process of learning and developing as an individual, but also to the need to find ways to express things and reality . As the

father of a small child, it has been interesting to observe how a small child can independently seek creative solutions to learn to walk or overcome various obstacles. It is fascinating to think about what drives children to learn and develop at their age level. A one-year-old does not yet have much capacity for consistent or purposeful learning.

I believed that the curiosity I was thinking about was related to a situation in which human life is guided by two opposing forces, primitivism and intelligence. Unlike animals, which are guided by primitive, even scripted programming and are incapable of making conscious choices, humans have the ability to make choices and learn from them. Today, however, I believe that this intelligence is related to fifth-dimensional consciousness. Consciousness also includes the primal nature programmed into animals. Instead of this curiosity, I believe that fifth-dimensional consciousness is the built-in guide within humans that directs children to learn and create, just like adults. In this case, creativity and its core can also be found in the same place, within the human being itself. Creativity is merely a means of verifying, through imagination, an idea formed from information that is built on the basis of self-awareness and higher consciousness. Creativity is therefore only one factor and tool in the process of learning and understanding, but also in the manifestation of the fourth dimension of mind and thought in the reality of the third dimension (Miettinen, 2024).

In psychology, creativity is considered to be a trait associated with skilled information processing. It is seen as the ability to find meaningful and even unusual solutions to different situations instead of relying on pre-learned models. Creativity as a problem-solving tool usually involves mastering comprehensive sets of information and solving a series of problems. Creativity is also linked to intelligence. (Näätänen et al., 2003, pp. 134, 135)

## **Contemplation**

### **Moment**

Meditation is an important part of life. It provides practice in pausing, being present, and observing one's own thoughts. It helps us notice what a moment in life is. It helps us come back to the moment in life. It helps us stop and observe the moment, the world at that moment, and our emotional landscape. It helps us connect with the world and be present in life.

Learning to meditate and pause is important, but even more important is to be consciously present in life. To be aware of your own thoughts and being. To strive to get rid of all unnecessary and burdensome factors and to consider what you need and do not need to think about. Try to think about the origin of your thoughts before they start to accumulate. Try to deal with your feelings, issues, and thoughts as soon as they arise, in the moment.

Stop putting things off until later and take responsibility for the moment you are living in. Face your feelings and issues honestly and immediately, without running away, when they arise. Make it clear to yourself what you want and how you want things to be in your life and use them as guidelines for your choices. Strive to make choices in the moment, not in the future.

Life happens all the time in the moment, here and now. There is no yesterday or tomorrow, but there is a future, and it will come in its own time. If you put all your energy into the present moment, you will have much more strength to face things and deal with the issues that are happening right now. Then it will be easier to focus on the issues of the moment, tackle them, and deal with them immediately.

If you think about a weekend trip that is six months away, it takes away space from other thoughts. If you think about what happened at a party last week, that is also pointless. These are unnecessary burdens because these things do not yet exist or no longer exist. Thinking about past events in particular is pointless and only takes away your energy. It does not move you forward, nor does it make you happy. Nor does it change anything. All these things are out of the present moment.

Self-examination and observation are important in life because when you can strip yourself of all unnecessary thoughts, the moment becomes more pleasant. All the energy you use on unnecessary things is now available for the moment you are in right now.

If there is nothing to hold on to or think about, the moment is at its most beautiful. Pure presence. Silence, calmness, and contentment. Emptiness of mind and gratitude. A warm feeling of just being. This only requires learning to live in the moment.

The moment is the same for everyone, and everyone experiences it and relates to it in their own way. Everyone also understands it in their own way, and everyone has the opportunity to make it their own. This is necessary, because the moment is where life is happening right now (Miettinen, 2019a).

Meditation exercises have been found to affect consciousness. In a method also known as meditation, one sits in solitude, repeating a mantra and quieting oneself. Experienced meditators have been found to have very low oxygen consumption, which indicates that the body is in a very relaxed state. (Näätänen et al., 2003, p. 162)

This leads to the following consideration. Years ago, I participated in meditation and yoga sessions where we discussed, quieted ourselves for meditation, and fell into silence. During meditation, it was important to relax the body, but also to try to quiet the mind. This was indeed successful.

Today, when I think about it more carefully, it makes consciousness as a separate factor a very logical phenomenon. When the body is relaxed, i.e., when you are not consciously using your body and consciously choose not to think, all that remains is conscious presence. If this consciousness can decide not to move and relax the body, and decide not to think and calm the mind, isn't this consciousness then hierarchically above the body and mind? To me, at least, it appears to be a very distinct factor from the body and mind. However, this does not mean that all three of these separate factors are not in the same body.

## Self-examination

### The path to the core

What is humanity? What could be the path to a clearer understanding? What does it mean to be a thinking, feeling, contemplative individual, a unit, a self-sufficient and intelligent entity in the crosscurrents of life?

There is life. Life is a truly eventful and fluctuating phenomenon, greatly influenced by each person's own personal journey from birth to the point where they are now. Life does not consist of just one significant event or thing, nor does it consist of just one significant person or entity. Life is not just one thing, but consists of many different experiences and events and the equations associated with them. Events and things that are inside events and things, like a Russian matryoshka doll. When you open the first one, there is another one inside, and inside that one there is a third, and so on.

Life is a constant change and balancing act between different things, attitudes, adaptations, and finding new paths for your own journey, thoughts, and existence. The difficulty of life is not only living life itself, but also living life with the things it contains and with yourself. And what is most exciting is how these things are linked to each other.

When, as a result of some event or issue, a person begins to question themselves or their life, or indeed everything on which they have built themselves and their life, it gives them the opportunity to ask perhaps the most important question of all:

"Why?"

"Why do I act this way? Why do I feel this way? Who am I really, where do I come from, and where am I going? What are the reasons behind my actions?"

Life becomes filled with question marks, and it is as if a person's built-in engine is restarting. Like a child's innocent curiosity, which takes tentative steps and touches towards everything new and wonderful, a person also gets back on their feet after falling down. The individual opens their eyes, acknowledges and recognizes the prevailing environment and reality.

"I am here. All these things are here. This is what life is made of."

Then the curtains of the proscenium move aside and it is time to step from the theater stage into the wings...What is behind all that we see and feel? What is the answer to this greatest question, which seems to stir the deepest spark of curiosity in all people, the meaning of existence and the deepest essence of humanity? What or where is this source from which the totality of human existence springs? (Miettinen, 2019a.)

Self-examination makes the individual's own self visible to the individual themselves. Self-examination is a tool for understanding one's own self, but also for understanding the true nature of reality. Self-examination is a tool that integrates the individual into the structures of reality.

The purpose of life is to learn and understand, and this also includes knowing and developing oneself. The most important thing in life is to make observations, learn,

feel, understand, and push oneself towards new situations and boundaries. It is important to continuously develop oneself and find out about oneself, to reflect on the true values and attitudes in life, and to strive to see the connection between oneself and the rest of the world. It is important to strive to develop one's attitude towards everything, the connection between oneself, one's affairs, and one's feelings, and to strive to be aware of everything without attaching oneself to anything. In life, one should strive to shape things only when necessary (Miettinen, 2019a).

Self-examination makes everything visible. One of the most fundamental elements of hypercubism is the personal process of examining one's own life, which makes personal awareness visible.

### **We go around, we come together**

The circle is complete. Everything that starts from the person themselves also ends back with the person. The need for questioning that springs from the core of a person triggers a chain reaction. Curiosity that masquerades as uncertainty and fear. The feeling of emptiness that springs from the deepest core of a person can no longer be filled by daily chores, people, or thoughts. There is a need for something else. Something much stronger and greater.

People begin their lives by getting to know themselves as children, until the world begins to offer alternative stimuli. It is then easy to forget oneself and focus on something else entirely. At some point, however, a strange feeling arises from within, longing for answers. This leads people to start thinking about themselves again, about their existence and what they might be and should be.

One of the biggest questions of humanity, "Who am I?", rises to the surface.

Is it ever possible to even get an answer to the question of who I am and what I should be? People are constantly changing, so it is impossible to build a permanent understanding of "who I am" or "what I should be." And is there really even a need for it? No matter how much you examine yourself or think about it, would the answer ultimately have any meaning?

Human life and the world around it are built to be the perfect breeding ground, and it is interesting to note how many opportunities people have to choose which direction to go and which not to go. It is as if things exist for the sole purpose of allowing people to access and explore themselves. Every existing thing, person, and thought offers an opportunity to return to where it all began. To oneself.

Humans are a tiny drop in the vast ocean of the universe. One part of a larger whole and picture. When you become aware of yourself and begin to understand yourself, it also increases your understanding of the world. All of the mechanisms of human behavior become clear, and you begin to see different equations around you as well. Everything works in a unique, consistent, and purposeful way. In the end, everything is pointless, but still nothing is pointless. Everything depends only on one's own perspective and attitude. Life is therefore just a matter of attitude and floating between these things, and purely just being in the flow of life. You should let go of everything and live your life as lightly as possible without clinging to anything. Not to thoughts, not to feelings, not to people. You should just let everything be and go.

All of this has been here for a very long time, everything has existed without humans, and this life is a unique gift and proof of a greater and stronger design and intelligence. The difficulty of being human is equal to its ease. It all depends on how you think about it.

So there is no need to worry about anything. The circular path inevitably carries us forward, bringing similar things to learn again and again, in order to increase our ability to understand and observe. Humans are beginning to understand and accept this, and through this, to let go of everything. All that remains is the gift, the beauty of being in the moment, a pure life, and presence (Miettinen, 2019a).

## **Depth dimension**

### **The fifth dimension, consciousness**

The fifth dimension interacts strongly with the third dimension. A good example of this is a certain kind of feeling, intuition in different situations, or conflicts in personal thinking. When an individual negotiates with themselves about choices and decisions regarding events and matters, I believe that the interaction of self-awareness takes place between the mind, thought, and consciousness. The self and consciousness can influence decisions and solutions in the third dimension, but not directly in the fourth dimension. I believe this is what free will means. I believe that every individual is already integrated into a collective, all-encompassing consciousness and connection with God, but this consciousness does not make decisions or take responsibility for choices regarding events or matters. If consciousness, in this case God, made decisions or chose on behalf of the individual, then there would be no free will.

If every individual already has a pre-built and pre-created plan for their life, is there such a thing as free will? I examine this issue through the dimensions. The fifth dimension sends information to the third dimension, but it is also one with the fifth-dimensional self. These are therefore the same thing. However, the consciousness of the self is as invisible on the level of thought as the comprehensive consciousness is in reality.

For example, a child's parent has a higher level of consciousness than the child. The parent can set limits and boundaries for the child and, based on their personal thoughts, know what is best for the child. Despite this, the child has free will not to follow the information and consciousness.

However, consciousness contains information about what each person's meaning, journey, and purpose in life is, and presents this through "signs" that may sometimes seem strange. For me, these signs have manifested themselves as images in my mind and thoughts through fifth-dimensional consciousness (Miettinen, 2024).

## **Consciousness**

Consciousness is said to distinguish humans from animals. As humans, we are aware of our existence and our relationship to the reality that surrounds us. We can consciously experience stimuli from the outside world, but it is also possible to examine both future and past events through our thoughts. We also make conscious choices, which means that our actions are also conscious.

Consciousness can be divided into two sides: we can consciously observe ourselves or what is happening to us, which involves, for example, examining our thoughts or internal stimuli. We can also consciously plan, initiate, or control our actions. (Näätänen et al., 2003, p. 143)

### **Consciousness**

Life is full of all kinds of events and things. In addition to life happening, changing, and constantly evolving around us, it also lives and changes within us. The biggest challenges in life are precisely how we encounter the world and how the internal encounters the external. In life, it is therefore important to try to influence how we relate to prevailing changes, especially those that we cannot control.

In life, we should strive to understand where these changes come from. We should strive to understand the prevailing situation, accept it, and live according to it. The external world is a vast entity, but the internal world of an individual is even vaster. How one perceives things and how one relates to them greatly influences how the world looks and feels. Life can therefore be made either big and difficult or small and simple.

Living consciously and in the moment allows you to observe life at the very moment it is happening. No one just "becomes" self-aware; it requires self-examination and a variety of experiences and life situations. Ultimately, it is very simple. Awareness is being in tune with the prevailing situation, knowing at that moment all the changing or constant factors in oneself and in the surrounding world. Knowing one's relationship to the rest of the world and knowing one's relationship to oneself.

Building and developing awareness requires getting to know yourself. It requires examining and observing your own actions and thoughts, as well as reflecting on your actions and connections in order to understand where each thought and action comes from. There is a reason for every thought and action. There is a reason for feeling happiness, gratitude, or love. There is also a reason for acting aggressively or threateningly, or for acting appropriately and considerately.

There is a basis for everything. There is a basis for every thought. It may be practical or impractical, but it still exists. The highest level of awareness is to be aware of things before they happen. Understanding something on a deeper level, which is the origin and root of an action or thought, is the key to getting rid of that thought or action. You have to go inside yourself and look at yourself. You must strive to understand everything that is within you and then strive to accept it all. Only then is it possible to be fully aware of yourself. When you see yourself as your honest self, you see yourself as you really are.

Living consciously means living with yourself. Sometimes you spend days being very aware of yourself and your actions, as well as every thought and feeling you have. Feelings and their connection to something, and the reaction that arises from them. When you are aware of all this, it is possible to examine the matter more closely. This allows you to ask yourself the question:

"Why?"

"Why am I reacting? Why do I feel this way? Why does this issue provoke thoughts? Are these thoughts my own or someone else's? Do I need to think this way? Could things be different somehow?"

The question "why?" is the most important of all. It always leads you to the source.

When you begin to understand yourself, your emotional life, and the connections between things within yourself, it becomes easier to understand the connections between yourself and the world around you... Reaction is replaced by understanding and acceptance.

...You just have to try to understand things, and you have to try to understand life. You have to try to see the causes before the consequences and understand the bigger picture rather than a single event. You have to try to get to the source. Awareness is therefore understanding and acceptance, and, where possible, making things and thoughts more practical and functional.

Awareness helps us to notice things that are good and necessary, as well as things that are "unnecessary." Ultimately, there is nothing unnecessary in life, but there is a lot that does not move us forward.

Living consciously provides an opportunity to simplify and downsize one's life. When one becomes aware of one's actions, it is easy to identify what should be developed and what should be abandoned. This leads to a choice between continuing with actions that do not work or abandoning them.

There is always a choice, and when you are aware of yourself and your actions, you can build your own understanding of right and wrong. This also leads to the creation of values that work for you. Awareness reinforces right and wrong. Once you understand what is wrong and why a certain idea or thing is wrong, it is also easier not to act that way (Miettinen, 2019a).

It is interesting how, in psychology, the characteristics of consciousness are strongly distinguished as separate from the mind, as coordinating and even slightly stronger than thinking. It would be easy to think that consciousness is in some way a higher factor than the mind itself or thinking. I would like to return to my earlier argument. How can a person be both the observer and the observed at the same time? It is not logical.

Could a scientific experiment act as its own observer? Hardly.

William James, considered a leading figure in American psychology, has said that everyone knows what consciousness is before it needs to be defined. (Näätänen et al., 2003, p. 143.)

### **Everything in itself, the universe in itself**

Awareness of one's own life and existence is essential for humans. Many problems in human life stem from invisible patterns of thought and behavior and from holding on to various beliefs that have a detrimental effect on an individual's life and on the individual themselves.

If you do not reflect on your thoughts and actions, how can you be aware of your thoughts and actions? How can you know what the real motives behind your actions and thoughts are?

Therefore, everyone must build a completely independent understanding and perception of life, as well as of themselves. You must build understanding and rebuild yourself completely from scratch based on this understanding. For this reason, self-examination, self-knowledge, and the awareness that arises from this are very important elements in terms of self-development and personal growth...

When you start to become aware of yourself and your awareness of yourself grows stronger, your view of things becomes more neutral and objective... All the pieces also fall into place. The inner turmoil and ignorance, the floating and bouncing of things in your mind and thoughts, fall into place and you become aware of these things. You know what is where and what causes what. Causes and consequences become visible, and the purpose of things in life becomes clear. All actions and thoughts seem to fall into place where they belong. Life seems to become simpler, flowing like water in a stream, finding its way between the rocks, finding its shape and moving forward unimpeded.

As a result, a person becomes completely whole and perceives themselves as a whole. The need to seek support from outside sources diminishes and is replaced by regular attention and examination of one's own affairs. Self-sufficiency in terms of one's own thinking increases, and the need for approval or validation from others in one's own life decreases. People gradually begin to grow into their own universes, into individual realities that are independent of other things and actors around them.

Awareness is therefore one of the most important tools of existence that a person can use with themselves. By examining their own being, attitudes, feelings, thoughts, and behaviors, and being aware of everything. In this case, a person is connected to everything, and this constitutes a conscious whole of themselves (Miettinen, 2019a).

## **the Self**

### **Who are you**

Perhaps one of the biggest questions of humanity throughout the ages has been this classic question:

"Who am I?" and another is: "What kind of person should I be?"

People have different ways of thinking and acting, different ways of doing things, and different values and attitudes. Through self-reflection, it is possible to break down different perceptions of oneself and, through that, also of the surrounding world. Self-reflection helps us build a forgiving understanding of the world, which comes from personal self-reflection and self-understanding.

The answer to the question "Who am I?" is not as complex and challenging as one might make it out to be. It is not a question of unlocking a treasure chest of great secrets, but rather of seeing and understanding oneself as one is. As one really is, without imaginary stories.

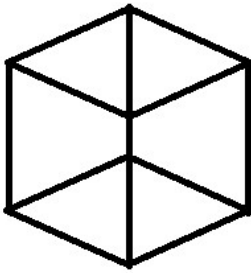
Life presents everyone with choices that may take them wherever and whenever. However, it is always possible to return to your true self. The more you are yourself, the more comfortable you will be in your own company. It is easier and freer to be yourself as you really are. When you strive to be who you really are, life will lead you to where you are meant to be (Miettinen 2019a).

Depth perception is an essential part of human personality, but it cannot be measured. In other words, it is humanity, the core self. (Lyytinen et al., 2003, p. 21)

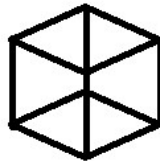
#### IV. DIMENSION DIAGRAMS

We will begin our examination of dimensions with the third dimension of information and interaction. The purpose of this chapter is to present the dimensions geometrically and their interaction with each other.

Third dimension (3D),  
Information and interaction



Fourth dimension (4D),  
Mind and thought



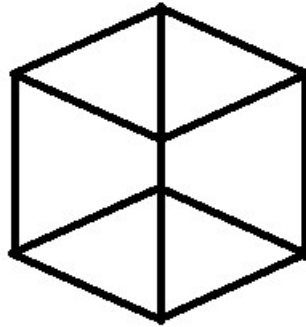
Fifth dimension (5D),  
Consciousness



#### **Third dimension (3D), Information and interaction**

We will begin with the third dimension. Both the publication *Inside the Cube* and the manifesto describe in detail the regular influences of our third dimension, the laws according to which our three-dimensional concrete reality is constructed. Our three-dimensional reality is physical, meaning it includes physical structures and forms. These structures and forms also contain various properties, such as colors and different states of matter. A stone is just as much a state of matter as water, but they manifest themselves differently through their structures and properties.

Third dimension (3D),  
Information and interaction



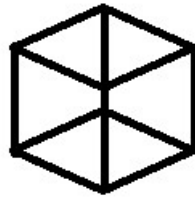
These differences in states of matter can be examined through the structures they contain. The molecular structural properties of stone are different from those of water, which is why these structural properties provide different starting points for manifestation as stone or water. However, when taken far enough, both contain very similar factors at the structural level and are constructed according to similar principles at the atomic level.

We interpret these third-dimensional forms through our minds and thoughts. When we are born, we begin to observe our world. We open our eyes and see the structures of our three-dimensional reality. We learn to see and understand these structures and forms, to move within them and to use them to our advantage. We also learn our own way of interacting with our physical bodies in this physical three-dimensional space.

**The fourth dimension (4D), Mind and thought**

We need to structure reality with our mind and thought. Our mother may say, that is a table, or that is a chair. These words give meaning to forms. Our mother might say, "We can eat at the table." This gives the table a purpose. We connect the structures and forms of our three-dimensional reality to the meanings and purposes created by language, which help us structure our reality. However, this does not happen in three-dimensional reality, but in the dimension of the mind and thought. Information is then transferred from the third dimension to the fourth dimension of the mind and thought, where we process the information into our thought structures. Sometimes people ask: what is the state of this matter? One could also think that every matter that we create into a thought structure through information has its own state. This state expands as our understanding of the matter grows.

Fourth dimension (4D),  
Mind and thought



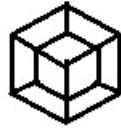
Of course, the mind and thought process other information as well. Our body can tell us about hunger or pain, which our mind perceives. When we feel hungry, we may think that we are hungry. This happens at the level of the mind and thought. We may also say, "I'm hungry," bringing this information from the fourth dimension into the third. The third and fourth dimensions are therefore in active interaction with each other. The mind and thoughts can also be used for creative mental activities. We can construct images, stories, ideas, and various scenarios in our minds and thoughts. However, these can occur solely on the level of the mind and thought, but they can also be brought into the third dimension in the form of paintings or writings, for example. The mind and thought also function as the source of emotions. When we experience information in the third dimension as joyful, frightening, or offensive in some way, we react to it through our thought structures. We may experience joy from our favorite music, good food, or company. We may be offended by unpleasant words or fear the dark, for example. However, these always originate from the thought structures we have adopted.

How do we know that we think at all? The fifth dimension, Consciousness, makes this possible and reveals the structures of our thinking. If we only thought, how could we know that we were thinking if we were unable to observe it from outside our thinking? When we say that "we can think that we are thinking," it is impossible. It is like a computer program programming itself. Consciousness is the factor that observes, perceives, and questions thinking.

**The fifth dimension (5D), Consciousness**

When a child is born, they are very dependent on external figures, such as their parents. However, children quickly become aware of their physicality. After a while, children learn words, form sentences, and construct stories. The child can also say, "I feel bad, I feel good." In other words, the child can verbalize their feelings. The child also becomes aware of their thinking. The child uses their imagination to play, construct stories, and may even babble stories they have invented themselves. If we think about a newborn baby, the child is conscious from the moment of birth. Children observe and monitor their surroundings, even if their thoughts have not yet developed through language, or even if they are not yet physically capable of acting. Children must therefore have a consciousness that serves as the basis for the later development of their minds and thoughts, as well as for the coordination of their physical bodies.

Fifth dimension (5D),  
Consciousness

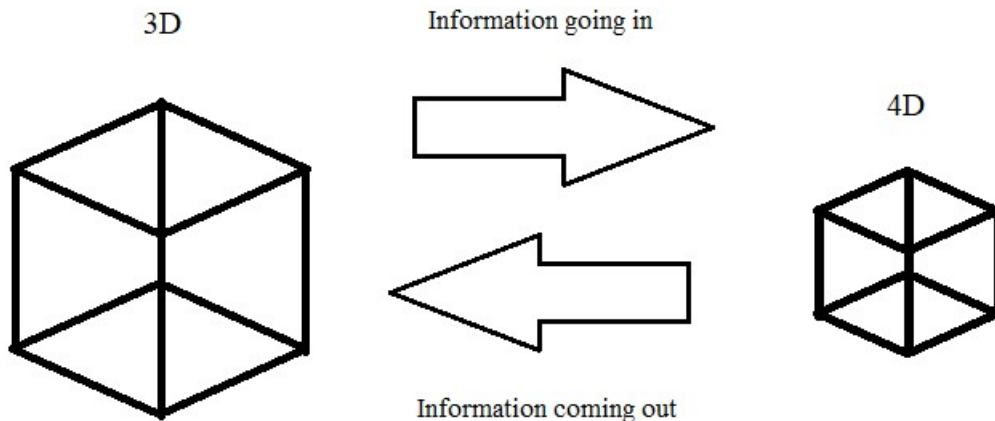


Consciousness thus functions as an observer of thought and as an intuitive basis for reality and the individual. Without consciousness, the individual would be merely reactive and based on thought structures. Consciousness is the factor that questions thought structures and helps to interpret the truthfulness of thought structures. Consciousness is intelligent, and without consciousness, the mind and thought would be primitive, based on natural programming and reactive.

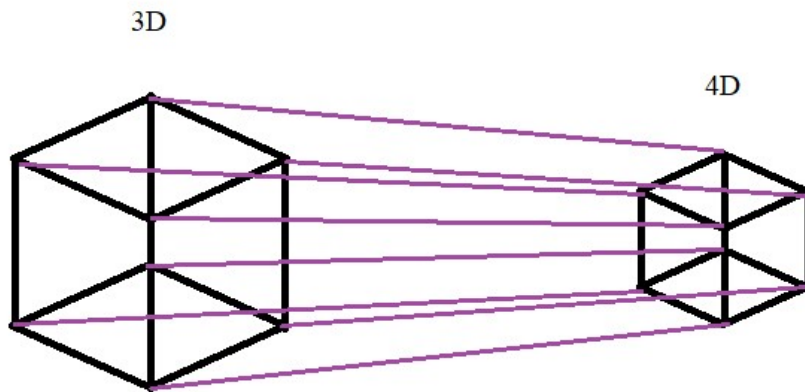
**Interaction between dimensions**

The third, fourth, and fifth dimensions interact with each other, creating a whole. The third dimension is physical, the fourth dimension is conceptual, and the fifth dimension is conscious. Now we will examine the interaction of the dimensions with each other.

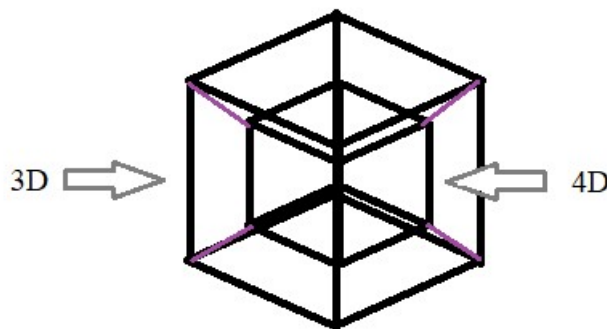
The third and fourth dimensions interact through information. Information is transmitted from the third dimension through sensations and feelings. We can see, hear, feel, smell, or taste. All of this is information about something. If we bite into an apple, for example, the apple is the source of information. We may taste tartness, sweetness, and the texture of the apple in our mouths. This is information about the apple and its characteristics.



In hypercubism, the fourth dimension is the coordinate of inside and outside. The third and fourth dimensions are therefore in seamless and active interaction with each other.

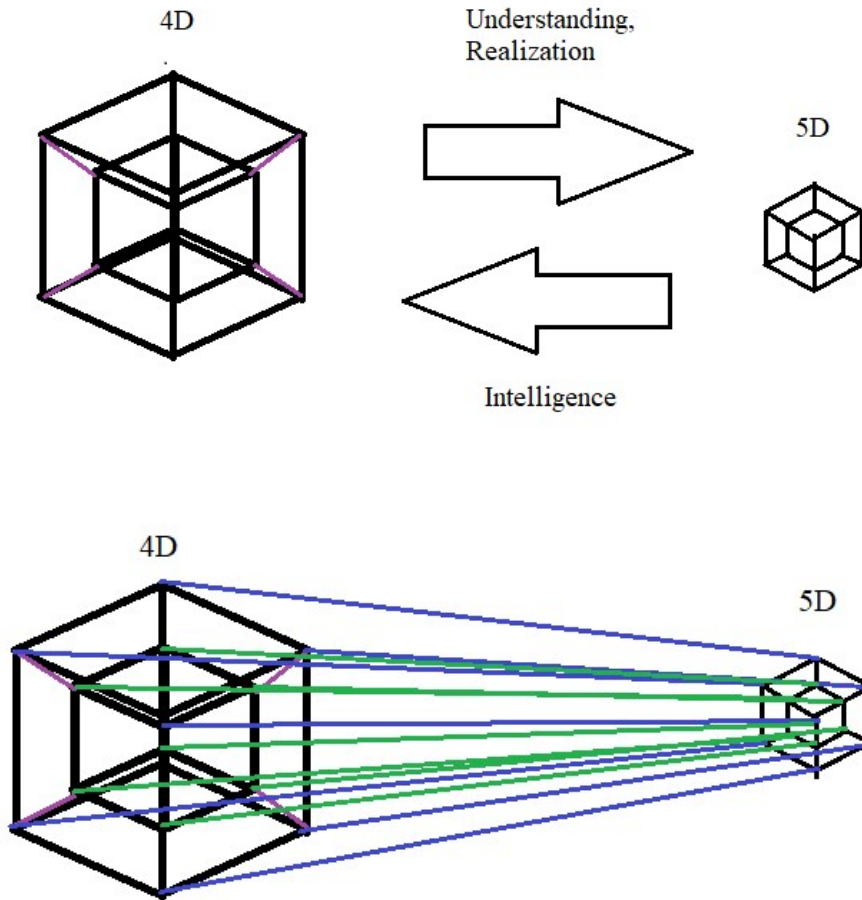


The fourth dimension is described geometrically using a tesseract pattern. The fourth dimension of hypercubism can also be described in a similar way.



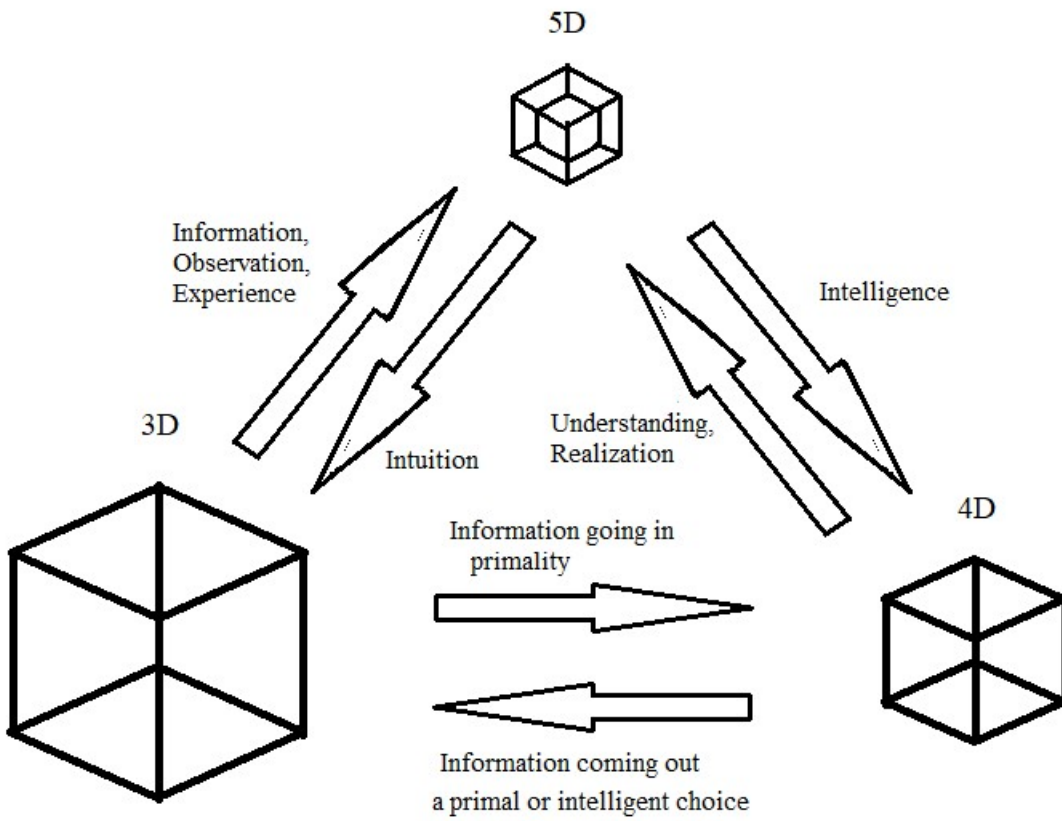
The interaction between the third and fourth dimensions also includes the primal nature of the third dimension. Just like animals, the human body also contains primal programming. Humans strive to reproduce, just as animals do, and this is one of the mechanisms related to human survival. Humans are also initially prone to reactive primitive behavior patterns, both physically and mentally. The primitive characteristics of the third dimension are transferred as information to the fourth dimension, the mind and thought, and through this influence thought structures based on needs.

The interaction between the fourth and fifth dimensions is based on the influence of intelligence. The fifth dimension, consciousness, is the basis of intelligence and consistency, which observes and examines ways of thinking. Whereas the third physical reality interacts with the fourth mind and thought through information, the interaction between the fourth and fifth dimensions is based on understanding. The consciousness of the fifth dimension can influence ways of thinking or determine the course of thought or even whether there is any thought at all, but the mind and thought can only influence consciousness through understanding. Insight, realization, and understanding are factors that belong to the characteristics of consciousness.



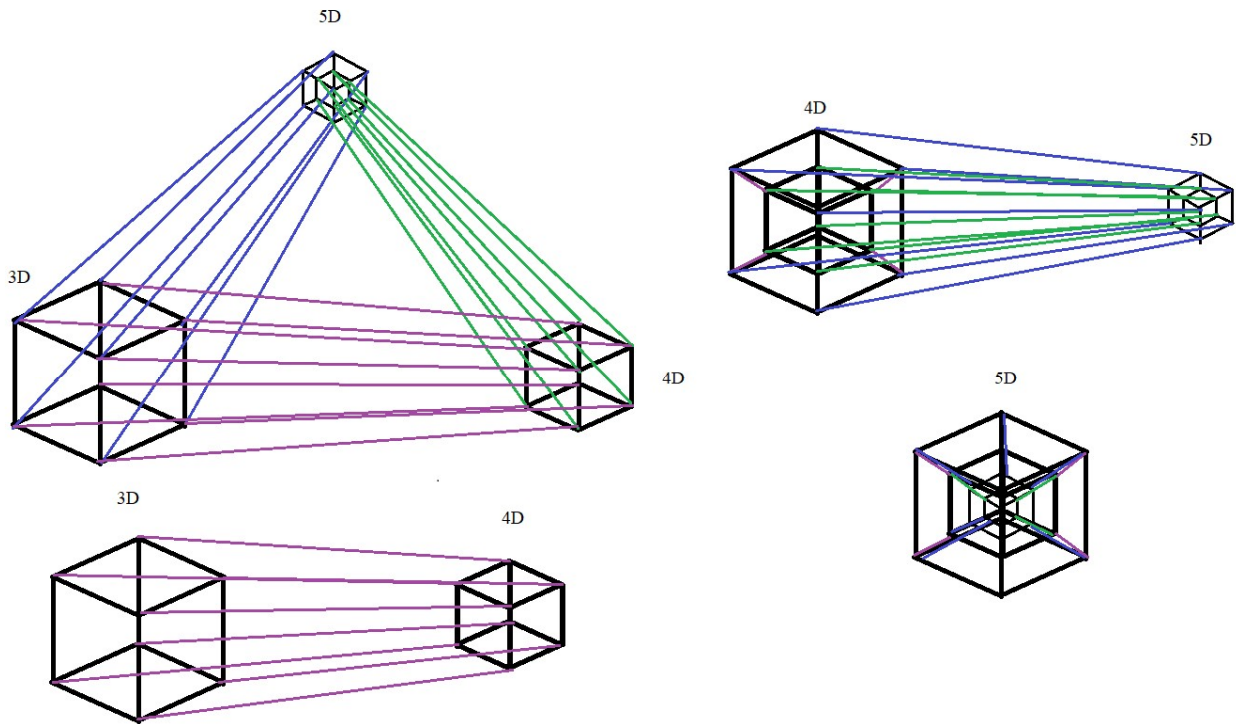
The fifth dimension interacts with the third dimension intuitively. Fifth-dimensional consciousness perceives reality purely from a place of awareness, not from a place of thought. Fifth-dimensional consciousness is pure perception, experience, and presence. This can be viewed geometrically, with all dimensions in the same diagram.

The first diagram shows the movement of information, as well as the movement of primal nature and intelligence. The choice brought about by the possibility between primal nature and intelligence can also be seen as free will.



The following diagrams show the seamless interconnection of dimensions. Dimensions interact with each other and form a single, seamless whole.

**Note:** 3D is first a cube, but when expanded into the mind and thought, it becomes 4D, a tesseract. 4D expanded into 5D forms a pentact.



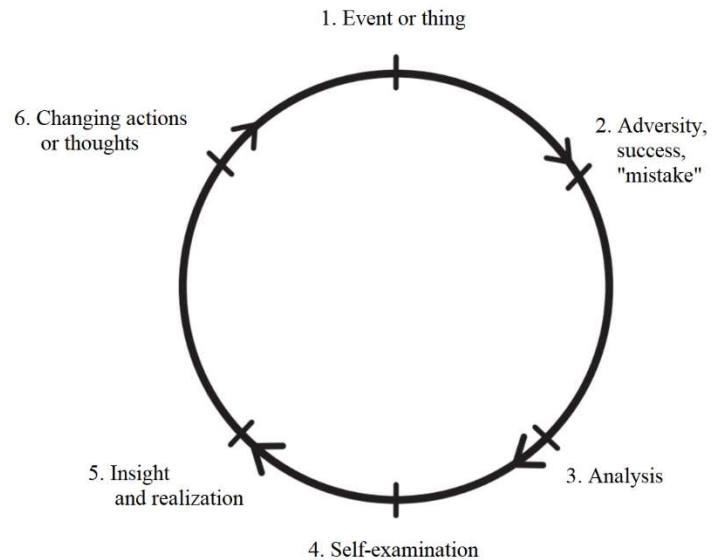
## V. SELF-EXAMINATION DIAGRAMS

Self-examination has been the fundamental starting point for all writings and the philosophy of Hypercubism. Through self-examination, the structures of reality and the events, issues, and problems that occur within it have become visible. Self-examination has also been a tool for understanding and realizing the events and things that manifest in reality. These diagrams visually explain the writings related to self-examination that appear in the text Hypercubism, Part 1.

### Six-stage self-examination

Six-stage self-examination consists of six separate steps:

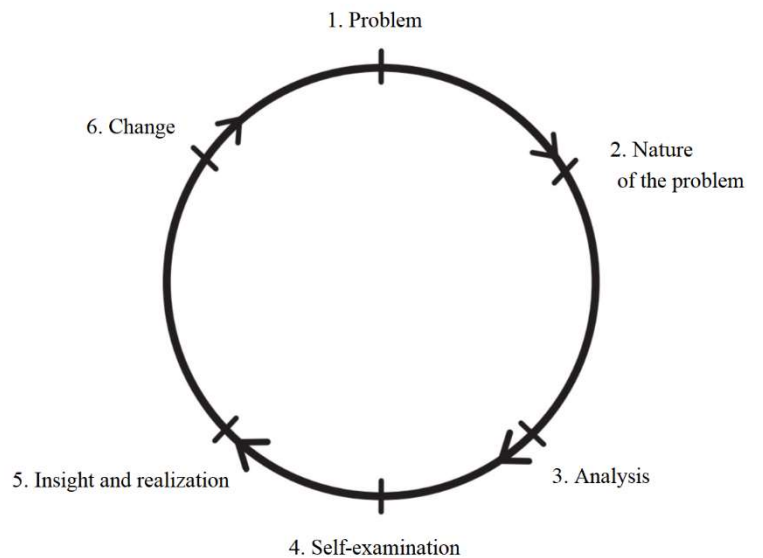
1. Event or thing
2. Adversity, success, "mistake"
3. Analysis
4. Self-examination
5. Insight and realization
6. Changing actions or thoughts



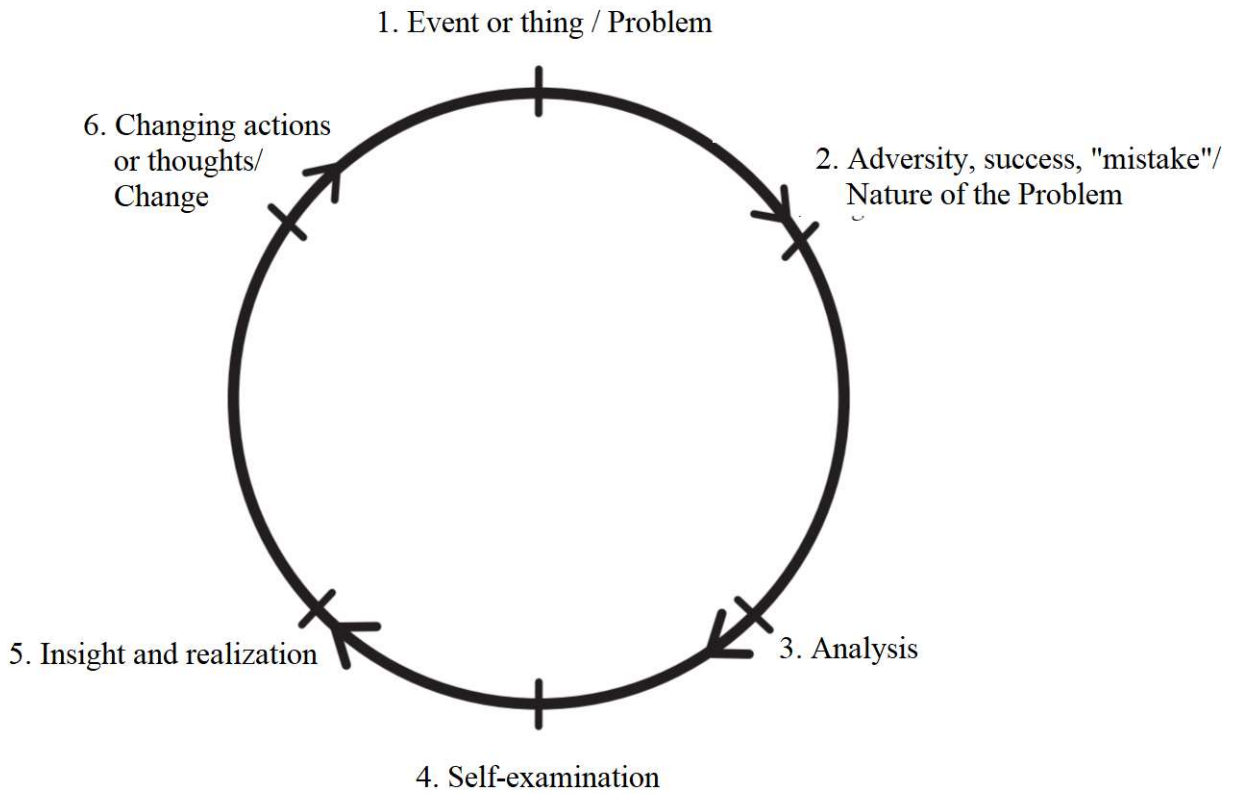
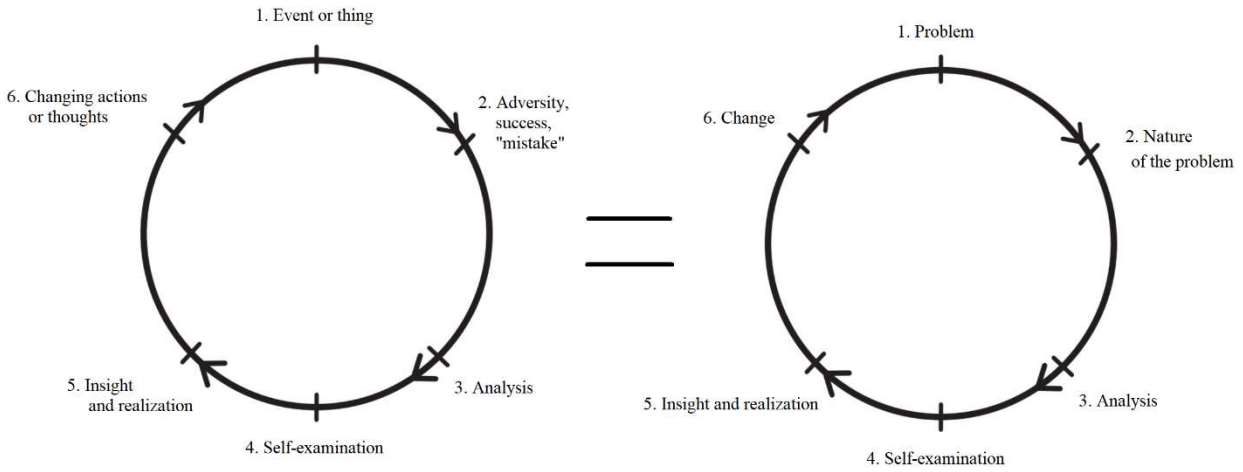
### Six-stage self-examination: Problem

When examining an event or issue, you may encounter a problem that requires a solution. The six steps for examining a problem are:

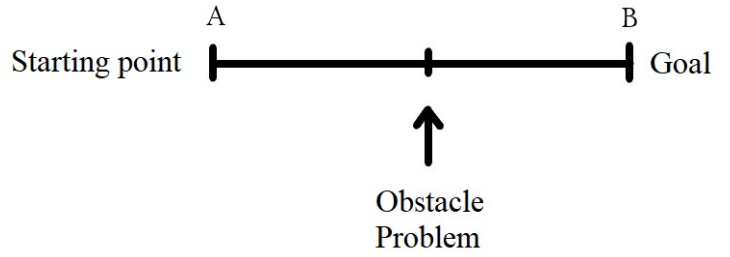
1. Problem
2. Nature of the problem
3. Analysis
4. Self-examination
5. Insight and realization
6. Change



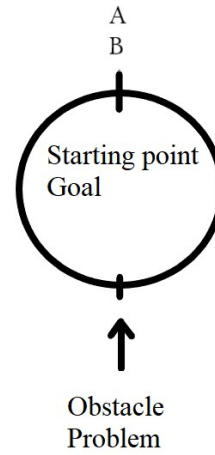
These two figures are combined into one and the same. An event, thing, or problem may ultimately mean the same thing, but they can also be viewed separately.



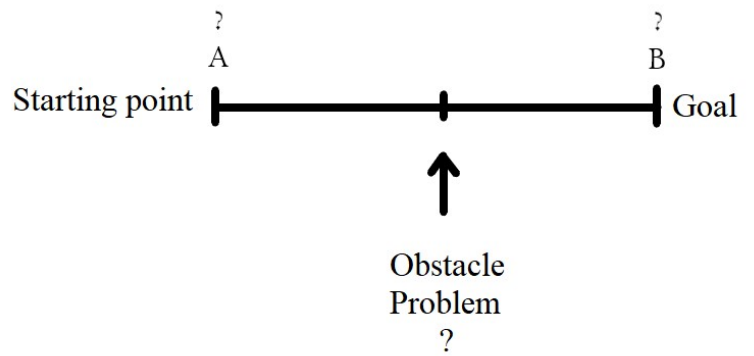
Examining the problem itself through starting point A, the obstacle, and goal B.



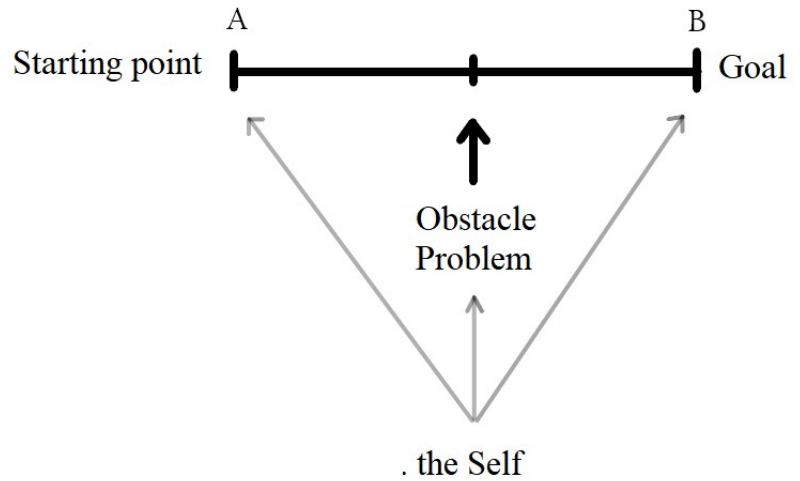
The problem equation in the form of a circle



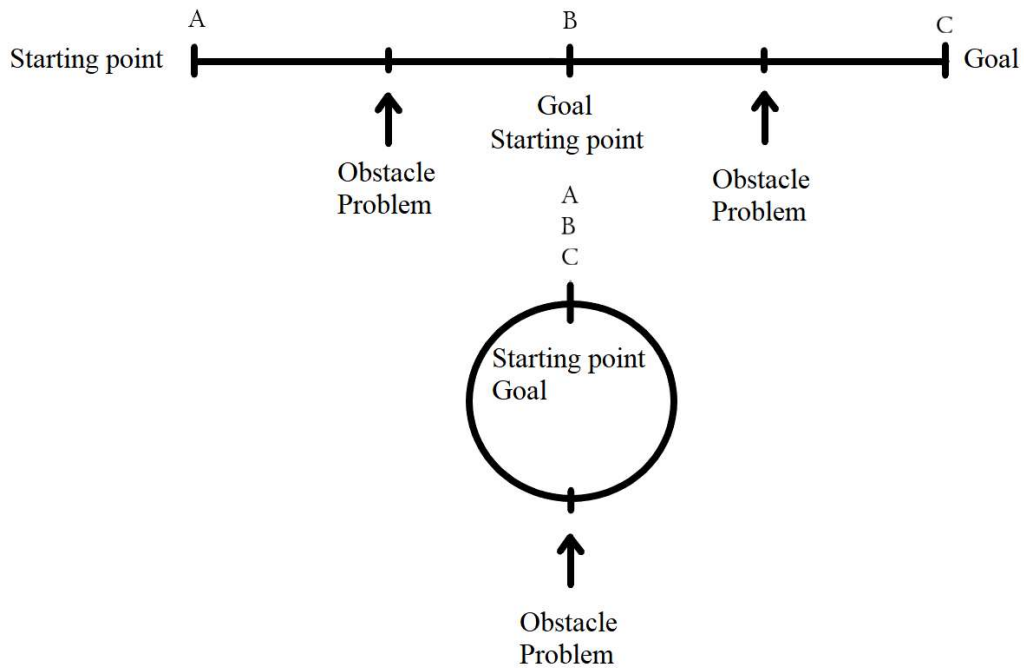
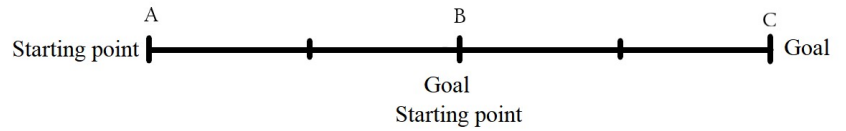
The analysis examines all the factors involved in the problem.



Self-examination takes into account one's own contribution and impact on the problem, starting point A and goal B.



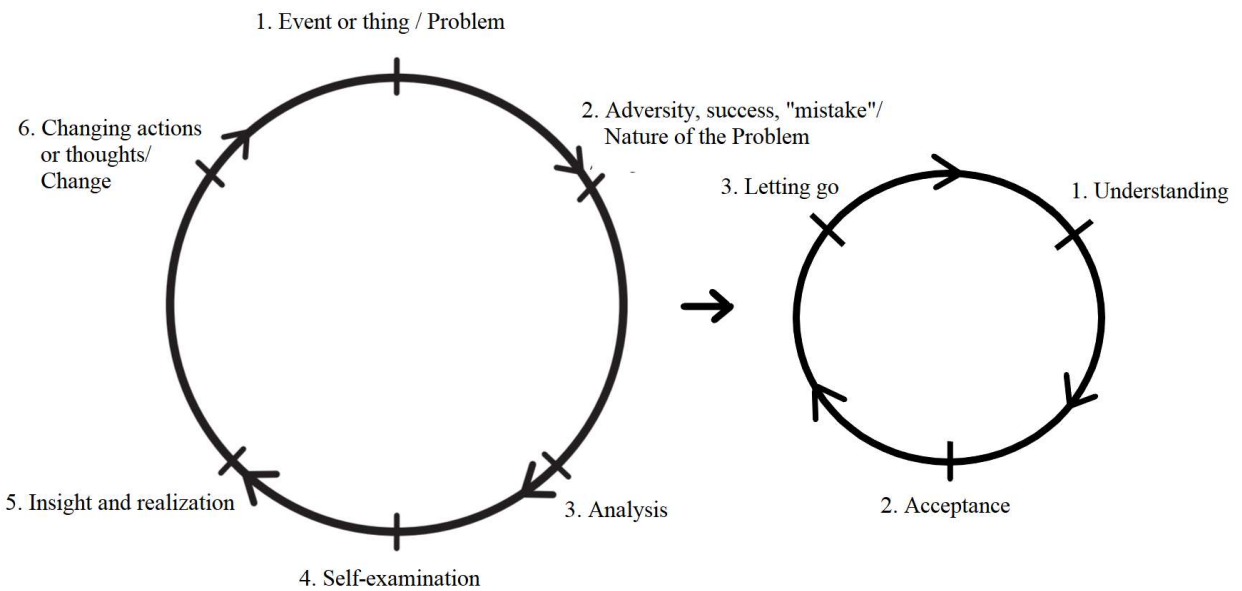
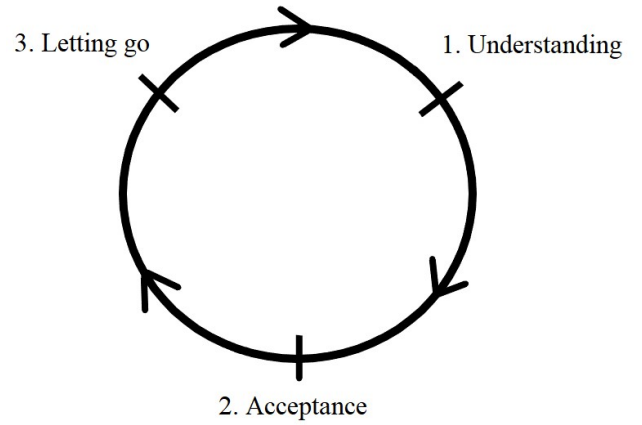
Insight and change are the final stages in observing the problem. Point B, the goal, becomes the starting point, and point C becomes the goal.

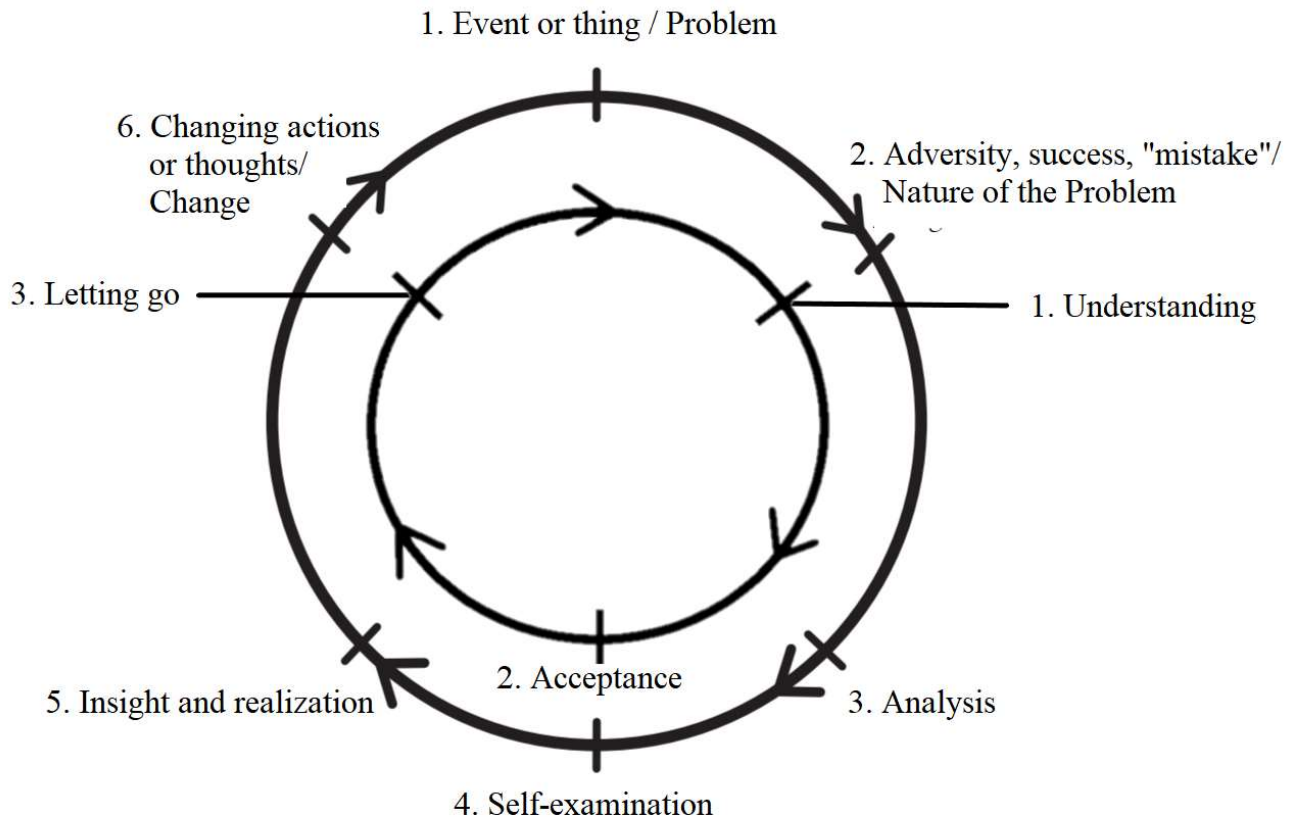


### The three stages of being

The three stages of being come after the six stages of self-examination. The three stages of being are:

1. Understanding
2. Acceptance
3. Letting go

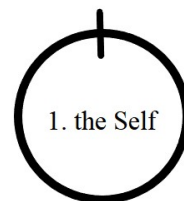


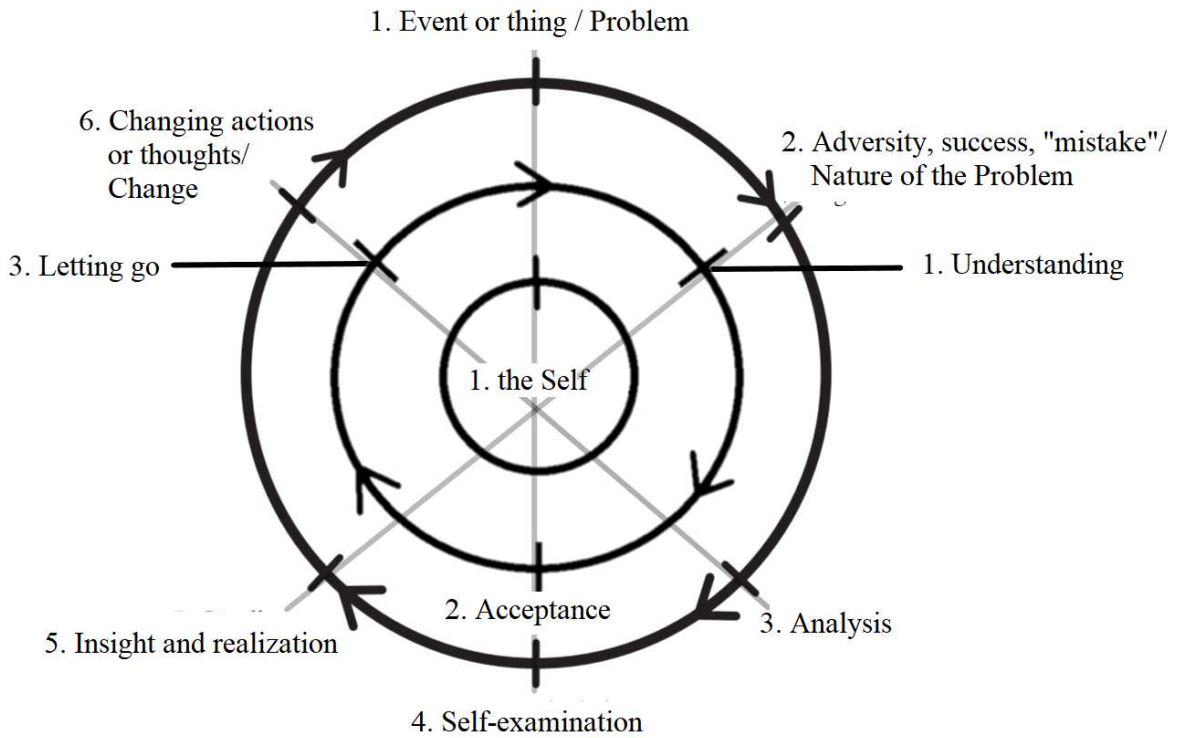
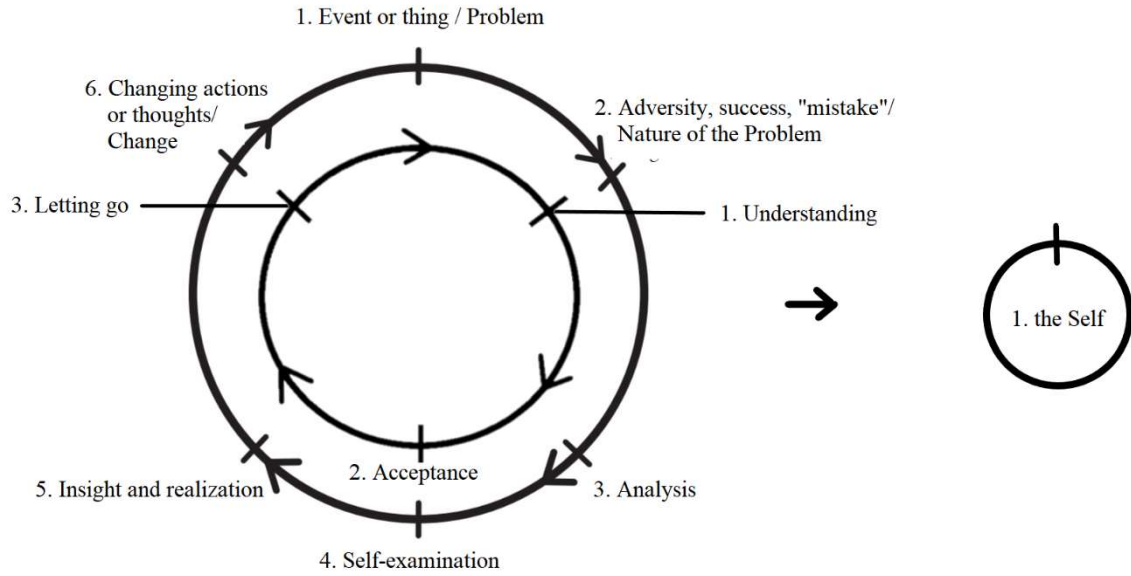


### the Self

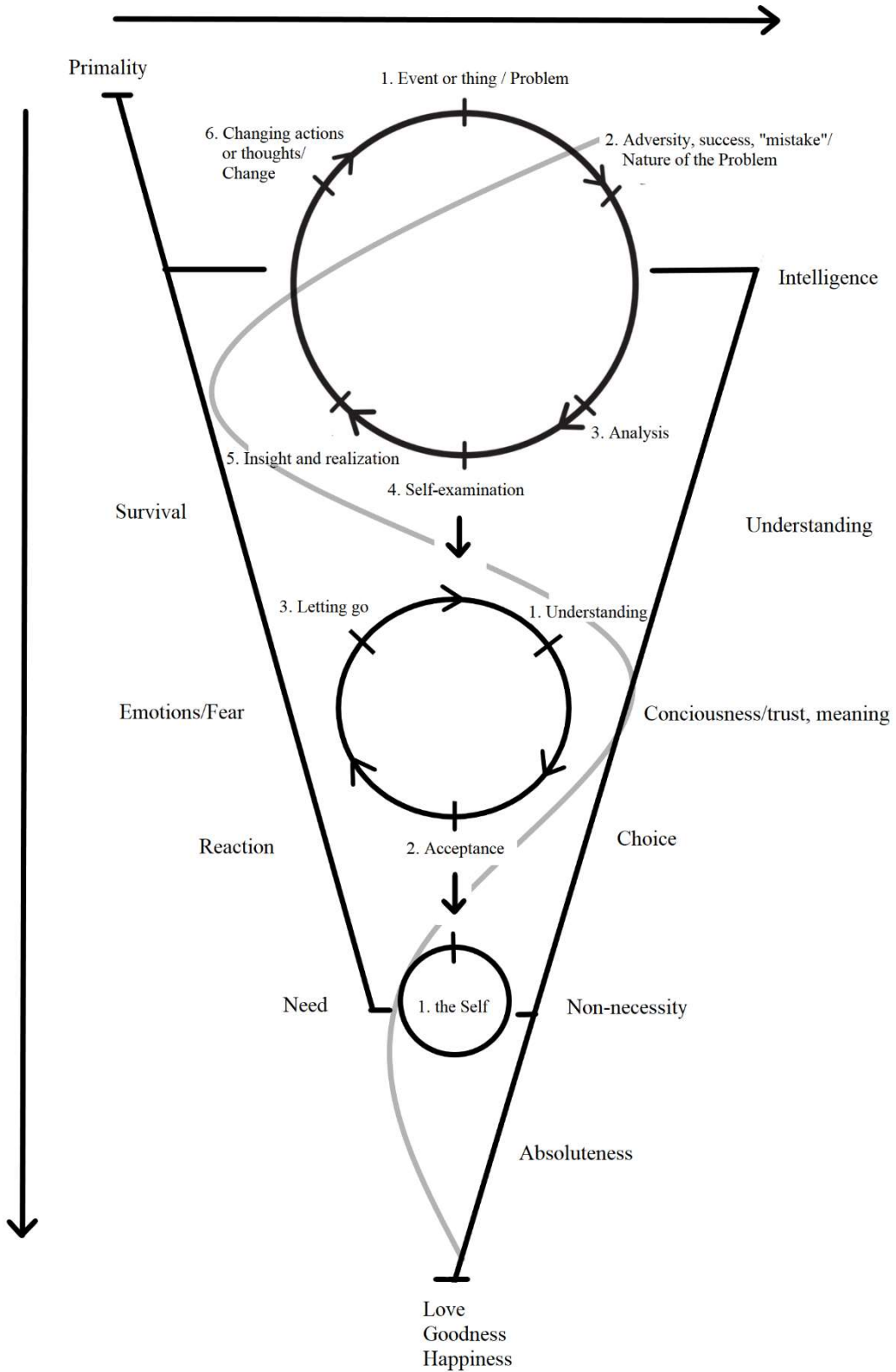
The I stage is the final stage of self-examination. In the I stage, you simply stand before yourself:

1. the Self





A diagram that examines self-examination with primitivism and intelligence.



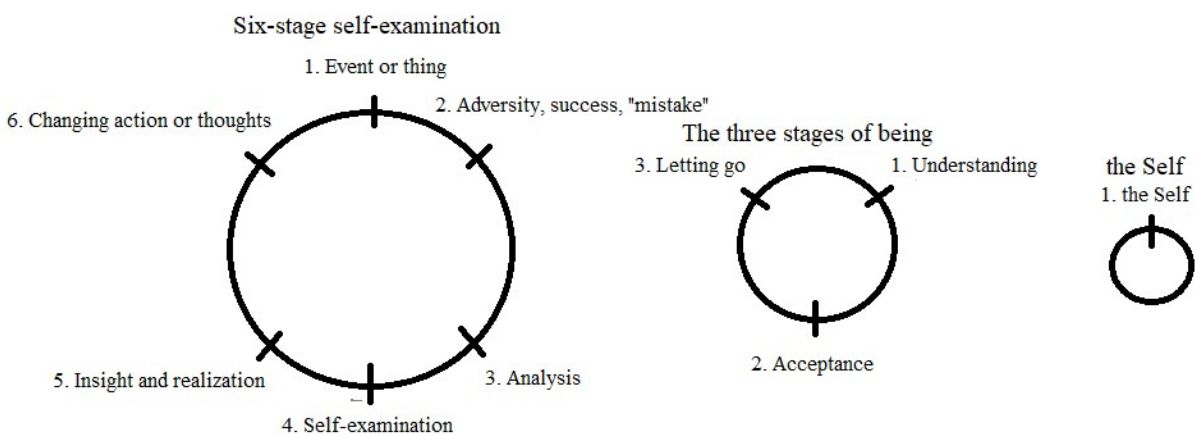
## VI. METATRONICS DIAGRAMS

Metatronics combines the structural philosophy of life, Life is in the shape of a circle, and the Theory of Dimensions.

Whereas self-examination works by examining events, things, and problems that actually occur, dimensions provide a framework for the factors observed during self-examination.

The philosophy of life being circular consists of three parts:

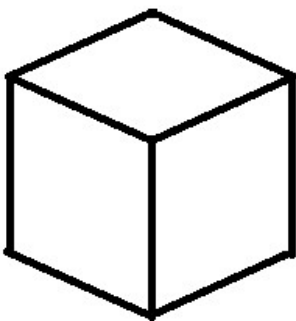
- Six-stage self-examination
- The three stages of being
- The self



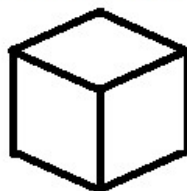
The theory of dimensions consists of three dimensions that interact with each other:

- The third dimension (3D), Information and interaction
- Fourth dimension (4D), Mind and thought
- Fifth dimension (5D), Consciousness

Third dimension (3D),  
Information and interaction



Fourth dimension (4D),  
Mind and thought



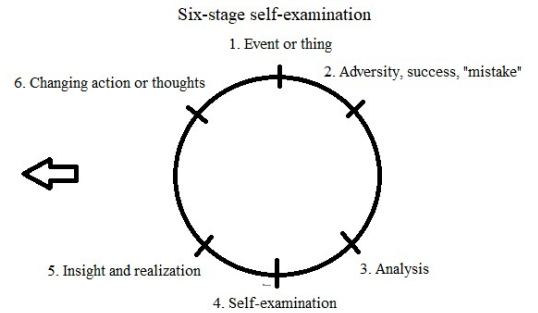
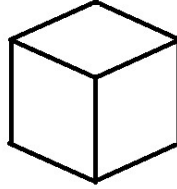
Fifth dimension (5D),  
Consciousness



### Third dimension (3D), Information and interaction <- Six-stage self-examination

The third dimension of information and interaction also includes events, issues, and problems. Although problems can sometimes be related to thought structures or ways of thinking, they ultimately originate from information in the third dimension. An event, issue, or problem is therefore the starting point for examining the event, issue, or problem.

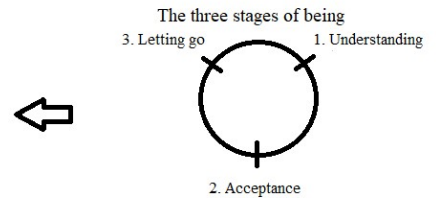
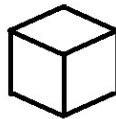
Third dimension (3D),  
Information and interaction



### The fourth dimension (4D), Mind and thought <- The three stages of being

The fourth dimension of mind and thought includes thinking, interpretation, and thought structures. Understanding, acceptance, and letting go of the three stages of being are tools that work in the mind and thought. Understanding also acts as a bridge between the fourth and fifth dimensions.

Fourth dimension (4D),  
Mind and thought



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

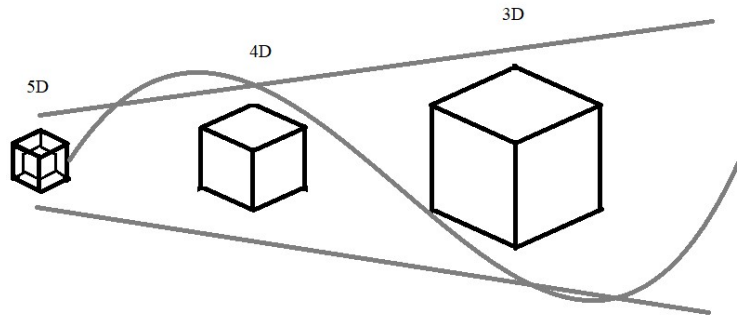
The fifth dimension of consciousness includes observation, examination and questioning of thoughts, but also the perspective brought by intelligence. The self functions in consciousness and is equal to consciousness.

Fifth dimension (5D),  
Consciousness

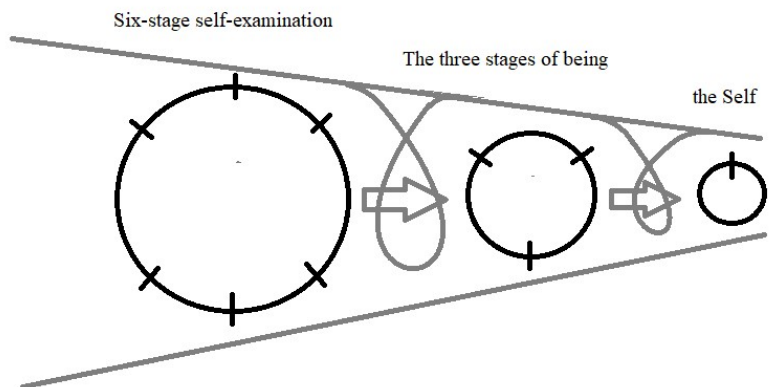


**Integration**

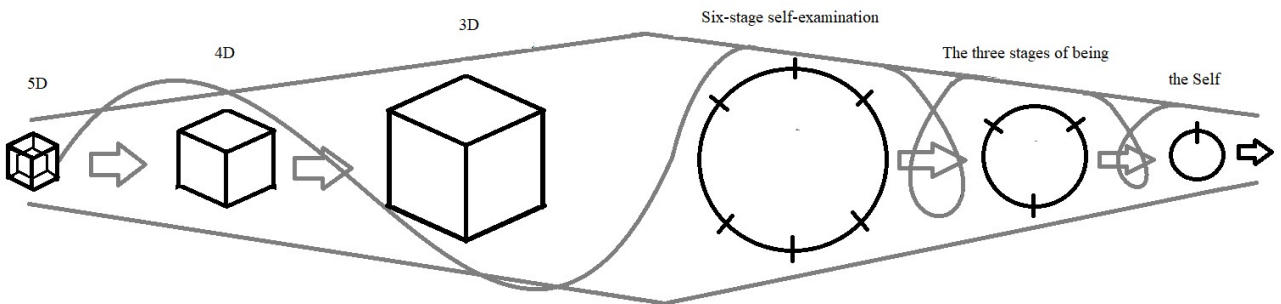
In Metatronics, consciousness is the basis of everything, from which thinking derives its observer. The mind and consciousness, in turn, need the information and interaction of the third dimension to construct thought structures.



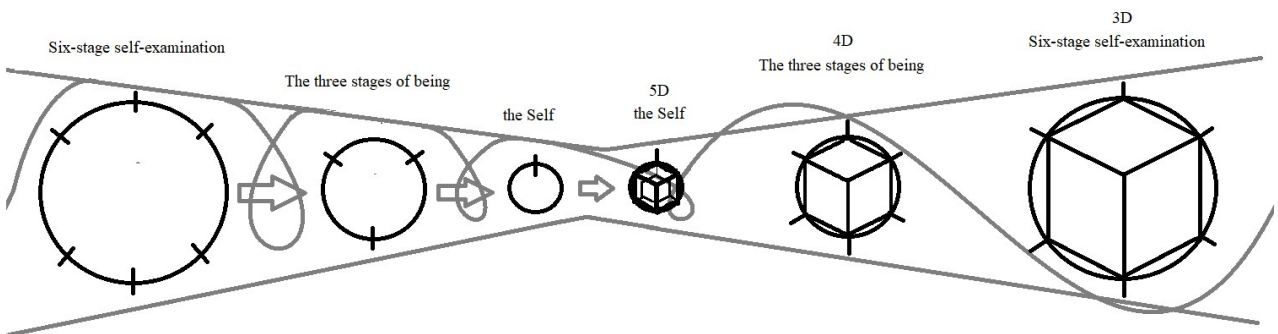
Self-examination begins with examining the events and things contained in third-dimensional information and interaction, moving on to examining the ways of the mind and thinking as well as thought structures, always ending up with one's own self, the self.



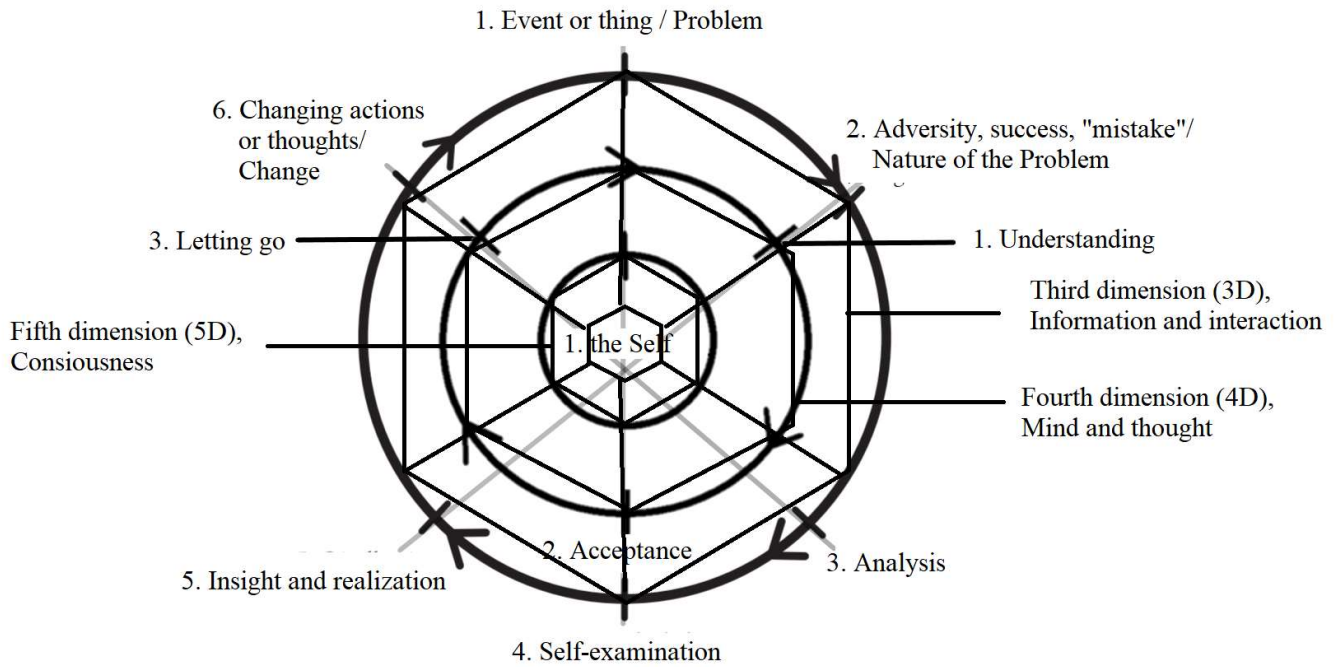
The learning process thus begins with awareness of one's own thinking and physicality. After this, integration is a wave-like learning process.



When self-awareness is achieved through self-examination, consciousness itself becomes a visible factor. The self stage and the fifth dimension of consciousness (5D) merge into one.

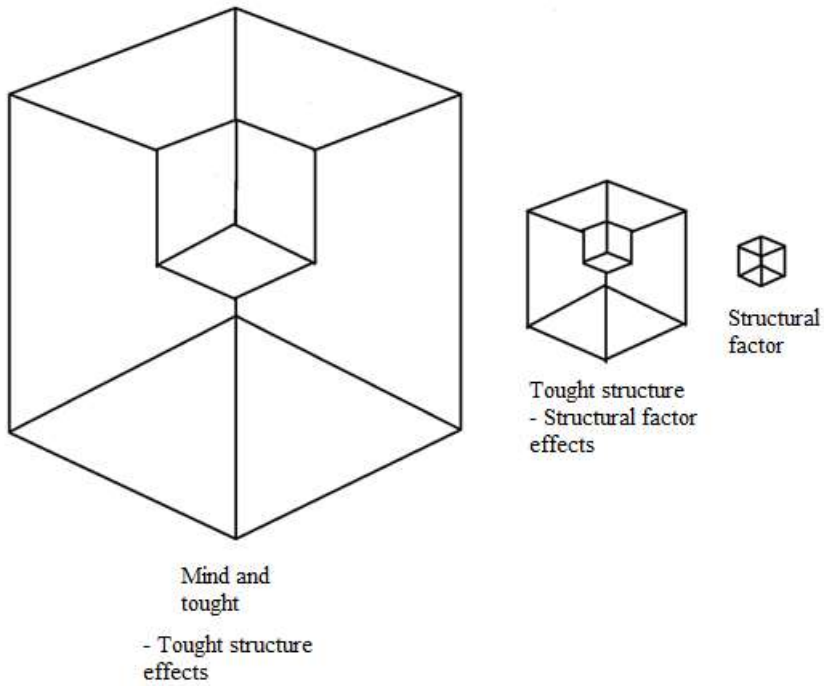


Life is circular—philosophy and the theory of dimensions merge into a single, unified whole called *Metatronics*.



## VII. THOUGHT STRUCTURE DIAGRAM

Thought structures are factors that operate in the mind and in thought. Thought structures consist of factors or basic elements. Thought structures can be thought of as equations or geometrically as spaces.



## VIII. HYPERCUBISM AND ANCIENT PHILOSOPHY

### **Everything is perfect**

There is a definition for the word perfect:

"All-encompassing, lacking no part."

"All-encompassing," meaning containing everything. "Nothing missing," meaning including even the smallest things, features, and details. Perfection is therefore a whole. A perfect whole, complete, lacking nothing.

If you think about people and what kind of people they are, what could be perfect in terms of people?

A person is human. A person makes mistakes. A person is both good and bad. A person is then whole. A person then acts as a whole, as perfect. So that nothing is missing.

It is misleading to think that one only needs strengths or pleasant things to live. However, superiority and perfection do not only mean understanding and cherishing things that are practical for the individual, as if weaknesses or unpleasant things did not exist. If you think this way, you deny a whole part of yourself and are then indeed far from being perfect and whole. You are then only half a person. The more you try to be only good and strive for superiority, the more you feel bad about denying yourself. It is foolish to think that you cannot be weak, angry, sad, or make mistakes.

How could you even learn if you didn't make mistakes? How could you know how to be strong if you don't know what it's like to be weak? The idea that you "should" be perfect is insane. Every individual is perfect, and every individual has the things that they need to have at that moment. The moment you are in right now is perfect. Everything around you is exactly as it should be right now. Nothing is missing, so everything is perfect. The only thing that breaks this perfection is your own idea of what it should be.

Maybe there should be more? Maybe you don't like something about yourself? Would it be good to have more? Could you be better for yourself?

The idea that you need something to become whole is pointless.

Only your own thoughts can create a crack in perfection, but there is always room to improve and develop. Even though everything is perfect, life and its small parts within the whole can still be refined to be even better.

The world has been perfect since its birth. Through billions of years and events, everything is here. Everyone has received a gift called life. Everyone has been given everything they need to live. Humans can breathe, observe, and feel. Humans can love and hate, make mistakes and learn. Humans can develop infinitely. Every human being is part of the same whole and perfection (Miettinen, 2019a).

## **The foundations of antiquity**

In ancient philosophy, reality was seen as layered and hierarchical. Mathematics and geometry were also very strongly involved in defining reality. Even today, our observations and the movements of objects we see in everyday life originate from Euclidean geometry.

In philosophy, since Plato and Aristotle, a distinction has been made between individual beings and their characteristics or attributes. According to Plato, neither of these were fundamentally real: in his view, ideas are essentially real. Eternal and unchanging, ideals, things that exist outside the realm of experience. The everyday things we observe in our world are therefore not as real as ideas. Aristotle rejected this view and argued that individual entities are the basic units of reality, calling them substances. In his view, individuals were fundamental beings. Substances are not dependent on attributes, he thought. For example, the existence of shapes, sizes, and colors depends on the things whose shapes, sizes, and colors they are. (Crane, 2004, p. 11)

### **Plato**

Plato can be considered a central figure in ancient Greek philosophy. His thinking revolves largely around human knowledge. According to Plato, true knowledge is both easy and surprisingly difficult to attain. According to his ideal of perfect and infallible knowledge, it is precisely in mathematics, ethics, and metaphysics that it is possible to attain knowledge in accordance with this ideal, emphasizing that most of the world we perceive in our everyday lives simply cannot be the subject of reliable knowledge. The central themes in Plato's thinking are therefore ideas and the soul's kinship with them, and the world that we perceive but cannot obtain knowledge about. (Morton, p. 76)

### **Plato and mathematics**

Above Plato's door, it is said to have read: "Let no one ignorant of geometry enter here." This speaks to his passion for mathematical thinking. His metaphysics was based on mathematical objects, which are timeless, intellectual, real, but also behind the objects of our everyday sensory world. Plato defined two worlds: the world of phenomena and the world of ideas. As he thought, only the world of ideas can represent reality and, through it, real knowledge. The world of ideas contains only intellectual and abstract entities and does not include anything perceptible, physical, or material. According to Plato, true knowledge therefore focuses on what is unchanging and always the same. (Plato and mathematics.) As Laurikainen (1980) stated in his book, invariant. Plato has placed mathematical objects in a special position between these two worlds. They are neither perceptible nor physical, but neither are they the highest ideas. Mathematical objects are unchanging, timeless, and universal, and they are dealt with using figures and symbols. They act as a bridge between the visible world and the perfect world of ideas. For Plato, mathematics also serves as an essential tool for guiding the soul toward truth. According to him, practicing mathematics detaches the mind from the changing objects of the sensory world and directs it toward structure and order, which are immutable. Geometry, among other things, is strongly associated with this. In this way, mathematics serves as an ontological and epistemological model of reality. This highlights the central role of mathematics and geometry in Plato's theory of ideas. They are not merely technical or practical disciplines, but factors that express the structure of reality and guide the thinker towards a metaphysical understanding. The order of the visible world also reflects mathematical order. The sensory world is changeable and imperfect, but the world behind it is mathematical and rational (Aydin, 2025).

According to Plato, it is possible to learn the truths of the world of ideas through reason. According to his conception of the soul, all knowledge of the world of ideas already exists in the human soul, because the soul is eternal and immortal. There is nothing that the soul does not already know, but upon entering the body, this knowledge is simply forgotten. Therefore, nothing is new; rather, the soul recalls or "learns" again the things it already knows. (University of Helsinki, n.d.)

### **Aristotle**

According to Aristotle, real entities were properties. This view means that we do not examine beings thoroughly enough if we only see individual objects, such as trees, houses, or people. These beings also contain properties that should be brought out. In other words, things do not have properties because we classify these properties, but we classify these properties because these things have these properties. For example, a property such as weight is called universal because it is a common or universal feature (again, an idea; an invariant). Universals, on the other hand, are the opposites of individual people or objects, particulars. In philosophy, the word *substance* was used in different contexts, but Aristotle was the first to use it to describe individual beings, such as human beings, in this sense. According to Aristotle, an individual substance is a combination of formless matter and the form that organizes it. Thus, Aristotle's view of beings differed significantly from Plato's way of thinking. Aristotle believed that the form of a substance is what makes the substance itself. Thus, form becomes the essence of substance. (Crane, T., 2004, pp. 13, 14)

### **Soul**

According to Aristotle, it is the soul that gives form to the body. Although he believed that all living beings have a soul, they are not all the same. The characteristics of the nutritive soul include growth and reproduction, the sensations and perceptions of the sensitive soul, and the rational soul is responsible for reasoning and thinking. Thus, plants have only a nutritive soul, while animals have both a nutritive and a sensitive soul. Humans also have a rational soul. These three can therefore be considered forms or guiding principles for the characteristic actions of living beings. Aristotle thus explained the functioning of the body on the basis of the soul. Aristotle's view also included a clear hierarchy. Each higher faculty includes the lower ones. (Crane, T. 2004, p.14)

These two thinkers have had a very strong influence on Western philosophy as a whole. Hypercubism consciously builds on the foundations of their thinking.

### **Hypercubism as a continuum**

As we can see, the philosophy of hypercubism has many similarities with both Plato's views and Aristotle's ways of thinking.

Hypercubism's geometric representation of dimensions and their interaction is directly in line with Plato's geometric ideals. Plato's idea of the soul also has many similarities with the 5D consciousness thinking of hypercubism. The most important thing in hypercubism is to find the "truth of structures," which resonates completely with the idea of the world of ideas. Hypercubism sees that in order to find the structural truths behind visible reality, one must deconstruct perception through self-examination ( ) and reconstruct it truthfully according to the rules and frameworks of reality. Hypercubism also understands that the world visible to the eye is not real reality, but that the truth of reality lies in structures and the regularity of the third dimension. Plato's idea of the soul also resonates strongly with the idea that the soul is part of a person from birth to death, as if learning anew. If we were to think that the soul, which in hypercubism we see as 5D consciousness,

remembers nothing when it enters or leaves the 3D world, this would explain the connection between memories and bodily and nervous mechanisms. In this case, consciousness could indeed be considered a pure form of being.

On the other hand, Aristotle's view of the hierarchy of souls also resonates very strongly with the 3D-4D-5D thinking of Hypercubism. We could compare them as follows:

Nutritive soul = The physical manifestation of an individual in the third dimension

Sensitive soul = An individual's mind and thoughts in the fourth dimension

Rational soul = An individual's consciousness in the fifth dimension

Furthermore, Aristotle's hierarchy of souls, which states that a higher soul always contains the previous one, is exactly the same idea as the hierarchy of dimensions in Hypercubism.

In addition, while Plato's real ideas exist in a perfect world of ideas, which Hypercubism also believes in, Hypercubism also sees Aristotle's concept of attributes. When studying reality, it is also necessary to distinguish and take into account the different properties of things and factors in order to obtain as comprehensive a picture as possible of the things being studied.

One could therefore think of Plato's ideas and Aristotle's views as forming a kind of synthesis in Hypercubism. Hypercubism does not exclude either view or consider either to be in any way inferior; rather, both ancient Greek thinkers were highly competent in their own perspectives.

## **FINAL REFLECTIONS**

Hypercubism has become, to put it mildly, a slight obsession for me. For the past ten years or so, I have been wondering about the structures of our reality and the different perspectives and ideas related to it. When painting came alongside my reflections, it opened up a whole new dimension to examining the structures of our reality, but also specifically to how reality is experienced and perceived, and how it can be expressed in many different ways through painting.

I am completely sure of what I have written and I stand behind it. In addition to our concrete three-dimensional world and our minds and thoughts, there is another level: consciousness. The psychological view that consciousness is merely a structure created by the brain is not consistent. A thought cannot examine a thought; it is not a logical answer. Within a thought, there may be two hierarchically unequal factors that examine each other. How can we then trust which of the two thoughts examining the other is the correct one?

It would also be worthwhile to examine texts written about the soul from a slightly more modern perspective. If we think about the Bible in today's language and keep it in the present day, it is no wonder that it sounds far-fetched to some. It would be good to take the concept of the soul into a modern context and examine things from a slightly more mature perspective. These thoughts are a good starting point for continuing on to the text Hypercubism, Part III.

## **SIGNATURE**

“In the beginning was the Word, and the Word was with God, and the Word was God.” (Bible, John 1:1)

Anssi Matias Miettinen

February 11, 2026

Chiusa Sclafani, Italy

## **PART III**

### **ABSTRACT**

The article Hypercubism, Part III constitutes the third part of the philosophical framework of Hypercubism, which examines the manifestation of theory in artistic work and the development of expression. The text is based on a long-term personal research process that combines visual artistic work, philosophical thinking, and reflection on perception and reality.

The article describes how the key principles of Hypercubism, such as multidimensionality, the relationship between reality and experience, and the role of the mind in the construction of perception, are manifested in the practical artistic process. The material is paintings and studies completed in 2020-2026, through which the transformation of expression towards a freer and more multidimensional approach is analyzed.

The text traces the evolution of artistic practice from a representative and structurally controlled expression towards a more intuitive and conceptually broader form. The process also includes critical stages that have guided the reassessment of thinking and deepened the relationship with the philosophical foundations of Hypercubism.

The article shows that Hypercubism functions in practice as an influential model of thought and perception, shaping both the artistic process and the way we structure reality. It functions as an applied and researched part of the broader Hypercubism whole.

## **PREFACE**

Love can change, people can disappear, life can be different today than it was yesterday, and become completely different tomorrow.

Yet reality itself remains unchanged That is why I seek its deepest truth. I can trust that it is the only one that will last.

This text is dedicated to all those who have helped me achieve the things I have achieved over these ten years. The theory of Hypercubism would not exist without your understanding, acceptance and love.

I would especially like to dedicate this text to Octavian Iordache, who has shown me that this has not been in vain.

## **I. INTRODUCTION**

The study of Hypercubism is both a literary and visual study. Whereas Hypercubism, Part I presented the manifesto and philosophy, and Hypercubism, Part II deepened the philosophical claims of Hypercubism, presenting diagrams and axioms and principles, Hypercubism, Part III presents the artistic application.

The text discusses the history of traditional Cubism and the author's personal reflections on the subject. Cubism's importance to the emergence of Hypercubism has been significant, and therefore it is important to examine written reflections on Cubism, but also research done through painting in the form of works. Hypercubism is not an extension of Cubism, but rather seeks to expand Cubism's fundamental ideas about depicting reality through different perspectives.

Whereas Cubists broke a three-dimensional object onto a two-dimensional surface, in Hypercubism the aim is to deconstruct both the object and personal thought, and through consciousness to reconstruct a three-dimensional work that embodies the 3D-5D reality structures that emerge in Hypercubism. Reality is thus rebuilt into a whole using Hypercubist principles.

This text presents a study of traditional Cubism, its painterly studies, and the history of Cubism. However, the main emphasis is on the study of Hypercubism, including its diagrams, hypercubist studies, and ideas related to Dimensionism and Pylotopism.

The philosophy of hypercubism and the interaction between dimensions have been explained in previous articles, so it is advisable to return to them when reading this article.

Hypercubism, Part III, is the final article in the series that ties together the theory of Hypercubism.

## II. INTRODUCTION II

### **In the middle of the cubes**

Cubes. Thousands of cubes. And me in the middle of them. I look around, and everywhere I see completely identical cubes. Just different sizes. Gray. Some huge and some very small. The biggest ones are the size of an apartment building, and some are just moving boxes. On different sides. There I am standing, in the middle of it all.

The sky is covered with a light veil of clouds. There is no limit on the horizon. Only cubes. As far as the eye can see. The veil of clouds changes shape, but remains stable. The air is so still that you could imagine yourself in a vacuum. Gravity is even heavier than before. It feels like your body weighs thousands of pounds. I try to lift my leg, but it is very heavy. Heavier than ever.

In front of me is a cube. Every side of it is identical. The cube is small, maybe the size of a small music box. I squat down and reach out towards it. I grab the sides with both hands and try to lift it up. It doesn't work. It's as if the cube has been cast on a base. It's cold and won't budge. I try to push, I try to pull. The cube won't budge.

The sky rumbles. A few rumbles, followed by a thunderous roar. Like thunder, but a thousand times louder. A giant cube appears from the middle of the cloud veil. Dark gray in tone. Its giant edges effortlessly protrude from the middle of the cloud veil. And the veil obeys. Its enormous size and substance create an immense shadow over a large area. It is the largest I have ever seen.

The cube begins to accelerate as it falls downward. It comes with force and mass. It falls perpendicularly towards me, so that I think I'm going to be under it. The surface area expands as it approaches. It approaches so fast that I can't see any sky except the huge square base of the cube. I close my eyes.

A loud bang. The bang echoes in the void. As if lightning had struck right next to me. The ground shakes so much that it's hard to stand. I carefully open my eyes, but I can't see around me. Dust and mist are everywhere. The noise from the bang gradually fades into the distance, and I still try to see around me. I try to feel around with my hands until my palms hit the cold surface in front of me.

The mist and fog begin to clear. As small dust particles continue to settle down, I make out a wall in front of me. A really big wall. It's as tall as a skyscraper, and its width is as long as its height. There's only about a meter between me and the wall. I put both hands against the wall. It's the biggest of all the cubes, I think. I stop and stare at the wall.

There I stand, and I wonder.” (Miettinen, 2018)

### III. RESEARCH ON CUBISM

"Cubists,  
or a mental nudist.

Multiple dimensions,  
spoken aloud.

I give the triangles,  
to settle down as a house." (Matias, 2020)

In this chapter, we will examine my previous research on Cubism. Cubism has been one of my greatest inspirations behind Hypercubism, and the visual implementation of Hypercubism is very close to the principles of traditional Cubism. The pictorial research shows my research on Cubism through painting, and the conceptual research explores my reflections on Cubism, its history, and my views on dimensions. The chapter ends with a focus on the interaction between Cubism and Hypercubism.

#### Cubism studies through paintings

My research into Cubism has been both conceptual and painterly since 2020. In my thesis, I have written *Inside the cube*, 2024 for a comprehensive explanation of this process.

##### "Studies in Cubism; dimensions speak

My interest in Cubism arose when I became acquainted with the early Cubist works of the old masters, such as Pablo Picasso (1881-1973) and Georges Braque (1882-1963). I had certainly come across Picasso's works in various situations before, but they began to manifest themselves in different ways during the early years of introspection, when my interest focused on the broken and reconstructed vision of the object to be painted. This prompted me to study the theory of Cubism, which in turn led me all the way to thinking, but also to the study of the fourth dimension. Picasso is known to have studied the theory of relativity, but he is also known to have said that he painted forms as "he thinks them, not as he sees them" (Bergström, 2015, p.332). I think he perfectly depicted the fourth dimension of mind and thought in his Cubist works.

I was also strongly attracted by the geometry of the works, where the image that initially seemed very inconsistent and confused became very consistent and clear through the study of the theory of Cubism. The works were like a riddle, which with the help of the mind and thought could be transformed into clear wholes. I remember our painting lecturer Petri Rummukainen saying that the goal of the Cubists was also to create a living image on a two-dimensional surface, and I think they have partially succeeded in this. The image begins to live in the mind and thought of the individual through the study of the theory and the work. In Cubism, the works were also logical and truly ingenious with their compositions and arrangements, where the subject could be seen from many different perspectives simultaneously with the help of the mind and thought.

In my research, I perhaps immersed myself too much in the term cubism. My painting lecturer Rummukainen also said: "Don't fall in love with that cubism". That's what

happened to me, or I myself experience it as more of an obsession than a love. It's easy to study the theory of landscape painting or, for example, to understand the influential causes and factors of abstract art, but cubism offered me an endless swamp in which to immerse my thoughts and energy. Studying cubism brought much-needed challenges and problems for my thoughts to solve. Having spent my time studying the fundamental theory of the style, both by reading, reflecting on and painting, I have been able to build a satisfactory understanding of the subject for myself.

### Exploring Cubism through Paintings

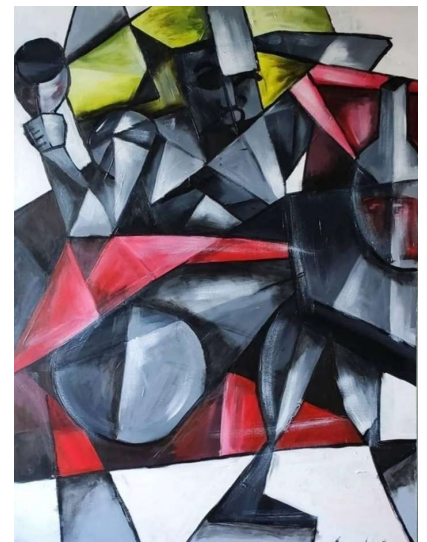
My research into Cubism has been very strongly connected to painting, in addition to working on ideas. I painted my first Cubist works in the spring of 2020. The works *Self-Portrait*, 2020, *Unnamed*, 2020, and *Woman*, 2020, were painted while I was still living in Roihuvuori, Helsinki. My Cubism at that time was experimental, mixing my previous style of painting three-dimensional shapes, but also the formal language of my previous figure paintings.



*Self-portrait*



*Unnamed*

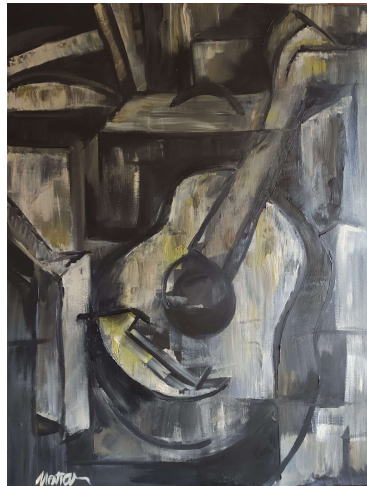


*Woman*

My studies began at Kankaanpää Art School in August of the same year, where I moved during the summer. The first year was spent between courses, doing my own work, whatever I could from school. I didn't have my own workspace then either, so I painted what I could in my studio. The paintings *Chessboard*, 2020, *Guitar*, *Bag*, *Chair*, 2020, and *Self-portrait*, 2020, were created during the summer before school started. The ochre and gray tones in the works stemmed from the color scheme of analytical cubism.



*Chessboard*



*Guitar, bag, chair*



*Self-portrait*

The coronavirus pandemic that had shaken the world had limited people's sightings and activities, closing the school and restaurants in Kankaanpää in the spring of 2021, when I decided to go to my friend in Helsinki. At that time, I painted the work *Saxophonist*, 2021.



*Saxophonist*

During the summer, for a change, I painted landscapes of Helsinki, which I also put together an exhibition of in a small café in Punavuori in the summer. The landscapes were impressionistic depictions of Helsinki landscapes instead of cubism. In late 2021, I started using collage in my cubist works. I glued newspaper clippings and cardboard to my works to bring structure, but also a message about the era I was living in at the time. The corona pandemic was at its strongest with its restrictions, and at that time working alone was allowed in school premises, otherwise everything was pretty much closed. The

first collage works *Home*, 2021, *Unnamed*, 2021, and *Guitar*, 2021, personally represented a new approach to working.



*Home*



*Unnamed*



*Guitar*

In 2022, the paintings *Helsinki cathedral*, 2022, and *Studio view*, 2022, continued the same theme, and wallpaper also became one of the materials used in the painting. In the summer of 2022, I also had the opportunity to participate in the Art Nordic 2022 art fair in Copenhagen, where the works in question were on display over the weekend of June 24-26, 2022.



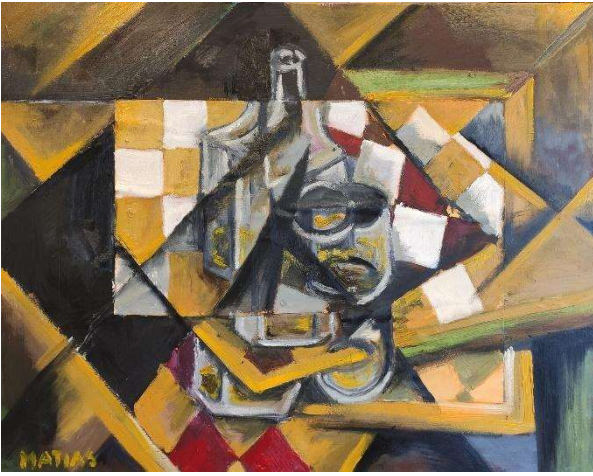
*Helsinki Cathedral*



*Studio view*

During the summer I tried to go even deeper into my cubist work. During this time I was thinking about the theme of the fourth dimension, and the concept of hypercubism was in my mind. I will return to this topic in more detail later. My goal was to find a way to create one more dimension on top of traditional cubism. Whiskeybottle, glass and

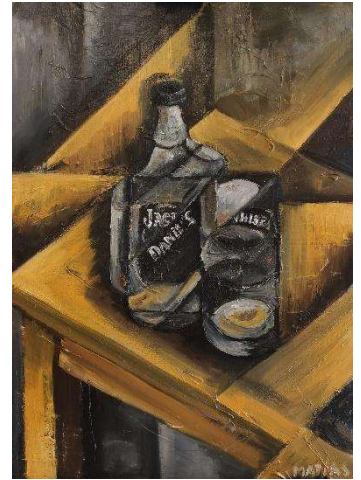
chessboard, 2022, Whiskeybottle, glass, chessboard and guitar, 2022, and Whiskeybottle and glass, 2022 were my studies of different arrangements from my workspace.



*Whiskeybottle, glass and chessboard*



*Whiskeybottle, glass, chessboard and guitar*



*Whiskeybottle and glass*

Later I made even larger studies, where I tried to fragment the observation while still leaving something concrete in the space, such as a vase or a coffee pot. Morning table, 2022, Bowl on the table, 2022. In these works I also used old sheets as a collage element.



*Morning table*



*Bowl on the table*

Autumn 2022 was spent preparing for my exchange studies, which started in spring 2023 in Prague at the local Academy of Fine Arts, AVU (Akademie výtvarných umění). When I presented my work to my studio professor Petr Dub (b.1976) and other students, Dub asked me, “Why are you painting hundred-year-old works?” The students also wondered if I could do something else. This pushed me into a personal crisis, and for a couple of months I wondered how to really take my work in my own direction.

The first studies of lighter lines and reduced use of colors were created in my rented room on Mikulánska during the spring. The works *Chair, table and empty frames*, 2023, *Night table, lamp and bowl*, 2023, and *Smoking man on chair*, 2023, were the first works representing the new style. These were reduced to only faint background colors made with ink, outlines made with charcoal, and shadows made with oil.



*Chair, table and empty frames*



*Night table, lamp and bowl*



*Smoking man on chair*

The later paintings *Winebottle and glass at the table*, 2023, *Flower at the table and chair*, 2023, and *Bible on the table under lamp*, 2023, were given stronger colors, but the airy still lifes gave me freedom from overly analytical thinking, which led me to enjoy painting again after a long time. I held a joint exhibition of these works with my landlady Katariina Lillqvist, which took place from 2 to 16 June 2023. The works also participated in the end-of-semester exhibition of the local art academy.



*Winebottle and glass at the table*



*Flower at the table*



*Bible on the table under lamp*

When I returned to Finland in June, I started working on new ideas. In addition to the simple charcoal line and simplified color backgrounds, collage returned to the works, and different materials, such as fabrics, wallpapers and pastels used in the finishing, brought even more life and dimension to the works. Flowers at the table, 2023, View from studio, 2023 and Breakfast table, 2023 continued the same simplified theme with small aesthetic additions. The works in this series were on display at Galleria Pori Saskioa from 29.7-20.8.2023.



*Flowers at the table*

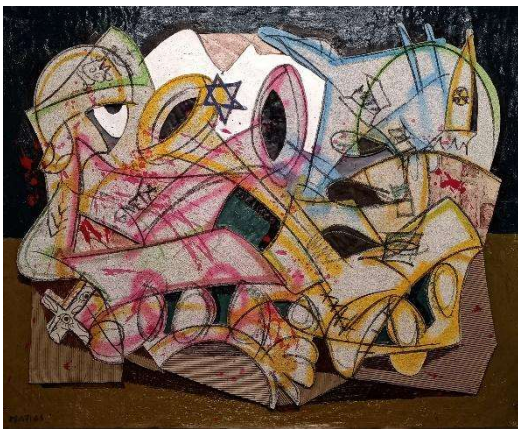


*View from studio*



*Breakfast table*

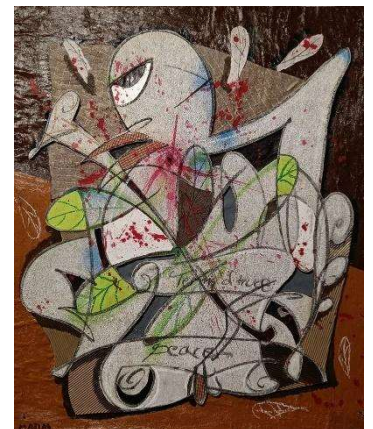
In this style of painting, I thought I had found a way to depict the mind and thought of the fourth dimension in the form of delicate outlines of still lifes and objects, around which a clear three-dimensional structural reality was formed. I had already heard from an acquaintance about an acoustic board made of peat, which would be easy to work with by carving and which would also be possible to paint on. For the next ensemble, I ordered the materials and began painting a series that later became known as Silenced acceptance. The works in the pictures are *Euphrates has dried*, 2023, *Only for fans*, 2023 and *Who shot the pidgeon*, 2023.



*Euphrates has dried*



*Only for fans*



*Who shot the pidgeon*

The works were also purposefully formed into three-dimensional forms in addition to collage and oil paints, which was another step forward in my research. The works also moved away from the theme of cubism even further, which has also been very liberating in retrospect. However, for a few years I was very intensely attached to the idea that I should create some mind-blowing and new cubist style. The works in the series were on display at Galleria Ronga from 11.-30.11.2023. (Miettinen, 2024)

## Theoretical research

The process of intellectual exploration is evident in my writings. *The dimensions speak for themselves*, 2022, in articles and *Mikulandskán research*, 2023, in my text. The articles discussed cubism, dimensions, and for the first time Hypercubism as a concept.

The articles "Dimensions that Talk" came after my cubist painting research. I first started exploring cubism visually by painting in 2020. Of course, at the same time I also lightly reviewed related literature and had discussions on the topic at art school. Cubism was not particularly popular among both teachers and students.

Despite this, I felt it was my own, perhaps precisely because of its multidimensionality and insight. The subject resonated strongly with my thoughts related to introspection.

The articles "Dimensions Talk" began a clear transition to examining cubism and dimensions. Introspection is mirrored in cubism, and they are also compared to each other.

### **Dimensions speak for themselves**

Dimensions speak volumes, indeed. Life is a continuous observation of various sharp angles, all kinds of structures, both conceptual and tangible, as well as things and events. Life is just one big interpretation of something, a changing conclusion as information mutates in a sensitive mind, trying to constantly integrate into the reality that one has already created for oneself with imagination. After all, everything consists of only different levels, states, and the view brought by experience and understanding, which serves as the only pedestal for the perspective of life. Nothing real exists, only an endless chain of thought's need to build something concrete. If one understood that everything is just a world imagined by the mind, would everything collapse then, or would it perhaps be possible to reach the next part of this lifelong journey?

In 2017, I started writing down my thoughts about life because I felt a great need to unravel the mysteries and dark corners of life, but also to better understand how simple analysis and introspection could create a clearer picture of the surrounding reality instead of the one that already existed...

I have noticed that life offers its fruits in a very appropriate and timely manner. When I started writing the work in question (*Life is a Circle – Six Phases of Self-Inquiry*, 2019), it mostly served the purpose of self-exploration at the time, but I had no idea how it would have such a significant impact on today. After studying fine arts for the past two years, I have taken one of the greatest turning points in art history, Cubism, as the subject of my research. I strongly believe that just as things and events in life can be studied and analyzed, the same elements are strongly present in that art movement. Just as things and events in life must be dismantled and rebuilt in order to understand them, in Cubism it has also been important to observe objects, dismantle them into parts and rebuild them as descriptively as possible, although each author does this in the way they see fit. In this case, I could say that the cubist way of painting and interpreting painting is exactly the same as how life should be viewed and studied, and vice versa. So these are not different from each other, but are one.

The overlapping objects and multidimensional examination of objects in Cubism offer as much and almost the same process of investigation as what would be offered by analyzing personal life events, various things and problem solving. Things are examined and taken apart and assembled in the best possible way into a new, better, but also more complete whole, taking into account every existing angle. The general perception and perspective are shattered, the rules are ignored and then a new kind of

analyzed and reinterpreted whole is built, which gives glory to this multidimensional process of mind and thought.

It is relatively easy to interpret and imitate the reality that already exists and is visible to the eye through painting. It is the same as acknowledging something that already exists and copying it as real, without detracting from the process involved, but crushing things and reassembling them in the light of different dimensions offers me personally a completely new world. A world where everything is possible and complete.

Cubism also comes from one of the golden ages of art, the art of the 20th century, whose masters I have enjoyed reading and studying. During that time, many people working in art wanted to create something completely new, as a result of which many concepts of art that are still influential today define people's work in art. I am mostly attracted to the conscious choice people made at that time to take on a personal mission to produce something new and unprecedented, even though several new movements and styles were belittled or outright criticized. Despite this, the people working on the subject were loyal to their convictions, which later bore fruit. This attitude and passion mostly speaks to me, as well as the will to understand and create something that did not yet exist.

So you could say that people fought for their cause, not necessarily even knowing how much it would affect the future, I think, just because it was very important to these people for themselves. Just as I understand it, Cubism was not a style that people loved when it was born, but its developers still continued to explore the subject.

Cubism also attracts me as a subject because I think it has been left completely unfinished. The people who have implemented Cubism have certainly personally achieved some kind of sufficient understanding for themselves, but I myself see a huge amount of research and learning in it due to the diversity and infinite possibilities of the subject. As when I study life, I also find in Cubism so many different approaches and levels that I want to immerse myself in and which I really thirst to find out thoroughly and with the same intensity that the old masters have shown when working on their own projects and processes. I want to find a satisfactory and suitable view of the subject for myself and delve into the subject both in terms of history and the people who have studied and implemented it, as well as through my own perspective and experience.

...I intend to follow in the footsteps of the old masters, painting my observations with several of the already existing named key methods of cubism, and through this I aim to find a personal thought and understanding of the subject. I intend to combine the different dimensions and angles of life and bring them together with cubism, analyzing and painting, exploring and constructing reality anew, one object at a time. (Miettinen, 2022a)

The previous article foretold future dimensions. Although the dimensions were not yet named at that point, it was clear that they were distinct.

The following article is broader and more analytical. The same topics and themes are repeated, but new insights and reflections are also introduced. The original text contains direct quotes from books on the topics, but I will paraphrase them in my own words for this version.

## **Dimensions talk, part II**

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

Painting has given me the opportunity to verify my thoughts about reality as memory traces on canvas. For me, painting has never been about striving for art or seeking recognition, but rather about “scientific” experimentation and analysis on the borderland between the mind and the real world. A painting is not just a “painting”, but a piece of the inner world and a journey of exploration towards the true goal of understanding. Personally, I am disgusted by the word “art”, because the pursuit of this meaning and claiming a title for oneself has taken precedence over the real journey of exploration. Everything is “Art”, although in reality most of contemporary art has nothing to do with the kind of art it once was and for which it was once made. How many masters have sacrificed their lives for it, so that today, even mockingly, everything can be said to be that. Of course, this is my personal opinion, which I also hold strongly to. I have not come here to bow down to anyone.

The purpose of this text is to open my soul world and my view on painting, but also to bring out my reflections between the dimensions of the mind and visible reality. I do not see painting as just verifying visible reality, but as bringing various unexplored corners of the soul and understanding to light. The brush and canvas are only, in the end, a gateway to another level of immersion, which is brought out through practice through the seamless cooperation of mind and hand.

### **Perspective**

I believe that the human ability to perceive begins with the interpretation of our three-dimensional reality and the ability to see. As a basis for a deeper examination of the topic, I found a lot of literature to expand my view and my already existing understandings on the subject. One of these works was “Perspektiiviv kulaataiteen historiassa” edited by Johanna Vakkari. Teppo Jokinen’s descriptions of perspective and its history in particular reinforced my thoughts. Jokinen describes perspective as follows.

Objects in three-dimensional space can be represented on a two-dimensional surface using a geometrically constructed central perspective, in which case the image corresponds to visual perception. This is also called perspective photography. Perspective theory, on the other hand, highlights the methods used to preserve the

natural impression of three-dimensionality when photographing on a plane. (Jokinen 2015, 15.)

Central perspective has been used in creating images since the early Renaissance, although the factors related to the theory of central perspective were known even earlier. The perspective vanishing point has already appeared in the geometric optics of Proclus (412-487) since the time of late ancient Greece. Even earlier than this, the Greek mathematician Euclid (c.360-280 BC) wrote about geometric optics, although he did not define the vanishing point himself. According to Euclid, seeing was a physical event and verifiable mathematically and geometrically. This led to the emergence of the theory of perception, which has since served as a framework for the correctness of perspective description. (Jokinen 2015, 19.)

Human vision and the perception of three-dimensional reality, or the reality that we see with our eyes in general, are based on existing mathematical rules. So you could think that on a general level, the reality that everyone perceives through their eyes is very similar, if not completely identical. We, especially as humans, see the same buildings, the same proportions, and the distances between objects.

In the visual arts, perspective expression can be considered a good example, for example, in realistic landscape paintings or portraits, where proportions and the verification and recording of visible reality as it appears at that moment play a particularly important role. Of course, there is no perfect painted landscape or portrait, and there never will be, but the pursuit of this completely follows the mathematical rules manifested in perspective representation. Perspective representation has indeed been used in other art movements, but it has also been violated very strongly, such as in my personal favorite, cubism, which I will return to as a topic later.

I think it is interesting to think that there is a lot hidden inside everything we see. For example, when looking at a cityscape, only the walls of the buildings in front of us are visible, but these are still three-dimensional objects that contain different spaces. The view is only a surface, although the content of the view in question is actually much richer. If the view could be opened onto a flat surface with its contents, it would contain much more information than what can be seen from one angle. For example, when you see a house from the outside, you cannot know what it contains, while when you look at the house from the inside, you can observe the richness that the objects may bring. Or when viewed from one angle, you can only see certain parts of the building, although by rotating the building you can notice this diversity. However, by shaping the concept of perspective, it is possible to capture as much as possible in one view.

In everyday language, the word “perspective” is also used to describe a different state of being or point of view when discussing different things. One could say: “Could you put things in a new perspective?” In this case, it is a question of looking at things from a new perspective. As in painting, there is the possibility of putting things in a different perspective. Very often, things are described based on personal thoughts, experiences and interpretations. In this case, the work is greatly influenced by the individual’s personal experience and interpretation of something, which is inevitably reflected in the end result.

I am particularly attracted to the idea of breaking and rebuilding dimensions and perspectives, but also to bringing different perspectives and thoughts into the same view at the same time. When we talk about the human ability to perceive three-dimensional reality and understand the limitations of movement and a certain structural regularity of reality, I believe that it is possible to build a new kind of channel for thinking with thought and a change in perspectives. A reality that is not held back by the general concept of perspective or mathematical rules, but is defined by the freedom taken by the imagination to interpret what exists and what is seen, but also real structures and things that remain hidden, atmosphere or thought at the same time. There are also examples of this kind of thinking in history, which Kirsti Bergström describes in the book “Perspektiiv kuvartaiteen historiassa”.

According to the positivist way of thinking, sensory perception was the only valid basis for knowledge in the mid-19th century. This meant a lack of imagination for artists. The invention of the oil paint tube made it possible for artists to go out into nature, both to paint and to sense nature immediately, which led many Impressionists and Post-Impressionists to move from painting in the studio to painting en plein air. Artists of that time, such as Pierre-Auguste Renoir (1841-1919) and Paul Cézanne (1839-1906), developed a way of expressing reality based on psychological perception using color, movement, and aerial perspective. Linear perspective remained secondary. (Bergström 2015, 321.)

So what is the need to bring out one's own inner perspective of the mind alongside, or even instead of, a regular and well-structured reality? Imagination has certainly played a large part in people's lives throughout history, but it is also remarkable how rigidly formulaic human life still is today, and how much each person's life itself relies on so-called knowledge and theory instead of imagination, courage and free thinking. Things are done in a certain way because they have been done in a certain way throughout history, and everything should follow consistency and current correct knowledge and theory, even though reality is personal to each person and can be shaped by each person to their liking without depriving anyone of anything. Even though we talk about a "freer world" than ever before, we still cannot help but notice a similar rigid interpretation of reality based on rules, as can be observed in many parts of history. The individual's interpretation of a self-sufficient and unique reality is still being questioned a lot. So even today, the fearless and courageous stand out from the crowd, doing and representing exactly who they really are.

One could also ask, who really defines reality as true or orthodox? Reality does follow certain rules, especially in this three-dimensional dimension that we perceive, but the truth is that we only perceive it by seeing. Human reality consists of several dimensions simultaneously, which is constantly shaped by changing thoughts, experiences and interpretations. The only thing that really changes is the way we relate and see things from different angles. When thoughts and attitudes change, both the external and internal reality of a person also change. In this case, the dimensions converse with each other simultaneously. The third dimension gains new dimensions through thought. This is very much indicated by the theories and views of the fourth dimension, which the Cubists in particular were interested in in the early 20th century.

The new perspective on geometry proposed by mathematician Georg Friedrich Bernhard Riemann (1826-1866) in the 1860s provided an alternative to Euclidean principles. Cubists became interested in non-Euclidean geometry in the early 20th century because it allowed for curved space and new ways of thinking about space instead of a linear perspective system. This led to the emergence of space with four or even more dimensions. (Bergström 2015, 322.)

## Dimensions

So we live in a three-dimensional reality that we can perceive. Of course, we can also understand one-dimensionality and two-dimensionality. Jim Al-Khalili writes about dimensions in his book “Black Holes, Wormholes and Time Machines” as follows.

Whereas the letter S forms a single curved line, a spot of paint on a canvas makes a shape, or area. Solid objects, such as cubes, spheres, and people, also have a geometric shape that can be called a volume. These cases, line, area, and volume, differ from each other in the number of dimensions that describe them. A line is one-dimensional, 1D, an area is two-dimensional, 2D, and a volume is three-dimensional, 3D. (Al-Khalili, 1999, 27.)

Recently, my personal research has been focused on one more dimension, the fourth dimension. I have been very inspired by the cubist movement in my own paintings, and after reading various works, I have often come across the interest of earlier cubists in the fourth dimension. I also think it is very logical to notice when analyzing cubist works how the concept of perspective, but also of dimensions, has been broken and shattered, and built to correspond to one's own mind and vision.

In his book “Hyperspace,” Michio Kaku mentions that the fourth dimension inspired Pablo Picasso and Marcel Duchamp and, through this, influenced the emergence of Cubism and Expressionism, perhaps the most important art movements of the 20th century. (Kaku 1994, 42.)

I completely agree with this. I think that Cubism's multidimensionality and irregularity, but still a subtle and intelligent consistency, are particularly attractive.

As the section on perspective sections shows, the foundation for orthodox perspective description provided by Euclid's theory of perception, the Cubists were interested in the non-Euclidean one based on Riemann's theory. I think that the Cubists were attracted precisely by the idea of some kind of reality within visible reality, which I would call the fourth dimension. Pablo Picasso (1881-1973) is known to have said that he paints forms as he thinks them, not as he sees them (Bergström 2015, 332).

This brings us to the topic itself, how I personally interpret and experience the fourth dimension in my thoughts.

In my opinion, the fourth dimension is the dimension of mind and thought – a divine dimension where everything exists simultaneously, regardless of time and place, breaking the regularity and limitations of the third dimension. Imagination and thought create the possibility of traveling in time and beyond the rules and limitations

created by physics, yet taking them into account in the forms of the third dimension. With the help of thought and mind, it is possible to create a higher dimension, which allows you to break and dismantle the existing reality into parts and fragments, analyze it and build a new one with the help of thought. Thought and imagination are limitless tools with which the transition from the third dimension to the fourth is only possible.

Jim Al-Khalili also writes in his book about how we constantly see shapes up to three dimensions, but not four-dimensional ones, because they would not fit into our three-dimensional space. He also brought up the idea that we could not even think of a four-dimensional shape. (Al-Khalili 1999, 28.) Of course, I disagree with this.

The human mind is simultaneously a zero-dimensional point in space, a state, and a four-dimensional imagination. Human physicality is initially zero-dimensional, also seen through movement, until as it develops and learns to move, the dimensions increase to the third dimension. The fourth dimension is the next step, the dimension of the mind and imagination.

Seeing and perceiving make it possible to explore and analyze this three-dimensional world, but thought and the ability to examine what one sees in more detail are achieved through imagination and thought. Humans are endowed with the ability to analyze the objects they see, to dismantle and rebuild them on the level of thought into something new, similar to the mind.

Kirsti Bergström has also mentioned in her book “Perspektivii- kvaartaiteen historiasassa” that Cézanne showed the way to the view “that we perceive more than we see”, which has been a significant factor in the perceptual realism of Cubism. In addition, the knowledge of objects from different perspectives and the structural description of reality originate from him. While Cézanne studied objects from the inside, Cubists analyzed their objects from the outside by moving around them. Bergström also points out in her article that Cubism was more intellectual than visual art. (Bergström 2015, 331.)

The Cubism movement, which was created in its time, is easier to understand and analyze through dimensions than through perspective. Perspective was created as a mathematical tool for examining and recording perception in visual art hundreds of years before people even knew how to discuss different dimensions. Of course, people have certainly known how to think that there is more than what “the eye perceives”. People have believed in different forms of existence throughout time, such as the paradise, heaven, or hell mentioned in Christianity. Places and states of existence also vary greatly depending on beliefs or religions, but it has long been believed that there is more that is not necessarily observable in “normal life”.

As mentioned earlier, the fourth dimension has strongly influenced and inspired the Cubist movement. Cubists have sought to depict their subjects from many angles at the same time in their works, but when examining the works more closely, the dimensions also mix with each other. Some of the works of Analytical Cubism seem to merge into some gray multidimensional mass of angles, which strongly seems like a dream-like perception of reality, in which there are few rules or consistency. On the other hand, Analytical Cubism is a perfect description of the inconsistent consistency

of the fourth dimension, in which objects create endless shadows and angles of themselves and each other on their own and each other's surfaces.

In my opinion, analytical cubism has been the clearest and most successful depiction of the fourth dimension to date. Analytical cubism has been a great study in trying to show an object that has been disassembled and analyzed by the mind, painted on a two-dimensional surface, in as many dimensions as possible simultaneously.

I find this fascinating precisely because of the sheer impossibility and infinity of the subject. The fourth dimension is practically impossible to verify or physically manifest in this reality we live in, other than by painting and creating a layered illusion of simultaneous and overlapping dimension upon dimension, interpreted from as many angles as possible simultaneously.

The fourth dimension is, at its simplest, divine imagination, thought, and the soul of the universe, a world where everything is possible and there are no limitations.

### **End result**

My enthusiasm for considering the fourth dimension has of course also come from the Cubists' interest in the subject, but also from my personal thinking about life and thought, but also about painting. I have always felt that my reality includes more than just this boring unimaginative living and being in three dimensions, and I have spent hundreds, if not thousands of hours of my life contemplating life and being an individual. Of course, even after returning to painting, I am grateful to have found the opportunity to take my thinking much further through it. By painting, I can leave, as it were, notes of my thoughts and mind on the canvas, from which I can extract the insights and ideas I need when considering the topics and objects that come to my attention. I want to emphasize that I am not a non-fiction writer, but I have tried my best to consistently present my way of thinking about the general concept of observation and quoting scientific theory to support it. The same applies to dimensions, although I feel that it is also important for me to bring and get my views on my thinking and the way I deal with reality and dimensions up for myself. This is my personal process in developing myself.

Having studied Cubism, I think it is mostly a visual depiction of the fourth dimension. I have fallen in love with this movement, and I intend to delve even more literally into its history and various manifestations, but I will try to take it even further. Recently, I have come across the concept of "Hypercubism", which will be the subject of my next research. I have received several links from a surprising acquaintance regarding the subject, and to people who have already studied it. The subject does not seem to be very new, at least I have not found that much information about it yet, but let me take this as a challenge for myself as well.

I would like to add a few more thoughts on the subject. It is easy to live and cling to the anchor points and temptations and distractions offered by this three-dimensional world, so that thought and imagination do not truly have their rightful place. Thought is given to every thinking being as a tool to travel in time, past and present, and to create journeys into the future through thought, as if as a route to the future.

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

With the right attitude, it is possible to reach a state where imagination and thought are the only dominant state of being, and life is no longer dominated by the need to grasp or cling to meaningless attachments brought by “time” or worldly goals that clutter the pure state of being of the mind. A state of being that could also be called the multi-stranded simultaneous state of being of the fourth dimension.

Parallel dimensions could very well be just different outcomes of different solutions. In this case, people create different dimensions for themselves every day and travel through space unknowingly, creating their reality differently moment by moment, one choice at a time.

We constantly live in our shared, but also separate, realities, simultaneously, creating our path according to the situations our choices lead us to. (Miettinen, 2022b)

The text Mikulandská's Studies is a writing from my time as a visual arts student in Prague. It is a personal expression of my thoughts in text form. Studying in Prague, despite all the beauty and excitement of the city, was a difficult and educational journey, but essential for Hypercubism. At the Prague Academy of Fine Arts, I realized after discussing with a professor how I would like to paint and produce artistic works, and the same continues to this day. Although Cubism itself was not popular at the Academy of Fine Arts, even there.

### **Mikulandská studies**

A month of staying and “studying” in Prague is behind us. The city is incomparable with all its fine architectural structures and castles built faithfully in the old world style. Spring is truly making its appearance here. The base is a back room in a very comfortable apartment on Mikulandská. The apartment as a whole exudes history with all its books and old objects. The landlady and host have also been more than I could have hoped for. A warm couple who, in their own busy lives, have dedicated themselves to spending their time doing what they enjoy in life, at least from the perspective of an observer. Things are said when there is something to be said.

Studying is different than in Finland. The teacher is there once a week, speaking Czech with about 20 other students for hours, discussing contemporary art, films and whatever else. The students present their work, receive criticism, both good and bad. The criticism is said to be direct. During this month, I have talked in English with the teacher for about 30 minutes, and given a 20-minute presentation about myself. The topic of the discussion was summarized: Forget about Cubism. As if I had heard this sentence before. Another point was to think about the idea of myself. What am I, and what could be the other Anssi who would do something different, if I understood him

correctly. The teacher is nice, and so are the other students. Compared to Finland, the atmosphere feels much more social, even though the Czechs themselves consider themselves a bit antisocial.

My painting style has been a bit cubist for several years, and the subject has been close to my heart. However, many people have urged me to move on from the subject, because the golden age of that style was already in the last century. So nowadays it would be good to do something completely different, that has been the general opinion on the matter.

During this month I have been thinking about it a lot, even perhaps on the verge of my first real creative “crisis”. I started painting a very multidimensional geometrically arranged view and observation of the city of Prague in my usual way, but I got tired of what I saw and in fact the painting began to disgust me. The painting is gloomy, dark, lifeless and unimaginative. Technically the painting may be very sure, but it has very little to do with the way of thinking that I would like to express in my paintings. The painting should also be free and fun, enjoyable, not constant analysis and heavy construction. Cubism is certainly not a very light subject, but it requires a lot of analysis and interpretation of things, but I believe that there is also a slightly freer path for it, and perhaps also through this a continuation of a more traditional way of thinking about cubism.

Let's see where the road takes us. The deep desert of failure that has been humming for a month is finally starting to green up again in my mind. The vision is clear and simple. Few colors, black lines and clear structures. Fragments of reality. Sudden observation and interpretation. They will be the guiding force in my future studies. (See Images xx)

I haven't really thought much about what I've done before, or how it should affect someone or whether it has any significance for someone else, because I've basically done it for my own personal exploration. That's why discussions about contemporary art and how it should be or how I could make some kind of contemporary art are a bit strange. I personally don't think anyone should do something with the goal of it fitting into some kind of definition, or that it would be a solution that conforms to some kind of general opinion. I don't think that many of the old masters painted because someone told them to make contemporary art that conforms to contemporary art. They painted because it was their life and passion. The fact that someone now imagines that they understand and hold the mantle of defining something as something is a great thing for that person.

People build shocking walls in front of themselves and their creativity just to realize someone else's vision of something. Whatever that may be. In my opinion, that is not the meaning of art at all, to dictate what is done and in which direction, and what has always been and what is appropriate in this time. A useless, but still present, hustle. Letting people do and be. It does not mean that if you paint pictures, you have to automatically and immediately jump on the crest of the wave of contemporary art, which is hardly even possible now, and what does that even mean in the end. And perhaps when you break boundaries and guidelines, and do not listen to skeptics and pessimistic opinions, you can find a much greater understanding with yourself than you might believe. Pats on the back and bouquets of flowers do not last long, but

understanding remains forever. And maybe it's better to leave something with a thought and a soul in the world and be anonymous for the rest of your life, than to party and do nothing. Life is that famous barter.

The real meaning is the thought and insight, the view of something. Pure vision. And how it is placed on the canvas is a personal matter for everyone. Yes, people who know art history should remember that many of the great true masters did what they wanted, not what was expected to be done. (Miettinen, 2023).

## History of Cubism

### History of Cubism

One of the most significant works that gave rise to Cubism is probably Picasso's *Les Femmes d'Alger (O.J.)* from 1907. The painter himself drew inspiration from the works of Paul Cézanne (1839–1906) and Iberian sculpture, but the elements of the work were also strongly influenced by African sculpture. In this work, Picasso created a new way of depicting humans and anatomy in the form of diamonds and triangles. The work became significant and groundbreaking, paving the way for a freer way of dealing with space and form, but also breaking away from Western regularity. The work was considered a major intellectual breakthrough. However, the work was not only considered groundbreaking, but also deliberately ugly (Honour & Fleming, 1999, pp. 775,778.)

After painting *Les Femmes d'Alger*, Picasso met Braque around the same time, after which they worked together for several years, developing Cubism at the same time. The work and the similarity of the works had become so intense that they could not even tell which of their works was painted by whom. The works called Faceted Cubism from 1906–1909 included an abstract approach and features familiar from Cézanne, such as inclined surfaces and partially overlapping planes. This was followed by the phase of Analytical Cubism between 1910–1912, where the works were fragmented into parts, even in a very abstract form. The work was analyzed and rebuilt into an image corresponding to the idea. Synthetic Cubism was born between 1912–1914, when the abstract way of making returned to the representational. Flat and colored forms were accompanied by signs and imaginary lines of forms that specified the work. (Honour, 1999, pp.786-793.)

The mathematician Riemann's new perspective on geometry also interested the Cubists at the beginning of the 20th century. Riemann's non-Euclidean geometry appealed to the Cubists as it nullified the linear perspective system, which allowed them to think about space in a new way. A space of four or even more dimensions was created. This space also symbolized the freedom of artists. (Bergström, 2015, p.322.) (Miettinen, 2024)

Also noteworthy are Picasso's three-dimensional guitar experiments, which he made in the years 1912-1914. Picasso used cardboard and wire in his sculptural guitars, but these remained at the experimental stage. Picasso continued his work with Cubism, painting on a two-dimensional surface. Hypercubism continues in Picasso's footsteps, bringing three-dimensionality as a central part of the structure of the works.

Whether the early Cubists discovered the fourth dimension is up to the interpreter. According to the principles of Hypercubist philosophy, a four-dimensional work cannot be realized on a two-dimensional surface. Therefore, Picasso's sculptural guitars are the only works that can be considered 4D art. In Hypercubism, this four-dimensionality is made structurally and visually visible through both theory and practical implementation.

## **Cubism and Hypercubism**

Cubism remained on a two-dimensional surface, despite Picasso's guitar experiments. The pursuit of the fourth dimension was nevertheless real, and it depends on the interpreter whether the early Cubists achieved the fourth dimension in their works or not.

Hypercubism could be thought of as cubism taken to a new dimension. A two-dimensional surface is “stretched” into a three-dimensional work. Cubism also relied on scientific breakthroughs of its time, such as Einstein's theory of relativity and Riemann's geometry, while Hypercubism is based on the multidimensional structure of reality and experience. The structure of a hypercubist work is also explained and defined both geometrically and philosophically.

When we look at Cubism's 4D approach to time, inspired by the theory of relativity, and compare it to Hypercubism's 4D definition of mind and thought, are they really that far apart? The philosophy of Hypercubism says that time is just an illusion created by the mind, everything happens simultaneously in the moment, both the past and the future. If time is an illusion, then it is also part of the structure of mind and thought, i.e. the structure of thought. So these two are not mutually exclusive factors. They are just structures operating in the same dimension.

If we think about multi-perspective and both cubist and hypercubist work, both require the mind and thought to understand the work. In reality, actually, a hypercubist work is one that, due to its structure, the interpreter would need to really move into to see all the perspectives because of its three-dimensionality and layered structure.

Hypercubism respects Cubism, and is not intended to belittle it. Hypercubism is built on the teachings and principles of Cubism, but out of pure human desire and respect, it takes Cubism even further.

## **IV. RESEARCH ON HYPERCUBISM**

Hypercubism as a concept emerged for me in 2022. As mentioned earlier, I have had a passionate, even compulsive need to take traditional Cubism further than its contemporaries. Although I had already studied Cubism both in writing and in the form of paintings, I had not managed to express the fourth dimension in my works at that time, because the work would have needed one more dimension.

In 2024, during my final year of studying at Kankaanpää Art School (SAMK), my final project *Inside the cube* (2024) addressed the interaction of the third, fourth and fifth dimensions for the first time. Although the series of works *Silenced acceptance* already included a three-dimensional experiment on the acoustic board, I still consider the final painting *Revelation* as the first hypercubist study. In it, the layered theme of the third, fourth and fifth dimensions is present with photo collages for the first time. The work is very expressive, but the structural idea corresponds to

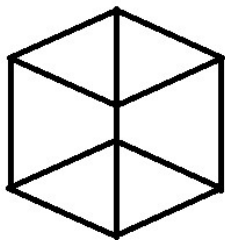
the principles of Hypercubism. Revelation anticipates future works and acts as a strong guide for the future.

The principles and philosophy of Hypercubism are written in Part I. This chapter reviews the diagrams and process of a Hypercubist work. The chapter also includes an analysis of Hypercubist works.

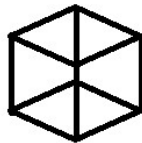
### Diagrams of a hypercubist work

Hypercubist works are based on geometric diagrams. When the aim is to embody the 3D-5D dimensional logic of Hypercubism in the works, it is also important to bring out this structure in the paintings. Hypercubism is not only a written philosophy, but its aim is to bring out this structure of dimensions and interaction in layers according to the philosophy in the works as well. This forms a seamless unity between the written philosophy and the artistic work. In Hypercubism, the truth of the structures also appears as its theoretical background. The paintings are not only manifestations, but they follow the structural logic of Hypercubism.

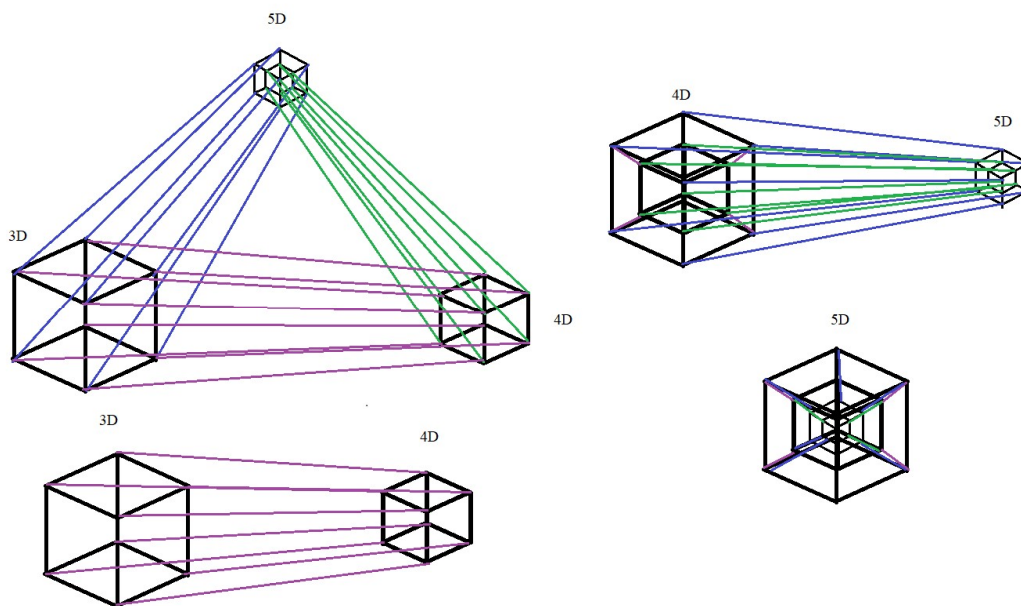
Third dimension (3D),  
Information and interaction



Fourth dimension (4D),  
Mind and thought



Fifth dimension (5D),  
Consciousness

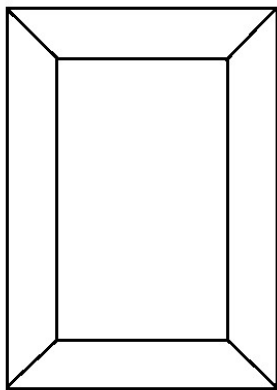


Compromises have been made to produce a hypercubist painterly work. The following diagrams explain how the works are constructed and how dimensions are expressed in them. The aim is to keep the works as paintings, so the perfect geometric shapes have been flattened.

**Front view**

(5D) ← (4D) ← (3D)

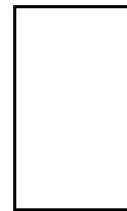
Tesseract



Cube

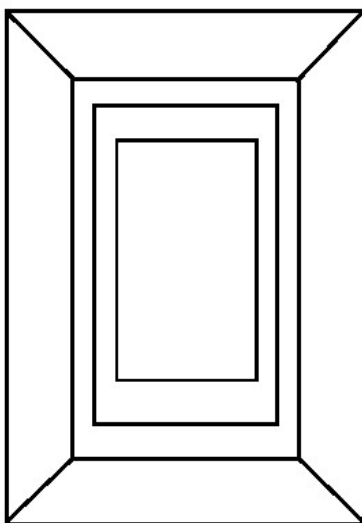


Cube



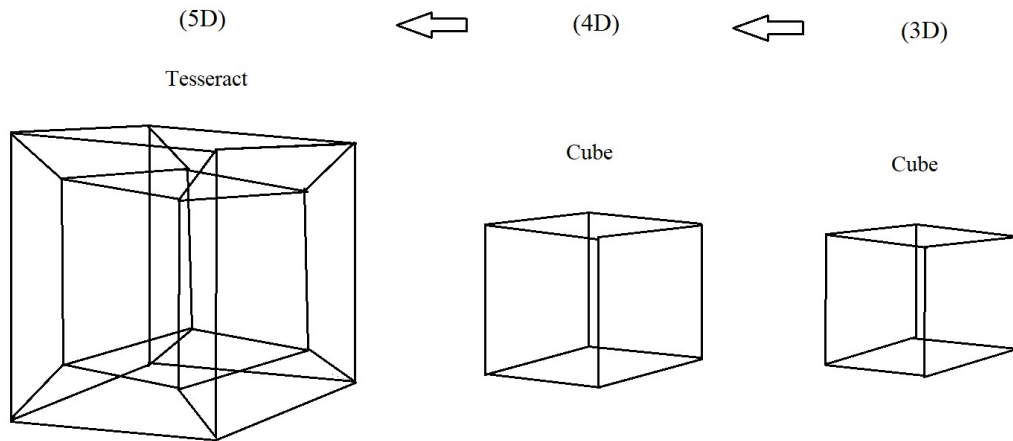
5D

Penteract

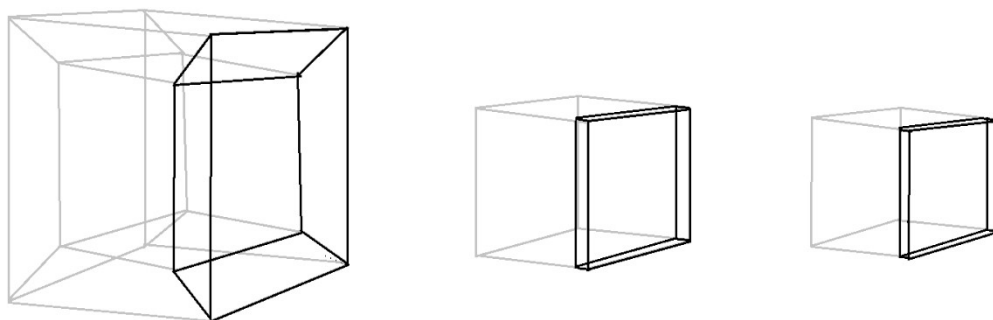


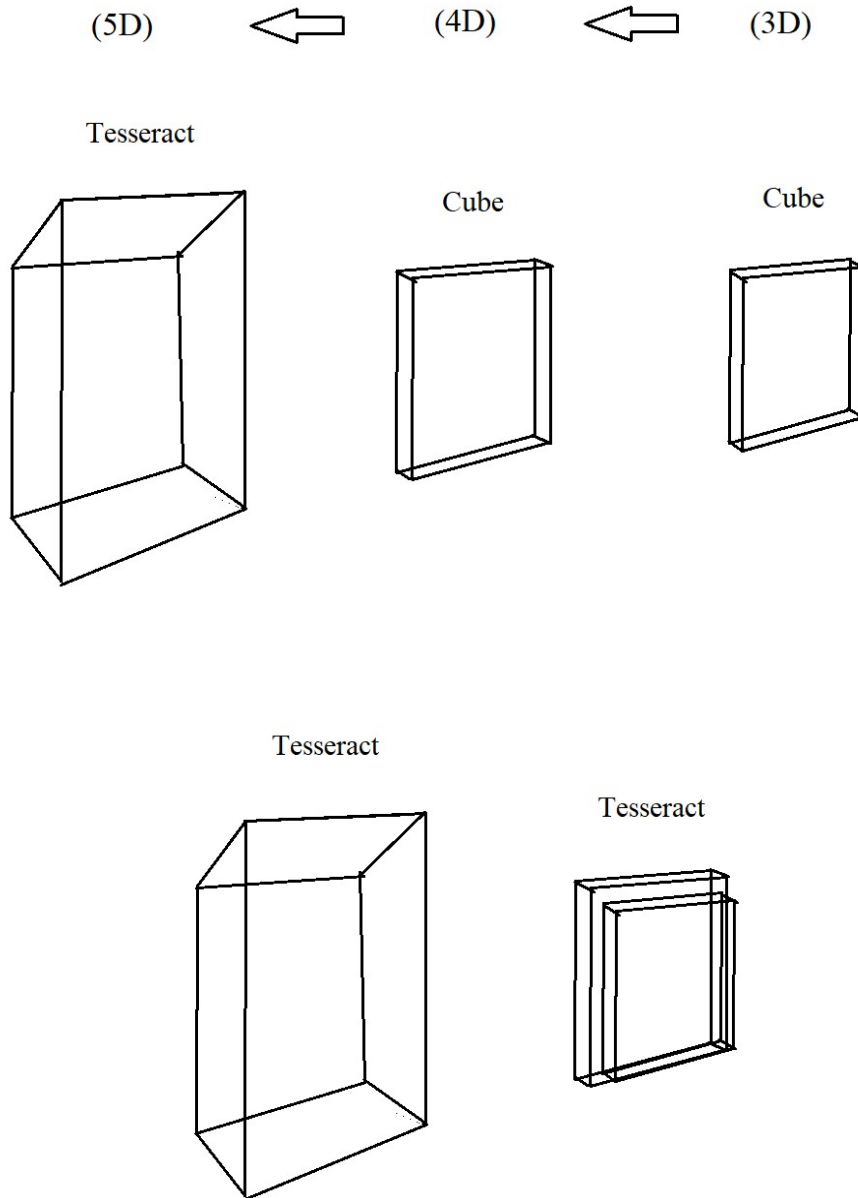
### Three-dimensional view

In the philosophy of hypercubism, the tesseract, which represents the consciousness of the fifth dimension (5D), is smaller in the diagrams. However, in the diagrams of a hypercubist work, the 5D tesseract is the largest because it directly embodies the underlying structure of the work physically, but also philosophically. Consciousness serves as the basis for experience, but it also serves as the concrete physical underlying structure for a hypercubist work. After this, the work is built up, gaining a layer of mind and thought (4D) and finally a layer of information and interaction (3D). Together, these layers, dimensions, form the 5D pentact.



Hypercubist works use a compromise in the representation of geometry. Since the goal is to create a three-dimensional painting with layered structures, it is not possible to depict the subject of study using perfect geometric shapes. Therefore, the tesseract, the base of the work, is depicted in three dimensions as a single wall that is detached from the tesseract. The cubes are depicted as flattened three-dimensional planes. This compromise allows the construction of a three-dimensional painting and the expression of dimensions in a single work, while maintaining mathematical logic.

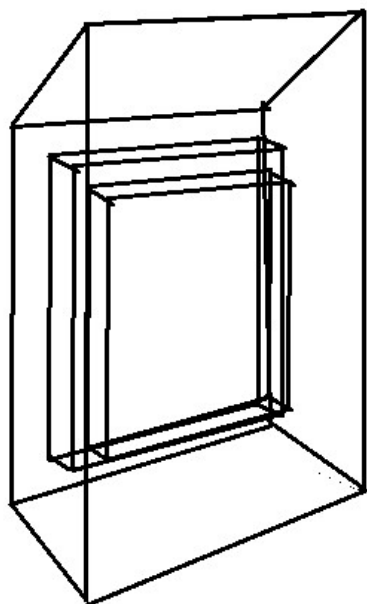




When the two cubes combine, they form another tesseract. The cube of information and interaction (3D) combines with the cube of mind and thought (4D), forming a 4D tesseract. When the tesseract of mind and thought combines with the tesseract of consciousness, a pentrace of consciousness (5D) is created. The work as a whole is therefore a five-dimensional entity, containing information and interaction in the third dimension, and mind and thought in the fourth dimension.

5D

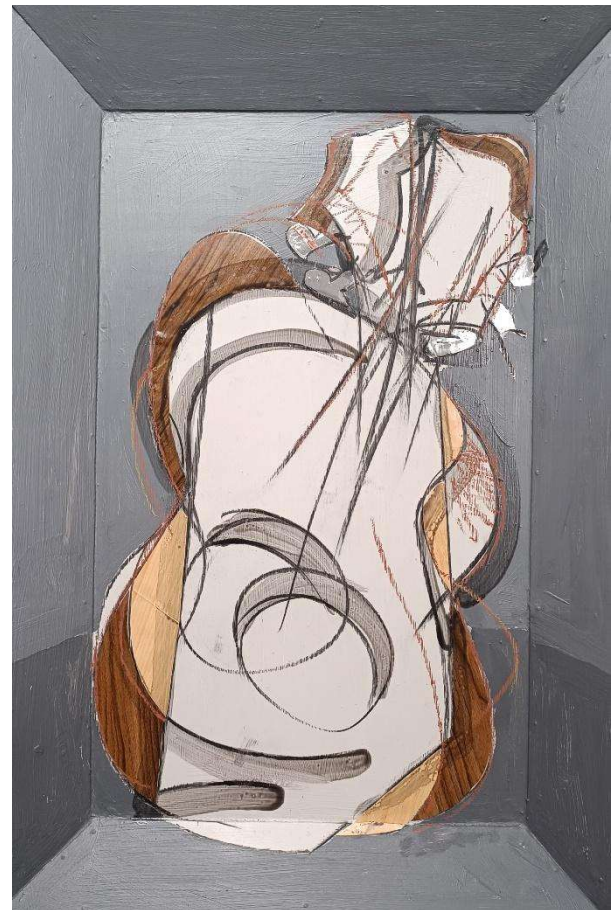
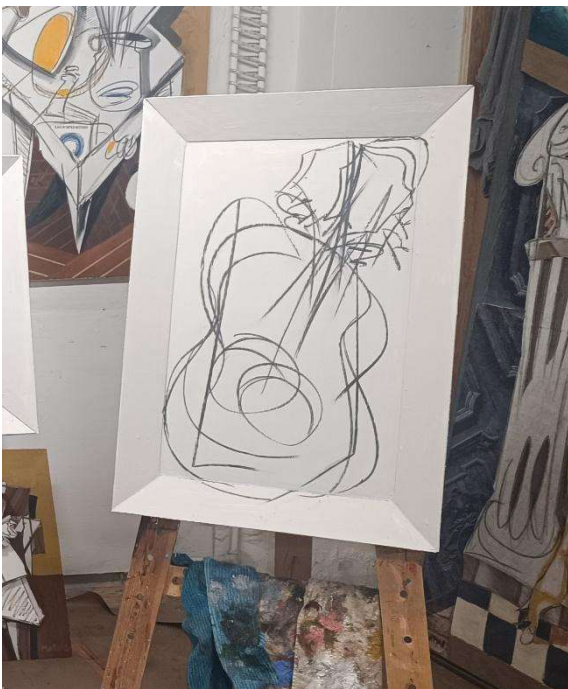
Penteract



## Process description; Guitar II

*Guitar II* -The process description of the thesis shows how the hypercubist thesis is built from the beginning. The structure verifies the dimensions indicated in the diagrams and the interaction between them. In a hypercubist work, the layers reflect the third (3D) and fourth (4D) dimensions, and the base of the work reflects the fifth (5D) dimension.

The three-dimensional bases of the work are handmade from wood, which I have made especially for these works. After this, the base is primed, making it ready for sketching. The sketching is done with charcoal. The image formed during the sketching phase is a light and fast, almost thoughtless process. The sketch is created from free hand movement and unnecessary analysis. At this point, the sketching is a present and almost consciously unconscious process, where the work is guided by experience and understanding of the shape and essence of the guitar. After the sketching phase, the base color and the first collage elements are applied. The collage elements are a DC-fix surface that imitates the wood grain, which is glued on.



From the very beginning, the guitar is expressed through its recognizable elements. The arrangement of the collages, the different collage materials and the sketch line form the essence of the guitar. The three-dimensional base serves as the basis of the work concretely, but also philosophically. The final work is built on the base according to and guided by the sketched guitar. In this way, the Hypercubist philosophy of fifth-dimensional consciousness gets its visual framework. Just as consciousness is the basis of experience and reality in life, in a Hypercubist work the base is the basis of the whole.

Before the layers, concrete pieces of a real guitar are added to the base, which originally served as a model for the sketch itself. The guitar, from which the observation has been sketched and drawn, becomes part of the work. This brings concrete third-dimensional information and interaction into the work. The work is at the same time an observation and experience of the object to be painted, but also the object to be painted itself, dismantled and reconstructed.

Traditional Cubism used collage to bring out real features of reality, but in Hypercubism, three-dimensional real parts of a concrete object act as fragments of reality. Cubism remained on a two-dimensional surface, while in Hypercubism the painting is three-dimensional. Therefore, in Hypercubism, these concrete parts of objects are called three-dimensional collage, i.e. *3D collages*.

Once the ground layer is completed, it is the turn of the first layer, which embodies mind and thought (4D). In Hypercubist philosophy, the fourth dimension, mind and thought, is the information and interaction of the third dimension, as it were, a “shadow”. The fourth dimensional layer therefore embodies line and thought, the interpretation of an object.



Each level is therefore made into its own work. Even though the lower level is below the upper one, it is still executed as if it were its own independent work. Thus, each level expresses itself in the most hypercubist philosophy possible. The first finnfoam layer is no exception to this.

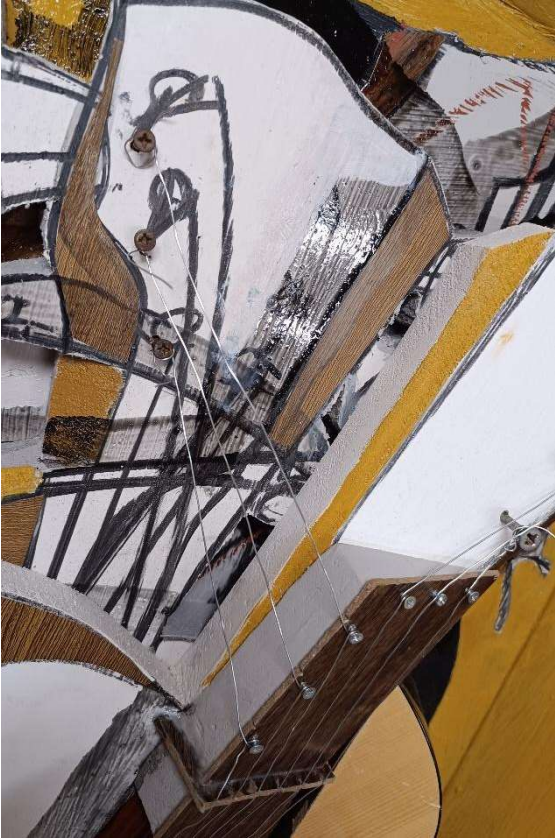
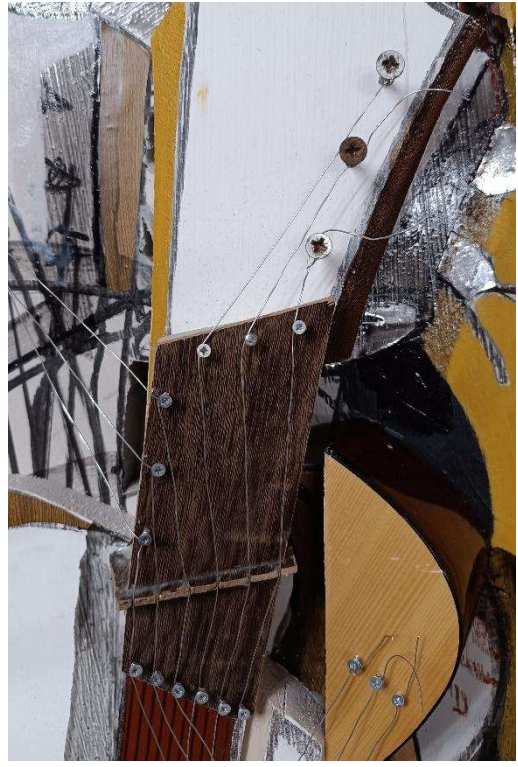
Once the fourth dimension layer has its collage element, we move on to the final third dimension layer. The third dimension layer of finnfoam is placed on the same level as the 3D collage elements, and is also given

elements representing the neck of the guitar, as well as the screws to which the strings are attached. The strings cross between the different dimensions, creating tension and interaction between the dimensions.



The work also includes shadows added with a medium on top of the oil paint, which express the shadows of the already multiplied forms and the multidimensionality. In the hypercubist philosophy, the shadow is part of the structure of the work. In the work, the shadows appear in three different ways. As painted illusions made with the medium, and as natural shadows created due to the three-dimensional forms. The work therefore creates shadows on top of shadows, both conceptually and concretely.

The finishing touches to the piece include strings made of iron wire, which bring the finishing touch to the piece. The role of the strings is important. They make the interaction between dimensions concretely visible. The guitar necks connect, the strings cross on the surfaces, and the piece becomes its own system.



## Hypercubist studies

The first real study of Hypercubism was my thesis *Revelation*, where for the first time three-dimensionality and dimensional interaction became truly visible. However, it did not implement the ideas of the Hypercubist manifesto exactly, but it strongly anticipated the future. As in the studies of traditional Cubism, the studies of Hypercubism have also been both painterly, but also conceptual.

## Studies before the manifesto

### Revelation

#### A little look into the past

In 2023, I was studying in Prague at the local art university, AVU (Akademie výtvarných umění), as an exchange student, and in the summer I met my acquaintance Kimmo Gustafsson, who had a layover in Prague while he was on a football trip to Spain. We met and Gustafsson told me about a new kind of innovative acoustic board material that would be easy to handle and also easy to paint on. The peat acoustic board was manufactured by Konto oy. In addition, the acoustic board would be made entirely of Finnish surface peat and therefore a very ecological alternative for producing art. At that time, I had been developing a new style of painting in my mind, hypercubism, and trying to find the possibility of adding three-dimensionality and relief to my paintings, and the material sounded like a great option for these experiments. We agreed that when we were both back in Finland, we would start experimenting with the material immediately.

The personal exhibition calendar for 2023 was relatively tight, as during the year I took part in two group exhibitions in Prague alone with my new way of painting. When I returned to Finland, one group exhibition awaited me, Art Majaalahti 2023, to which I took my older works. The new types of paintings received new impetus at my then workspace on Salhojankatu, where the outlines made with charcoal pencil and backgrounds painted with oil were combined with a collage technique made of recycled wallpaper, newspaper and fabric materials. I had already used these elements in collage in previous years, so working with the materials was familiar. There was also an exhibition planned at the Pori Saskioiden Gallery in Pori, which went by the name “Metamorphosis”, and at the Galleria Ronga in Tampere, where the first series of works created from the acoustic board material made from the surface peat was called “Silenced acceptance”.

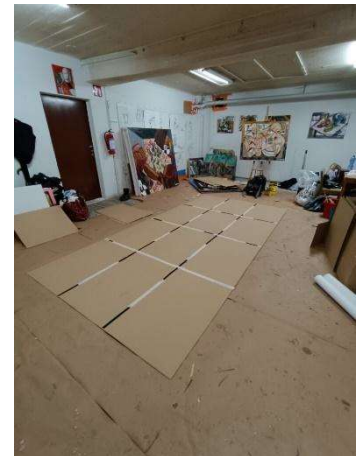
In 2024, I was scheduled to graduate from Satakunta University of Applied Sciences as a visual artist. The final project consisted of two parts, a painting final project and a written part. The written part of the final project dealt with my journey as a painter, but also my cubist reflections in their entirety. I also managed to write a small taste of my reflections on dimensions in my thesis, and I wrote my personal views in the form of a theory, which goes by the name *Cube, theory of dimensions*. This would also serve as the basis for future hypercubist paintings and the manifesto. The writing can be viewed in my thesis titled *Inside the cube* (2024).

## Technical implementation

Revelation painting is a whole that combines collage, oil painting technique and relief with three-dimensional shapes. The work is inspired by themes prevalent in our society, but also by stories and perspectives from the Bible. The work is 200x400cm in size, and its depth is approximately 10 cm. The work has considerable weight.

The production of the work began with material orders, which were easily accomplished by ordering acoustic panels from Konto Oy, and the material arrived quickly by freight to my workspace. I had previously received recycled materials from a construction site, such as cardboard and corrugated cardboard as the background panels for my future acoustic panel works. So, I first had to build a base for the work from cardboard sheets and wooden slats to keep the acoustic panel both straight and in place. The cardboard was first taped together, after which the acoustic panels were glued onto the cardboard using wood glue. After this, a wooden frame was built, onto which the whole formed by the cardboard and acoustic panel was glued. This would keep the work straight and reduce the life of the work. In terms of hanging the work, it was also important to make the frame and background panel strong, as the work would weigh several tens of kilograms.

When the background structures had dried, it was time to start sketching the work itself. Due to the three-dimensional shapes sought in the work, two layers of acoustic board were used. The first layer outlined the future sculptural points of the background and the structures, which also served as the technical background of the work. The top layer included the figures and foreground elements of the work. At this point, the work already built a large staged impression in itself, where things happened on different levels. The figures were made with spray paint and charcoal pencil.





After the outlines and contours, the work began to be carved, which strengthened the recesses and three-dimensional shapes. Because the surface of the acoustic board breaks when cutting, a chewy, crumbly material is revealed underneath, which decays away from its structures. For this reason, each carved area had to be treated with wood glue, and a suitable piece cut from cardboard was glued onto these, which also made it possible to paint on the area in question later. An intact acoustic board can be painted after simply treating it with gesso, but if the material is carved, the carved surface must be “sealed” with glue, for example, and to obtain a smooth surface, cardboard, for example, must be used in addition.



The work also received old wallpapers to create the illusion of space, collage elements made from old clothes, and an oil painting to create a texture depicting the waves of the sea on top of the floor grid and the dome seen in the picture. The characters also received elements of human faces from old posters.



After the work was completed, to enhance the three-dimensionality of the work and the play of light and shadow, frames were made of composite material, which fit the work as if it were a natural fit. Producing the work was a versatile challenge in terms of its size, but also in terms of its weight. Without lying, the weight of the work with all the materials may be 50-60 kilos, and working on it alone in the studio, sometimes horizontally and sometimes vertically, made producing the work a physical athletic achievement. The work was on display at our final exhibition called Liminal, at the Mältinranta Art Center in Tampere.

### **Personal reflection and external perspectives**

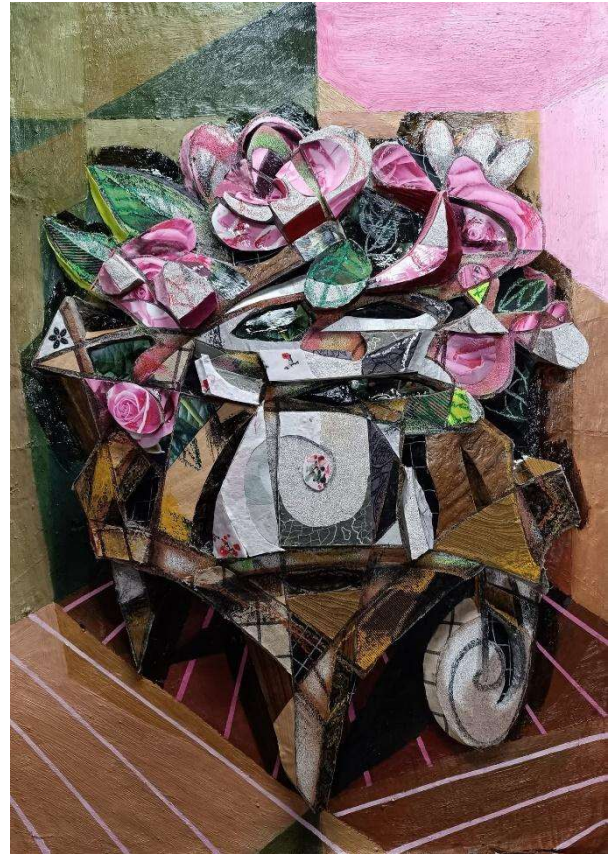
I have to say that in retrospect I am very pleased with the work, but when I was making it I would have liked it to be my first hypercubist work. The physical production of the work was an effort in itself, but the mental disappointment of not being able to express my thoughts at a level I thought was sufficient was enormous. Although I like the work, I still crave much more dimensional views of my thoughts in my future works. Fortunately, these new works are already making their way in the form of theses at the moment. The Hypercubism Manifesto will be published in early 2025.

The audience's reaction to the work was nice. I think that the work will bring each viewer an outcome that is based on their personal interpretation.

The work was also mentioned in an article in Satakunta Kansan, which warmed my heart. Comparing the elements in my painting to the masters of the time certainly brought and still brings warmth, but it also counterbalanced other somewhat questionable actions and comments I experienced while painting the work. (Miettinen, 2025)

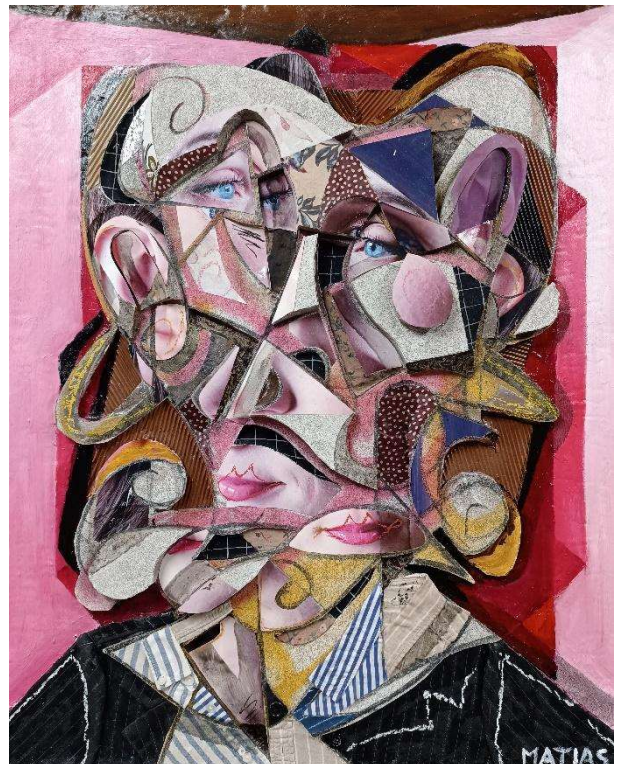
### **Roses on a bowl at the table, 2025**

*Roses on a bowl at the table* thesis is a post-Revelation work that continues the theme of the painting on acoustic board. In this thesis, a photo collage included pictures of roses taken from different angles and in different lighting, which resulted in different perspectives and lights and shadows in the same work. In addition to the photo collage, the work used old clothes, cardboard, paperboard, as well as oil paints and mediums. The thesis was made before the manifesto.



### **Portrait of a woman, 2026**

*Portrait of a woman* The thesis was started in 2025, around the same time as the previous work, but was left unfinished. The recently completed thesis shows images of a woman's face from different perspectives, arranged in a drawn face shape that has been disassembled and reassembled. The work again uses old materials, such as corrugated cardboard, old clothes, and a photo collage. The recycled jacket used in the work was also worn by the model when the pictures were taken, which again brings a concrete reality to the work.



## Studies after the manifesto

While the studies before the manifesto continued the same theme of Revelation in terms of the use of acoustic panels and a somewhat expressive working method, the studies after the manifesto move in a more analytical and structural direction in line with the philosophy of Hypercubism. As shown in the process of the work, the hypercubist studies made on finnfoam accurately express the dimensional and philosophical structure of Hypercubism.

The post-Manifesto studies also involve a three-stage process. Each object is made three times, which in itself constitutes a process. The first work is pure observation and structural analysis, the second work brings 3D collage and clarity of structure, and the third work aims to fully embody the philosophy of Hypercubism in every way mentioned in the philosophy. The studies are divided into the following stages: **phase I**, **phase II** as well as **phase III**.

### Phase I

Phase I includes the first post-manifest studies: *Guitar*, *Chessboard at the table* and *Banas, apples and mariskool -bowl at the table*.

These studies are painted from still lifes, and their purpose has been to express observation in a disassembled and reconstructed form using finnfoam and collage elements. These are the first studies that have attempted to be constructed entirely in accordance with the philosophy and principles of Hypercubism. The materials used have been old plywood from a dresser, old finnfoam insulation from a pizzeria, and old cardboard and clothing.

### Guitar, 2025

Guitar The research topic of the thesis has been the multiplication of the guitar, the play of light and shadow, and the search for structural truth. In the work, the tension and interaction between dimensions are realized, and the material choices support the hypercubist working method.



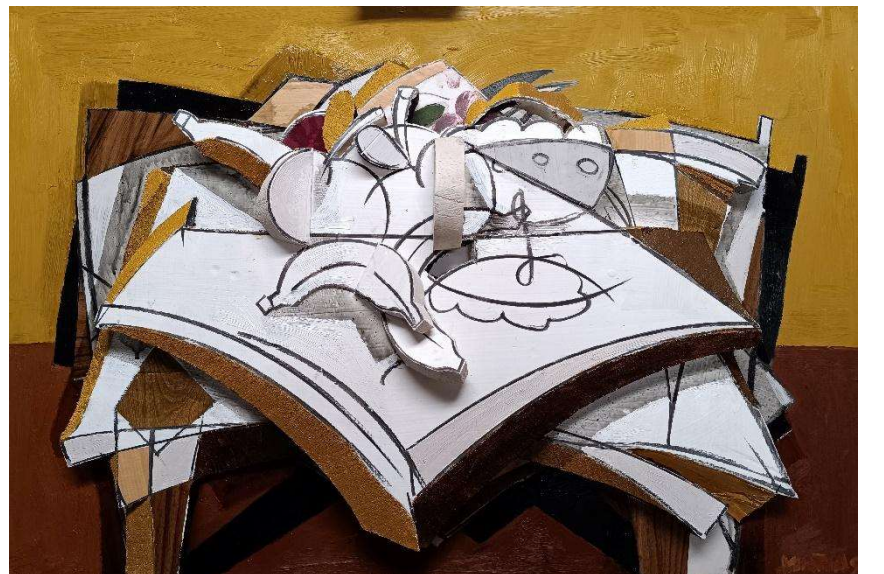
### **Chessboard at the table, 2025**

The thesis Chessboard at the table explores the changing perspective on the same plane. Chess pieces are visible from three different directions on one plane, straight ahead, diagonally and from above. The surface of the chessboard stretches and allows the perspective to be viewed from many directions. Chess pieces form the characteristic of structural shadow described in philosophy.



### **Banas, apples and mariskool -bowl at the table, 2025**

Banas, apples and mariskool -bowl at the table -In the thesis, the tablecloth appears as a collage at the top of the work. Bananas and apples reach out from the work, creating a tension between dimensions. Light and shadow play simultaneously in the work, both painted and through the shadow effect created by real light.



## Phase II

This phase further increases the structurality and dimensionality. The works are built on a three-dimensional base, previously shown in the diagrams, which embodies the wall of the tesseract. In addition to the layers, the works receive a 3D collage, which manifests itself as cut parts of a guitar, pieces of a table, and the surfaces of a chessboard. In the studies, the structural truth according to the philosophy of Hypercubism is revealed on an even deeper level in the works of Phase Two. Due to the process, the works of Phase Two follow the observations of Phase One.

### Guitar II, 2026

The Guitar II thesis has been analyzed in detail in the process description. The work fully embodies the principles of Hypercubism. The guitar in the work becomes its own system, interacting with itself.



### Chessboard at the table II, 2026

The Chessboard at the table thesis follows the same logic of phase two through a three-dimensional base and a 3D collage. The pieces of the table follow the integrity of the structure with its structures, bolts and joints. The perspective of the chessboard changes in many ways only when viewed from the front. The three-dimensional shapes create shadows on top of shadows. The pieces of a real chessboard create a perception and a mind and thought between the drawn chessboard and reality.



**Banas, apples and mariskool -  
bowl at the table II, 2025**

The study Bananas, apples and mariskool -bowl at the table - repeats the structure of phase one. The bananas extend out from the surface, as does the apple. The tablecloth hangs down - the tablecloth has become a collage element and the work, like the previous ones, is placed in a three-dimensional space. The three-dimensional shapes of the work create shadows on top of the painted illusion shadows.



### **Phase III**

Phase III is still under research, and these studies will combine elements of pre-manifest and post-manifest studies. Phase three works will be added to the document at a later date.

### **Theoretical research**

The conceptual exploration of Hypercubism is evident in the manifesto and philosophy. However, it is important to highlight the reflection that emerged in the thesis, when I was somewhat skeptical about whether it was possible to intentionally construct a Hypercubist work in a way that was also theoretically explainable. However, continuous research and work on the subject yielded results.

#### **Theory of Hypercubism**

The concept of Hypercubism first came to my mind when I thought of a pattern called a hypercube, where a cube contains another cube inside it, with the cubes connected by lines. A similar cube also depicts a fourth dimension, where the fourth dimension is time. At that time, I had a burning passion and need to create a new cubist style based on that term.

I started by thinking about how I could add another dimension to the already existing cubism. I was able to build patterns and cubist images in my mind that seemed to be overlapping in a vacuum with respect to each other, and where the planes were overlapping each other in layers, and this whole thing was still in a separate space as if it were a still life. However, this created difficulties in how I could get these kinds of shapes onto a two-dimensional surface, or even a three-dimensional surface, so that I could express the idea as I saw it in my mind.

Although I now work with materials that can easily be shaped into three dimensions, the realization of the vision has not yet been as successful as hoped. The basic idea of Hypercubism was also to be able to create a work in which the third and fourth dimensions would be clearly present, but through my recent reflections I have understood that it is nevertheless very challenging in the way I try to reason about it. Of course, in the current way of thinking, my final work, in particular, contains all these dimensions conceptually and on a theoretical level in itself through its subjects and structure, but that does not make it a Hypercubist work. While researching the topic, I met a person named Nathan Larkin Coppedge (b.1982) on social media, who had already launched the concept of Hypercubism in his paintings. However, his paintings and drawings were very abstract and did not correspond to my own view of what Hypercubism could be. We also had a small conversation, where he didn't say that hypercubism was a fixed style or trend, but that his ideas were expressed in this way. He also launched the concept by using it in his books about his works and in connection with his works.

I don't know if I will ever be able to achieve the state of hypercubism in my paintings, but I plan to continue researching the subject. Nevertheless, even though I think of the fourth dimension as a dimension of mind and thought, I am also attracted to a slightly mathematical approach to the matter. (Miettinen, 2024)

Although I was still very skeptical about my success with Hypercubism in 2024, now the first post-manifesto studies have taken shape. The manifesto itself explains Hypercubism.

Other people who used the term Hypercubism include Cesare Oliva and Gabriel Shalom.

## V. DIMENSIONISM

Charles Sirató was a Hungarian poet who, during the artistic “isms” of the early 20th century, saw similarities in the new scientific-inspired artistic movements. These included Cubism, Futurism, Constructivism, Dadaism, and Surrealism. In Paris, he was impressed by paintings that contained depth and sculptures that incorporated motorized elements. In 1936, Sirató wrote a manifesto in which he declared that all of these avant-garde movements were offshoots of the same movement, Dimensionism.

New artistic movements emerged after 1905, which can hardly be considered a coincidence. At that time, Albert Einstein published his theory of relativity. Dimensionism was greatly influenced by new concepts of space-time and the applications of modern science. Sirató used the formula  $N+1$  to introduce a new dimension in literature, painting, and sculpture in addition to the existing ones. Painting would move from two dimensions to three, sculpture from three dimensions to four. The ultimate goal of the movement would be “cosmic art”, which would be experienced with all five senses rather than passive observation. Many prominent artists signed the manifesto, many out of personal interest in science. However, Sirató fell ill before the Great Exhibition, and World War II and the Cold War made a return to Paris impossible.

Sirató experienced the failure of Dimensionism as a great disappointment. In the 1960s, Sirató had also written a history in which he observed that scientific ideas had been incredibly informative in many fields of art up until the 1960s (Sirató, 1936; McGivern, 2018.)

### **Dimensionism and Hypercubism**

Dimensionism sought to expand art into new dimensions by introducing the concepts of space, time, and motion. It was a philosophical and manifesto movement that saw the addition of dimensions as a natural progression of art.

Hypercubism continues this endeavor, however, differing fundamentally from Dimensionism. Whereas Dimensionism presented the idea of dimensional growth, Hypercubism has built a concrete visual and geometric system.

In Hypercubism, dimensions are not merely conceptual, but they manifest as structures. As can be read from the diagrams of Hypercubist works, the structures manifest as cubic relationships, layering, and projective systems.

Thus, Hypercubism can be seen as a systematized extension of Dimensionism, in which adding dimensions is not just a goal, but an implemented structure.

Dimensionism also aimed to make the viewer a part of the work. A hypercubist work takes this idea to the extreme. In hypercubism, the work forces the viewer into the process, to dismantle and reconstruct the work, and to integrate their observations, thoughts, and experiences into the work itself.

## **VI. POLYTOPISM**

Polytopism refers to a way of thinking in which complex structures and phenomena are represented through polytopes. A polytope is a generalization of a point, a line, a polygon, and a body to higher dimensions. In this way, it serves as a structural model for the growth of dimensions. In polytopism, the focus is not on a single form, but on the system between forms. This makes polytopism a method by which complexity can be constructed and structured.

In Hypercubism, polytopism serves as a structural basis. A painting is not just an image, but a polytopic construction in which different dimensions appear as layers, projections, and parallel structures.

### **Octavian Iordache's Polytopism**

Octavian Iordache's Manifesto of Polytopism presents a general model in which complexity increases through the addition of dimensions. It defines a developmental path from 0D to 8D and presents this structure as universal across different fields of science and art. In this framework, Hypercubism is situated on the 4D plane, where two-dimensional structures are combined into a multidimensional whole. (Iordache, 2026)

Hypercubism is not just an aesthetic movement, but a visual manifestation of polytopic structure. While Polytopism defines the growth of dimensions theoretically, Hypercubism implements it in paintings. Thus, Hypercubism acts as a bridge between abstract polytopism and concrete artistic form.

### **Polytopism and Hypercubism**

The relationship between Polytopism and Hypercubism is two-way. On the one hand, Polytopism provides a structural framework for Hypercubism. It defines how dimensions can be organized, combined, and projected into a visual whole. Without this structure, adding dimensions would remain conceptual.

On the other hand, Hypercubism concretizes Polytopism. It makes abstract polytopic structures visible in painting, where they appear as overlapping spaces, nested pieces, and fragmented but coherent wholes. Hypercubism therefore does not only use Polytopism, but also tests and develops it as a visual system. In Hypercubism, polytopism is not just a mathematical framework, but a way of reconstructing perceptual reality through multiple dimensions.

At the same time, Polytopism and Hypercubism continue the historical alliance of art and science, in which both seek to interact with each other based on the same invisible structures.

## **FINAL WORDS**

Hypercubism has been given its framework, and its rough lines have settled in place. The project of several years can now rest and breathe a little, and the research continues with painting. Writing the theory has been interesting, to say the least.

Although Hypercubism may seem very absolute at first glance, it nevertheless invites artists to examine and develop this new way of thinking. Hypercubism offers a method and regularity, but does not eliminate creative perspectives or applications for its implementation. However, everyone has a personal way of thinking and seeing and experiencing reality as they feel is best for themselves. This would also be desirable, at the very least.

Hypercubism, Part III, offers an artistic application of the written philosophy. However, it is good to return to the first part after this part and examine it as a process. Just as life is circular, so too Hypercubism manifests itself as a circular process. The first writings will certainly appear in a different light after this article.

Once the final Hypercubist studies are complete, the artistic work on Hypercubism will begin in earnest. The next step is also to explore Octavian Iordache's idea, Hypercubism of Hypercubism, or 8D art.

I wish everyone rewarding reading moments, great insights, and curiosity.

## **Signature**

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21.4.2026

Tampere

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