Introductory Notes

Imagine some person, Q, whose temperament alternates between great self-assurance and a distinctive absence. Commonly, Q's condition is called manic-depressive. If very marked it might also be called paranoid, or schizophrenic, and sick. It seems to be a normal and universal experience. The question is, what can one say to be going on that will not be arbitrary, rhetorical, metaphysically dependent on incompatible and contradictory systems? One part of the question is where to look, another how to look. According to Chomsky we have no idea how to approach this problem within the framework of science. "We cannot construct even false scientific theories about it." We can however "write novels about it." The problem may resolve round a consideration of the means of looking. The dimensionality of those means will determine how we look. The where follows. So, with what pictures-of-the anterior-order is a visualisation possible? Physics uses an atemporal framework that as Park argues at length has no representational equivalent for passing time. But ordinary positivistic logic would dismiss an atemporal assertion were one to introduce it into an argument. The medium of mathematical operations might be thought of as a shorthand for sentences but it has yielded information in its own field that the syntax and grammar of sentences would contradict. It is impossible to list them but the idea of the entirety of matter being lost at a dimensionless point is a mathematical possibility. Some have concluded that of such things we cannot know, that nature is illogical and we must live with it. Or the logic is mistaken. A set of relations, all mutually interdependent, is not evident in the apparent world of common sense. But the (partial) resolution that brought a unity to physics yields no understanding of Q.

.1 Media: Two dimensionalities. A first concern is with the difference between a dimensionality which, like language, obliges one to be continuously active in clock-time. Language activates passing time in a way in which the picture deactivates it. The principle extends to memory and is a fundamental distinction. Take the sentence 'move forward slowly'. The memory picture of the idea'move forward slowly' is there all the time and exists in a dimensionality that in itself seems relatively constant whatever is happening in clock time. But the succession of words 'move forward slowly' activates passage of time; a sequence has to be followed. Like the further enactment of actually seeing a movement forward slowly, it activates the passing time effect. The idea is independent of both. These two relations to time are of fundamental importance to expression and perhaps also to an understanding of history, but the distinction is unrepresented in the most basic components of language, its temporal grammar and syntax. There, a metaphorical role is assigned to atemporality but not a structural one; whereas in the time-deactivating medium the role is reversed. A deactivation of motion, in the 1054 states which follow, enables the atemporal component to suggest any value of time of the clock-measured kind to be valid just as the letter t can be accorded any value in mathematics. Other primary media show precisely how the event-structural dimensionality behaves: Music, as a time-activating medium functions within the framework of event and introduces, without one necessarily being aware of the use, a third component of temporality. Music is an organisation of time-based recurrent events. If there were no recurrence we would notice pain only. It seems to be the ordering of time-bases that draws the willing attention to it. We recognise the order in time as belonging to some atemporal or omnipresent world, and what is more, we recognise the nature of the insistence of the composer, performer, interpreter, on the precise matter valued. So the musical enactment is only marginally dependent on the passage aspect of temporality, what it really does is to assert an event-structural order. The same seems to be so of the bard; but the verbal account is another matter.

Film, another apparently time-activating medium, was invented for the purpose of simulating passage of time, and is still popularly used to do so, thus emphasising the dependence that a majority of people preserve, on the sense-and-commonsense appearance. Film however is factually a series of still pictures, atemporal signs that are passed before the viewers at precisely the frequency that creates the illusion of passage of time and the affirmation of that continuum as somehow the reality. So the general use of film is as with language, to tell stories. Thus film is used as dimensionally congruent with language, but in this it conceals the event-structural basis which film as a medium possesses. In the lo72 this frequency (fortuitously discovered by the film industry) shows up at the point M; it is this particular point M that will be argued as an important clue to the event-structural whole that links all the other proportions and components. Video, by contrast is so dependent on the event frequency close to A (on AZ) that its use is entirely in the time-activating category. As a story-telling medium video is the perfect one for documenting the sensational occurance, - and for concealing the sources of the sensation. The video medium is interesting in drawing out a sense of the gravitas of a situation, as indeed ordinary language will — but the present issue is with means of understanding.

The media of art wouldn't normally support attempts to be specific and referential as science aims to be. Art cultivates ambiguity. However, numerate and elementary factors appear in the constructs, having first arisen as art out of consideration for proportion, order, and temporality questions - to which they propose a new specific access. In the 1054 a convergence of all the elements within the minimalisation at the first instant brought about a convergence between the conventionally separated space and time dimensions. A congruence appeared where previously there was only incongruence. That between frameworks based for example on metaphysical assumptions put into verbal form, and frameworks based on measurement and therefore on number, - the incompatibility between the psychological and the physiological areas seems a good example - mat logically come to be seen to hinge on the concept of event and temporal relativity. Even the idea of measurement may be flawed. Existing media with their respective dimensionalities have not yet afforded an adequate resolution.

.2 Complementary frameworks, from the invention of alphabets. If for 'classical' one adopts the connotation preoccupation with order one finds in the records two fundamentally classical but mutually exclusive traditions. Prior to Plato, philosophic enquiry mainly centres on the attempt to comprehend a singular framework. The notion of time was the most difficult and puzzling, and called out the main proponents. Temporality as a permanent flux (e.g. in Heraclitus) and atemporality ('time' as an illusion, e.g. in Parmenides) posed questions that on evidence alone and from what followed, the medium of language couldn't handle adequately. The Greek alphabet is said to have come into use some 28 centuries ago, derived from existing scripts further to the east. The ancient idea of an in-forming logos became in the writings of the first great artist to use that alphabet a division. The whole rationalising impetus of the ensuing western civilisation seems to derive from this one contribution. The process of classification, subdivision and particulation then set out bv Aristotle led to discarding without further ceremony of the time-preoccupied and atomist schools, as obscure, insufficiently rational, or simply unpragmatic. The course of events produces a counter-movement. Five centuries of the spread of rationalist schools generated the context within which the idea of the unity of the whole broke loose with the major exponents of a counter-divisiveness; the prophetic tradition asserting but not arguing the monotheistic intuition. Language had been the medium of division, and it was hearts that were won from heads in the rejection of reason in favour of faith. Classical traditions divide therefore into (l) that which takes for real the spatially extensive, and (2) that for which the temporal/atemporal question is of the first importance. We may distinguish them as the S and the T classical traditions respectively.

A natural feature of language is that all kinds of idea can be expressed and asserted; criteria of truth or falsehood with respect to such statements can only tend in the direction of the rational, which as one may have inferred, belongs to the S version. Modern institutions moreover stem from the classificatory and the specialist function to which the S version subscribes. We may see how shortened ends afford more immediate effects. Modern economic theory recognises the implicit energy that can be released by shortening time-horizons everywhere, and how, conversely, a long-range programme poses severe problems. On the evidence, which can be argued at length elsewhere, language in the seat of authority is an incurably divisive medium that, supported by the medium money, insists on the violent approach to survival. Lip service only is afforded to the T tradition and its assertions. A fundamental difficulty in expressing (let alone grasping) the whole as an indivisible event provides the S version with an apparently sounder logic. We believe by commonsense in the relatedness in appearances between cause and effect. . but we may notice the opposition as 'of the heart' where believed truths are contradicted by verbal logic. In the irruption of physics of the early 1900's the impression may have been that it was 'of the head'-though a small study is enough to show its impetus was deeply in line with the T version (though the heart has been disqualified professionally). It was this group of individuals who brought forward the evidence that negates the S version's basis, finally. The objective in event structure is to show how the anterior image of the world organises currently expressed views and to open a way for an understanding of what the conflicts and contradictions that arise on the ground mean within the context of an envelope Event. Disregarding other media, and concentrating on those used by government, it is apparent that these media are the main factors in the near insurmountable problems faced by governments. So may the S and T versions bc brought into contact for a fair comparison? Though both coexist and are referred to in a common language, a deep polarity exists between them. Are they complementary, or inveterately opposed?

The T version is upheld by insistent action, repetition, ritual and assertion. Event language-lives if necessary,-may refer to the world independently of action by stratagems and enactments. For this purpose it may use its internal structure. The idea of the morphic language was recently put forward (Space Syntax; Hillier Leaman Stansfeld & Bedford, U.C. Press 1976) as a means of inducing syntax to carry meaning in a sharable way. The m.l. maximises the syntactic potential by minimising the vocabulary. In these roles the T utterance is not discursive and doesn't constitute an argument so much as a de facto part of the world, whether or not it is

supportable by procedures, processes or arguments brought to bear from language. Thus event language is arresting either because of a contradiction content, or of its total dissociation from references and contentious material. In this way, art simply is. In art the S version has developed concurrently with thc T version. As one might expect, in the view of many art historians and philosophers this T manifestation is not concerned with a classical preoccupation at all. The key element lies in the way the in-forming component appears. T artists are sometimes called pejoratively emotive names, but could it not be said that Blake, Vincent, and many others classified as romantics were profoundly concerned with the expression of an order in the whole? The influence of language has been to make this work doubly problematic, by misdirecting the public. In the S version, stasis and regularity of passing time is felt to be the essence of classical art. The T version makes both the temporal element and the in-forming source a patent part of the work. In general, a time-activating medium cannot represent the relation between an enactment and its atemporal (time-deactivating) component,-whereas the time-deactivating medium used in the T trajectory is able to represent this relatedness in varying degrees. Time deactivation affords an instant vision potential impossible to achieve with a verbal account of anything. What one may say to be happening on the occasions of instant apprehension ('love at first sight') is the argument it gives for an omnipresent where the signs are 'read' without having to go through the extension (passing time) for it to deliver the message.

The medium of this text is activating a certain hierarchy of things to be said, by listing them in a certain order. This order starts with the order of letters in a word, then of the order of words, then of the sentences and so on, so that the referent emerges in a temporal order that conditions its status in the mind of the reader. What the text will not do is to manifest for the material to be expressed a contemporaneous, simultaneous, self-revealing status. The stricture applies also to the word event-which in this submission requires a temporal and an atemporal coordinate just as a plane surface needs two sides. In what order, I ask myself, do I introduce the concept of omnipresence in a text, if I have to do so with signs that are tied to a space-and-time framework that has no representational form for it, either logically or syntactically? The idea of an omnipresent is compromised as the idea is developed. So I have to do two exercises, one showing time-deactivated, comparable signs, diagrams, 1054 painting-together with the time-activating legend stating the invalidity of that legend. In the absence of a time-deactivated frame-of-reference belonging to the T version to carry the dimensionality of both components of 'time' (or the three), I filter off a reservoir of that omnipresent state as if through discrete drips of a tap which can never let through all that pertains to a case. The head of water rises behind the tap. The enactment spelling it out is incomplete and so too must be the case itself, where, since the content is not strictly in logical order, the water level rises. We can't help it. The extended circumstances beyond the factors in the case, outside the scope of language-transmitted data, supply nevertheless some at least of the motive influences fielding it, its ultimate integration, authority, and, at a social level its innocence. If we are bound to depend on sense organs for evidence in the final decisive situation, and these sense organs have no means of registering certain features of the world, the logic of language used to account for what seems to be the case will determine a boundary, beyond which the logic is not applicable. Such is the case with this event dimensionality, the T tradition's perennial problem. When the T version discovered itself suddenly to physics with the notions expressed as quantum and relativity theory it threw the S version with its particulate structure into a condition a symptom of which is the expanding military and civil order budget. It has fallen into general confusion. One kind of policy adopted within the S authority for the purpose of disregarding the embarrassing anomaly thus omnipresent is to assign to the domain of mathematics and 'private expression' that which is unfitted to the space-and-time framework, and to assume for that domain (short of its technological byproducts) a precedence subordinate to 'fact'. Put forward by the S hygiene it guards its authority. The question of this being an extravagance does not reach an agenda-figures to be brought forward to accountants are so far outside percentages with which accounting machinery can deal that ways have to be found of filtering off the T energy even though it is there that coherence or access to the possibilities of coherence might be found where no such possibility is otherwise in sight. The S version still exerts an arbitrary discrimination. The connection between this effect and the military and civil order budgets is direct.