

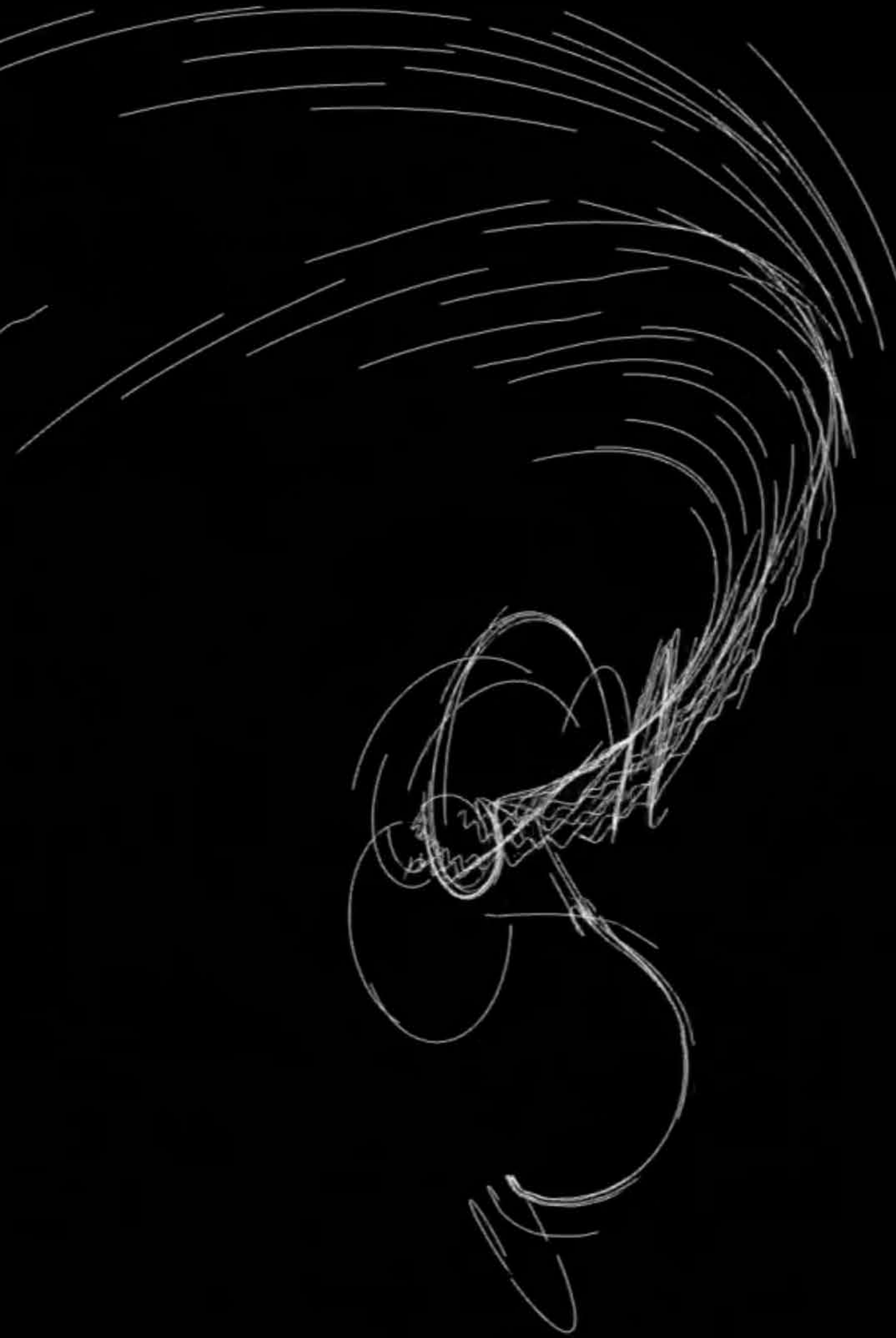
Narratives

Marta Zabik

Link to the presentation file with videos:

<https://indd.adobe.com/view/e9f743cc-62dc-4eb8-bf21-6b8ab9f35f25>





The mind receives images of the world that it compares with existing stored images to produce a new composite image that is once again stored into memory.

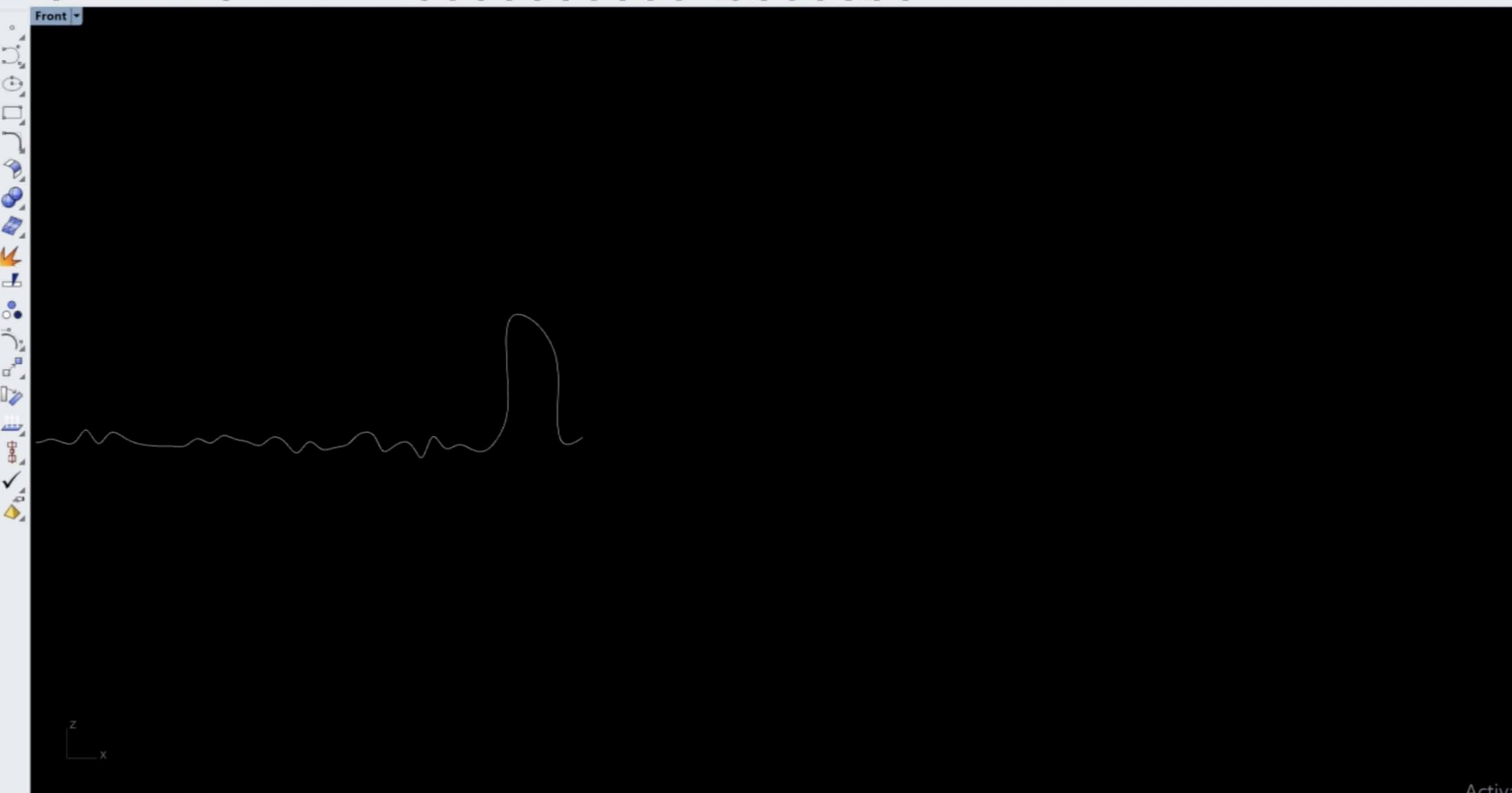
The cosmological principle amounts to the strongly philosophical statement that the part of the universe which we can see is a fair sample, and that the same physical laws apply throughout. In essence, this in a sense says that the universe is knowable and is playing fair with scientists.

Lies are what the world lives on, and those who can face the challenge of a truth and build their lives to accord are finally not many, but the very few.

When presented with less than the full picture, we attempt to fill in missing information and form a complete image or idea based on common or easily recognizable patterns from our past experience and understanding. And since we almost never have the full picture anyway, the [Gestalt] principle of closure is at the core of our every effort to grasp the complexity of the world around us.

Parallel universes may or may not exist; the case is unproved. We are going to have to live with that uncertainty. Nothing is wrong with scientifically based philosophical speculation, which is what multiverse proposals are. But we should name it for what it is.

Seeing establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight. The way we see things is affected by what we know or what we believe.



Viewport

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Height	1558
Projection	Parallel

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Location	P

Target

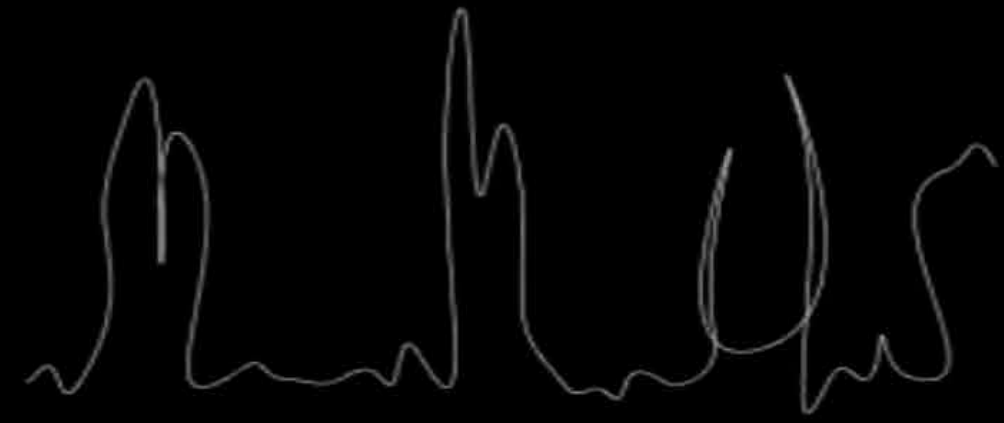
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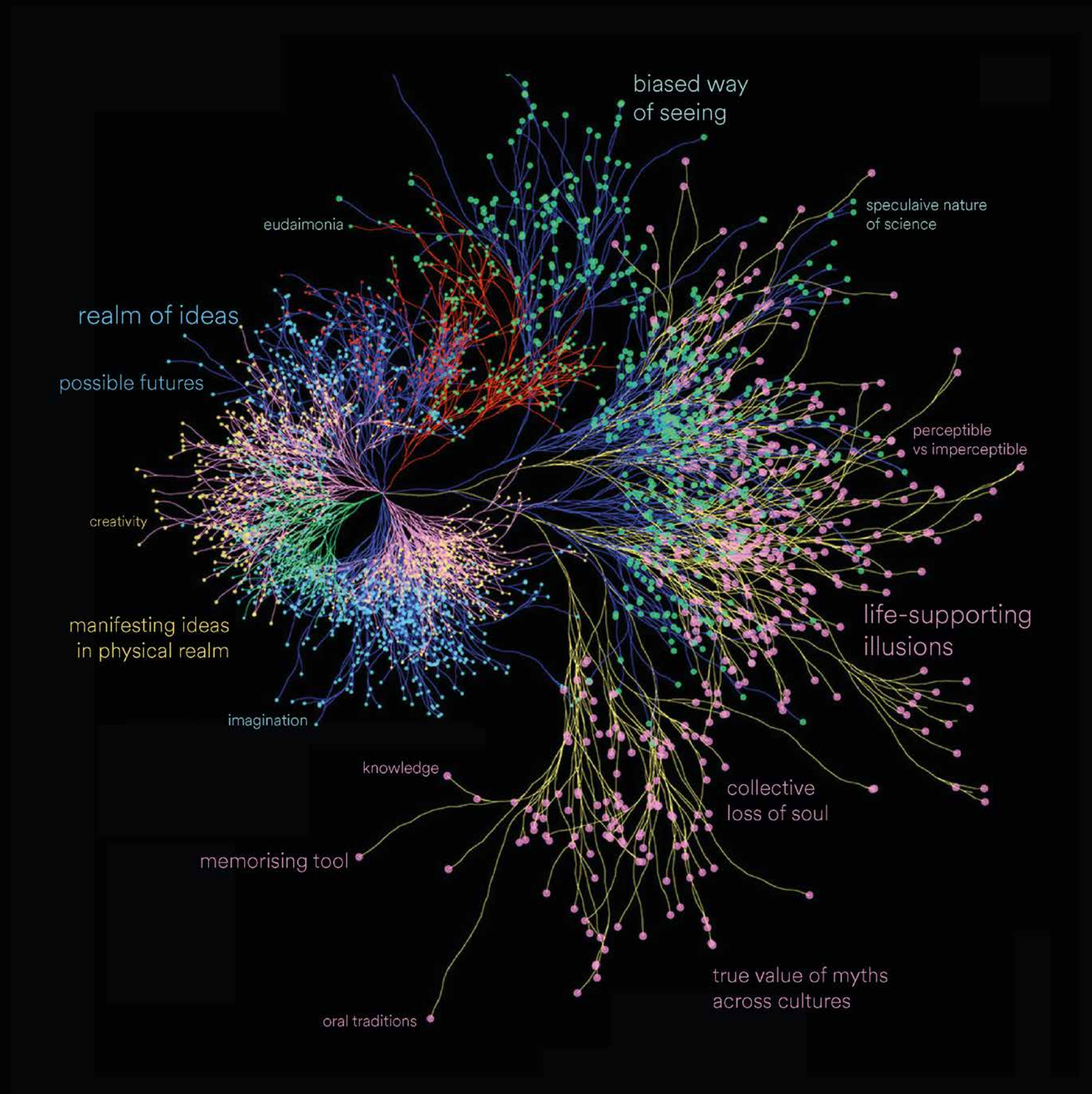
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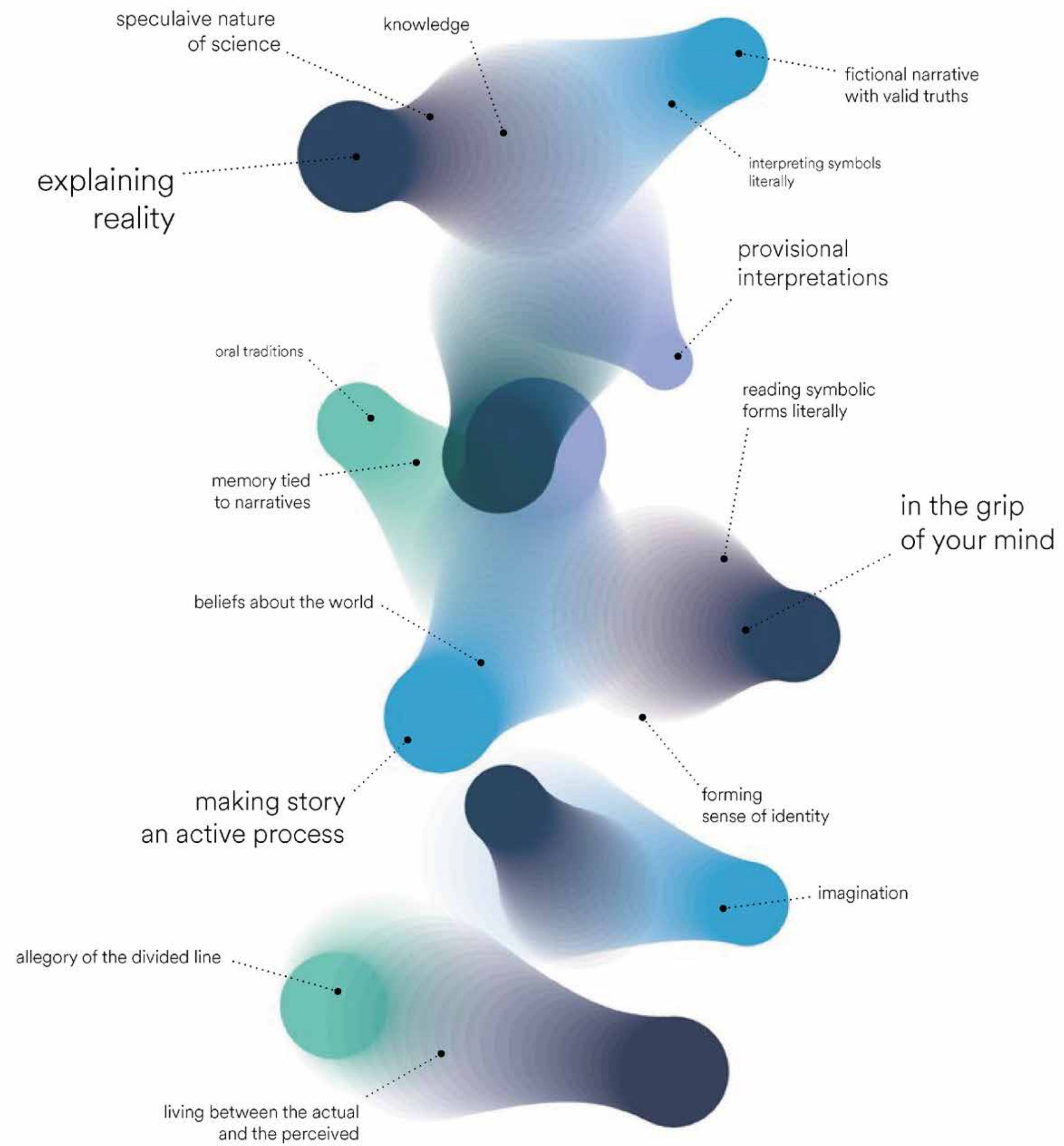


Iterate 2









our past experience and understanding. And since we almost never have the full picture anyway, the [Gestalt] principle of closure is at the core of our every effort to grasp the complexity of the world around us. Seeing establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that information and form a complete image or idea based on common or easily recognizable patterns from what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight. The way we see things is affected by what we know or what those who can face the challenge of a truth and build their lives to accord are finally not many, but the very few.

Stories. We are surrounded by them. Or rather, we surround ourselves with them. ● There is something fascinating about how human mind lives on stories. How every scenario becomes in a way valid the moment you understand the concept, even if none of that happened. ● We are born storytellers, surprisingly good at swiftly making sense of what is put in front of us. In fact, we are so apt to build narratives that we even grasp the reality through storytelling. We string beads of information, facts, ideas, values, and clues together on a thread of a story, so that it *sticks* better. ● When saying *a story* I don't mean a fairytale, a legend or an epic poem, but something much wider than that. It might take a form of a narrative, but also a concept, a statement, or a belief. Creating stories is closely tied with our perception of the world around us, as well as how we see ourselves in it. They lay the foundation for a mechanism of our understanding of reality. ● We have always been very curious about the world we live in, but since we never had the full picture and the knowledge needed to understand it, and we still don't, we would implement the snippets of information available to us at the moment into ideas, theories, beliefs. ● And so, both concepts of the Earth being flat and round existed in parallel for millennia, as none of them could be proven true. Astrology, theories, faith and philosophy progressed slowly hand in hand, feeding into one another - the Ptolemaic system of the universe coexisted with beliefs and thoughts of the ancient Greece just as well as with those of Christian church in the Middle Ages. ● It happened only recently, during the Copernican Revolution, that scientific speculations drew away from faith, and the only way for Galileo to we are surrounded by it. The relation between what we see and we believe. Lies are what the world lives on, and



Iterate 2



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In essence, this says that the universe is *knowable* and is playing fair with scientists.

William C. Keel

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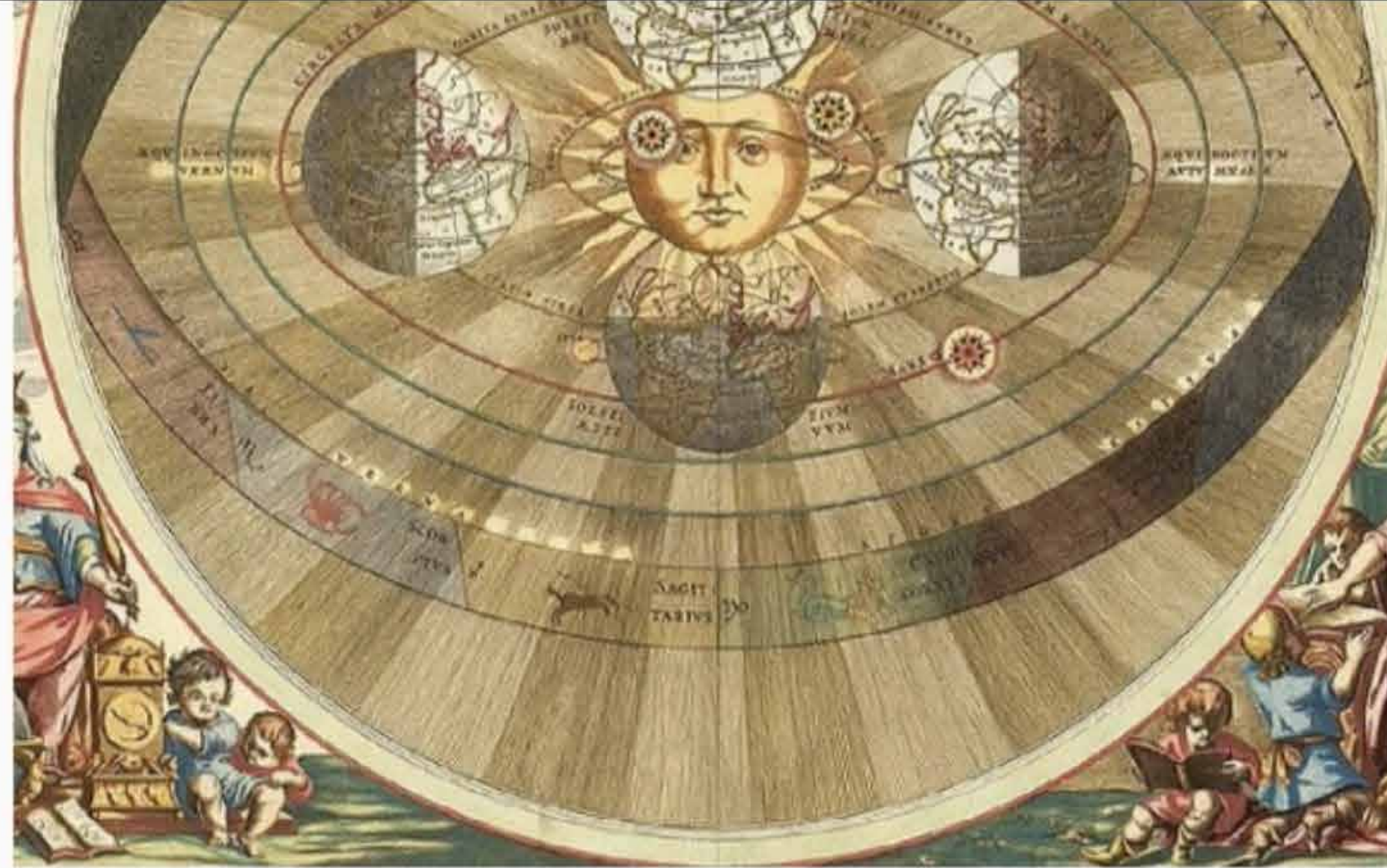
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To keep the giants at bay, gods Odin, Vili and Ve made a wall from Ymir's eyelashes and set it around the middle of the world.

The ash tree Yggdrasil, the largest of all trees, grows between the nine worlds and joins them. It is so large that its roots are in three worlds, and it is fed by three wells.

Norse Mythology

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The Big Bang Theory is the leading explanation about how the universe began.

The universe as we know it started with an infinitely hot, infinitely dense singularity, then inflated — first at unimaginable speed, and then at a more measurable rate — over the next 13.8 billion years to the cosmos that we know today.

Astronomers can, see *the echo* of the expansion through a phenomenon known as the cosmic microwave background.

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The Big Bang Theory

Life requires life-supporting illusions;
and where these have been dispelled,
there is nothing secure to hold on to,
no moral law, nothing firm.

Lies are what the world lives on, and those
who can face the challenge of a truth and
build their lives to accord are finally not
many, but the very few.

Joseph Campbell

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What?

Ways of Seeing, J. Berger

Gestalt Principles of Perception - 5: Closure, A. Rutledge

How to Identify Cognitive Bias: 12 Examples, MasterClass

A Life of Meaning, J. Hollis

Myths to Live By, J. Campbell

‘Memory’ *The Mind, Explained*, Netflix

Constructing the Grand Narrative, foggs.org

J.-F. Lyotard: Grand Narrative, AMU Study Materials

The Postmodern Condition: A Report on Knowledge,
J. F. Lyotard

The Anti-Encyclopaedia. From Poetic Disorder to Political Anti-Order, Ch. Vesters, Metropolis M

Why?

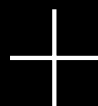
perform my method
of working

demonstrate tendencies
of your mind

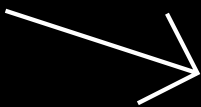
lack of control
over the script



designer
as a deistic god
of artificial reality



creativity
as spirituality

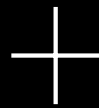


questioning
our reality as
programmed

drawing principles
from natural
phenomena

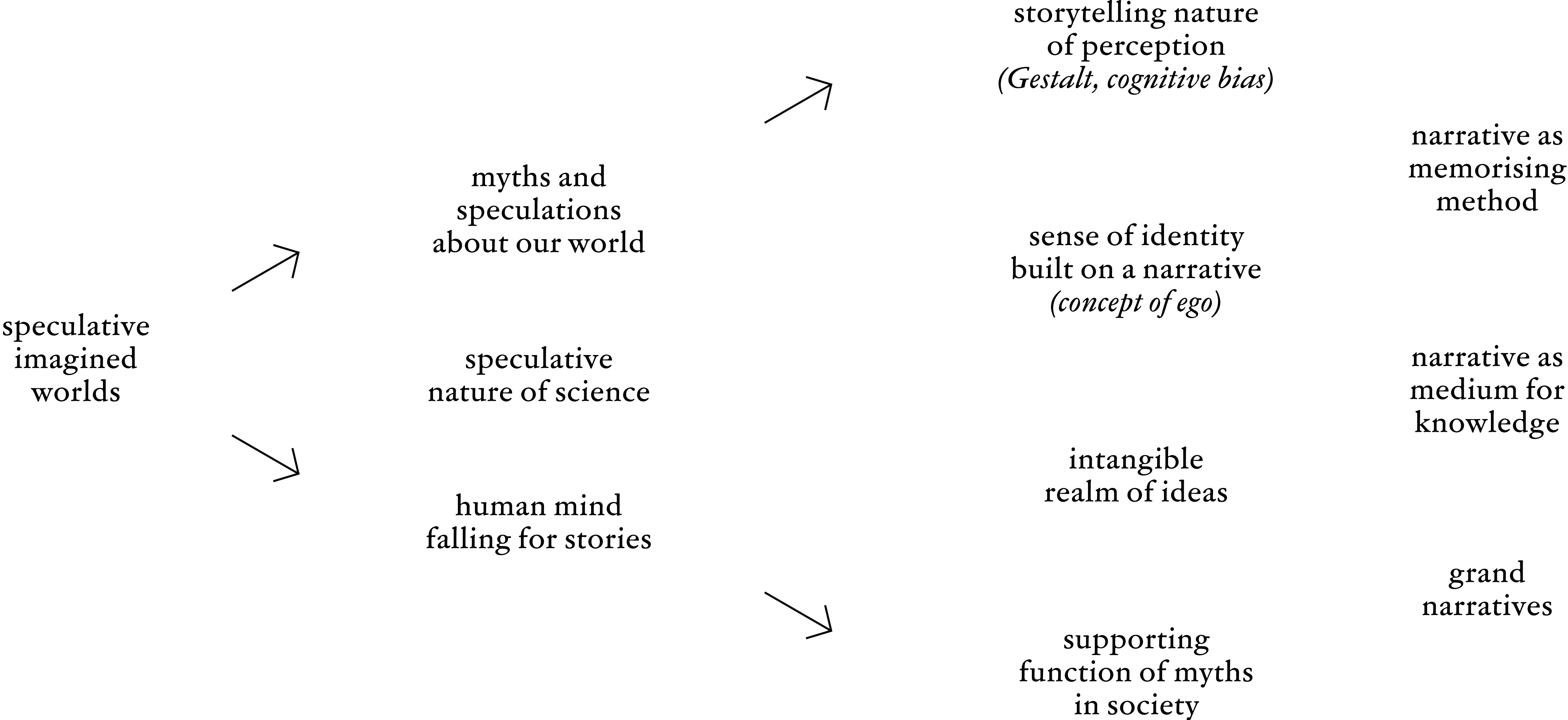


conditional
design



object-oriented
processing





How?

story as
an active process

creating fiction as a way
to comprehend reality

inevitably making
connections

I		I	
1	<p>Stories. We are surrounded by them. Or maybe, we surround ourselves with them? There is something fascinating about how human mind lives on stories. How every scenario becomes in a way valid the moment you understand the concept, even if none of that has happened.</p>	→ 25, 43	<p>I think the path to development is not found so much in finding the answers, because the answers we do find at best serve only a little while. Life is forever evolving, and yesterday's truth is tomorrow's prison. Rather I believe, we get a larger life by asking larger questions. And keeping those questions before us. Not answers, which ultimately proof limiting. Answers tell us where we've been, questions get us our journey.</p>
2	<p>When saying <i>a story</i> I don't mean a fairytale, a legend or an epic poem, but something much wider than that. It might take a form of a narrative, but also a concept, a statement, or a belief. We spend our whole lives explaining to ourselves what the world is, who we are, who others are, and how do we relate to things going on both inside us, and on the outside.</p>	→ 6, 10, 11, 13, 31, 47, 48, 51, 52, 59, 63	
3	<p>But there is that tension between human mind and reality. There's something about it that we never quite get the exact picture. Is it distorted? Fragmentary? Or simply fictional?</p>	→ 6, 7, 12, 14, 20, 26, 30, 51, 52, 53, 54	
4	<p>Let's shed some light on those stories. What are they, in the first place? A medium or a message? A mechanism or a tendency? Illusion? Simplification? What role do they play exactly in our lives? What values do they bring? What needs stand behind them? Do they open our eyes to reality, or do they blind us to it? How come they are completely intangible but commonly relatable? Just how real or unreal are they?</p>		<p>Seeing (...) establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight. (...) The way we see things is affected by what we know or what we believe.</p>
5	<p>Are they one thing? Or many things that could be called the same name? Is there something that could tie them together? How does the mechanism of building a picture of the world relate to building one's sense of identity? Do religious myths and scientific speculations have something in common? Where is the line between imagination and perception? Why the form of a narrative was widespread in cultures around the globe, throughout millennia? Why is it so memorable and catchy? Why is it so compelling and believable? And does one relate to the other?</p>		
II			
6	<p>We have always been very curious about the world we live in, but since we never had the full picture and the knowledge needed to understand it (and we still don't) we would implement the snippets of information available to us at the moment into ideas, theories, beliefs. And so, both concepts of the Earth being flat and round existed in parallel for millennia, as none of them could be proven right or wrong.</p>	→ 31, 45	<p>We humans are very adept at drawing conclusions from less-than-all the information. When presented with less than the full picture, we attempt to (...) fill in missing information and form a complete image or idea based on common or easily recognisable patterns from our past experience and understanding.</p>
			<p>Science has always been in conflict with narratives. Judged by the yardstick of science, the majority of them prove to be fables. But to the extent that science</p>

Presentation

simultaneity
of information

left for the reader
to piece the content
together

Thank you!