Un Piece de Mouvement Historique Avec la Geometrie

Act I

The presentation of the Eternal Forms of Math

Infinity

Mathematics contains the potential for the infinite, though it may express itself in discrete forms

Unity

A corollary of infinity, for infinity contains the tacit understanding of unity. But the trope of unity expresses the simplicity and beauty of math far more powerfully.

Dimensionality

The notion of "is" relies on dimension. Our universe presents us with many dimensions, but the Eternal Form of Math, which predates our universe, holds infinite dimensions. It is dimension.

Franco-Sensibility

France represents the Christ-like remanifestation of the Eternal Forms of Math on earth. On one hand, to be Franco-sensible is to understand math. On the other hand, math must contain the seed of Franco-sensibility. A prefigurement.

The permutation of the Eternal Forms of Math

Interlude

The first objection of Corbusier's spirit and our collective restraint of that spirit

Act II

The generation of the universe as we understand it

The birth of the universe – macro[1]

The "Big Bang"

Expansion of the exploded core

Cooling of the exploded core[2]

The birth of the earth, within that universe

The fire elements

Their violent return to the earth

Their Torture of the earth

Their ultimate absorption by the earth's surface

The cooling and solidifying of the earth's surface

The generation of water on that surface[3]

The birth of life

Simple forms appear on the watery earth's surface

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[1] Our presentation may imply the spontaneous generation of the universe, or a birth from solitude. However, we urge you to remember Act I. Math is omnipresent in away that not even Franco-sensible humans can completely understand. To present the birth of the universe in our fashion is not to ignore math, but rather to admit that its complex presence dwarfs our interpretations.

[2] Though the exploded core seems to cool and slow down, this is only for the convenience of our dance. Indeed, the universe has expanded to such a degree that from our human vantage we cannot well understand its movement. Our slowing and "cooling" is again but an acknowledgement of our own weakness when faced with math and the creation is hath wrought.

[3] In our dance, the earth seems to transform into undulating water. This is symbolic – more so than the previous movements. The essence of the earth becomes water (completing the sequence of fire, stone, water), and we transform into the water which will seal earth's destiny.

The first land animal emerges
       His fish to amphibian transition
       His amphibian to reptile transition
       His temporary culmination as a dinosaur[4]
The dinosaur attacks a water spirit, transforming it into a dinosaur
Their subsequent battle
       Simultaneously the other water spirit transforms into a primate[5]
High level evolution sequence (all occurring simultaneously)
       The primate's gradual evolution
       Dinosaur the first's evolution into a primitive mammal
       Dinosaur the second's evolution into a primitive bird[6]
The primate's destruction of the other forms, and his culmination as man

Interlude

The second objection of Corbusier's spirit and our collective restraint of that spirit

Act III

The evolution of man (intrinsically bound to his evolving embrace of math)
    The presentation of the four elements through which we understand math

Axiom

We must regard certain truths as basic in mathematics, though they are not provable: parallel lines do not meet; there exists an infinite set of numbers. The spontaneous generation of truth is beyond human power.

Theorem

These are provable based upon the axioms we hold as true: given a set of parallel lines intersected by a line, the parallel angles are of equal measure. Here, human creativity must harness certain assumptions and only create within their framework. Only true genius can transcend that framework.

Proof

This is a primary form in which a set of axioms prove a theorem true within the context of propositional logic. Here, unity and diversity are one. Here is the grain of beauty behind even the most haphazard of dialectics.

Computer

This machine enables us to bypass the trivial calculations required in order to reach heightened levels of math. Admittedly, the human mind is limited in its capacity. We have invented the computer as a sort of slave – a golden slave – to ease our burden that we may muse on the higher beauties math bestows upon us. Our gestuse here is concrete, but who can know the forms Computer will assume in years to come?

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[4] We give the dinosaur disproportionate attention, identifying it with the culmination of pre-human earth, based on it's size and simplicity – two elements that Le Corbusier, master/father/tormentor, strove for. Rather, he lusted for those elements. With this in mind, we do not allow man to slay dinosaurs: we have them evolve into less admirable forms before the slaying.

[5] The leap to primate from dinosaur is a large one. However, we recognize the singularity of the primate – precursor of man – in the animal kingdom. To present it as a descendant of the dinosaur, though the dinosaur be noble, would sully it. "Sully not the forms of complexity and unity in one" – Le Corbusier

[6] These two forms – mammal and avian – may not have evolved separately. This is an ongoing debate among Les Freres Corbusier.

The dialectic of Plato and Aristotle[7]

    Plato, god-like, finds Aristotle in embryonic form

    Plato draws him into manhood and constructs him through lessons

    The dialectic

1. Plato's presentation of the primary form
2. Aristotle's rejection of that form
3. Plato's dismay
4. Aristotle's presentation of the empirical form
5. Plato's dismay
6. Aristotle's clarification through catalogue
7. A shared petulant silence

    Corbusier offers Plato the hemlock

    The death of Aristotle

        Plato poses as a tree

        Aristotle empirically evaluates said tree

            His taste of its leaves, and subsequent death

        Plato's mourning.

The dialectic of Ptolemy and Copernicus[8]

    Egyptian Ptolemy's presentation of the geocentric universe

    Copernicus' critique of that presentation

        Copernicus manipulates Ptolemy into a heliocentric universe

    Ptolemy, shamed, whispers poison into the Pope's ear

The life of Galileo

    Copernicus, with Corbusier's help, bears Galileo

    Corbusier nurses Galileo

    Galileo's ecstasy[9]

        His insistence on the heliocentric model

        His discovery and use of the telescope

    The Pope, poisoned by Ptolemy, kills Galileo and retreats in shame[10]

The emergence of Newton[11]

    Corbusier poses as a tree

    Newton leans on that tree and deposits knowledge in Newton's lap

    Newton's ecstasy

The entrance of Thomas Jefferson

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[7] Plato's belief in primary forms, which exist in our minds, better fits Le Corbusier's aesthetic. However, the genius of Aristotle must be reckoned with. Many architects choose to integrate their structures into the surroundings. Perhaps this likens them to Aristotle, the empiricist. Le Corbusier does not.

[8] Ptolemy is Egyptian, but his genius cannot be questioned. Perhaps he did not possess the tools that Copernicus did. We do not judge him. We judge only that Copernicus' model of the universe is correct, and Ptolemy's is not. Very little is known about Copernicus, except that he was martyred. We can better understand him through his descendant, Galileo – later in the piece.

[9] This is the first in a series of ecstasies. These ecstasies are only possible because of man's growing embrace of math. During moments when the embrace is most full, ecstasy is achieved.

[10] "Everything goes in a circle, and I just feel like the circle came back to us . . . my whole mentality, my whole mode, my whole approach. You know I study mathematics. So we teach that one and three are the same. Knowledge and understanding are the same." – Robert Diggs

[11] Newton's genius is so monumental that it can only be touched here. It is so monumental that we accept it on either side of the dialectic that is our dance. Were he more Franco-Sensible and not so Anglo-Sensible, perhaps he could have achieved the colossal history-changing power of Le Corbusier.

<div align="center">**Interlude**</div>
<div align="center">The third objection of Corbusier's spirit and our collective restraint of that spirit</div>

<div align="center"># Act IV</div>

The culmination of man's embrace of math: the life of Thomas Jefferson
      Jefferson sitting at his desk
            His connection of the apple of knowledge with the slave at his feet
      Jefferson buys a slave[12]
      Jefferson constructs Monticello[13]
      Jefferson's descent into domesticity
            His marriage and the birth of his son
            Their familial joy
            The death of his wife
      Corbusier captures the body of Jefferson's wife
      Corbusier fuses with it, creating Sally Hemmings
      The temptation of Jefferson by Hemmings/Corbusier
            The acceptance of that temptation
            The catalogue of carnal sins
            The involvement of Jefferson's child, and his subsequent death
      Thomas Jefferson mourns[14]

<div align="center">**Interlude**</div>
<div align="center">The fourth objection of Corbusier's spirit and our collective restraint of that spirit</div>

<div align="center"># Act V</div>

Man's divorce from math
      Prologue: The corruption of Jesus Christ
            Guards torment him
            Corbusier whispers poison into his ear
            Guards carry him away
      The four mathematicians, presented one-by-one
      Moebius
                By developing his famous strip, which frustrates traditional order, Moebius commits an incalculable crime against our understanding. His strip blurs the line between inside and outside – a line crucial to architecture.
      Godel
                Incompleteness Theorem – we need not say more.

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[12] Jefferson uses his novel evaluation process to choose the slave. His careful observation and cataloguing remind one of Aristotle, but he transcends Aristotle. The beauty he perceives can only be likened to that perceived by Plato, not to the trivial sense of quantified beauty that Aristotle perceives in his *Poetics*.

[13] The combination of form and function in Monticello inspired Le Corbusier beyond measure. It was difficult for us to present one of Anglo descent as the culmination of man's embrace of math, but we realize now that Jefferson rejected Anglo ways with his fiery "Declaration of Independence." However, we must destroy him in order that he may not be allowed purchase the Louisiana region from our ancestors.

[14] This signals the beginning of man's divorce from math. Mourning will become a trope throughout the rest of the piece, and it should be taken as a reminder that the true source of man's sadness is the growing distance he finds between himself and the Eternal Forms of Math, and the Forms through which he understands math.

Mandelbrot
> The chaos suggested by his fractal theory will never be overcome. He embraces math but cannot admit that it has clean forms and boundaries. This clouds our ability to perceive its primary forms. However, we admire his Franco-Sensibility, and his fusion of Infinity with Unity.

Hawking
> His crippled body belies the enormous power of his bastardized mathematics.[15]

Corbusier molds Hawking into himself, creating Corbusier[2]

Corbusier[2] summons T.S. Eliot[16]

Eliot's colossal display of power

The spirit of Corbusier becomes angry – we have lost control of the dance

He births the French Modernists from his womb

Sartre
> During the mid-1940s, this French intellectual would preach at The Café Flore on the Boulevard St. Germain, known then as the "The Left Bank." His thesis hinged on the following: the universe is brutally apart from reason, there is no divinity, and freedom surmounts a basic despair. "Death to the humanists" – Le Corbusier

Camus
> Born into poverty, raised by a widowed nearly-deaf mother[17]

Proust
> In his *A la Recherche du Temps Perdu*, he recreates his life through memory, ostensibly reconstructing a version that is both more pleasing and more beautiful that the original. His approach is so impractical that it has no use in this world. His is the purest form of what Plato would call "feeding and watering the passions."

The French Modernists transform Eliot into Samuel Beckett[18]

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[15] Stephen William Hawking was born on 8 January 1942 – 300 years after the death of Galileo – in Oxford, England. He went to Cambridge to do research in Cosmology. Since 1979, he has held the post of Lucasian Professor of Mathematics. The chair was founded in 1663 and was first held by Isaac Newton. Hawking has worked on the basic laws that govern the universe. With Roger Penrose he showed that Einstein's General Theory of Relativity implied space and time would have a beginning in the Big Bang and an end in black holes. These results indicated it was necessary to unify General Relativity with Quantum Theory, the other great scientific development of the first half of the 20th Century. One consequence of such a unification that he discovered was that black holes should not be completely black, but should emit radiation and eventually evaporate and disappear. Another conjecture is that the universe has no edge or boundary in imaginary time. This would imply that the way the universe began was completely determined by the laws of science.

[16] Eliot was a colossus of change, much like his contemporary, Les Corbusier, and Newton before him. Like Newton, his anglo-sensibility conflicts with his understanding of the forms of math, which, as we know, requires a purely Franco-Sensibility. In his "Tradition and the Individual Talent," he expounds that a work revises all works before it. This is true. His *Wasteland* demonstrates that some art must be cryptic. This is true. However, the *Wasteland* has not unity. Here, he falls short of the Corbusian dream.

[17] Albert Camus was the ideal target of socialist and existential doctrines. Not that such doctrines are incorrect, but Camus' perspective was different from that of other French intellectuals. Experiences produce biases -- and Camus' biases were rooted in poverty and suffering. Camus was in many ways the man Jean-Paul Sartre wanted to be. While Sartre had a mildly difficult childhood, he was never wanting for attention or security. Sartre was drawn to Camus in large part due to this contrast in histories. Following the war, Camus toured the United States. Camus found that French Existentialism, as promoted by Jean-Paul Sartre, was widely misunderstood as a philosophy of hopelessness. Camus did hold that life was absurd -- defying logical explanation, and ultimately irrational. However, Camus considered life valuable and worth defending. Les Freres Corbusier disagree with both of these points.

The French Modernists, including Beckett, destroy the Elements Through
Which We Understand Math:
Axiom
Theorem
Proof
Computer[19]
Epilogue: the mourning of Jesus Christ[20]
Jesus mourns

Interlude
The fifth objection of Corbusier's spirit and our collective restraint of that spirit

Closing Argument

The return of the Eternal Forms of Math
Infinity
Mathematics contains the potential for the infinite, though it may express itself in discrete forms
Unity
A correlary of infinity, for infinity contains the tacit understanding of unity. But the trope of unity expresses the simplicity and beauty of math far more powerfully.
Dimensionality
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The permutation of the Eternal Forms of Math

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[18] The French Modernists would prefer that Eliot become Beckett – as indeed we would prefer – based upon Beckett's admission that French is a far superior language. However, we have collected serious evidence against Beckett in our studies. In *Murphy*, his first novel, he places the following words in the mouth of a disdainful character: "'Sit down, the two of you, there before me,' said Neary, 'and do not despair. Remember that there is no triangle, however obtuse, but the circumference of some circle passes through its wretched vertices. Remember also the one that was saved'" Holding up such truth to be mocked clearly argues against our thesis.

[19] We regret the appearance that the French Modernists are the root of all evil. Rather, we attribute them such power based on the Franco origin. Perhaps this will serve as a grave reminder that even the most noble of ancestry, when misguided, can fall power to the constant temptation of man to divorce himself from math. Is it not a tribute that T.S. Eliot alone could not separate man from math? He lacked the understanding of Franco-Sensibility need to undermine true Franco-Sensibility.

[20] MATTHEW 15:34