

The Space of Representation as a psychosocial experience

*A Psychology of the image, Intentionality, impulses and transcendence
at the service of the non-violent revolution*

"Traveller, there is no path. A path is made by walking"
(Antonio Machado)

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Synthesis

1. The object of study

The Psychology of New Humanism (PNH), or Universalist Humanism presents a different perspective to other modern psychological currents. "It studies the possibilities of the human being to expand their consciousness, to eradicate violence, to overcome suffering and to connect with deep experiences that may modify beliefs about death and transcendence."¹

Its central themes are: the function of the image as a carrier of charges; the structural quality of perception and representation; the importance of internal and external senses in the production, translation and deformation of impulses; levels and states of consciousness; the fields of presence (focus of attention) and co-presence (which allow a rapid structuring of the situation based on data from sensation and memory in the context of the consciousness' way of being in the world); the concept of the space and time of representation; an ethic of nonviolence based on registers and mechanisms of consciousness; the physiological bases of the functioning of consciousness, and the phenomena related to an inner look, different from the psychological I, which glimpses a transcendental landscape. It is a psychology whose goal is personal growth as a function of a humanizing and nonviolent social transformation.

This work will emphasize specifically the study of the Space of Representation, its relations with some other concepts of the PNH, its importance in terms of personal and social action in the world and some recent discoveries of its neurophysiologic bases.

1. Interest

This contribution is not intended as a deep study of the PNH, nor of the Space of Representation, as both have been extensively investigated by Silo in his productions as well as by other authors and teams that continue to develop these

¹ <http://psicologiadelnuevohumanismo.org/>

themes.

The interest of this work is to place the Space of Representation in the current psychosocial context as a tool for transformation, giving examples of experiences that can enhance the work of those committed to the humanization of the world; also to make available to Psychologists and other professionals and academics another point of view in the study of the psychism given the importance of the influence that the psychological conceptualization of the human being has in the cultural background of the time. Included in the study are some historical landmarks and relationships with other philosophical and religious currents to facilitate tracking similar experiences that exist or have existed during human development.

2. The point of view

This is not a work that tries to present or impose "objective truths" but, like any study framed within the PNH (which acknowledges Phenomenology amongst its roots), it speaks of how the subject appears experientially to the author, who attempts, through communication with others about their registers and perspectives, to approach an increasing precision with respect to the object of study. In this case such a view also contains a commitment as a meaning of life to the elimination of violence in the world and the direction towards the possibilities of transcendence both personal and of humanity as a whole.

Introduction

It is said that the fish is the only being who does not know what water is. In the same way, the human being is immersed in their consciousness-world structure that can only be glimpsed when becoming aware of their space of representation and its underlying mechanisms.

Silo and the teams that worked with him who studied this phenomenon have left us a great deal of information on this subject, which in my view can revolutionize the study of Psychology and the understanding human beings have of themselves and of others in a way which opens doors to a new humanity. This work does not pretend to be a study of the Space of Representation in itself as the explanations given by Silo in Psychology Notes, Contributions Thought (Psychology of the Image) and Silo Speaks (The Riddle of Perception) as well as those found in Self-Liberation by Luis Ammann and the works produced by the network of Psychology of New Humanism treat the subject with due depth.

The purpose of this study is twofold: to recover, as far as possible, and surely in an incomplete and subjective way, the historical process of the discovery of consciousness and relate it to the Psychology of New Humanism and my own experience, both in Humanist study groups and my simple existence in the world. Then I will try to present the Space of Representation in its dynamic action in the creation of the Human Landscape, the social world in which we are born and in which we develop as individuals. In this way I am trying to add tools to the existing baggage for personal transformation as a function of social change necessary to get out of the suffering state that is the human condition.

If the longing for a society that has overcome violence, revenge, fear of death and, in general, suffering in its most varied forms, has any chance of being realized, it will be because it has gained a sufficiently deep understanding of the subject consciousness-world from the point of view of an evolutionary psychology for a new civilization. This is an essential component of the human being's leap from the given, the mechanical, the purely reactive and impulsive, to the intentional.

The process of acquiring consciousness of consciousness² has not been easy, or linear, if the historical thread is followed, just as it is not for any individual who undertakes such a task. Psychology has made many advances in the last centuries, and it is evident that the psychism can be observed from many points of view. The one I present here could be described as a psychosocial Psychology of Intentionality.

I: Some historical milestones

- Hominids and fire

"... Then, that fire worked as a" gift. "It came from volcanoes, forest fires, it came from fires in different places but it was not available.

But before it could be considered a "gift" it was regarded as threatening and dangerous. There is the first difference between hominids and other animals. And that problem has not been sufficiently observed. A big difference. It's already there. Hominids, what kind of creatures are they, who dare to approach that dangerous thing and do not get the hell out of it like all other animals do. Everyone in front of the fire flees and these ones approach it. This is one thing that marks a historical difference. Because there is in the circuit of these ones sufficient capacity to oppose their reflexes. Nature says "flee". They oppose it and say, "get closer." This fact is extraordinary and alarming. How do they do it!

*You tell that to someone and they would say yes, of course. What? Of course!? That fact is so extraordinary that everyone sees it as natural and unimportant. This fact we highlight makes the fundamental difference between hominids and other species ...*³

Between a million and two million years ago, between hominids called *Homo erectus* and *Homo habilis*, something very radical happened in the minds of these beings. *Something* drove them to approach fire instead of fleeing like all other animals. An

² "... it would therefore be more correct to speak of "consciousness of sensation," "consciousness of perceptions," and "consciousness of the image." Here we are not taking an apperceptive stance in which there are both psychological phenomena and an awareness of them. Rather, we are saying that it is consciousness itself that modifies its own way of being, or better, that consciousness is nothing but a way of being—being emotional, for example, or being expectant, and so on. When imagining an object, the consciousness does not stand apart, uncommitted and neutral toward this operation; the consciousness in this situation is a commitment referred to the imagined. Even in the aforementioned case of apperception, we would still have to speak of consciousness in an apperceptive attitude." Silo, *Collected Works , Contributions to Thought, Psychology of the Image*, Latitude Press, San Diego 2003 pp 183

³ Silo, *Talk of the Stone*, Santiago de Chile 2003

image formed in the mind of one of those beings. Did they see how those predators that were normally their mortal enemies fled from the fire and imagine using it to drive them away? Did they feel the fire's comforting warmth and imagine it as protection in the winter? Was it just curiosity? Did they stumble over an animal already burned by the fire and found the taste of cooked meat nice, or was it easier to pull it from the bones, or chew it? Did they imagine throwing fire at other hominids to defend their territory? Were they caught in a fire and had to cope to put it out, or escape?

It is not possible to imagine all the possible situations that our hero might have encountered (surely more than one and over a long period of time), but it is possible to surmise that what made him go to the fire was something that happened in his imagination, even if his ability to imagine was probably rather rudimentary. However the reasons that led him to reject the mechanical and habitual are not as significant as the act itself: *"The most important thing in all this is that act of consciousness to overcome the resistance that was leading him to flee in the presence of such external phenomenon. Since that time, overcoming (surmounting obstacles, difficulties) is an act of consciousness that begins to change the way we view the world."*⁴

In China archaeologists have found remains of bonfires more than 500,000 years old. A team of archaeologists have found in a cave in Murcia, Spain, remains of burned fauna and a piece of flint deformed by fire. It is estimated it may be between 800,000 and 990,000 years old; it could be the earliest known evidence of hominid fire production (the modern human is estimated to be about 200,000 years old). Roughly we could say that our ancestors took about a million years to evolve in their capacity to put the image of fire in action, from its conservation and transportation, to its production and use to cook food, make objects and utensils and defend themselves from the elements, beasts and other human beings, including branches (not considered strictly part of the modern human family) like the Neanderthals that soon disappeared.⁵

The hypothesis of this work is that there was an image, and that image appeared in some part of the mind, that I move ahead to call Space of Representation, causing great changes in the life of that individual and in our human history.

- **Culture is born**

A revolution necessarily contemporary to the facts we are describing in the evolution of consciousness took place when the images were externalized, when the human being began to put the images found in his mind on the walls of caves, in his

⁴ Silo, *Talk about fire*.

⁵ Recent genetic studies indicate that there was a significant degree of interbreeding between Neanderthals and modern humans. Homo sapiens carries at least 2% of Neanderthal genes: Paabo, Richard Green of the University of California, Santa Cruz, and David Reich of Harvard Medical School. Furthermore it is estimated that shortly after arriving from Africa to Europe modern humans came to have a 10% of Neanderthal genes, but given a high degree of inbreeding (being a small population) the material contained harmful genes which were eventually eliminated: K. Harris, R. Nielsen. The Genetic Cost of Neanderthal introgression . *Genetics* , 2016; DOI: 10.1534 / genetics.116.186890, <https://www.sciencedaily.com/releases/2016/06/160606103654.htm>

language, giving names to things that in Nature have no name, transforming an image of a bowl into a clay bowl to carry embers from one point to another. This clay bowl was then transformed by fire into a brick-coloured bowl that is more resistant to water, but not yet impermeable, until different types of ovens allowed to increase the temperature until producing ceramic, the first experience of irreversible transformation of matter by fire made by the human being. Fire would then become a factor of evolution from the work not only utilitarian but also artistic of ceramics, reaching today's highly technological production going through metals, glass and energy production.

It is clear that other materials were transformed by nature's fires, as in the case of Obsidian, a glass produced by volcanic heat whose use as sharp and piercing objects goes back to some 700,000 years ago and was used in Anatolia, the Middle East and Pre-Columbian cultures of Mesoamerica. We also see here the need for a prior image to induce material breakage precisely to obtain sharp edges that served as knives or arrowheads and spears. Recent discoveries made in South Africa include small obsidian tips that may be the earliest manufactured arrows, as well as chunks of ocher suggesting beautifully designed art objects and jewelry 70,000 to 90,000 years ago.

This production of art, language and utensils are the expressions of the exteriorization of the primitive mental images that gives birth to a communication of these forms not only to their immediate contemporaries but also to other generations. The extension of the temporal horizon, so important in the human characteristic of being able to delay responses, is at the root of culture and history. Without these exteriorizations of the Space of Representation a human being would always start from scratch, as if it were the first human being, as it is in general the case for every animal dependent on purely genetic evolution. But every human being is born into a culture that has accumulated historically these exteriorizations of the Space of Representation of all their ancestors. Every gesture, every object, every idea in our lives is the result of this historical accumulation to which we can add our own original creations. And if language was the first thing that allowed the communication of non-personal memories, that is, tribal memories between humans, the visual images confirmed the presence of other beings many generations in the past and the possibility or hope that the images represented by a certain individual in that present would be seen by others, many generations in the future.

This historical accumulation of culture, the interactive exteriorization of the Space of Representation of all the individuals of the species, radically changed the evolutionary mode, not just depending on the slow and random genetic mutation of nature that creates new characteristics, some destined to their extinction, others to make the individuals who bear them the most suitable for adaptation to certain environments. In humans, the cultural-historical accumulation provoked an evolutionary acceleration never seen before in any other species. And while the physical body, particularly the brain, may still be tied to its physiological basis, (perhaps in principle not so different from the first examples of the genre) it is due to

its plasticity⁶ that the new experiences to which it is exposed precisely because of that historical-cultural accumulation have been creating new neurophysiologic structures that have allowed an explosion of understanding and the creation of new horizons. Thus Newton's assertion: "If I have seen farther it was because I was standing on the shoulders of giants" is not only valid for him, but even more important is that we are *all* standing on the shoulders of *all* others who preceded or coexist with us.

Although not fully accepted or demonstrated, (let us mention some examples later) the theory of evolution not only genetic but also transgenerational epigenetic (transmission of characters acquired during the life of an individual) could also explain some of these changes that we see in the evolutionary process.⁷ There was undoubtedly also a process of genetic selection towards larger and complex brains that gave advantages over other primates.



Figure 1 The earliest known rock paintings have been dated 35,000 (some mention 40,000) years old on the island of Sulawesi in Indonesia.



Figure 2 y 2bis. They are followed in antiquity by those of the Cave Chauvet in France, approximately 30,000 to 32,000 years old.

⁶ Neuronal plasticity is the ability of brain neurons to create new synaptic channels, and discarding others in response to stimuli.

⁷ See: research on inheritance of traumatic experiences by Dr. Isabelle Mansuy . Professor of Neuroepigenetic at the Faculty of Medicine of the University of Zurich
<http://academicminute.org/2014/09/isabelle-mansuy-university-of-zurich-hereditary-trauma/>

- From Image to Writing

Some studies⁸ have shown that many figures painted in caves lost precision rather than increasing it as time passed, that is, they became more abstract⁹, finally giving rise to symbols that could communicate concepts or images without requiring them to be perfect copies of reality. These fragments and symbolisms of what was a "copy" of reality painted at an earlier time - eg. the trunk of a mammoth to mean the mammoth or the curve of the back of a zebra to represent the whole animal - also known synecdoches - coexisted with other representations even more abstract, according to studies published in the New Scientist¹⁰

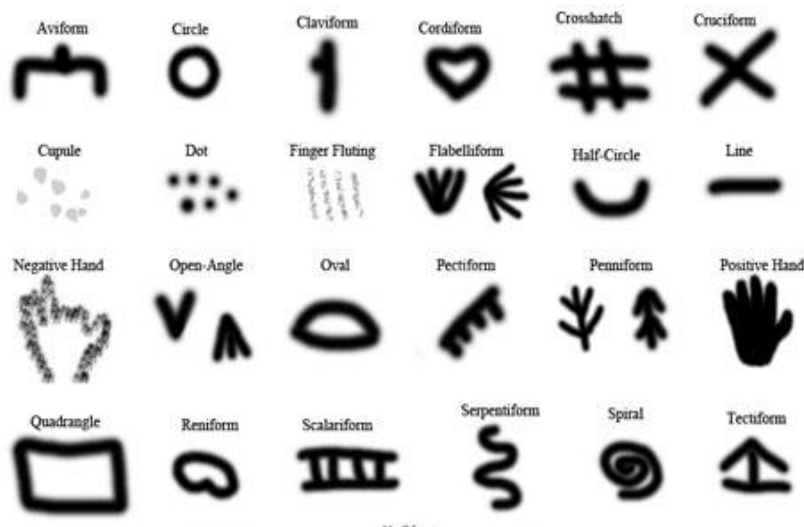


Figure 3 Symbols found in caves

Some of the symbols found are more than 30,000 years old and if the conclusion that they would represent an early form of communication of concepts is correct it would be possible to move back the birth of writing from the accepted date of 6,000 years ago, such as that produced by the first agrarian societies, to about 30 thousand years ago.

If these symbols in turn went through a process of transformation into cuneiform or hieroglyphic types of writing, the moment of its birth that is conventionally accepted

⁸ "Did Stone Age cavemen talk to each other in symbols?"

Previously overlooked patterns in the cave art of southern France and Spain suggest that man might have learned written communication 25,000 years earlier than we thought ": Anthropology, The Observer. By Robin McKie 11 March 2012: <http://www.theguardian.com/science/2012/mar/11/cave-painting-symbols-language-evolution>

⁹ See: Abstraction and association - Impulses. Psychology Notes, Psychology I, Silo, www.silo.net. "A study of the impulses is important because of the special work that the coordinator does with representations. There are two possible pathways: the abstractive path, which operates by reducing phenomenal multiplicity down to its essential characters; and the associative path, which structures the representations over the basis of similitude, contiguity and contrast."

¹⁰ <http://www.newscientist.com/article/dn21925-oldest-confirmed-cave-art-is-a-single-red-dot.html?full=true#.VVCiYZOzkQI>. Data collected by Genevieve von Petzinger and April Nowell of the University of Victoria Canada



Figure 4 Evolution of symbols from pictogram to cuneiform writing.
British Museum, London

evolution between humans and other closely related species such as apes. Although it has been possible to teach chimpanzees sign language, it is the 3 year old who clearly shows the capacity for abstraction when drawing a human face with eyes, nose and mouth. In this way, this new human being is able to represent their Space of Representation in the world, thus contributing to that widening the culture born with the first externalizations of images. In this way human beings exchange their mental contents and influence one other. No matter how private and solipsistic one may register an act of thinking or imagining¹². Consciousness is the result of millions of cumulative interactions, nobody is alone, no one exists in isolation. Placed in the world the Space of Representation has multiplier and logarithmic effect on the consciousness of all the individuals that interact geographically and epocally. It is transcultural, transgenerational and unpredictable.

A very special moment in history, which suggests that the evolution of culture has tendencies of simultaneity that sometimes the separate study of different civilizations does not allow us to see, occurs between 600 and 400 BC, (that Karl Jaspers extends to 800 -200 BC as the *Axial Age*). In Greece Pythagoras (who had studied the practices of the Egyptians and Babylonians) followed by the Golden Age - among others Parmenides, Socrates, Plato and Aristotle - with their philosophy, art, and democracy create the basis of Western thought. In China Confucius writes the *Analects* and expresses his humanist philosophy in his version of the Golden Rule, "Do not do to others what you do not want done to yourself". The Taoism of Lao Tzu is also founded. In ancient Persia Zoroaster writes the *Avesta*, which establishes

as the end of prehistory and beginning of history seems to be moving back in time with these new discoveries.

This phenomenon tells us about the early presence of the abstractive pathway in consciousness¹¹, which today is clearly seen in the differential

¹¹ Aragonese researchers confirm the human capacity for abstraction in the Paleolithic, by Aníbal Clemente Cristobal in Prehistory and Human Evolution .
<http://www.historiayarqueologia.com/group/prehistoria/forum/topics/investigadores-aragoneses>

¹² Imagination also shows the presence of associative pathways in primitive societies by creating allegories, e.g., fertility symbols with exaggerated sexual attributes.

monotheism and the total polarization of good and evil later exerting an important influence on Judaism, Christianity and Islam. In India the Buddha Siddhartha Gautama develops his philosophical-spiritual movement for overcoming suffering through detachment and nonviolence, which he also shares with Jainism founded by Mahavira. This almost synchronic revolution of the consciousness marks another leap in the development of the Space of Representation that moved by new ethical-spiritual paradigms is populated with ideals that when externalized carry out important social revolutions.

I will only highlight in this paper some of the clearest examples of these changes and those who carried them out. Necessarily the leaps between epochs prevent us seeing the thread of transformation that unites them producing a story in "staccato", but this process must be seen as a continuous narrative where some scenes have been illuminated.

- The Buddha Siddhartha Gautama. 6th century BC

Perhaps the most significant study of the spatiality of consciousness and its representations found in antiquity corresponds to the Buddha. He was already describing in his beginnings as the creator of a new spiritual doctrine the non-existence of a permanent I and the need to free oneself from the illusory mind, in general the world of perception, in order to reach the True and Transcendental Mind, or Nirvana. In this context the Buddha initiates a dialogue with his cousin and disciple Ananda, who apparently showed a certain weakness in his work since he was falling in love with a woman (in some versions, a prostitute) who tempted him (perhaps she had 'bewitched' him). After this talk (the *Surangama Sutra*) Ananda overcomes his addiction and later the woman also becomes part of the growing Buddhism.¹³

Silo gives us an account of this example of Descriptive Psychology in "*The Riddle of Perception*", in "*Habla Silo*" *Silo Speaks*¹⁴, as part of his presentation on the Space Representation.

Suddenly, the Buddha raised his hand and asked one of his principal disciples, "What do you see, Ananda?"

In his customary precise and sober style, the Buddha posed and answered questions. Ananda, in his more exuberant way, replied, "O Noble Lord! I see the hand of the Enlightened One before me as it closes."

"Very good, Ananda. Where do you see the hand, and from where?"

"Oh Master, I see the hand of my noble Lord closing and forming a fist. I see it, of course, outside myself and from myself."

"Very good, Ananda. With what do you see the hand?"

"Of course, Master, I see the hand specifically with my eyes."

¹³ The oldest known version of this text is in Chinese and has been translated into Tibetan. An English translation has been made by Upasaka Kuan Lu Yu and can be found on the web as pdf.

¹⁴ Silo, *Collected Works, Silo Speaks*, Latitude Press, San Diego, 2003, pp 573

"Tell me, Ananda, is the perception in your eyes?"

"Of course it is, Venerable Master."

"And tell me, Ananda, what happens when you close your eyes?"

"Noble Master, when I close my eyes, the perception disappears."

"That, Ananda, is impossible. Are you saying, Ananda, that when this room grows dark, and you gradually see less and less, that your perception is gradually disappearing?"

"Indeed, Master."

"And are you saying, Ananda, that when this room has become totally dark, and yet your eyes are open and you see nothing, that your perception has then disappeared?"

"Oh Noble Master, I am your cousin! Remember that we were educated together and that you loved me greatly when we were young, and so refrain from confusing me!"

"Ananda—if the room grows dark, I do not see the objects in it, but my eyes continue to function. Thus, if my eyes are closed, yet there is light, I see that light pass before me, and if there is total darkness I perceive darkness. Therefore, perception does not disappear because one closes one's eyes. Now tell me, Ananda, if perception is in the eye and you *imagine* that you see my hand, where do you see it?"

"It must be, Lord, that I see your hand by imagining it also from my eye."

"What do you mean, Ananda? That imagination is in the eye? That is not possible. If imagination was in the eye, and you imagined my hand inside your head, you would have to turn your eye back into your head to see the hand that is inside your head. Such a thing is not possible. So you will have to acknowledge that imagination is not in the eye. Where is it, then?"

"It must be," Ananda said, "that neither vision nor imagination is *in* the eye but rather *behind* the eye. And in being behind the eye, when I imagine, then I can see toward the rear, and when I see, when I perceive, then I can see what is before my eye."

"In the second case, Ananda, you would not see objects, but rather see your eye itself..."

And so on with these kinds of dialogues. With The Riddle of Perception, the registers become more complicated, apparent solutions are being presented, but also stronger objections are being made until finally Ananda, very moved, asks the Buddha for an adequate explanation about how vision actually happens, as well as imagination, and the consciousness in general. And whilst the Buddha is very precise in his descriptions, he begins to include huge detours in the explanations, and so that chapter contained in the *Surangama Sutra* comes to a close, one of the most interesting treatises of these scholars."

- Protagoras and the Greek Golden Age: V century BC. Socrates, Plato and Aristotle.

Protagoras of Abdera was a Greek sophist. He was an admired expert in rhetoric that travelled the Greek world charging high fees for his knowledge about the correct use of words or *orthoepeia*. Plato credits him as the inventor of the role of the

professional sophist or teacher of "virtue" (understood not as "goodness" but as knowledge and ability to have worldly success).

Protagoras was a travelling thinker, celebrated and needed wherever he went. He lived for long periods in Athens, where he was known to Socrates and was a friend of Pericles, who commissioned the constitution for the new colony of Turios, where for the first time in history public and compulsory education was established. He also travelled to Sicily and other cities in Asia Minor.

He apparently led a wandering life, teaching for forty years in various Greek cities. Protagoras had great prestige among the Athenians. His philosophy fitted in well with the ideas of the governing circle led by Pericles, within which the agnosticism of the sophist did not generate rejection; but when Pericles died, the new city leaders became less tolerant about his book *On the gods* in which he stated he was ignorant about the existence or nonexistence of divine beings. As a result of this he was accused of impiety and ordered that his works be burned.

Protagoras embarked for Sicily. Halfway through the voyage the ship capsized, and the Sophist drowned.

"Man is the measure of all things"

Protagoras' most famous philosophical principle alludes to the status of man faced with the world around him.

"Man is the measure of all things: of the things that are, that they are, of the things that are not, that they are not."

The phrase appeared in the lost work of *Protagoras' Truth*, also known as *Refutations*, and has come to us through the transcription of several ancient authors. Apart from Diogenes Laercio, it is cited by others like Plato and Aristotle.

Different interpretations have been proposed for this phrase,

- 1) In an individual sense meaning there would be as many different measures for things as there are people.
- 2) In a collective sense, either as a social group or as mankind

Protagoras expresses his humanism by understanding that the human being possesses a point of view and can only observe from there both the world and themselves, that is, he begins to glimpse the structure consciousness-world within which we exist.

For Plato Protagoras holds that all representations and all opinions are true, and that truth is relative, since everything that appears or gives someone an impression,

exists in immediate relation to that person. That is how he presents it in Socrates dialogue with Theaetetus:¹⁵

Soc. Well, you have delivered yourself of a very important doctrine about knowledge; it is indeed the opinion of Protagoras, who has another way of expressing it, Man, he says, is the measure of all things, of the existence of things that are, and of the non-existence of things that are not:-You have read him?

Theaet. O yes, again and again.

Soc. Does he not say that things are to you such as they appear to you, and to me such as they appear to me, and that you and I are men?

Theaet. Yes, he says so.

Soc. A wise man is not likely to talk nonsense. Let us try to understand him: the same wind is blowing, and yet one of us may be cold and the other not, or one may be slightly and the other very cold?

Theaet. Quite true.

Soc. Now is the wind, regarded not in relation to us but absolutely, cold or not; or are we to say, with Protagoras, that the wind is cold to him who is cold, and not to him who is not?

Theaet. I suppose the last.

Soc. Then it must appear so to each of them?

Theaet. Yes.

Soc. And "appears to him" means the same as "he perceives."

Theaet. True.

Soc. Then appearing and perceiving coincide in the case of hot and cold, and in similar instances; for things appear, or may be supposed to be, to each one such as he perceives them?

In this trio of contemporary thinkers - Protagoras, Socrates and Plato - the clear expression of the Representation (although it does not seem to be mentioned *where* such a representation "takes place") as a consequence of a certain "filter" that humans possess that creates different interpretations of "reality".

This phenomenon appears at the same time as the artistic revolution of the Greek Golden Age bestows emotion, attitudes, body language and psychology in statues and engravings denoting perhaps the movement of the point of view towards the interiority of the consciousness. The hieratic attitude of the statues of previous civilizations expresses an external point of view, describing the object "from the outside." Statues of the Golden Age express the artist's inner world, or the model's through empathy, or a mixture of both, but there is no doubt that a new leap in the consciousness-world relationship takes place in this age, consciousness observes itself and is embodied in art.

¹⁵ Theaetetus, Classics Archive, <http://classics.mit.edu/Plato/theatu.html>



Figure 5. Pharaoh Menhaura with Hathor and the goddess Anput of Nome. Cairo Mus. Ent. 40679. Photo by Gérard Ducher. Example of hieratic, rigid attitude of sculptures



Figure 6 Figure 6 Sennacherib during the Babylonian campaign. Relief from his Nineveh palace. Assyrian Engrave. Another example of rigid and not very expressive images.



Figure 7 Polykleitos' Doryphoros. Museo archeologico nazionale di Napoli. Example of the new Greek flexibility, attitude, "counterposture" and characteristic vitality.



Figure 8 Parthenon frieze designed by Phidias. British Museum. Men and beasts communicate their status to the observer.

It is important to note that just as images were externalized and placed in the world, they also fed back new images from those who watched them so that changes in the systems of tensions represented in art were also to change the system of tension in the observers, that is, of an entire culture. Interestingly it is not easy to see the effect this art had on its contemporaries because many of the statues were originally painted in vivid colours that became worn out over time and ended up being "cleaned" by restorers. A false history and tradition where the virginal white marble is meant as a continuation of Greek perfectionism was thus created. Blue pigment found in the bas-reliefs of the Parthenon friezes have shown they were not white but in glorious Technicolor, like many other statues¹⁶.

¹⁶ <http://archive.archaeology.org/0801/trenches/colorgods.html>

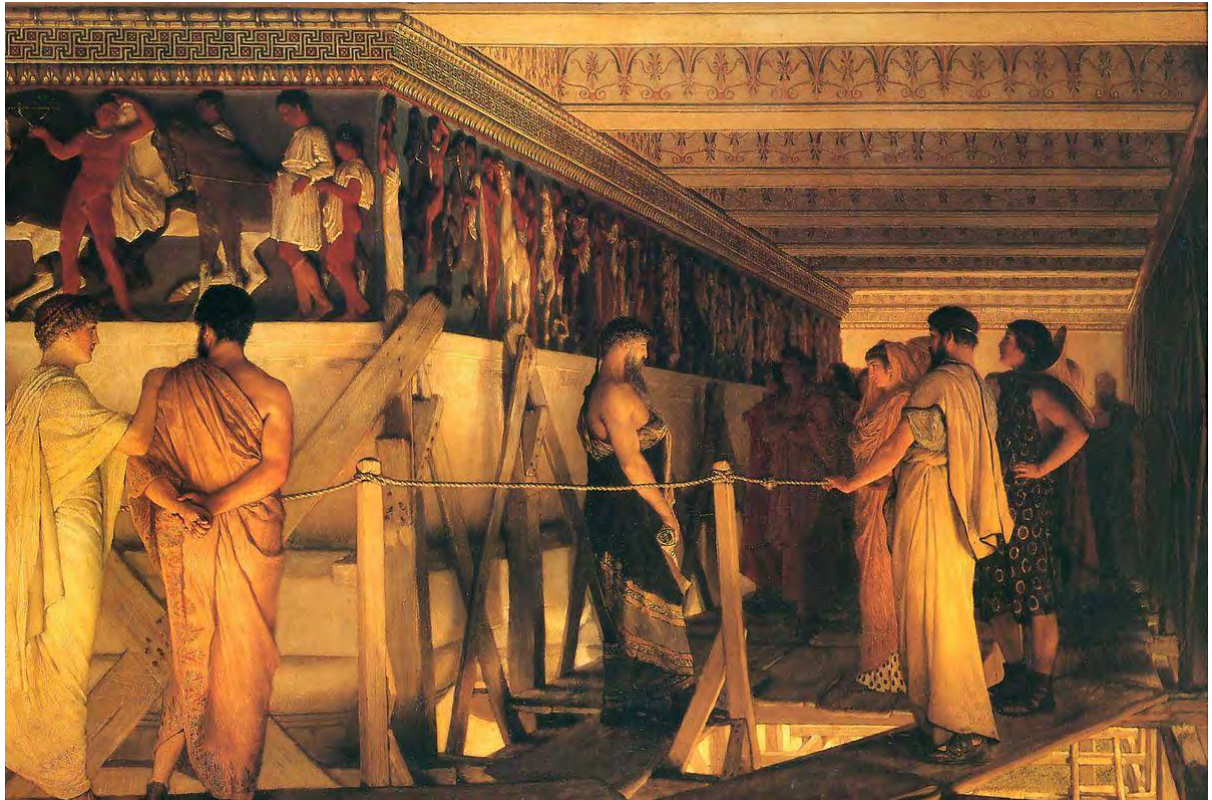


Figure 9 In 1868 Lawrence Alma-Tadema painting "Phidias showing the Parthenon friezes to his friends", which tries to reproduce the original colours.

Other contemporaries of these discussions also made important contributions to the study of consciousness. For example Aristotle, who described the laws of association (similarity, contiguity and contrast), that are the bases through which images succeed each other in the space of representation, as an always moving flow.



It is noteworthy that other civilizations had already shown signs of "softer" and expressive images and a special case was the art of blending nature-sex-religion in ancient India.

Figure 10 Temple of Khajuraho, India. Airunp - Wikimedia Commons

Another contribution from Plato to the subject is his theory of Forms. He places perfect forms not in a physical space but in an "ideal" one from where they then appear in the world of the senses as imperfect copies of this reality.

Perhaps it would be important to also review the mode of interpretation of what is represented as "Apollonian" and "Dionysian" in this civilization. It is possible that this

duality has been viewed with the polarized prism of modern Western civilization, seeing Apollo as the god of order and reason, and Dionysus as emotional and chaotic. This is how Nietzsche's study in *The Birth of Tragedy* is usually interpreted. However there is evidence of complementarity of the two figures in the conception of the time. The Temples of Apollo opened for certain periods for rites of Dionysus and there is at least one statue that represents the fusion of both characters.



Figure 11: In this statue Apollo is represented by his kithara and his quiver, while Dionysus is represented by the type of dress and his sensual posture. British Museum of London

- *The Islamic Golden Age*

Between the VIII and XIII centuries the arts, agriculture, economy, industry, literature, navigation, philosophy, science and technology developed in the extensive Islamic Caliphates. The Abbasids promoted knowledge and established the House of Wisdom in Baghdad. There, Muslim Jewish and Christians scholars, tried to collect and translate all the world's knowledge – from China, India, Persia, Egypt, North Africa, Classical Greece and the Byzantine Empire – into the Arabic language. This certainly marks an important amplification in the image of the world that was forming in the Space of Representation during this new historic leap.

The rival dynasties of Abbasi such as the Fatimids of Egypt and Umayyad of Al-Andalus also constituted intellectual centres in cities such as Cairo and Córdoba rivalling that of Baghdad. Paper, introduced from China, was perfected, the Chinese writing brush was replaced by the quill and the first scientific institutions, public hospitals, public libraries and higher education institutions were founded. Al-Karaouine, started by two Tunisian women in 859 competes for the title of first university in the world with Bologna, founded in 1089.

The Toledo School of Translators of the XIII century poured this accumulation of knowledge into Latin and Castilian becoming in this way an important vehicle in the generation of the European Renaissance.

Of particular interest to our history of the developing understanding of consciousness are the works of Alhazen¹⁷ in the XI century who is considered to be a pioneer in experimental physics and the scientific method, with his *Optics*, a treatise on the anatomical study of the eye and functional use of the camera obscura. Driven by a strong faith in his Muslim religion, Alhazen considered the pursuit of truth to be the same as the search for God. But his studies did not stop with the observation "from outside" of vision but rather he continued with the analysis of image formation as an experience. "He is considered by the historian A.I. Sabra as the founder of experimental psychology because of his way of studying visual perception and optical illusions and a pioneer in the philosophical field of phenomenology or the study of consciousness from a first-person perspective." "... He was the first scientist who argued that vision occurs in the brain, rather than in eyes. He noted that personal experience has an effect on what people see and how they see it, and that both vision and perception are subjective."¹⁸

- *The Middle Ages and the cathedrals*

Temples, whether Egyptian, Greek, Roman, Indian, Chinese, Jewish, Japanese, Muslim, or from any other country or religion, are architectural forms inspired by the projection of the representation of the religious feeling into the world, which attempt to inspire that same religious feeling in those who enter such spaces.

The Temple has as a frequent feature, although not constant, the feeling of the smallness of the human being in relation to the divine. This register perhaps finds its highest expression in the Gothic cathedrals. The lines of the columns lead the eye of the observer straight up to find the angle on the roof where they intertwine, creating a "impulse" towards the high level, reflecting the tendency to place the divine in the upper layer of the Space Representation. It is a way that not only reinforces the verticality and religious polarization of the moment but also the great power of the ecclesiastical hierarchy on the population. The rose and other windows created important light sources that Scholastics and other religious thinkers of the time saw as the luminous connection with divinity, also projecting how it is expressed in the Space of Representation.

¹⁷ al-Haytham in Arabic. See also Book of Optics:
http://taggedwiki.zubiaga.org/new_content/08f9d7d8b786db7deb60117f14e91124

¹⁸ http://www.worldwideinvention.com/famous_inventors/details/276/Alhacen-the-father-of-optics.html



Figure 12 Notre Dame de Paris. It shows the characteristics of Gothic architecture born in the region of Ile de France in the late twelfth century: the use of the pointed arch and high vaults that shift the weight by way of the flying buttresses (clearly visible in the image), the predominance of the openings on the walls, which allow large rose windows, the height of the central needle and the central position of the transept. Wikimedia Commons Zuffe

The Gothic style was born in the Île-de-France, specifically in the church of Saint-Denis, near Paris which was built starting in 1137. Originally designated as the French Style it was later called Gothic, during the Renaissance, in a pejorative way relating it to the "barbarian" peoples (Goths) held responsible for the fall of the Western Roman Empire.

The characteristic pointed arch of this architecture as well as other discoveries taken from Arab centres of knowledge, for example, the Indo-Arab zero, translations of Greek philosophers carried out by the Arabs during the domination of Spain and the meeting of the three cultures, Arab, Christian and Jewish, in Cordoba and Toledo, finally created the conditions for the European Renaissance accompanied by changes in the understanding of the cosmos and in the relationship with God.

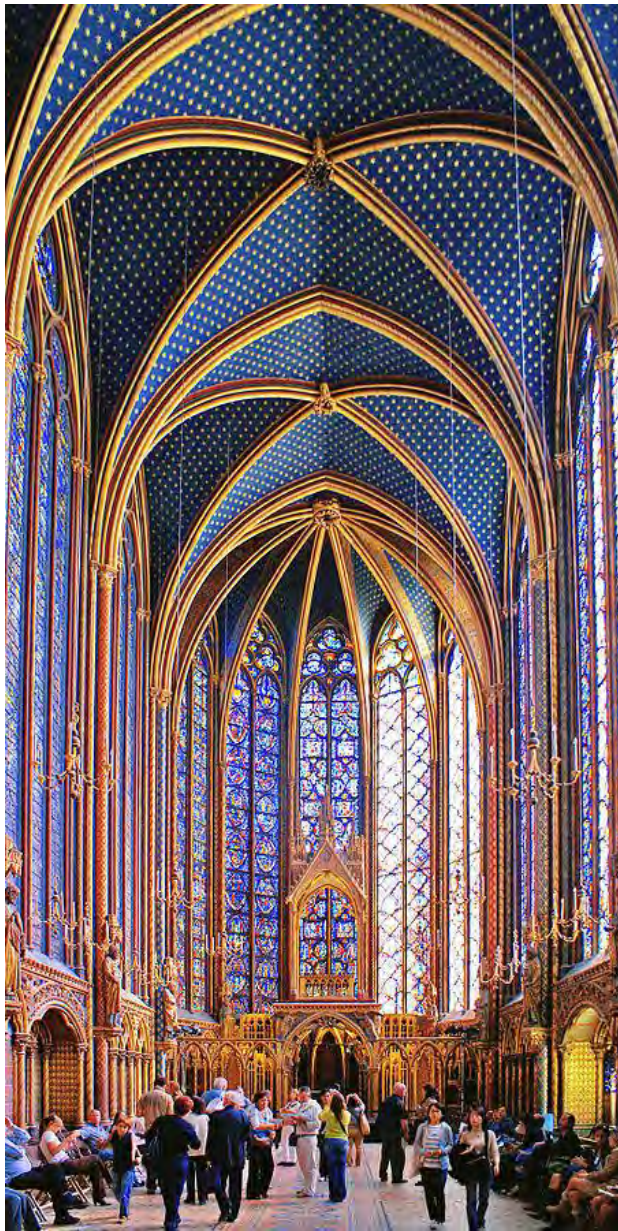


Figure 12 Sainte Chapelle - Upper Chapel, Paris, France, Wikimedia Commons Didier B (Sam67fr)

Gothic cathedrals were not designed using great mathematical calculations as only Roman numerals were available at that time and some of the buildings show deformations and even some towers collapsed. These construction problems surely put pressure to motivate searches for solutions outside the rarefied field of science of Medieval Europe.

The zero, which would later allow more precise calculations, was brought to Europe originally by *Gerbert d'Aurillac* (946-1003), who became Pope Sylvester II (the Pope of the Millennium, coexisting with fears and apocalyptic beliefs similar to those of the next millennium). After studying Muhammad ibn al-Khwarizmi (circa 780-850 AD), the father of algebra, who imported what Hindu mathematics used as an "empty" space - ergo, its shape. Sylvester II is seen as a humanist before the Renaissance, but his attempt to introduce the zero was considered a heresy due to its origin outside the Christian realm, that is, coming from the Islamic caliphate. It

was not until 200 years later when Leonardo Fibonacci (whose numerical progression is also based on the

golden ratio), born about 1170 in Pisa but raised in North Africa, reintroduced the zero to the mathematics of Medieval Europe. It is only necessary to imagine mental calculations in Roman numerals (e.g. XXIV + XIII) with the same exercise done with the Indo-Arabic (24 + 13) system to understand the revolution in mental Representation of mathematics that took place concurrently with the changes that led to the Renaissance.

The Gothic cathedral was not designed by calculation but by geometers, inheritors of the Egyptian-Pythagorean and neo-Platonist traditions, e.g., using the Platonic Solids as the basis of architecture¹⁹ and whose instruments easily applied the golden ratio to the scheme of their construction.

¹⁹ The Gothic Cathedral, Wim Swaam, Omega Books, pp 51

The typical shape inside these buildings, in their grandeur, "stretching" the Space of Representation in its vertical axis, is a great example of how the action of the form works on the human psychism. Just compare the difference in registers by imagining being seated inside an igloo instead of Notre Dame de Paris.

The "effect" of the Gothic cathedral is reproduced far beyond religious architecture in the institutions of the state, those of totalitarianism and more recently, of the Banks. Human beings minimized and forced to raise their gaze surrender to the power that invade the upper layer of their Space Representation confusing their search for the divine.

- ***The Revolution of the Space of Representation in Renaissance Art***

At some point the human being begins to notice that flat representations correspond neither to the perception of a three-dimensional world nor to the register of three-dimensional images in the Space of Representation. Already in ancient Egypt a kind of spatial perspective appeared by giving greater size to the most important. The Greek Parthenon was built with slightly curved columns so that they would appear perfectly straight to the observer and shows an early awareness that the perspective of perception changes the perceived object. At the dawn of the Renaissance artists began to look for the three-dimensional spatial sense transferred to the two-dimensional plane of the painting. The conical perspective, where parallel lines converge towards a certain point of fugue was studied in the XV century by Filippo Brunelleschi, a Florentine artist and architect with the help of optical instruments. Leon Battista Alberti in his treatise *De Pictura* (1436) explains that "a painter should be instructed, as far as possible in all the liberal arts, but (...) especially in geometry."

Figure 13 The Last Supper, Leonardo Da Vinci



Leonardo da Vinci in his *Treatise on Painting* (1680) develops the perspective of colour, where colours fade as the distance increases and the waning perspective, where objects or figures lose sharpness with the distance. In this way a new process is expressed in which it is recognized that the work of art is no longer a mere "copy" of reality (or an allegory of reality) but an attempt to capture on canvas the perception of the artist. Just as the Greek Golden Age puts us in the presence of a social and psychological revolution, the Renaissance goes well beyond that feedback process, radically altering the relationship between human beings and their environment, their beliefs and their productions. The artistic proliferation that occurs concomitantly with the invention of the printing press and increased literacy makes both images and ideas within the Space of Representation available to many others producing a multiplicative explosion of access to the mental processes of other human beings, comparable only with the advent of mass media and the Internet of our time. This puts the Renaissance as an example of nonviolent revolution, perhaps the most profound in human history.



Figure 14 Floriano Ferramola 1475-1528. Brescia Tournament. Victoria and Albert Museum, London

- ***Kant and Space (XVIII century). Newton and Leibniz***

Immanuel Kant, philosopher of German Idealism, claimed that space and time are properties of thought and their existence cannot be proven outside of it. Kant argued that space and time are properties of perception and thought imposed on the human mind by nature. In this way it led to the modern conceptualization which considers that every phenomenon exists for perception in space and time, that is, these parameters are a sort of DOS²⁰ of the human mind upon which all other parameters accumulate.

As happened with the Greek "triad", presented earlier, it is in the discussion of three philosophers that another leap takes place in the view of space.

Newton had held almost a century before that space and time have an absolute reality, in the sense of being measurable objects. Leibniz, his contemporary and colleague in mathematics, on the contrary claimed that space and time were not really "things", having in this way a different quality of being.

Kant sees space and time as *a priori* comprehensions, that is, intuitive, as well as being derived from experience and this duality allowed him to see some truth in both positions: he agreed with Newton in the sense that space and time are absolute and real objects of perception, and therefore science could make valid proposals on them. At the same time, he also agreed with Leibniz by arguing that time and space

²⁰ Disc Operating System: The basic operating system of a computer

are not "things in themselves", meaning they are different from common objects of perception.

At the same time Kant divided the world into a sphere of phenomenic reality (interior) consisting of how the object is represented as a mental experience and a noumenal reality (exterior) which he called "the object itself". This simple description of the relationship between the world and consciousness gave rise to a whole phenomenological philosophy by Frantz Brentano, who defined the concept of intentionality (how consciousness structures perception), and his disciple Edmund Husserl who is regarded as the principal founder of phenomenology as a philosophical current. We can find in it also one of the roots of later studies conducted in the Psychology of New Humanism developed by Silo, which studies the Space of Representation and the characteristics of the phenomena of consciousness, and the Space of Perception understood as the sphere of existence of the object itself. But far from accepting the Kantian division of internal and external this new psychological current is based on the existence of a structure consciousness-world as an interactive and indivisible entity. We shall return to this issue when studying this proposal in more depth.

- **Wilhelm Wundt and Experimental Psychology**

The importance of Wundt on this journey of discovery of the Space Representation is his development of the first laboratory of Experimental Psychology²¹ in Leipzig, where he studied immediate and observable experience through the experimental method. The contents of consciousness and basic sensory processes were dealt with through the method of introspection, which was the internal perception of the elements of one's own consciousness. The psychological variables were rigorously quantified and controlled. With the same scientific rigor Wundt sought physiological correlates of psychological experiences (limited only by the knowledge of the time). He provided a method that revolutionizes the study of consciousness, until then based primarily on speculation and philosophical interpretation combined with the emerging scientific observation of consciousness as 'object' seen from the outside.

Wundt's method is essential in the study of the Space of Representation as it is basically phenomenal and experiential. It cannot be studied "from outside". An external observer would simply build their observations according to their own Space of Representation according to the way their intentionality structures what it perceives. Wundt compensates what could be seen as a pure subjectivism with rigorous comparison between different self-observers of the registers obtained.

For Wundt, the mind is a creative, dynamic and volitional force. It could never be understood simply by identifying its elements or its static structure. On the contrary, it should be understood through the analysis of its activity. Later called structuralist, Wundt initially called his psychology *voluntarism*.

²¹ J. Vicente Viqueira - The Contemporary Psychology. Chapter II - THE PSYCHOLOGY OF W. Wundt

Wundt takes *apperception* as a central function in the study of consciousness which would be for him the action of the will in the realm of ideas. Leibnitz, who had introduced this concept as *consciousness of perception* and Kant, who ascribed to it an *organizer of perception* quality, had emphasized that *apperception* was the conscious realization of perception and mental acts. Wundt applies it to his introspective method allowing interpersonal comparisons and verifications that were the basis of this new science.

Wundt also developed a social-historical psychology (of the development of humanity), that studied forms of collective behaviour, seeking to develop the psychological history of humanity by addressing the mind of peoples, searching for how diversity is transformed into community.

Thus reappears the way in which the primitive Space of Representation is reflected in the world of objects to create the culture. Wundt could not have remained in the simple exploration of the psychological phenomenon without observing its influence on the social-historical process. We continue to see here an internal-external dualism that will end up integrated later in the concept of consciousness-world structure characteristic of the Psychology of New Humanism.

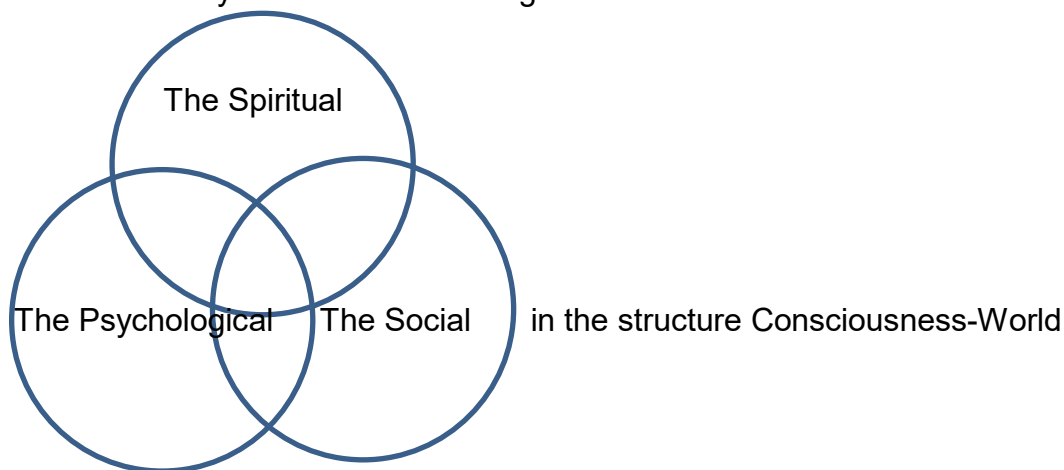
For Wundt "In human communities there is a *collective consciousness*; but here it is no longer the mysterious concept of the *spirit of the peoples* [or Jung's *collective unconscious*]. It consists only in the relations of mutual influence of individual consciences and differs in very essential points in the connections of the contents of individual consciousness. In this sense, the relationship between *feelings* and *representations* within a community can be seen as a *collective consciousness*, and the common orientation of wills can be considered as a *collective will* ... " ²² The contents of the collective consciousness are revealed in cultural products that have the character of permanent spiritual objects. Let us see what these contents are. Firstly we have the language, the condition that makes possible a human social community, since this is a means of spiritual communication adaptable even to the most complex relationships. Language is both a connection between individual and collective psychological activity as it stems from the expressive movements of emotions and becomes a repository for collective contents. These collective contents are divided into two classes: 1st, collective representations of common fears and hopes (*mythical representations*); 2nd, common reasons of the will (*custom rules*). *Religious representations* are derived from mythic representations, when combined with the ethical standards arising from customs. Mythical and religious representations find their expression partly in the *cult*, and partly, when combined with elementary aesthetic feelings in *art*, which thus reaches higher aesthetic feelings. The basic contents, in general, of collective consciousness are thus: 1st Language. 2nd Myths. 3rd Customs."

Thus we see that Wundt suggests the interrelation between Mental Representation/ cultural form that anticipates the direction of our study of the Space of Representation.

22 J. Vicente Viqueira - Contemporary psychology, Chapter III - THE PSYCHOLOGY OF W. Wundt (Own translation from Spanish)

II: The Space of Representation in the Psychology of New Humanism

The development of the concept of Space of Representation is one of the most original and revolutionary contributions that Silo has made in the field of psychology. Aspects of the human being that have traditionally been separated and fragmented are connected as a dynamic and interacting whole.



It helps also to understand the fallacy of trying to bring about social change without producing profound changes within human consciousness (and vice versa). The cognitive changes needed in human beings to create different social models can be seen in terms of spatiality:

For example: both the French and the Bolshevik Revolutions tried to alter the social order but the power scheme already imprinted in people reproduced itself in the new order.

Some even declared such order "natural" (Adam Smith et al). Nowadays there exists a belief in a supposed "Human Nature", fixed and rigid containing violence, aggression, greed, selfishness and hierarchies, denying that the only natural quality in the human being is the capacity for choice and change

a. Description of the Space of Representation²³

²³ See: Space Representation, *Psychology Notes, Psychology II*, Silo, www.silo.net. "... since all the senses produce their representations, and this representation is given in a mental space, this space sets an ambit where the representations are emplaced that have originated from different perceptual sources. This space is nothing other than the totality of internal representations proper to the cenesthetic system. And so the mental space is a sort of screen that reproduces the impulses of one's cenesthesia. Thus, every phenomenon of perception that arrives to the apparatus of coordination is emplaced at some point of the representation screen. Whether it is a matter of a sound, a smell, or an object that enters visually, in every case it is emplaced at some point of the space of representation. This space not only has gradation on two planes—it has depth, it has volume, and it approximately replicates one's own body. It is a "body" of representation, or—if you prefer—a "spatial referential background."

When we close our eyes we perceive a three-dimensional space in which we can represent our hand moving in all directions. We can represent images originating from any of the external or internal senses.

When opening our eyes, this space disappears and apparently we see the real world. But it is still possible to imagine that there is "something" behind a door, so real that it can produce fear. We can "see" other people's intentions, moods, etc., which are only in our imagination. We can be fooled by optical illusions (Figures 15 and 16) and although in theory this space ends where our body ends, we can represent in it the whole universe.

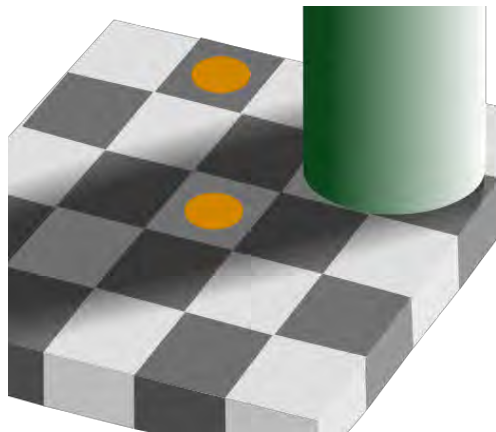


Figure 15 In this illusion the coloured regions appear to be different, approximately orange and brown, but actually have the same colour.

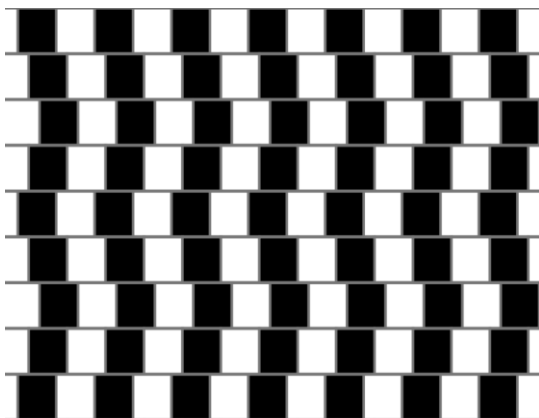


Figure 17 Illusion of the coffee wall: horizontal lines are parallel, although they do not look so. From Fibonacci

The Space Representation is not an empty container in which contents, images, sensations are located. Rather it is the representation of space associated with its contents²⁴.

²⁴ "... extension and color are not independent contents, and hence I cannot imagine color without extension. It is precisely this point that makes me reflect that if I am unable to represent color without extension, then the extension of the representation also denotes the "spatiality" in which the represented object is placed. It is this

In our usual state of wakefulness we perceive more than anything the space around us, the space we perceive through our senses, in our preferred form of representation whether visual or auditory or from other senses. This gives the "form" to the Space of Representation. So (as anticipated in the section on Gothic cathedrals) we register different sensations if we are sitting in an igloo or in a cathedral, if we are in a room or outdoors under a starry sky that makes us aware of the enormity of the universe, or if you only perceive an interlocutor in a private conversation or an orchestra of hundreds of instruments in a large concert hall.

Nor is it a passive receptacle. It is the realm where consciousness makes many of its operations, where everything is related to images, which appear as the final stage of the translations of impulses coming from internal and external senses, memory, imagination, associative chains and other spaces that translate the experience of the Sacred and that relate to practices which touch the meaning of life.

Husserl (phenomenological school), had enunciated that consciousness is always consciousness of something, and not a simple container of psychic "facts" or a passive mirror that reflects or deforms external reality; consciousness is intentional, active, it has its own way of structuring sensations and building "realities" (which is what phenomenology calls intentionality).

" In *Ideas Pertaining to a Pure Phenomenology and a Phenomenological Philosophy*, Husserl studied the "regional idea of the thing in *general*" as that self-identical something that is maintained in the midst of the innumerable changes of this or that determined form, and that makes itself known in the corresponding infinite series of noemata, also of a determined form.

The thing is given in its ideal essence of *res temporalis* in the necessary "form" of time. It is given in its ideal essence of *res materialis* in its substantial unity, and in its ideal essence of *res extensa* in the "form" of space. This is so notwithstanding the infinitely varied changes of form or, given a fixed form, the changes of place, which can also be infinitely varied or "mobile." Thus, Husserl says, we apprehend the idea of space and the ideas included in it. In this way, the problem of the origin of the representation in space is reduced through phenomenological analysis to the different expressions in which space exhibits itself as an intuitive unity."²⁵

Husserl describes in this way the three essential characteristics of the image of any element: its temporality, materiality and spatiality. He places the latter within a wider spatiality within which it can "move". He also anticipates the concept of Space of Representation which will be given more precision by the Psychology of New Humanism.

b. Intentionality in the Psychology of New Humanism

spatiality that interests us." Silo, Collected Works, Contributions to Thought, Psychology of the Image, Latitude Press, San Diego, 2003 pp, 186

²⁵ Ibid, pp 180

Silo poses an existential conception in this way: "Human beings are historical beings whose mode of social action changes the world and their own nature." Intentionality is seen as the engine that leads us *in a process, from* determinism to freedom. This helps solve the metaphysical question asked for centuries by many philosophers, trying to decide if the human being is subject to Determinism or enjoys Free Will. An increasing degree of freedom is likewise linked to an increased degree of meaning in life as it is not possible to achieve a meaning, a vital direction, when humans are constrained by reveries, compulsions and conditioning typical of the state of semi-sleep or even altered wakefulness, common in the human being who develops within a system that promotes different forms of dehumanization and violence.

Intentionality is the path towards freedom and the denial of the intentionality in others, turning them into objects to be used in the pursuit of one's own intentions, is the common element to all forms of violence, be it physical, economic, racial, religious, sexual, psychological, ecological or moral.

Intentionality is also the common element that identifies us as human beings and creates empathy, solidarity and cooperation. Realizing that it is precisely intentionality that produces different structurings, representations and different images for each individual, we also understand that in order to have a more "complete" picture of reality it is necessary to consider the structurings made by others in their own Space of Representation because we will find elements that we have not taken into account when making our own. This does not mean to blindly accepting all views as "right" as there are destructive structurings that do not lead to a nonviolent society, but understanding their roots - usually fear - helps give more appropriate responses than simply trying to ignore or repress them.

Nor is it the case of accepting all structurings as definitive as the human being has been radically changing the way of seeing "reality" throughout history. By way of example the relationship human-lion is included here:

Stage 1: Man is part of the lion's staple diet.

Stage 2: Man builds protection against the lion and learns to use fire to keep it away.

Stage 3: Man builds weapon that kills the lion, first as self-defence, later as rite of passage.

Stage 4: Man finds the lion's head aesthetically pleasing and puts it in his living room.

Stage 5: Man learns to catch the lion alive and displays it in zoos both for information and to affirm his power over the lion.

Stage 6: Man feels sorry for the caged lion and its possible extermination. Man develops a protective role towards the lion.

Stage 7: The lion is presented to the public in nature films as a regular family guy, and man as the bloodthirsty beast.

Stage 8: Man holds long international conferences to debate the relative rights of Man and Lion. The lion yawns and swats a fly with its tail.

Stage 9: The lion gains the right to inhabit a reserved piece of land. Man (some

people, poor ones) is evicted from it so that Man (other people, more affluent) may visit the lion in its natural environment²⁶

This evolution of structuring is also characteristic of science which cannot give "definitive" answers but clearly shows intentionality as a process.

Observing intentionality in action in our Space of Representation changes our mechanical tendencies towards becoming the new intentional human being. The old classification of people into pessimists who see the glass half empty or optimists who see it as half full can become a childish anecdote when we realize that we can change the perspective at will if we decide to choose what makes us grow and open the future.

c. Functioning of the Space of Representation

It would not be possible to classify *all* the types of images that can occur in the Space of Representation, but we will give some examples that can serve to observe the mechanisms in the formation of the images that appear.²⁷

- Translations of impulses²⁸

All sensations²⁹, i.e., the activities of sensorial organs, whether internal or external, travel as impulses through afferent pathways of the Peripheral Nervous System to reach areas of the Central Nervous System that identify and make them liable to be registered at a conscious level, or not necessarily conscious, but able to make the necessary changes to maintain the homeostasis of the internal environment. (Such as baroreceptors, osmoreceptors, and others that detect glucose, oxygen, etc.). So the translation of impulses creates the conditions to trigger the response centres both within the body and towards the world. But not only the senses produce these impulses, also memory and imagination, emotions, reversibility, consciousness of consciousness and all other activities of the psychism that arise from specific nerve receptors travel as impulses to zones of recognition. This recognition gives rise to images that contribute with their own extension to the spatiality of representation. Here are some examples:

1. Translations of impulses of the inner body:

26 From *Monkey Sapiens to Homo Intentional* by Silvia Swinden, Adonis & Abbey, London 2006

²⁷ "In this paper, we realize image as an active way of being consciousness in the world, as a way of being that cannot be independent of spatiality and a way in which the many functions it performs, depend on the position assumed in that spatiality." Silo, *Collected Works, Contributions to Thought, Psychology of the Image*, Latitude Press, San Diego, 2003 pp 177 and "... Re-structured and formalized presentation of sensations or perceptions that come or have come from external or internal environment. The image then is not "copy" but synthesis, intention and therefore is not mere passivity of the consciousness." Ibid pp 182

28 See: 7. Impulses, Translation and Transformation. *Psychology Notes, Psychology II*, Silo, www.silo.net

29 "... we understand the sensation as the register obtained upon detecting a stimulus from the external or internal environment which changes the tone of the affected work sense." Silo, *Collected Works, Contributions to Thought, Psychology of the Image*, Latitude Press, San Diego, 2003 pp 182

For example, Heartburn can appear represented in a dream as fire, and when feeling thirsty the image of a bottle of water can present itself.

In studies of the Psychology of New Humanism the description of the association between negative experiences and bodily tensions is of interest. These tensions can be connected to both the voluntary muscle system - striated muscle - as well as the involuntary system - smooth muscle in arteries, viscera, etc. Such tensions may persist for years and are the basis of translations of impulses which, when becoming images lead to memories of difficult situations experienced before. There is therefore a kind of bodily memory that accounts for the positive effect of changing the diet, sleeping better, relaxing and releasing tensions through motor activities as measures that complement the deliberate modifications of the images themselves.

2. Translations of impulses of our psychological world and the times of consciousness

Past memories, present feelings and images of the future, aspirations, fears, values, etc. The times of consciousness interrelate in this space. Past frustrations create uncertainties in the present and future compensatory images. Often interesting possibilities for the future help to remove the negative climate of past frustrations and integrate unpleasant experiences.

3. Translations of impulses of perception and memory of the physical world

The Space of Representation appears as luminous "higher up" and darker "lower down". When navigating through it we find images of high, medium and low spaces that are translations of sensations, allegorized and positioned according to memory data of our "real" experiences in the physical world. The landscapes where we grew up also create different matrices in the Space of Representation on which other translations of impulses are positioned. According to whether we come from the plains, or mountains, or islands, etc., different configurations will be given.

4. Translations of impulses from the social world

The class system, social values (which are also called "scale" of values), our heroes and villains, power structures, etc are all represented. Despite not having a clear definition of the Space of Representation since ancient time kings and the powerful sat in high chairs while the less powerful adopted humble positions, kneeling, sitting down or even lying down on the floor. Art also represented these positions of power "up" and "down", but also as differences in size.

Images in the Space of Representation are not static but their mobility is related to operations of the consciousness, changes in the value systems and our behaviour in the world. In *The Inner Look, Chapter XVI, Projection of the Force*³⁰ this internal look

30 Silo. *Collected Works, Humanize the Earth, The Inner Look*, Chapter XVI, pp 24-25 Latitude press, San Diego, 2003

that observes the spatial representation of the social structures is explained in the following way:

" ... This occurs because all representations of the "heights" extend from eye level upward, above the normal line of sight. And the "higher-ups" are those who "possess" kindness, wisdom, and strength. There, in the "heights" above, we also find the hierarchies, the powers that be, and the flags of State. And we, ordinary mortals, must at all costs "ascend" the social ladder in order to draw closer to power. What a sorry state we are in, still governed by these mechanisms, which coincide with our internal representation in which our heads are in the "heights" and our feet stuck on the ground. What an unhappy state we are in, when we believe in these things, and believe in them because they have their own "reality" in our internal representation. What a sorry state we are in, when our external look is nothing but an unacknowledged projection of the internal."

Here's a view that can help understand the failure of revolutions in which an attempt is made to change the social order but without considering that such order is firmly delineated in the psychism of the participants in that adventure so that relationships with power and what is at the top and bottom do not adapt well to the intended shape of the new order.

The representations create a social language that alludes to such spatiality:

Reaching the "pinnacle" of our profession
Movie "stars"
The "upper" Class
The "gurus" of the free market
"Idols" of rock
"High" aspirations

"Decadence"
The "fallen" woman
"Base" instincts
"Sinking" into depression
The "lower" class
The "depths" of the "unconscious"

5. *Translations of impulses from the spiritual world*

Cultural and personal translations in the Space Representation of the Profound, of reminiscences left from the contact with sacred spaces as well as mythological, poetic and even psychotic representations accumulate over the course of the centuries so that their origins are lost in the mists of time and are often repeated uncritically, as "realities" or unquestioned truths. Religious education in childhood also plays an important role in the production of experiences that are recorded in memory and a source of translations that feed beliefs throughout people's lives.

Certain experiences of a spiritual nature such as those described in Chapter VIII, Control of the Force, *The Inner Look*³¹, illustrate how translations of impulses coming from the mobilization of energy give rise to allegorical images which can then be interpreted literally:

" Upon understanding this and hurling the Force to this superior point, my entire body felt the impact of an immense energy. This energy struck powerfully within my consciousness, and I ascended from comprehension to comprehension. But I also observed that if I lost control of the energy, I could descend to the depths of the mind. Then I remembered the legends of "heavens" and "hells," and I saw the dividing line between these mental states."

In this way, gods, angels, guides, messiahs and the Light, appear "above" and evil spirits, demons and hell appear "below". Patriarchal religions tend to be more "vertical". Instead many pagan traditions that include the cult of Pacha Mama, or Mother Earth, tend to flatten the hierarchies.

The inhabitants of the same area "borrow" attributes from one another:

The ones "up", such as gods, angels, kings, film "stars", pop "idols", the aristocracy, etc. create an upward direction so that sometimes the followers of rock idols can behave as religious followers, looking to grab a piece of their clothes or any other souvenirs in an act of worship similar to the relationship with the relics of saints. The same applies to royalty and charismatic leaders. Thus we have an answer to the often raised question as to why the working classes so often vote for ideologies that go against their interests. We should not underestimate the power of the images that go with political propaganda creating a fantasy universe where the individual is reflected in the characters 'above'.



Likewise those at the "bottom" such as demons, "dark" reasons, "the id", poverty and dehumanization share common registers of rejection and revulsion while an instinct to escape from them is created.

Figure 18 The game of Snakes (to quickly fall) and Ladders (to climb) reminds us of the Biblical allegory of the "fall" of man because of the serpent (which also puts the woman as responsible for such a fall).

Interestingly, in revolutionary moments where everything is questioned countercultures may arise altering the position of such contents in the Space of Representation. So Heavy Metal and Punk music fans find in darkness and "evil" the kind of enjoyment and inspiration that usually comes from the high spaces while political and religious figures from the "heights" are degraded and offended.

- The image in the Space of Representation

31 Silo. *Collected Works, Humanize the Earth, The Inner Look*, Chapter XVI, pp 24-25 Latitude press, San Diego, 2003

Images are the substrate of representation, and may originate from either external or internal senses

Vision, hearing³², touch, taste, smell.

Coenesthesia (diffuse sensation of the body), kinaesthesia (position of the body in space).

By operating both for Perception and Representation images connect the spaces perceived as internal and external. Also they move energetic charges. Images are associated with different levels of emotional and energetic content. When producing images of memories or about the future it is common to experience tensions or climates, that is, an emotional tone characteristic of the situation to which they refer. Remembering loved ones, such as parents, or one's children, has a different charge to viewing an unknown person. Similarly the energy needed for some action is brought about by the image of what is intended: *without an image there is no action*: If hunger is experienced alone there is no movement, but the impulse hunger is translated into the Space of Representation, e.g., as an image of a sandwich in the fridge, the body, moved by the image goes towards the sandwich and the need is resolved.

Something similar happens with the social world:

In front of violence, dehumanization, injustice and meaninglessness, impulses arise which translate as images of a better world (Ideals, Utopias, dreams, Messiahs). In fact, the impulse of wanting to escape from suffering is not enough; an image towards which we want to go is needed. These images promote transforming actions that result in changes towards a more human world (a little longer and more complicated than the sandwich!). It is also possible that confronted with violence the impulses get translated as revenge and destruction depending on previous experience and the intentional capacity of the individual.³³

Similarly we see money in the Space of Representation as the great myth of Neoliberalism. For example: "I know that money cannot buy happiness but what I like is the skill it has to imitate it" (Manolito, character of *Mafalda*, by Quino)

³² "... close our eyes and listen to different sounds in order to observe that our eyes tend to move in the direction of the auditory perception. Moreover, if we imagine a piece of music, we can observe how our mechanisms of vocalization tend to adapt, especially to high- and low-pitched sounds. This phenomenon of "subvocalization" is independent of whether the piece of music has been imagined as sung or hummed, or whether the representation involves an entire symphony orchestra. The reference to the representation of high-pitched sounds as "high" and low-pitched sounds as "low" is the telltale sign that confirms the existence—in association with the sounds—of spatiality and positioning in the system of vocalization." Silo, *Collected Works, Contributions to Thought, Psychology of the Image*, Latitude Press, San Diego, 2003. Pp 188

³³ ... structure perception-image is a behavior of the consciousness in the world, whose meaning is the transformation of that world. *Ibid.* Pp 189



"All I ask is a chance to *prove* that money cannot make me happy"
(Spike Milligan, British comedian).

According to the neoliberal dogma wealth accumulates "at the top" (social Darwinism, zoological vision of the Human Being), and from there it should "trickle down" for the good of all, but in fact wealth stays "up" through speculation, concentration,

"vulture funds", Tax havens, investment in objects that confer status, access to the company of "famous" or "important" people.

For those waiting in vain for the "trickle down" effect wealth is the first element able to defy the law of gravity! ;-)

Geographically "up" and "down" also correspond roughly to the situation of the G8 countries and the poorer countries in the southern hemisphere. Mafalda a character of the Argentine humorist Quino, turns the globe upside down for her country in the southern hemisphere not to remain "down", which she identifies with "underdevelopment". This is an interesting exercise of Mobility of Images in Space of Representation for social and political change.

Images in their dynamics can produce tensions, relaxations and rearrangements, both related to changes in the image itself, e.g., in the conversion of images as seen in the film Harry Potter:

"Harry Potter and the conversion of images"

Students of Magic have to deal with a being, the Boggart, which is able to embody their worst fears. They are taught to transform those images by ridiculing them. For example, a large spider gets roller skates attached to its legs so that it becomes completely destabilized. A menacing male teacher is seen dressed as a woman.³⁴

There are also changes in the charge of an image through changes of position in the Space of Representation (e.g., transformations that occur in myths and fairy tales, also Cyrano de Bergerac who wrote science fiction in the seventeenth century. In his trip to the moon he finds that the Selenites measure their intelligence by the length of their noses. They also point to the sun with their nose and read the time on their teeth. Cyrano makes more positive his unpleasant nose by placing it on the high plane of his Space of Representation and connecting it to the sun and intelligence)³⁵.

³⁴ See: Conversion of Images, Dis-tension Course, *Self-Liberation* by Luis Ammann. Samuel Weiser, Maine, 1981, pp1

³⁵ See Silo, *Collected Works*, *Contributions to Thought, Psychology of the Image*, Latitude Press, San Diego, 2003. pp 185.

Both changes in position and transformations of images place the Space of Representation at the centre of the capacity of human beings to change their personal and social situation. By contrast, the inability to produce modification of images either by transforming them or by altering their position reflect a certain rigidity in the mechanisms of consciousness that prevent the good adaptation of an individual to their changing circumstances, and is also a factor of personal and social suffering.

All human activity: religion and morality, careers, psychology, politics, social class, economy, unionism, art, education, etc., they have their corresponding place in the Space of Representation.

Change is not possible without an intentional, internal change of images that move and inspire us. But it is also important to recognize the use given to images to manipulate and impose.

As they carry and transfer charges of psychophysical energy, the image is the centre of the intentional modifications that can be made within the psychism. There are two types of processes of change of energy charges: cathartic and transferential. The first one is useful to discharge accumulated tensions that do not allow the proper functioning of the psychism. Laughing, crying, anger, motor discharges, everything can be produced by the appropriate images.

Transferential processes tend to transform the image itself, or its position, or transfer its charge to other less conflicting images and thereby allow more permanent integrations than simple cathartic discharges. Many myths, stories, works of fiction, narratives of exemplary lives, films, religious literature and even soap operas! contain transferential elements. This effect was also observed by Freud who made the "transference" of images of people in the patient's memory to the image of the relationship with the therapist one of the central mechanisms of psychoanalytic theory. But by qualifying this process primarily as "unconscious" and dependent on its interpretation from outside the individual the opportunity is wasted to offer this interesting tool to the general population in search of their psychosocial development.

The disconnection from their cultural myths suffered by individuals subjected to forced migrations often causes difficulties in integrating conflicts and fragments family relationships as different generations have a different relationship with these cultural roots.

Intentional transferential processes such as those developed in Guided Experiences³⁶ and works of Operative³⁷ make the Space of Representation a field of application capable of opening the future both at personal and social levels.

³⁶ See Guided Experiences, Silo, *Collected Works*, Latitude Press, San Diego, 2003.pp 99

³⁷ See:Operative. *Psychology Notes, Psychology II*, Silo, www.silo.net and *Self-Liberation*, Luis Amman, Editorial Samuel Weiser, Maine, 1981

- Images in the Space of Representation and Levels of Consciousness³⁸

There are different depths in the location of images in the Space of Representation. When they act more superficially the body is moved by them and goes to the world. We are witnessing the state of wakefulness. When images become deeper semi-sleep and sleep occur. Images move away from the world and although they may contain high activity they no longer move the body externally and they can produce integrations and rearrangements of great importance without activating conscious activity.

During sleep images have their maximum suggestibility, i.e., they are believed to be "reality." Impulses from either the body or the environment around the sleeper are translated into adequate images to safeguard and protect the level and prevent awakening. e.g.: tingling in an arm due to bad position can be translated as an image of insects in the dream that makes the person reposition the arm without waking up. Similarly an external noise can be translated into the image of a melody that does not disturb the sleep.

In semi-sleep images still have a high level of suggestibility but the subject is aware that they are reveries. Here is where compensatory reveries are expressed. e.g., The homeless fantasize about palaces, the hungry about feasts and everyone else about what we would do if we won the lottery. This is the ideal level of sexual activity mobilized by appropriate images.

Propaganda tries to take us to semi-sleep with images of a sexual nature or that make the adverts more "sexy" (power, pleasure, freedom, wealth, youth, even spiritual objects of consumption!) in order to increase their power of suggestibility.

In wakefulness, which is the level of work or study, the suggestibility of images is lower, the focus of attention is on the object and day-dreaming is considerably reduced. But associative chains may also be released here that can contaminate this level with contents characteristic of semi-sleep, depending on the attentional capacity of the observer to realize this and reorient themselves towards a clearer state of wakefulness.

The message of publicity appears to address itself to wakefulness but actually it attempts to take the subject into semi-sleep where there is a much less critical sense about the products to be bought. The same applies to political campaigns: "Vote for me, I will make *your dreams* reality", announce the candidates. Political parties have been contracting advertising agencies for their campaigns for a long time and "spin doctors" (creators of suggestive images) fabricate a picture of what we are to believe is reality (similar to the film *The Matrix*³⁹).

³⁸ See: Levels of Consciousness, *Psychology Notes, Psychology I*, Silo, www.silo.net

³⁹ In this film people believe they are living in a real world but they actually live within an illusion created by a computer.

In order to differentiate Propaganda from Information *we must raise our level of consciousness.*

In the level of consciousness of self there is a maximum level of attention and intention. Attention is directed to both the object to be observed and to the mechanisms of consciousness in action: For example: *I realize* that I am watching this or that and that I *react* in this or that way, allowing me *intentional changes in my look* . That is, it is this conscious contact with one's own *look* that allows us to take that leap in the level. It is possible thanks to this *look* (which at lower levels tends to be confused with the I) to recognize that we do not see the world but what we represent of the world as a final act of perception which includes data from memory, moods, vegetative registers, etc. Without that look I could not ask myself "what are they trying to sell me, and how am I reacting to it? That look is what allows me to choose between revenge and compassion, between reacting mechanically on the basis of previous experiences, or intentionally according to what may open up the future. It is also what at times makes us able to ask ourselves about the meaning of existence itself,

At the level of consciousness of self we not only recognize our own point of view but also that of those around us and from there we can see that is not enough to be tolerant of the views of others but they are also absolutely necessary to contribute to form a more complete picture of reality. Even those views which we find deeply unpleasant must be taken into account to understand the mechanisms (such as fear and resentment) that lead to violence. The practice of entering this level of consciousness, finding the *look* that observes from behind, not from the eyes, which is aware of what the senses offer, the memory compares with similar past experiences, the mood tinges and the consciousness finally structures, is an essential part and starting point in the creation of a humanized world.

As the level of consciousness rises there is also an increase in the level of *reversibility*, the ability to locate perceptions and in general all the translations in the appropriate space. Examples of lack of reversibility could be hallucinations (perceiving in the external space images that are only in the Space of Representation) and projection (attributing intentions to others based on an erroneous structuring). Many irrational beliefs such as superstitions can also be included in this mechanism.

In some experiments it has been seen that the brain can react more to what it thinks is reality than to the stimuli presented to the senses. So, if an image in black and white is presented to the eyes of a subject who has been hypnotized to believe that it is a colour image, the part of the brain that "lights up" or is activated (the area that perceives such sensation) in a very sensitive scan is related to the perception of colour, and vice versa⁴⁰.

In the same way, Placebos, probably acting through cultural beliefs and coenesthetic images, have different effects according to their representation:

⁴⁰ ://www.nytimes.com/2005/11/22/science/this-is-your-brain-under-hypnosis.html

Four placebo pills are more effective than two to improve gastric ulcers⁴¹. Saline injections are more effective for pain than sugar pills (more dramatic intervention)⁴². The most efficient placebos are smaller tablets (creating the image of powerful drug) or larger (a large amount). The colour of the tablet also changes the power of the placebo and the type of action, depending on the disease⁴³.

- Self - image (Beliefs about oneself)

The representation of oneself in the Space of Representation deserves a special study because it affects a variety of aspects in our relationship with ourselves and the world around us.

E.g., a lack of self-esteem appears consistently in psychological studies among the roots of violent behaviour.

Jane Elliott⁴⁴, a teacher in the US inspired by Martin Luther King, demonstrated with her experiment "blue eyes and brown eyes" (where one day she told her 11 years old students that those with brown eyes were more intelligent and kinder than those with blue eyes, and the next day told them the opposite) that discrimination leads to low self-esteem and this affects the capacity and performance of students. On the third day she explained that nothing of what she had said on previous days was true. Ten years later her pupils were still explaining the importance of having had that experience of discrimination.

She destroyed in this way the racist myth of IQ differences between different ethnic groups and confirmed that encouragement is better than criticism both in schools and at home.

The representation of oneself does not happen in isolation. We represent ourselves in the social space, relative to others, the natural environment, in relation to the memory of dead relatives who still criticize or encourage us, and in relation to idealized figures, gods, guides, inner 'demons'. The representation of oneself involves an emotional tone, that moves us 'up' or 'down' in the Space of Representation. In dreams we see ourselves carrying out operations that help us integrate what is experienced during the day, or that which has not been integrated before.

- Coenesthetic images in the mind-body relationship

⁴¹ D.E. Moerman, "General medical effectiveness and human biology: placebo effects in the treatment of ulcer disease" *Medical Anthropology Quarterly*, 14, 4, August 1983, pp. 3-16.

⁴² R. F. Grenfell, Briggs, A.H. and Holland, W.C., "Double blind study of the treatment of hypertension" *Journal of the American Medical Association*, 176, 1961, pp. 124-128; A.J.M. de Craen, Tijssen, J.G.P., De Gans, J. and Kleijnen, J., "Placebo effect in the acute treatment of migraine: subcutaneous placebos are better than oral placebos", *Journal of Neurology*, 247, 2000, pp. 183-188

⁴³ K. Schapira, McClelland, H.A., Griffiths, and Newell NR, D.J., "Study on the effects of tablet color in the treatment of anxiety states," *British Medical Journal*, 1, 5707, May 23, 1970, pp. 446-449.

⁴⁴ <http://www.janeelliott.com/index.htm>

We already mentioned coenesthetic Images as possible examples to explain the mechanism of action of placebos. How do we understand then certain "healing" Images?

There is no problem in observing visual images such as a sunny beach or a favourite picture. Or auditory images like that irritating little tune that I cannot get out of my head, or the voice of my mother. Or olfactory images like freshly baked bread or the delicious garlic smell when we walk past an Italian restaurant. Or tactile and thermal images like memories of caressing velvet or feeling the water of the sea between the toes. Or images of taste like that disgusting remedy that was given to me in childhood, or my favourite ice cream. We can even represent clearly kinaesthetic images such as the position my body now but looking the other way, or sitting in the lotus position. Also seeing a football match we can feel that the image of the player moves our body as if we were about to kick the ball.

But when we enter the field of coenesthetic images it gets complicated. I can feel my coenesthesia as a vague feeling of my whole body. I can feel that sensation expand and contract with the rhythm of my breathing. I can even feel my organs diffusely: my lungs, my heart or my viscera. But aside from breathing exercises which certain yogis claim to have great control of after spending a lifetime practicing there is little that will power can change in the physiology of the body. There are techniques that can help change the heart rate, produce deep relaxations and improve migraines. They are generally visual images that try to produce secondary coenesthetic images. Biofeedback has tried to interpose instruments that measure the effects of these healing techniques but despite the great promises they often lead to frustration because modifying the physiology through coenesthetic images with the will power is complicated⁴⁵. It is very likely that certain beliefs as in the case of placebos or faith healing, or with shamans or physicians who apart from prescribing a pill spend a long time talking to the patient and then the pill works better because it adds to the chemical effect a coenesthetic image - the doctor as the placebo! - are able to activate appropriate coenesthetic images. They also can also work negatively such as with voodoo or psychosomatic illnesses at times of great conflict or stress. We are not making any judgment here regarding other mechanisms that may be present in these cases.

We reproduce here part of the Guided Experience⁴⁶ "The Protection of Life" that exemplifies the mechanism of coenesthetic image triggered by the visual image:

⁴⁵ "... we know that images are different. Each image corresponds to a sense. There are 5 external senses we all know. If you intend to act on your intrabody with visual images it will not work very well and if it were to work well it would be because you have mobilized other images through persistence with visual images. Then you may have produced indirect phenomena. But you could also understand the functioning of the internal senses and internal images that correspond to the intrabody. Then it is not the case of imagining like in a book of anatomy and physiology, to visually imagine the point, but what you can do to feel, to have coenesthetic registers, internal registers of the internal part of the body that interests you. It could be that you manage to mobilize internal activities of the intrabody launching appropriate images that will not be simply visual images." Silo, Bomarzo talk with Messengers, 03/09/05

⁴⁶ See Guided Experiences, Silo, *Collected Works*, Latitude Press, San Diego, 2003.pp 118

"I want you to see now the part of your body that is weakest and least healthy." At once the image of this part of my body appears. ()*

..." The Protector of Life rests her hand on this area, and I feel a life giving warmth. I sense waves of energy expanding in this area, and I experience a profound acceptance of my body, just as it is. (*)...

..."Upon emerging from the grotto, strengthened and healthy, I drink the crystalline water of the stream and feel completely renewed."

A field of research opens here, in my view, which has so far been little explored in a scientific way, but that deserves to be looked into in depth and seriously. At the same time it is important to give a warning that there is also a need to observe the tendency for exploitation of the naivety of many in dire straits with "magic" and prodigious cures. Unfortunately neither science nor the "alternative" cultures are immune to the power of contamination by the system in which we live with its economic violence and the pursuit of profit at any price. That is why any investigation should be conducted only in centres without commercial interests.

d. Examples of the image in the Space of Representation in relation to social changes

The belief that the destruction of the oppressor leads to social change (resentment and revenge) generates more violence, dehumanization (killing civilians seen as "collateral damage") and power that is held with more strength.

A song from the Spanish Civil War sung by the leftist forces says: "When will the day come that the tortilla (omelette) turns upside down, that the poor eat bread and the rich eat shit" (top-down spatial changes also involved).

The French Revolution contaminated its high ideals of equality, liberty and fraternity with the violence of its own spatiality. Not only the aristocrats fell (allegorically) from their pedestals but also the guillotine had the effect of continuing the fall with the fall of the head in a basket.

In contrast the Renaissance was generally a Revolution (almost) without violence.

Changes in the position of the Human Being in relation to God, Nature, the Universe, political and religious power, science and knowledge, etc., concomitant with changes in the relative position of the sun, the earth and the planets, even for some, the shape of the planet (flat to spherical) acted transforming the Space of Representation of large numbers of people and allowed a deeper renewal than those achieved through acts of violence.

The Renaissance created a "human" look, through the use of the arts (Leonardo, Michelangelo), a new religiosity (Erasmus, Bruno), the study of the humanities (Petrarch) and science (Bacon, Copernicus, Galileo, Kepler) emerging from the medieval consideration of the human being as a being-for-God. (Pico della Mirandola).

This understanding puts the Space of Representation at the service of the nonviolent revolution. For example, it involves changing the relative position in our consciousness and its projection in education, on TV and at home, making the human being rather than money, or power, the *central* value. Then we see the spatial slogan *par excellence*:

"Nothing *above* the human being, and no human being *above* (or *below*) another".
Silo

It makes us aware of how the "Other" is represented in charitable activities and the work of NGOs where the "donor" is often positioned *above* the "receiver". The image of those in need of help can be dehumanizing (e.g., Extreme poverty, malnutrition, AIDS), and this also creates a different position in the Space of Representation. Recognizing the *intentionality* of the "Other" puts us on the same plane, in a relationship of cooperation and reciprocity.

The Psychology of New Humanism also contributes to the nonviolent revolution by making us aware of the pain of others which is created in us by the image of what happens to the *other* which is acting on our own body. The human being of the future will rebel against violence not only as an "idea" but they will feel *physical rejection* in front of it; quite the opposite to violence as entertainment (dehumanisation), from the Roman Circus to the video game.

e. Space and Meaning

Included in this current is the connection to sacred spaces in understanding the phenomena of the psychism, which is generally excluded in the study of other psychological models.

These spaces are the source of poetic and mystical inspiration as well as of great social mobilizations and falling in love but being in the depths of the human consciousness their presence is generally not detected in the maelstrom of everyday noise. To exclude them from the psychological world by considering them metaphysical in nature - a great paradox as Psychology comes from Psyche, the goddess of the soul, and logos, knowledge - an important part of the functioning of the psychism is left aside. It does not matter their objective "reality", as they have phenomenic "reality" and therefore influence human behaviour and the world. By declaring his proposal to be for "free interpretation" Silo softens the difficulties that may arise from discussions on beliefs about the origin of such impulses therefore allowing comparisons between meaningful experiences.

Their relationship with the psychological I is also problematic. The I, the sum of sensations, images and memories, which identifies me with myself, has the ability to give an illusory idea of permanence and continuity but a deeper observation can detect its changing and inconsistent quality.

The I is necessary for everyday activity and either as an evolutionary process from the first organisms that developed the need to protect themselves, or as a basic

element of its function, the I is strongly associated with the instinct of self-preservation. It takes responsibility for the rest of the psychosomatic structure it coordinates or believes it coordinates, and which must be kept alive. The image of the opposite is manifested as Fear, which sets in motion the mechanisms of self-protection..

This I, useful and evolutive, is however, the greatest barrier for the expression of the self that dwells in the profound depths or the sacred spaces of the consciousness. As it is necessary that the I is silenced in order to access these spaces, they leave no clear mnemonic trace, since memory works associated with the I. But their impulses are expressed anyway as translations (similar to what Plato describes as "reminiscences"), which may appear as images that are personally and culturally specific. From ancient Buddhism to the modern psychology of New Humanism, through countless mystical or meditative practices the common denominator of these practices (including spontaneous experiences) is the need to silence the noise of the I to enter other spaces whose common denominator is non-representation.

To achieve such states Buddhism takes the path of impermanence, detachment and emptiness.

It is known that Socrates experienced moments of disconnection from reality during which he did not respond and he had no memory, but in his return to the world he described a sort of guide that warned him when he was about to make mistakes.⁴⁷

Plotinus, Neo-Platonist thinker of the III century AD, describes in his *Enneads* the One, from which all stems, and argues that "... not only we cannot preach anything of it but also we cannot talk about it "properly" because every attribute, however beautiful and venerable is derived from it."

Maimonides, a Jewish philosopher of the XII century AD, in his *Guide for the Perplexed*, chapter after chapter are devoted to describing what Jehovah *is not* or what Jehovah *does not have* as quality, and thus empties the image. It is not possible to say for sure if this was a way of silencing the I, but being an exercise towards non-representation is very suggestive of replicating that kind of experience.

This aniconism is shared by Islam in which not only Allah cannot be represented but also his Prophet Mohammed (at least in some major branches). The non-representation is prescribed for both images in the world or in art as mental images. The same applies here as we said in the previous paragraph as having no personal experience of these practices we can only have a hint of their meaning.

The works of the mystic Teresa of Avila can be highlighted in the Christian tradition as she describes ways to silence the "noise" in order to enter spiritually higher states.⁴⁸

⁴⁷ Modern researchers have suggested that these experiences could indicate "absences" as part of a form of Temporal Lobe Epilepsy, but their later projection suggests a phenomenon of interest.

Husserl, in his phenomenological reductions, proposes to discard by "Epoché" (bracketing) data of the senses, interpretations made by the consciousness, its beliefs, etc., until reaching a vacuum or transcendental "ego", an exercise also suggestive of this silencing of the psychological I.

Krishnamurti is associated with a form of meditation that leads to non-experience, the "unnameable" to connect Love with the "non-I".

In Psychology 4 Silo describes the suspension of I in the process of accessing the Profound: *"We cannot say anything about this "void". The recovery of inspiring meanings, of the deep meanings that are beyond the mechanisms and the configurations of consciousness, are carried out by my "I" when it returns to its normal vigilic work. We are speaking of a type of perception, different from the ones we know, of "translations" of deep impulses, which arrive from my intrabody during deep sleep, or of impulses that arrive to my consciousness at the moment of "return" to the normal vigil. We cannot speak of that world because we do not have registers during the absence of the "I"; as Plato mentioned in his myths, we have only "reminiscences" of that world".*⁴⁹

He also mentions ancestral practices (mantras, yantras, substitutions of the I, some branches of yoga, and The Prayer of the Heart of the Monks of Mount Athos) in finding ways to access such experiences.

Translations of the Profound, or sacred spaces (because of the kind of experiences that arise from them) sometimes give almost imperceptible signals, but cumulatively they create a register of a 'something else' than everyday perception, and sometimes burst with the force of lightning in flashy phenomena described in religious or mystical literature. They are interpreted according to the belief system of the individual but they also have the ability to deeply alter such beliefs.

The I, as an expression of the evolution of the instinct of self-preservation, could be considered rudimentary in animals. It seems to have, among other things, the mission to preserve the structure that supports it, and that mission justifies any action it considers necessary. Eating, moving and reproducing; fending off attacks that can destroy it, and then taking revenge in order not to be attacked again or to regain its confidence in its own power as its self-image wounded by the external aggression leaves it destabilized and unbalanced; seizing others' resources to make them weaker and less able to threaten it; creating social conditions, a 'social contract' to extend its capacity for self-preservation to its social environment. The mechanisms of the State, the law, the economy, war, science, production of food and objects, everything is driven by the I. The I in its most mechanical condition, the illusion of a permanent identity created by the combination of memories and sensations, in unfavourable circumstances can take on a basic climate, the fear of disappearing, and a basic mission, of not disappearing. But the I is not an enemy, or

⁴⁸ Pilar Paricio, Monograph: *Study on the Mansions of the Interior Castle*, <http://www.parcodena.org/prod/docs/moradas.pdf>. She uses a resource already well developed at the time, the association of different contents to different locations (loci) of the Space Representation as a way to fix memories.

⁴⁹ Silo. Psychology Notes, Psychology 4 www.silo.net

an obstacle because, apart from being essential for everyday life, it can also be sensitized to the promotion of a deeper awareness and create the search for what gives real meaning to life.

f. Thesis about Beliefs

When translating the signs of the sacred in the personal Space of Representation a "truth" is created which we believe to be an objective truth. And there is a kind of dilemma in the believer regarding tolerance of other beliefs. My truth really feels definitive, objective, it opens a path of faith that gives certainty of experience about transcendence, making fear of death and of many other problems in life, such as illness, loneliness, poverty, the loss of loved ones, the loss of provisional meanings, sex, money, self-image disappear. Life takes on a solid and permanent meaning. But how can so many bonanzas be reconciled with the tolerance of other faiths that do not match mine? Do they not put in doubt what I feel as certainty which comforts me?

This is where the understanding of Space Representation opens the door to make fanaticism and intolerance disappear. They are nothing but fear of doubting one's own significant certainties.

As mentioned before, if contact with the sacred spaces takes place, there is no real memory of them due to the need to bypass the "I" to access such experiences, but something gets through, the translations of those spaces. The impulses of what has been touched in the depths of consciousness (always remembering that the origin of these experiences should be of totally free interpretation) are transformed into images that populate the Space of Representation. The emotional tone that accompanies these translations seems to be very similar for most of the people who experience them: Meaning, the expansion of consciousness, a communion with all that exists, an open limitless future, joy, freedom and inspiration⁵⁰.

But the translated images, especially visual and auditory ones, are much more dependent on the culture and situation of the individual who experiences them. Then gods and prophets appear with different characteristics, sending different messages and ordering different behaviours. Tolerating, or even better, celebrating this diversity does not mean to question one's own experiences of meaning, but, on the contrary, to paraphrase Silo, recognizing the signs of the sacred in others, even if the music they play comes from different instruments. That recognition does not weaken, but rather strengthens the certainties connecting to their common origin and exploring the diversity of their translations.

⁵⁰ " *And it is this simultaneity of work of distinct levels that allows us to speak of "intuitions," "inspirations," or "unexpected solutions" that at times suddenly burst into logical discourse, adding their own schemas, in this case within the context of doing mathematics. Scientific literature is filled with examples of problems whose solutions have appeared in activities far removed from those of logical discourse, illustrating precisely the involvement of the whole consciousness in the search for solutions to such problems.* "

Silo, *Collected Works, Contributions to Thought, Psychology of the Image*, Latitude Press, San Diego, 2003 pp 184

The intimation of meaning⁵¹ created by unusual experiences such as *deja vu* or remote communication with a loved one at a critical moment manifests itself in this Space of Representation. Who has not had at least one of these experiences, but has forgotten or rejected it because they do not coincide with what is believed to be reality? How can we differentiate destructive irrationality, which has created and continues to create so much suffering, from creative inspiration, even if it also has the flavour of the 'irrational?' Silo gives us the key. He tells us, 'hopefully they will be translated with kindness'.

When the contact with the profound spaces is translated through a psychism bombarded by violence, injustice, inhumanity and cruelty, images become contaminated by vengeance and hatred. To avoid such pollution it is not enough to offer tools to make contact with these spaces. The creation of a humanized world of justice and solidarity is the only guarantee that the enormous forces released by this journey into the world of the great energies will not end up, as it has done many times in the past, in ideologies of revenge and destruction.

There are very few free choices that human beings can make in their life. Most of the time we are conditioned, driven by circumstances and our landscape of formation, but choosing between the way to the light, to solidarity, to humanization, and the road to vengeance and destruction is possible, especially if we create a personal environment dedicated to raising the level of consciousness to help us choose an open future.

The helplessness of uncertainty is compensated by fanaticism, and fear of physical pain or of the injustice of being subjected to it, by greed. Both climates are associated with the determinism of death. The rebellion against such mechanicity and the impulse of the "divine spark" are the engines of human evolution. When the experience of true meaning arises, climates dissipate and the great laugh of transcendence shakes with its joy the poor human being freeing the god chained to the illusory and transitory I.

g. Reconciliation in the Space of Representation

Culture has the ability to modify the contents and even the mechanisms of consciousness in an almost unlimited way. Thus we see that simple signals such as guilt, indicating an interesting identification with another who has been damaged by us, or revenge, to regain power against a possible attack when the previous one had damaged us, thanks to cultural evolution have been transformed into true monstrosities that prevent the humanizing operation of the social fabric.

⁵¹ Silo, *Collected Works, Humanize the Earth*, Latitude Press, San Diego, 2003 pp 8



Figure 16. Code of Hammurabi, Louvre Museum

In this way we can recognize both guilt and revenge as huge iron balls firmly chained to the human psychism acting completely out of proportion. "Revenge is a dish best served cold" says the adage, teaching us to maintain the desire for revenge over time, even if the offense no longer has the slightest relevance.

Vengeance goes well beyond simple self-protection as we also try to hurt the other, but that damage is not felt in one's body, as we felt the pain of the damage they have done to us, so it is never enough. For the damage I have suffered the other must suffer 10, 100 times, and their relations and descendants must suffer the same fate. Revenge grows as an image, invades more and more space, conditions decisions and replaces the meaning of life.

No wonder, then, that even from ancient times different peoples tried to regulate revenge transferring it from the individual to the mechanisms of the state.⁵²

The law of retaliation or talion (retribution) appears in: the *Code of Ur-Nammu* (2100-2050 BC), in Sumerian based on economic reparations, the *Laws of Eshnunna* (circa. 1930 BC) and the *Code of Hammurabi*, created in 1728 BC by the king of Babylon. These codes of retributive justice form the basis not only of the law of most of the rest of the world but also Mesopotamia as the ancient "cradle of civilization" legitimized and regulated this form of revenge which is now part of the cultural roots of almost all the planet, with some notable exceptions.

Although wax tablets for cuneiform writing existed already, Hammurabi decreed that these laws should be engraved in stone to indicate their rigidity and permanence. The expression "written in stone" derives from this. Traditionally we think of the law of retaliation as symmetrical retribution (an eye for an eye - which, according Gandhi would leave the whole world blind – a tooth for a tooth, etc). But this code was

⁵² For a more complete study of the subject see the Monograph by Luz Jahnen, *Revenge, violence and reconciliation*:
http://www.parclabelleidee.fr/docs/productions/Venganza_Violencia_Reconciliacion_en_el_Occidente_LJ.pdf

applied differently according to the social position of the victim, that is, their position in the Space of Representation of the social scale increased or decreased their compensation. From Babylon this Talion law becomes part of the Bible, the Torah (Law of Moses or Mosaic) the Koran, Roman law and from there influences almost all of Western civilisation.

Christianity attempts an anti-revenge revolution contained in the Sermon on the Mount (turning the other cheek) and limits the right to retaliation to God ("Vengeance is mine, saith the Lord") although Thomas Aquinas somehow neutralizes this revolutionary moment referring to the "just war" different from the right to self-defence acknowledged by nonviolence. His principle was adopted internationally and is now a justification for all kinds of wars, including "preventive" ones. The peoples of the East tried to put retributive justice in Karma format, i.e., that negative actions will find their own punishment in the evolution of individuals through their reincarnations.

Nelson Mandela, when released from jail, described very clearly the importance of reconciliation in his phrase: "As I walked out the door toward the gate that would lead to my freedom, I knew if I didn't leave my bitterness and hatred behind, I'd still be in prison."

But despite such efforts towards the elimination of revenge (probably based on the recognition of its spiritual, psychological and social damage) we live in a globalized cultural environment where revenge is deeply omnipresent in the law, the arts and relationships both interpersonal and geopolitical. Hollywood, the great universal machine for injection of images into the collective psychism, has made of revenge the true meaning in life and cultural substrate. And Bollywood is not far behind.

And it is precisely in the Space of Representation, with the understanding of the mobility, transformation and transference of images, where we can intentionally work towards the end of revenge and the birth of Reconciliation and restorative justice as a basis for a new civilization based on the culture of nonviolence.

Reconciliation with another person is an experience that is not necessarily bilateral, but one that takes place in the depths of consciousness and produces a release of energy, an opening of the future and a relief of pain that are really unexpected. Faced with a serious injury produced by others it is thought, *it is registered* that the only thing that can calm that pain is producing the equivalent suffering of the aggressor. That search is the prison created by one's own consciousness. The release does not come from other peoples' pain (although the recognition of the offense and a well understood sense of justice can help) but by changing the image of what was happening at the time of the offense based on the understanding of the processes that led to that moment thus enabling a broader view. Often, there is a personal component in the genesis of that desire for revenge, related not so much to the seriousness of the aggression but to the way we reacted to it; not being able to forgive oneself due to a sense of self-betrayal. Reconciliation with oneself further opens the future, produces a learning and an openness to compassion, since it is not possible to feel compassion for others if we cannot exercise it towards ourselves.

I include here an example of flexibilization of images related to a situation that generates a desire for revenge from a fragment of the Guided Experience "Resentment"⁵³

"... We arrive at an island, and in the dim light I can see a long road bordered by cypress trees. The boat rests on the water, rocking gently, and I step out while the boatman remains behind, impassive.

"I walk down the road between the trees, which sigh in the wind. I feel that I'm being observed, and I stop, sensing something or someone hidden up ahead. From behind a tree a shadowy figure beckons me with slow gestures. I begin to approach, and just as I reach it, a grave whisper like the sigh of death brushes against my face.

"Help me!" the shadow moans, "I know you have come to free me from this confusing prison. Only you can do this—help me!"

The shadowy figure tells me it is someone towards whom I bear a deep resentment.

As though reading my thoughts, the voice adds, "It does not matter whether the person to whom you are bound by this most profound resentment is dead or alive, for the domain of dark memory respects no borders."

"Nor does it matter," the shadow continues, "whether the hatred and desire for revenge have been knotted in your heart since childhood, or began only yesterday. Here, time is immobile. This is why we are always lurking in the shadows, only to emerge again at any opportunity, transformed into your various fears. And these fears are our revenge for the poison we must continually taste."

Just as I ask what I should do, a ray of moonlight faintly illuminates the figure's cloaked head. Then the specter allows me to see it clearly, and I recognize the features of the person who has wounded me most deeply.

I tell the specter all about my resentment, expressing things I've never told anyone—I speak as frankly as I can.

The apparition asks me to consider the problem once again, and to communicate everything that is important, even if my words are insulting. The shadow insists that I do not fail to express any bitterness I feel, lest it remains imprisoned forever. So I go ahead and follow these instructions.

The specter shows me a strong chain that binds it to a cypress tree. Without hesitating, I break the chain with a single sharp jerk. The cloak collapses and lies spread out on the ground, as the shadow vanishes into thin air and the voice recedes toward the heights, repeating these familiar words: "I must be gone, for the firefly's fading glow shows that dawn is near. Farewell, farewell. Remember me!"

⁵³ Silo, *Collected Works, Guided Experiences* Latitude Press, San Diego, 2003 pp 115

Realizing that daybreak will soon arrive, I turn to go back to the boat, but first I pick up the cloak, which is lying at my feet. Draping it over my shoulders I hurriedly retrace my steps. On my way back to the sea, several furtive shadows ask me if I'll return someday to free other resentments.

Near the shore I see a group of women dressed in white tunics and holding torches overhead. When I reach the boat, I hand the cloak to the boatman. He in turn passes it to the women, and one of them sets it afire. The cloak flares up and is quickly consumed by the flames, without leaving a trace. At this moment I feel a tremendous relief, as though I've sincerely forgiven an enormous wrong."

Reconciliation can arise from a simple change in perspective about another person, for example, from judging someone by some damage done to the recognition of other times they helped others, that is, not seeing the other through the narrow view of the event related the damage but expanding the vision to the whole person. Or simply "putting oneself in another's place", trying to see the situation from the point of view of the other. From a more global perspective, understanding that humans carry within them the violence of the system in which they were raised and their choices are not completely free. It is not the case to "justify" the mistakes of others (or our own) but finding in our consciousness an understanding of what happened that allows us not to stumble twice over the same stone and opening a way to free us from resentment and the desire for revenge.

It is also important to note that the desire for revenge includes producing fear in the "enemy" in order to feel stronger, but fear is the enemy of compassion. It is very difficult to feel compassion for those we fear and so another vicious cycle of violence is generated in which the "success" of instilling fear in the other becomes the justification for any form of oppression.

There are extreme situations such as genocides, which would seem to leave little room for reconciliation, but moving aside the purpose of revenge and studying step by step the elements that eventually led to the catastrophe not only allow a deeper understanding but establishes new ways of organization and behaviour to prevent them in the future. Then, upon detecting the progressive dehumanization of a group it is possible to see on the horizon the cascade of events leading to the disaster in order to plan a "counter-dehumanization" based on promoting empathy and solidarity with the "other".

But while dramatic examples of damage that lead to the desire for revenge are the ones that most readily come to mind when we speak of resentment, it is the accumulation of small events that lead to the great naturalization that takes place in relation to resentment and revenge. What happens in everyday life - a neighbour who throws garbage on our side, someone who cuts in with his car, a work companion who criticizes us, a bullying boss, etc. - are situations we do not think so important and therefore do not bother to resolve them, to change their sign or to reconcile. However, as they build up they can lead to violent explosions or political behaviours of intolerance, discrimination and the acceptance of proposals that create scapegoats blaming minorities for the problems of a community. Small images of revenge accumulate in our Space of Representation which fills with enemies and

plans to get even. And it is these situations which can change more easily with changes in the images.

Consciousness does not function in a linear way but through complex interactions and often what is sought "frontally", as the focus, actually happens when another piece of the puzzle, apparently less central, finds its place. Here's an example: the Guided Experience "*The Child*"⁵⁴ in which the protagonist (oneself) enters a landscape created in order to detect an injustice suffered in childhood.

"...It is night, and I find myself in an amusement park. Everywhere I see mechanical rides, filled with light and movement—but I do not see any people. Then I discover a child about ten years old, who is facing away from me. As I move closer, the youngster turns to look at me, and I realize it is myself when I was that age. ()*

"What are you doing here?" I ask. The child tells me something about an injustice that has happened, and then begins to cry. To console the child, I promise that we'll go on some rides, but the youngster insists on talking about the injustice. In order to understand the child better, I try to recall what happened to me at that age that was so unfair. ()*

Now I remember that injustice. And somehow I realize it's like a situation I'm experiencing in my life right now. I reflect on this, but the child continues to cry. ()*

So I say, "All right then, I'm going to straighten out this injustice that seems to keep happening to me. To begin with, I'll be friendly toward the people who are creating this situation for me." ()*

I notice that the youngster is laughing now. With an affectionate pat I say that we'll be seeing each other again. Saying good-bye, the child goes away very happy."

Here we can see that reconciliation about something that happened in the past can occur when we change something in the present.

Reconciliation often happens when the commitment to create a new type of nonviolent world is taken. Sometimes a change in one's self-image, from victim to activist or educator, breaks the heavy burden associated with the event that caused suffering. Finding or configuring an image of great emotional and protective weight, such as an internal Guide or a religious conversion, or the appearance in a dream of a relative with great kindness and affection often lay the foundation and allowing a deep reconciliation to take place. This is so particularly when the painful event had left the person with a strong climate of helplessness.

Ritual practices have been developed with psychological content of reconciliation that help large human groups, such as those designed between psychologists and shamans in Africa for the reintegration of child soldiers into community life⁵⁵. For

⁵⁴ Ibid. Pp 103

⁵⁵ The power of rituals in dealing with traumatic stress symptoms: cleansing rituals for former child soldiers in Northern Uganda: <http://www.tandfonline.com/doi/abs/10.1080/13674676.2015.1094780?journalCode=cmhr20>

example, in one of these rituals child soldiers recovered by a community were asked to dig a very deep hole in the ground in front of the people of their village, then place their gun in it, cover the hole with soil and compress it by trampling strongly on it (this rifle is not coming out), then ask forgiveness to the spirits of those they killed and be embraced by the entire community.

Revenge is, in general, mechanical, reconciliation, almost always intentional and indicates a higher state of consciousness.

From the oldest religions to modern thinkers different models of Reconciliation have been promoted: transform hatred into compassion (Buddhism), forgive and forget (Christianity), Truth and Reconciliation (Ubuntu, South Africa), conflict reconciliation (ML King), forgive without forgetting (Pablo Coelho), Reconciliation through changes in the images in the Space of Representation and as a profound spiritual experience (Silo). The film Metropolis offers the Gandhian model of reconciliation: communication of the arm (working class) with the head (business owners) through the heart.

Reconciliation does not require anyone to place themselves on *top* or *below* (as when we ask for forgiveness). It regards the other, the "enemy", as a being with hopes and frustrations, like oneself. It opens the future towards a nonviolent conflict resolution and to a society for everyone, without retaliation or revenge. Reconciliation as a profound spiritual experience opens unknown and unimagined paths for human consciousness.⁵⁶

h. Space of Representation and Memory

The method of loci, also called palace of memories, is a well known mnemonic method used by ancient Greeks and Romans to train human memory. The loci method consists of creating an itinerary composed of up to a hundred places in a familiar environment. Sequences of objects, sites and particularly rooms of a "mind palace" are formed in the imagination. Objects to be remembered are located in each room in relation to other objects. The person then 'walks' through the rooms, going up and down stairs in order to expand the space where what one wants to remember is placed. Cicero described this method of spatial memory but there are indications that it was used by even more ancient civilizations. Today it is a great favourite in memory championships.

Giordano Bruno's mnemonics, for which he was as famous as for his permanent rebellion against the dogma of the church hierarchies that finally sent him to the stake, was based on the Hermetic-magic representation of the cosmos, which dated back to ancient Egypt, and thus associated the mnemonic content with images from his particular vision of a cosmological and spiritual "order".

III: The Space of Representation in contemporary culture

⁵⁶ 2007 *Days of Spiritual Inspiration* Silo http://www.silo.net/en/present_milestone/index/6

The Space Representation since prehistory, with its wild landscapes, caves, paintings, etc. passes through moments that are filled with similar cultural objects that announce evolutionary leaps, as was the case of the control of fire.

The great collective myths developed in order to structure and makes sense of an unfamiliar situation (the creation of the world and human beings) form cultural substrates for a whole group of people in a certain historical moment, upon which new individual and social memories are laid. This truly collective Landscape of Formation creates codes of response that allow the integration of conflicts (in their more transferential elements) and shared images which were interpreted as a sort of "collective unconscious". Starting with the ancient myths of Mesopotamia, Egypt, Mesoamerica⁵⁷, etc, humanity develops in its evolution other myths that "complete" the meaning of the consciousness at a certain time, the most recent Knowledge in positivism and money in modern Capitalism.

The big difference between polytheism and monotheism is that the presence of a large number of deities that inhabit the Space of Representation expand it with their presence in all its regions.

The landscape of ancient Greece, full of gods, demigods, daemons and heroes contains evidence of another great evolutionary leap in which an internalization of the point of view can be seen. During the Middle Ages the European Space of Representation was inhabited by witches and demons, a great divine patriarchal verticality and severe threats from beyond the grave. This moment in history shows the preparation for another leap. After the Middle Ages the Renaissance populates the Space of Representation with art, philosophy, great Greek-Romans thinkers translated by the Arabs, eventually leading to the path of enlightenment, rationalism, science, a different position of human beings in the universe until it finally falls from its peak into spiritual exhaustion.

The Human Being is left in a peripheral position, tiny in the cosmos and observed like any other *object* of research, orphaned of all references as every model and all ethics become relative. The dehumanization of the prevailing economic model and competition as a way of personal interaction create a deep existential void.

And we ask today, what common elements have been appearing in the current landscape that announce another evolutionary leap?

- *The Post-Postmodern Re-Renaissance*

The next evolutionary leap seems to be foreseeable as a new sensibility is appearing, still in the shadow of the big headlines, still a small voice ahead of its time.

This is the time of the Nonviolent Revolution, when humans leave their violent Pre-history and enter their fully human history. This is the Space of Representation of the XXI century:

⁵⁷ See Universal Root Myths - Silo, Collected Works, Latitude Press, San Diego, 2003 pp 243

- Just as the first discoveries about the cosmos went in parallel with changes in human consciousness, the way we understand *the physical world* is changing again, and with it our look. There are new paradigms of Time and Space, Matter and Energy launched by the Theory of Relativity and Quantum Mechanics - perhaps the biggest koan⁵⁸ in history - which introduce into culture the *structural interconnectedness of everything*. There is a new approach to nonlinear processes, explained by Chaos theory, of complexity ("the *end of determinism*").
- The Anthropic Principle tells us that this universe is so improbable that if it were any other way and had no "*intention*" towards the development of consciousness we would not be here to observe it .
- The *Observer is part of the observation*. Proposed by both Cezanne and quantum research . This brings back us to *centre* our point of view on the Human Being.
- Birth of a New Spirituality, open to beliefs and non-beliefs, based on experience rather than dogma and of free interpretation. Unlike in the 1960s and 70s this spirituality is not of opposition but rather it is strongly complemented by a strong drive towards social change in order to get out of inequality and dehumanization.
- The Paradox of women. Although there is still discrimination we can see their participation in positions that influence culture in the same way as men. This means that from a male vision we turn to a male/female vision (which, just as binocular vision, has more *depth*). The struggle for *equality* in order to contribute with the *difference* has been a process of great importance in our time, after a lengthy wait to complete the reconciliation that overcomes the split of the genders, part of our heritage of violence.
- Technology: Internet, the plane, TV, Telecommunications, the end of genetic determinism (creation of artificial life), the arrival to the moon and to other planets, control of robotic parts by thought, and creating sources energy to break the dependence on hydrocarbons. The future mechanization of production that anticipates a profound change in the work-salaries relationship and the Universal Basic Income/the Commons (or Common Good) are also new emerging economic systems of the Technological Revolution.
- Planetarization, different from Globalization, creates a *Convergence of diversity*: We are witnessing the creation of the first planetary civilization, and with it we become aware of threats to the entire planet: The environment, pandemics, global economic powers and nuclear weapons.
- Social Anthropology connects us with examples of non-individualistic societies that break the prevailing global model:
 - *Ubuntu* (Bantu Culture, South Africa): "humanity towards others", "I am because we are", "A person becomes human through others", "A person is a person because of others ", "all that is mine is for all ", "I am what I am as a function of what we all are", "belief is a universal bond of sharing that connects all humanity.", Humility, Empathy.

⁵⁸ A question that the Master asks a disciple of Zen Buddhism that can only be solved by abandoning rationality and entering another state by way of intuition.

- *Rohayhu* which translates from modern guaraní as "love" or "friendship" but more widely is "the life of the tribe and their will to live, solidarity among equals".
 - *Kai* (Bolivia), or *Ayni*, also Ayllu (family, pre-Columbian Andean peoples principle (the word is Quechua) for economic and social solidarity among communities. Today they inspire the ideology of Good Living in harmony with the ecosystem
 - *Tikana* (Papua New Guinea): The style of Tikana culture is oriented to the group, is institutional, and egalitarian ... it emphasizes public needs and favours peace over justice for individuals. Institutional rules provide leadership and prevent conflicts escalating into violence.⁵⁹
- *The "Commons" or Common Good:* Movements inspired by the situation of the land prior to its historical privatization. It has given rise to different areas of organization such as collectives for communal use of land, as well as free software and the Creative Commons license.
- *An Evolutionary Psychology of Nonviolence and Transcendence:*
- *Homo Intentional:* The representation of the self not as a mechanical being at the mercy (or lack of) of external forces that control behaviour, or internal ones in the Landscape of Formation that also impose conditionings. It also breaks with the idea of determinism and a fixed human nature which has characterized much of human history.
 - *The Psychology of New Humanism* provides the tools for that change of perspective making the mobility of the image in the Space of Representation and consciousness of self the central elements to carry out such transformation.
 - *Exit from Postmodernism: through Valid Action*, based on the register of the action rather than an external ethic or epochal and cultural models.
 - *Coherence (thinking, feeling and acting in the same direction) and Solidarity (treating others as we would like to be treated): values* based on mechanisms of consciousness common to every human being rather than on "models", also epochal and cultural. Nonviolence then derives both as an objective to be achieved and a methodology of action, hence its great coherence.
 -
 - *Transcendental Psychology*, with the inclusion of exploration of the profound spaces of consciousness, their impulses, translations and social projections.

The Nonviolent Revolution

The Nonviolent Revolution, initially proposed by Gandhi, and taken by Silo to world level, includes both social and personal change.

⁵⁹ Journal of Peace Research, *Cultural Style and Solutions to Conflict*, Dorothy K. Billings, <http://jpr.sagepub.com/content/28/3/249>

Understanding the Space Representation is an invaluable tool in this process because it puts us in the presence of the unity of the consciousness/world structure and the inspiration that moves it from the sacred spaces.

There is no "before" or "after" in the social in relation to the existential/spiritual but they are part of the same process of structural change (like a Moebius strip).

The Space Representation contains all the final results of the structuring that the consciousness carries out which we understand as intentionality. These structurings represent the degree of determinism or freedom of that consciousness. I reproduce here the Seville Declaration, the conclusion of a scientific conference sponsored by UNESCO in 1986.

"... We conclude that biology does not condemn humanity to war, and that humanity can be freed from the bondage of biological pessimism and empowered with confidence to undertake the transformative tasks needed in this International Year of Peace and in the years to come. Although these tasks are mainly institutional and collective, they also rest upon the consciousness of individual participants for whom pessimism and optimism are crucial factors. Just as 'wars begin in the minds of men', peace also begins in our minds. The same species who invented war is capable of inventing peace. The responsibility lies with each of us."

Seville, May 16, 1986

IV. Messiahs and Utopias

"Only you can redeem yourself"

The primacy of the future in human consciousness refers to images that usually appear "above" in the Space of Representation and give direction towards better moments whether earthly or mystical.

Many of the world's religions have some form of messiah (the "anointed one" in Hebrew, Cristos in Greek).

In Judaism the Messiah would lead to the unification of the tribes of Israel, the rebuilding of the Temple and a time of peace.

For Christianity the figure of Jesus as the resurrected Messiah and Son of God is related to the salvation of the soul and transcendence beyond death. His second coming is anticipated in the Nicene Creed, to establish the Kingdom of God and to judge both the living and the dead.

In Islam Jesus appears as a prophet who will return to announce the arrival of al-Mahdi, a messianic figure who will be born during the *End Times*, but with different emphasis depending on the different branches of Islam. There will then be a "Day of Resurrection or Incorporation" similar to the Christian "Judgment Day".

Taoism produced texts announcing Li Hong as The Saviour after a time of terrible epidemics and disasters.

Saoshyant (Man of Peace) appears in Zoroastrianism as a messianic figure who will bring a new era in which the world will be perfect and immortal.

In Buddhism Maitreya will come when the world is obscured and either the Dharma or Buddha's teachings are no longer practiced.

The Theosophical current also sees Maitreya as the future saviour (for a time Krishnamurti was considered by the group to be the incarnation of Maitreya until he himself denied it).

In Hinduism the Kalki Avatar will be another reincarnation (the tenth one) of Vishnu as Krishna had been, and he should appear within 427,000 years to restart a golden age.

The Bahai faith considers that Bahá'u'lláh, its founder, was the announced messianic figure, expected by the Jews, as well as the fifth Buddha (Maitreya) and describes the fulfilment of the role of Jesus. 1844 is declared as the year that was prophesied in the Book of Daniel to end the desecration of the Temple of Jerusalem and it coincided with the Edict of Toleration of the Turkish Empire which allowed the Jews to return to live in their original homeland.

Emperor Haile Selassie is considered the messiah by the Rastafarian religion. Satrio Piningit will also come to bring salvation in Kebatinan, the Javanese religion.

Perhaps a clear and humorous depiction of how humans crave guidance and redemption in view of the lack of reliable information about death, transcendence, and how everything works in life can be found in Monty Python's film *Life of Brian*. The main character, Brian, born at the same time as Jesus Christ, is being persecuted by Roman soldiers after writing a graffiti that says "Romans go home". He finds a podium amongst market preachers and pretends to be one of them in order to escape the soldiers. Some people gather to listen to him. When the danger goes away he leaves the market, followed by a small group of people who believe that he is the Messiah. Fleeing them he drops a shoe which is immediately taken as a sign and sacred object. A little later, he loses his gourd which is also picked up by the crowd. Then the first schism among the ranks of the newly formed religion appears between the followers of the shoe and the followers of the gourd. Frustrated by the crowd's persistence Brian asks them to go away and leave him alone, but they do not. In his frustration he shouts: "Fuck off !!!" to which they respond (after exchanging some worried glances that suggest a glimmer of hope that they might harbour doubts about their Messiah): "But how shall we fuck off?"

Most religions speak of a Messiah who comes from the future to help deal with death, injustice and to take us to some sort of interesting afterlife, or at least an idealized Messianic era of peace and prosperity. The condition is that we act in accordance with the proposals of the particular religion in our behaviour so that we will not be condemned and delivered to horrible tortures and completely uncomfortable afterlife. Or (what is worse?) to an absolute absence of an afterlife.

The obvious intention to establish some rules for a particular society can be observed in the threats of hell In the lower part of the Space of Representation and

promises of heaven on the higher layers of the Space of Representation (perhaps the "original" carrot and stick?), which could be described as manipulation. This happens when religious hierarchies lose interest in the psychological and spiritual needs of the population limiting themselves to setting standards according to their own interests. After all, what can be more powerful as a tool to rule a society than fear of death?

Messianic figures also play a role in the human being's deeper quest for the perfection attributed to God and therefore the closer to God the better their chances of becoming "perfect". The Messiah apparently can be responsible for closing the gap between common mortals and God, but seen from a different angle all "bridges" (the Pontiff also comes from Pontis, Latin for bridge) are intermediaries that prevent a direct relationship with God.

For nonbelievers the guiding images to better times are classified as utopias, ideals, dreams and hopes, but they occupy the same space and the same function as their religious counterparts in giving direction towards a more appealing future for humans.

It is interesting, however, in the context of the emerging understandings of the concept of Space of Representation, to wonder what impulses are being translated into these almost universal utopian and messianic images. Tracking them down in a process necessarily contaminated by cultural memories we find anyway some traces of such impulses that move human society towards ever more complex ideals of "happiness", fleeing from mental suffering and physical pain. But that happiness is not a simple "wellbeing" or having immediate needs met. Many have asked and are still asking about the Meaning of human life, about the Purpose that drives the human being towards their permanent transformation, their search for significations, and the place of consciousness in the universe. And when trying to relax the tension of the search small extraordinary experiences that subvert the logic and the physics (at least the Newtonian one) sometimes touch the consciousness putting it again in a state of questioning.

Although the impulses we are exploring are not fully understood, language has tried to describe them in ways that tells us about very particular registers, such as the "divine spark", the "Namaste" of the Hindus, the spirit, the religious feeling.

There are those who resist these impulses making a mental effort, with fixed beliefs of denial, whilst others cling to prefabricated beliefs with the same rigidity, and still others undertake the exploration of these impulses finding already from the outset a journey of unimaginable discoveries.

V: Neurophysiology of the Space of Representation

Returning to Kant, he argued that we come equipped to perceive space '*a priori*' as an innate organizing principle of our mind, in discussion with the empiricists who saw it as a consequence of sensory experience. It appears that both positions were somehow correct according to recent findings. As it is often the case, it appears that the interaction between the two principles is what establishes the spatiality of consciousness.

- ***Some brain locations***

In 2014 the Nobel Prize for Medicine was awarded to John O'Keefe⁶⁰, May Britt Moser and Edvard I. Moser for their discovery of a positioning system, an "inner GPS" in the brain, which makes it possible to orient ourselves spatially.

In 1971, John O'Keefe, had already discovered 'positioning cells' in the hippocampus⁶¹ capable of mapping a room in the brain.

More than three decades later, in 2005, May-Britt⁶² and Edvard Moser⁶³ discovered in the entorhinal cortex⁶⁴ of rats neurons they called 'grid cells', which generate a system of coordinates and allows precise positioning and path finding.

Several recent studies⁶⁵ conducted by a team from the Institute of Cognitive Neuroscience at University College London, with techniques of brain imaging (MRI) and virtual reality, have been able to identified *grid cells* in the human brain. It is believed that these specialized neurons are involved in spatial memory providing a cognitive map of space. In fact, these cells represent something very similar to longitude and latitude lines we are familiar with on normal maps, but instead of using squares as guidelines the brain seems to use triangles (or, according to other studies, hexagons).

People analyzed in one study who had the clearest signs of grid cell were those that had higher scores on a spatial memory task in a virtual reality environment, suggesting that grid cells help us remember the positions of objects.

More research suggests that grid cells may contribute not only to space navigation but also they participate more broadly in planning and the process of imagining the future⁶⁶. It is relevant to our study of the mental space/external space relationship that the functioning of these neurons contributes both to finding our location in the world and to move within our mental map that represents the external world.

⁶⁰ Sainsbury Wellcome Centre in Neural Circuits and Behaviour University College London, GB

⁶¹ Zone of the brain in the temporal lobe which is the main seat of memory

⁶² Director of the Centre for Neural Computation of Trondheim

⁶³ Director of the Kavli Institute for Neuroscience Systems in Trondheim (Sweden)

⁶⁴ Located within the rhinal groove (nasal connection) in the temporal lobe of the brain.

⁶⁵ Neuroscience News: <http://neurosciencenews.com/grid-cells-movement-imagination-3835/>, Scientific Understanding of Consciousness: <http://willcov.com/bio-consciousness/sidebars/Grid%20Cells%20in%20the%20Human%20Memory%20Network.htm> and UCL News: <http://www.ucl.ac.uk/news/news-articles/1001/10012001>

⁶⁶ 66 Aidan J. Horner, James A. Bisby, Ewa Zotow, Daniel Bush, Neil Burgess. Grid-like Processing of Imagined Navigation. Current Biology, 2016; DOI: 10.1016/j.cub.

Another discovery of great importance in understanding the neurophysiology of the Space of Representation has been the Mirror Neurons⁶⁷, part of the Pyramidal system of the brain in the motor cortex. These cells are activated when an animal or person develops the same activity as another one that observes them. Their connections to other parts of the neural network, such as the limbic system, suggest that not only they would be the basis of the representation of the image of what someone else does, and thus capable of acting on the physical structure of the observer, but they also participate in the emotional identification with the other person. Mirror neurons are understood today as the basis of empathy and imitative learning.



The capacity of the representation of the actions and feelings of others on our own body can be easily observed by looking at the different muscle tensions that occur when you look at, e.g., a football match, or the dead and injured in accidents and wars.

Suffice to say that news agencies tend to reduce the images of war victims because they can change

public opinion if viewers become identified (through the sensations produced in one's own body by the representation of others' pain) with the suffering of 'collateral damage'. When the representation of such suffering of others creates a massive and intolerable image an attempt is made to eliminate it, to 'vomit' it, and nausea arises. Attempts are made to desensitize soldiers, the police, fire-fighters, etc., (and the public) to increase the tolerance to these images, but the high degree of post-traumatic stress in those exposed to horrors suggests that it is no easy task.

Similarly the area of the brain that is activated when a person experiences physical pain is also activated when we see another person suffering pain, but its brain location is different from that of mirror neurons.⁶⁸

Needless to say that the images that relax and represent love and compassion for others also act on our structure, producing positive feelings and motivating humanizing behaviours. Perhaps something is missing in the empathic training that

⁶⁷ 67 Histology and neuronal anatomy. The first thing to note is that although they seem that refer to a specific type of neurons, it is not so. These are a pyramidal neurons system, named for their pyramid shape and that would be related to movement in general (like all pyramidal neurons). Their neurophysiological peculiarity is that they fire both with movement by oneself and of others, being different from the other pyramidal neurons by their function, not by their histology. In addition, certain movements may activate them and can be selective (Martin-Loeches, 2008). That is, it would be a neural network (neurons, axons, dendrites, neural connections, etc.) connected to others which receive certain information (processed or not), causing a certain reaction, or conceptual acquisition (total or partial) of an external act. (Own translation)

⁶⁸ 68 Jamil Zaki, Tor D. Wager, Tania Singer, Christian Keysers, Valeria Gazzola. The Anatomy of Suffering: Understanding the Relationship between Nociceptive and Empathic Pain. Trends in Cognitive Sciences, 2016; 20 (4): 249 DOI: 10.1016/j.tics.2016.02.003

is given to children in dealing with others in that it is often limited to the negative. Faced with an act of violence or harassment teachers or parents tell the aggressor 'would you like that done to you?', But rarely the child is invited to reflect in the same way about an act of love or compassion, which could go about offsetting the loss of solidarity experienced in societies with a strong competitive ethos.

- *Stress and the perception of space*

Neuroscientists of the Cooperative Research Centre 874 at Ruhr de Bochum University have investigated the effects of stress on the perception of scenes and faces. In a behavioural study, the results of stressed participants were compared with an unstressed control group. It showed that stress inhibits perception of complex spatial information. The reason for this lies in the treatment of this information in the hippocampus area of the temporal lobe of the brain, which is influenced by the stress hormone, cortisol.⁶⁹

- *Perception altered by absence of gravity*

The mental representation of spatial patterns during an experiment in space flight (Space-3D) investigates the effects of exposure to microgravity on the mental representation of the perception of space by astronauts during and after space flight. The absence of a gravitational frame of reference during spaceflight could be responsible for alterations in the mental representation of the space environment, such as the perception of horizontal and vertical lines, the perception of the depth of an object, and the perception of distance to a target.

Objects in space may be closer than they appear to be. Researchers discovered that astronauts see things differently in microgravity. When someone draws in space what seems to be a regular cube, it will shorter and deeper than in normal gravity, indicating that the perception of three-dimensional objects changes slightly due to microgravity. When we underestimate the distance to an object, we believe that its size is smaller than it really is, and this research shows that subjects consistently underestimate distances in space. Subjects also draw more slowly and write smaller in microgravity than on Earth, and differences of vertical movement up and down are more difficult to discern⁷⁰.

These findings suggest the importance of kinesthetic and coenesthetic changes in the way we perceive and represent, that is, the influence of state of the body in the consciousness-world structure.

VI: Summary

I: Some historical milestones

⁶⁹ 69 M. Paul, R. K. Lech, J. Scheil, A. M. Dierolf, B. Suchan, O.T. Wolf. El estrés agudo influye en la discriminación de las escenas complejas y caras complejas en hombres jóvenes sanos. Psychoneuroendocrinology, 2016; 66: 125 DOI: [10.1016/j.psyneuen.2016.01.007](https://doi.org/10.1016/j.psyneuen.2016.01.007)

⁷⁰ 70 Mental Representation of Spatial Cues During Space Flight (3D-Space) - 01/13/16 http://www.nasa.gov/mission_pages/station/research/experiments/620.html

- **The hominid and fire**

Between a million and two million years ago, between hominids called *Homo erectus* and *Homo habilis*, something very radical happened in the minds of these beings. *Something* drove them to approach the fire instead of fleeing like all other animals. An image formed in the mind of one of these beings. Did they see how those predators that were normally their mortal enemies fled from the fire and imagined using it to drive them away? Did they feel the fire's comforting warmth and imagined it as protection in the winter? Was it just curiosity? Did they stumble over an animal already burned by the fire and found the taste of cooked meat nice, or was it easier to pull it from the animal, or chew it? Did they imagine throwing fire at other hominids to defend their territory? Were they caught in a fire and had to cope to put it out, or escape?

It is not possible to imagine all the possible situations that our hero might have encountered (surely more than one and over a long period of time), but it is possible to surmise that what made him go to the fire was something that happened in his imagination. His ability to imagine was probably rather rudimentary. However the reasons that led him to reject the mechanical and habitual are not as significant as the act itself: *"The most important thing in all this is that act of consciousness to overcome the resistance that was leading him to flee in the presence of such external phenomenon. Since that time, overcoming (surmount obstacles, difficulties) is an act of consciousness that begins to change the way we view the world."*

The hypothesis of this work is that there was an image, and that image appeared in some part of the mind, that I move ahead to call Space of Representation, causing great changes in the life of that individual and in our human history.

- **Culture is born**

A revolution necessarily contemporary to the facts we are describing in the evolution of consciousness took place when the images were externalized, when the human being began to put the images found in his mind on the walls of caves, in his language, giving name to things that in Nature have no name, transforming an image of a bowl into a clay bowl to carry embers from one point to another. This clay bowl was then transformed by fire into a brick-colored bowl that is more resistant to water, but not yet impermeable, until different types of ovens allowed to increase the temperature until producing ceramic, the first experience of irreversible transformation of matter by fire made by the human being. Fire would then become a factor of evolution from the work not only utilitarian but also artistic of ceramics, reaching today's highly technological production going through metals, glass and energy production.

This production of art, language and utensils are the expressions of the exteriorization of the primitive mental images that gives birth to a communication of these forms not only to their immediate contemporaries but also to other generations. The extension of the temporal horizon, so important in the human characteristic of being able to delay responses, is at the root of culture and history. Without these exteriorizations of the Space of Representation a human being would always start from scratch, as if it were the first human being, as it is in general the

case for every animal dependent on purely genetic evolution. But every human being is born into a culture that has accumulated historically these exteriorizations of the Space of Representation of all their ancestors.

This historical accumulation of culture, of the interactive externalization of the Space Representation of all individuals of the species, radically changed its evolutionary way, not depending only on the slow and random genetic mutation of nature. In humans, cultural-historical accumulation caused an evolutionary acceleration never before seen in any other species.

- ***From Image to Writing***

Many figures painted in caves lost precision, rather than increasing it as time passed, that is, they became more abstract, finally giving rise to symbols that could communicate concepts or images without requiring them to be perfect copies of reality. If these symbols in turn went through a process of transformation into cuneiform or hieroglyphic types of writing, the moment of its birth that is conventionally accepted as the end of prehistory and beginning of history, seems to be moving back in time with these new discoveries. This phenomenon tells us about the early presence of the abstractive pathway in consciousness.

A very special moment in history, which suggests that the evolution of culture has tendencies of simultaneity that sometimes the separate study of different civilizations does not allow us to see, occurs between 600 and 400 BC, (that Karl Jaspers extends to 800-200 BC as the *Axial Age*). In Greece Pythagoras (who had studied the practices of the Egyptians and Babylonians) followed by the Golden Age - among others Parmenides, Socrates, Plato and Aristotle - with their philosophy, art, and democracy create the basis of Western thought. In China Confucius writes the *Analects* and expresses his humanist philosophy in his version of the Golden Rule, "Do not do to others what you do not want done to yourself". The Taoism of Lao Tzu is also founded. In ancient Persia Zoroaster writes the *Avesta*, which establishes monotheism and the total polarization of good and evil later exerting an important influence on Judaism, Christianity and Islam. In India the Buddha Siddhartha Gautama develops his philosophical-spiritual movement for overcoming suffering through detachment and nonviolence, which he also shares with Jainism founded by Mahavira. This almost synchronic revolution of the consciousness marks another leap in the development of the Space of Representation that moved by new ethical-spiritual paradigms is populated with ideals that when externalized carry out important social revolutions.

- ***The Buddha Siddhartha Gautama . VI century BC***

Perhaps the most significant study of the spatiality of consciousness and its representations found in antiquity corresponds to the Buddha. He was already describing in his beginnings as the creator of a new spiritual doctrine the non-existence of a permanent I and the need to free oneself from the illusory mind, in general the world of perception, in order to reach the True and Transcendental Mind, or Nirvana. In this context the Buddha initiates a dialogue with his cousin and disciple Ananda, who apparently showed a certain weakness in his work since he was falling in love with a woman (in some versions, a prostitute) who tempted him

(perhaps she had 'bewitched' him). After this talk (the *Surangama Sutra*) Ananda overcomes his addiction and later the woman also becomes part of the growing Buddhism. Silo gives us an account of this example of Descriptive Psychology in *"The Riddle of Perception"*, in *"Habla Silo"* as part of his presentation on the Space Representation.

- ***Protagoras and the Greek Golden Age: V century BC. Socrates, Plato and Aristotle.***

Protagoras of Abdera was a Greek sophist. He was an admired expert in rhetoric that travelled the Greek world charging high fees for his knowledge about the correct use of words or orthoepeia. Plato credits him as the inventor of the role of the professional sophist or teacher of "virtue" (understood not as "goodness" but as knowledge and ability to have worldly success).

Protagoras' most famous philosophical principle alludes to the status of man faced with the world around him.

"Man is the measure of all things: of the things that are, that they are, of the things that are not, that they are not."

Protagoras expresses his humanism by understanding that the human being possesses a point of view and can only observe from there both the world and himself, that is, he begins to glimpse the structure consciousness-world within which we exist. For Plato Protagoras holds that all representations and all opinions are true and that truth is relative, since everything that appears or gives someone an impression exists in immediate relation to that person.

This phenomenon appears while the artistic revolution of the Greek Golden Age puts emotion, attitudes, body language and psychology into statues and carvings perhaps denoting the movement of the viewpoint towards the interiority of consciousness. The hieratic attitude of the statues of previous civilizations expresses an external point of view, the object described "from outside". The statues of the Golden century express the inner world of the artist, or the model through empathy, or a mixture of both, but there is no doubt that a new leap in relation consciousness-world takes place at this time, consciousness sees itself and is reflected in art.

Other contemporaries of these discussions also made important contributions to the study of consciousness, for example Aristotle, who described the laws of association (similarity, contiguity and contrast), that are the foundations through which images succeed each other in the Space of Representation as an always moving flow. Another contribution from Plato to the subject is his theory of Forms. He places perfect forms not in a physical space but in an "ideal" one from where they then appear in the world of the senses as imperfect copies of this reality.

- ***The Islamic Golden Age***

Between the VIII and XIII centuries the arts, agriculture, economy, industry, literature, navigation, philosophy, science and technology developed in the extensive Islamic Caliphates. The Toledo School of Translators of the XIII century poured this

accumulation of knowledge into Latin and Castilian becoming in this way an important vehicle in the generation of the European Renaissance.

Of particular interest to our history of the developing understanding of consciousness are the works of Alhazen in the XI century who is considered to be a pioneer in experimental physics and the scientific method, with his *Optics*, a treatise on the anatomical study of the eye and functional use of the camera obscura. Driven by a strong faith in his Muslim religion, Alhazen considered the pursuit of truth to be the same as the search for God. But his studies did not stop with the observation "from outside" of vision but rather he continued with the analysis of image formation as an experience. "He is considered by the historian A.I. Sabra as the founder of experimental psychology because of his way of studying visual perception and optical illusions and a pioneer in the philosophical field of phenomenology or the study of consciousness from a first-person perspective." "... He was the first scientist who argued that vision occurs in the brain, rather than in eyes. He noted that personal experience has an effect on what people see and how they see it, and that both vision and perception are subjective."

- *The Middle Ages and cathedrals*

Temples, whether Egyptian, Greek, Roman, Indian, Chinese, Jewish, Japanese, Muslim, or from any other country or religion, are architectural forms inspired by the projection of the representation of the religious feeling into the world, which attempt to inspire that same religious feeling in those who enter such spaces. The Temple has as a frequent feature, although not constant, the feeling of the smallness of the human being in relation to the divine. This register perhaps finds in the Gothic cathedrals its highest expression. The lines of the columns lead the eye of the observer straight up to find the angle of the roof where they intersect, creating an "impulse" towards the high level, reflecting the tendency to place the divine in the upper layer of the Space Representation. It is a way that not only reinforces the verticality and religious polarization of the moment but also the great power of the ecclesiastical hierarchy over the population. The rose and other windows created important light sources that Scholastics and other religious thinkers of the time saw as the luminous connection with divinity, also projecting how it is expressed in the Space of Representation.

The Gothic cathedral was not designed using calculus but by geometers, inheritors of the Egyptian-Pythagorean and neo-Platonist traditions, e.g., using the Platonic Solids as the basis of architecture and whose instruments easily applied the golden ratio to the scheme of their construction. The typical shape inside these buildings, in their grandeur, "stretches" the Space of Representation in its vertical axis, and is a great example of how the action of the form works on the human psychism.

- *The Revolution of space represented in Renaissance Art*

Already in ancient Egypt a kind of spatial perspective appeared by giving greater size to the most important. The Greek Parthenon was built with slightly curved columns so that they would appear perfectly straight to the observer. It is an early awareness that the perspective of perception changes the perceived object. At the dawn of the Renaissance artists began to look for the three-dimensional spatial

sense transferred to the two-dimensional plane of the painting. Leonardo da Vinci in his *Treatise on Painting* (1680) develops the perspective of colour, where colours fade as the distance increases and the waning perspective, where objects or figures lose sharpness with the distance. A new process is expressed in this way in which it is recognized that the work of art is no longer a mere "copy" of reality (or an allegory of reality) but an attempt to capture on canvas the perception of the artist. Just as the Greek Golden Age puts us in the presence of a social and psychological revolution, the Renaissance goes well beyond that feedback process, radically altering the relationship between human beings and their environment, their beliefs and their productions. The artistic proliferation that occurs concomitantly with the invention of the printing press and increased literacy makes both images and ideas within the Space of Representation available to many others producing a multiplicative explosion of access to the mental processes of other human beings, comparable only with the advent of mass media and the Internet of our time. This puts the Renaissance as an example of nonviolent revolution, perhaps the most profound in human history.

- ***Kant and Space (XVIII century). Newton and Leibniz***

Immanuel Kant, philosopher of German Idealism, claimed that space and time are properties of thought and their existence cannot be proven outside of it. Kant argued that space and time are properties of perception and thought imposed on the human mind by nature. As happened with the Greek "triad" presented earlier it is in the discussion of three philosophers that another leap takes place in the view of space. Newton had held almost a century before that space and time have an absolute reality, in the sense of being measurable objects. Leibniz, his contemporary and colleague in mathematics, on the contrary claimed that space and time were not really "things", having in this way a different quality of being. Kant sees space and time as *a priori* comprehensions, that is, intuitive, as well as being derived from experience and this duality allowed him to see some truth in both positions. At the same time Kant divided the world into a sphere of phenomonic reality (interior) consisting of how the object is represented as a mental experience and a noumenal reality (exterior) which he called "the object itself". This simple description of the relationship between the world and consciousness gave rise to a whole phenomenological philosophy by Frantz Brentano, who defined the concept of intentionality (how consciousness structures perception), and his disciple Edmund Husserl who is regarded as the principal founder of phenomenology as a philosophical current.

- ***Wilhelm Wundt and Experimental Psychology***

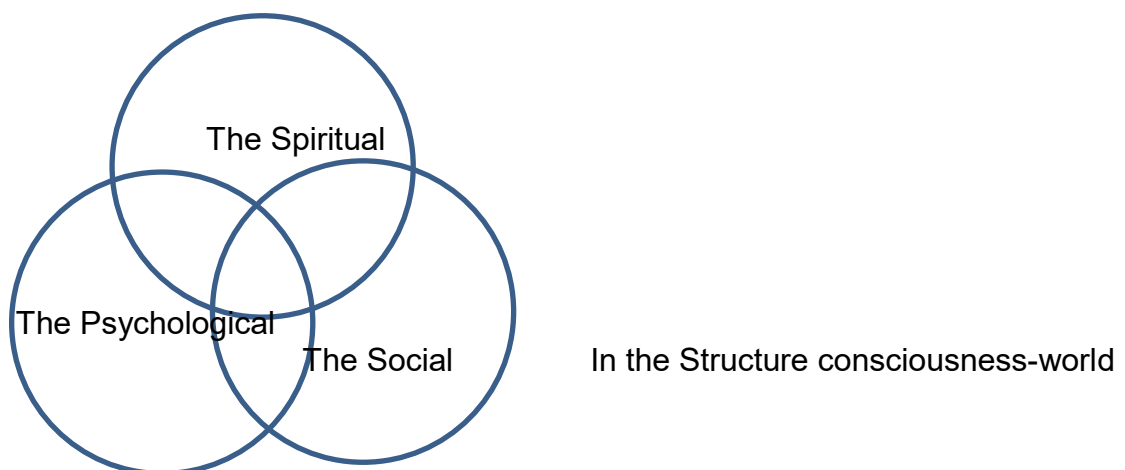
The importance of Wundt on this journey of discovery of the Space Representation is his development of the first laboratory of Experimental Psychology in Leipzig, where he studied the immediate and observable experience through the experimental method. The contents of consciousness and basic sensory processes were dealt with using the method of introspection, which was the internal perception of the elements of one's own consciousness. The psychological variables were rigorously quantified and controlled. With the same scientific rigor Wundt sought physiological correlates of psychological experiences (limited only by the knowledge of the time). He provided a method that revolutionizes the study of consciousness, until then

based primarily on speculation and philosophical interpretation combined with the emerging scientific observation of consciousness as 'object' seen from the outside.

Wundt's method is essential in the study of the Space of Representation as it is basically phenomenic and experiential Wundt takes *apperception* as a central function in the study of consciousness which would be for him the action of the will in the realm of ideas. Wundt also developed a social-historical psychology (of the development of humanity), that studied forms of collective behaviour, seeking to develop the psychological history of humanity by addressing the mind of peoples, searching for how diversity is transformed into community. Thus reappears the way in which the primitive Space of Representation is reflected in the world of object to create the culture.

II. The Space of Representation in the Psychology of New Humanism

The development of the concept of Space of Representation is one of the most original and revolutionary contributions that Silo has made in the field of psychology. Aspects of the human being that have traditionally been separated and fragmented are connected as a dynamic and interacting whole.



It helps also to understand the fallacy of trying to bring about social change without producing profound changes within human consciousness (and vice versa). The cognitive changes needed in humans to create different social models can be seen in terms of spatiality:

For example: both the French and the Bolshevik Revolutions tried to alter the social order but the power scheme already imprinted in people reproduced itself in the new order. Some even declared such order "natural" (Adam Smith et al). Nowadays there exists a belief in a supposed "Human Nature", fixed and rigid containing violence, aggression, greed, selfishness and hierarchies, denying that the only natural quality in the human being is the capacity for choice and change

a. Description of the Space of Representation

When we close our eyes we perceive a three-dimensional space in which we can represent our hand moving in all directions. We can represent images originating from any external or internal senses.

Opening our eyes, this space disappears and apparently we see the real world. But it is still possible to imagine that there is "something" behind a door, so real that can produce fear. We can "see" in other people intentions, moods, etc., which are only in our imagination. We can be fooled by optical illusions and although in theory this space ends where our body ends, we can represent in it the whole universe. The Space Representation is not an empty container in which contents, images, sensations are located. Rather it is the representation of space associated with its contents.

In our usual state of wakefulness we perceive more than anything the space around us, the space we perceive through our senses, in our preferred form of representation whether visual or auditory or from other senses. This gives the "form" to the Space of Representation. So (as anticipated in the section on Gothic cathedrals) we register different sensations if we are sitting in an igloo or in a cathedral, if we are in a room or outdoors under a starry sky that makes us aware of the enormity of the universe, or if you only perceive an interlocutor in a private conversation or an orchestra of hundreds of instruments in a large concert hall.

Neither is it a passive receptacle. It is the realm where consciousness makes many of its operations, everything related to images, which appear as the final stage of the translations of impulses coming from internal and external senses, memory, imagination, associative chains and other spaces that translate the experience of the Sacred and that relate to practices about the meaning of life.

b. Intentionality in the Psychology of New Humanism

Silo proposes an existential conception in this way: "Human beings are historical beings whose mode of social action changes the world and their own nature." Intentionality is seen as the engine that leads us *in a process, from* determinism *to* freedom. This helps solve the metaphysical question asked for centuries by many philosophers, trying to decide if the human being is subject to Determinism or enjoys Free Will. An increasing degree of freedom is likewise linked to an increased degree of meaning in life as it is not possible to achieve a meaning, a vital direction, when humans are constrained by reveries, compulsions and conditioning typical of the state of semi-sleep or even altered wakefulness, common in the human being who develops within a system that promotes different forms of dehumanization and violence.

Intentionality is the path towards freedom and the denial of the intentionality in others, turning them into objects to be used in the pursuit of one's own intentions, is the common element to all forms of violence, be it physical, economic, racial, religious, sexual, psychological, ecological or moral.

Intentionality is also the common element that identifies us as human beings and creates empathy, solidarity and cooperation. Realizing that it is precisely intentionality that produces different structurings, representations and different

images for each individual, we also understand that in order to have a more "complete" picture of reality it is necessary to consider the structurings made by others in their own Space of Representation because we will find elements that we have not taken into account in making our own. This does not mean to blindly accepting all views as "right" as there are destructive structurings that do not lead to a nonviolent society, but understanding their roots - usually fear - helps give more appropriate responses than simply trying to ignore or repress them.

c. Functioning of the Space of Representation

It would not be possible to classify *all* the types of images that can occur in the Space of Representation, but we will give some examples that can serve to observe the mechanisms of formation of the images that appear.

- *Translations of impulses*

All sensations, i.e., the activities of sensorial organs, whether internal or external, travel as impulses through afferent pathways of the Peripheral Nervous System to reach areas of the Central Nervous System that identify and make them liable to be registered at a conscious level, or not necessarily conscious, but able to make the necessary changes to maintain the homeostasis of the internal environment. (Such as baroreceptors, osmoreceptors, and others that detect glucose, oxygen, etc.). So the translation of impulses creates the conditions to trigger the centres of response both within the body and towards the world. Not only the senses produce these impulses, but also memory, imagination, emotion, reversibility, consciousness of consciousness and all other activities of the psychism that arise from specific nerve receptors travel as impulses to zones of recognition. This recognition gives rise to images that contribute with their own extension to the spatiality of representation. Here are some examples:

1. Translations of impulses of the inner body:

For example, Heartburn can appear represented in a dream as fire, and when feeling thirsty the image of a bottle of water can present itself.

2. Translations of impulses of our psychological world and the times of consciousness

Past memories, present feelings and images of the future, aspirations, fears, values, etc. The times of consciousness interrelate in this space, frustrations of the past create uncertainties in the present and future compensatory images.

3. Translations of impulses of perception and memory of the physical world

The Space of Representation is illuminated "higher up" and darker "lower down". When navigating through it we find images of high, medium and low spaces that are translations of sensations, allegorized and positioned according to memory data of our "real" experiences in the physical world.

4. Translations of impulses from the social world

The class system, social values (which are also called "scale" of values), our heroes and villains, power structures, etc are all represented. Despite not having a clear definition of the Space of Representation since ancient time kings and the powerful sat in high chairs while the less powerful adopted humble positions, kneeling, sitting down or even lying down on the floor.

5. Translations of impulses from the spiritual world

Cultural and personal translations in the Space of Representation arise from the Profound as reminiscences left from the contact with sacred spaces and mythological, poetic and even psychotic representations that accumulate over the course of the centuries so that their origins are lost in the mists of time and are often repeated uncritically, as "realities" or unquestioned truths.

Certain experiences of a spiritual nature such as those described in Chapter VIII, Control of the Force, *The Inner Look*, illustrate how translations of impulses coming from mobilizations of energy give rise to allegorical images which can then be interpreted literally:

" Upon understanding this and hurling the Force to this superior point, my entire body felt the impact of an immense energy. This energy struck powerfully within my consciousness, and I ascended from comprehension to comprehension. But I also observed that if I lost control of the energy, I could descend to the depths of the mind. Then I remembered the legends of "heavens" and "hells," and I saw the dividing line between these mental states."

- The image in the Space of Representation

Images are the substrate of representation, and may originate from either external or internal senses

Vision, hearing, touch, taste, smell.

Coenesthesia (diffuse sensation of the body), kinaesthesia (position of the body in space).

By operating both for Perception and Representation images connect the spaces perceived as internal and external. Also they move energy charges. Images are associated with different levels of emotional and energetic content. When producing images of memories or about the future it is common to experience tensions or climates, that is, an emotional tone characteristic of the situation to which they refer. The images in their dynamics can produce tensions, relaxations and rearrangements, both related to changes in the image itself as in their position in space, and examples in popular culture are given.

Both changes in position and transformations of images place the Space of Representation at the centre of the capacity of human beings to change their personal and social situation. Change is not possible without an intentional, internal change of images that move and inspire us. But it is also important to recognize the use given to images to manipulate and impose.

As they carry and transfer charges of psychophysical energy, the image is the centre of the intentional modifications that can be made within the psychism. There are two types of processes of change of energy charges: cathartic and transferential. The first one is useful to discharge accumulated tensions that do not allow the proper functioning of the psychism. Laughing, crying, anger, motor discharges, everything can be produced by the appropriate images.

Transferential processes tend to transform the image itself, or its position, or transfer its charge to other less conflicting images and thereby allow more permanent integrations than simple cathartic discharges.

Intentional transferential processes such as those developed in Guided Experiences and works of Operative make the Space of Representation a field of application capable of opening the future both at personal and social levels.

- Images in the Space of Representation and Levels of Consciousness

There is a different depth in the location of images in the Space of Representation. When they act more superficially the body moved by them goes to the world, we are witnessing the state of wakefulness. When images become deeper semi-sleep and sleep take place, images move away from the world and although they may contain high activity they are no longer able to move the body. They can produce then integrations and rearrangements of great importance without activating conscious activity.

During sleep images have their maximum suggestibility, i.e., are believed to be "reality." Impulses from either the body or the environment around the sleeper are translated into adequate images to safeguard and protect the level and prevent awakening.

In semi-sleep images still have a high level of suggestibility but the subject is aware that they are reveries. Here is where compensatory reveries are expressed.

In wakefulness, which is the level of work or study, the suggestibility of images is lower, the focus of attention is on the object and day-dreaming is considerably reduced.

In the level of consciousness of self there is a maximum level of attention and intention. Attention is directed to both the object to be observed and to the mechanisms of consciousness in action: For example: *I realize* that I am watching this or that and that I *react* in this or that way, allowing me *intentional changes in my look*. That is, it is this conscious contact with one's own *look that* allows us to take that leap in level. It is possible thanks to this *look* (which at lower levels tends to be confused with the I), to recognize that we do not see the world but what we represent of the world as a final act of perception which includes data from memory, moods, vegetative registers, etc. Without that look I could not ask myself "what are they trying to sell me, and how am I reacting to it? That look is what allows me to choose between revenge and compassion, between reacting mechanically on the basis of previous experiences, or intentionally according to what may open up the future. It is also what at times is able to ask oneself about the meaning of existence itself,

Studies about placebos related to coenesthetic representation are described.

- **Self - image (Beliefs about oneself)**

The representation of oneself in the Space of Representation deserves a special study because it affects a variety of aspects in our relationship with ourselves and the world around us.

E.g., a lack of self-esteem appears consistently in psychological studies among the roots of violent behaviour.

- **Coenesthetic images in the mind-body relationship**

We already mentioned coenesthetic Images as possible examples of the mechanism of action of placebos. How do we understand then certain "healing" Images?

Guided Experiences such as "The Protector of Life" exemplify the mechanism of coenesthetic images triggered by a visual image.

- c. Some examples of the image in the Space of Representation in relation to social changes**

The belief that the destruction of the oppressor leads to social change (resentment and revenge) generates more violence, dehumanization (killing civilians seen as "collateral damage") and power is held with more strength.

In contrast the Renaissance was generally a Revolution (almost) without violence.

Changes in the position of the Human Being in relation to God, Nature, the Universe, political and religious power, science and knowledge, etc., concomitant with changes in the relative position of the sun, the earth and the planets, even for some, the shape of the planet (flat to spherical) acted transforming the Space of Representation of large numbers of people and allowed a deeper renewal than those achieved through acts of violence.

The Renaissance created a "human" look, through the use of the arts (Leonardo, Michelangelo), a new religiosity (Erasmus, Bruno), the study of the humanities (Petrarch) and science (Bacon, Copernicus, Galileo, Kepler) emerging from the medieval consideration of the human being as being-for-God. (Pico della Mirandola).

The Psychology of New Humanism also contributes to the nonviolent revolution by making us aware of others' pain created in us by the image of what happens to the *other* which acts on our own body. The human being of the future will rebel against violence not only as an "idea" but because they will feel *physical rejection* in front of it; quite the opposite to violence as entertainment (dehumanisation), from the Roman Circus to the video game.

- d. Space and Meaning**

Included in this current is the connection to the sacred spaces in the understanding of the phenomena of the psychism, which are generally excluded in the study of other psychological models.

These spaces are the source of poetic and mystical inspiration as well as of great social mobilizations and falling in love but being in the depths of the human consciousness their presence is generally not detected in the maelstrom of everyday noise. Their relationship with the psychological I is also problematic. The I, sum of sensations, images and memories, which identifies me with myself, has the ability to give an illusory idea of permanence and continuity but a deeper observation can detect its changing and inconsistent quality. This useful and evolving I is, however, the greatest barrier for the expression of the profound that dwells in the depths of the sacred spaces of the consciousness. As it is necessary that the I is silenced in order to access these spaces, they leave no clear mnemonic trace, since memory works associated with the I. But their impulses are expressed anyway as translations (similar to what Plato describes as "reminiscences"), which may appear as images that are personally and culturally specific. From ancient Buddhism to the modern psychology of New Humanism, through countless mystical or meditative practices the common denominator of these practices (including spontaneous experiences) is the need to silence the noise of the I to enter other spaces whose common denominator is the non-representation. Historical examples are given.

In Psychology 4 Silo describes the suspension of I in the process of accessing the Profound: *"We cannot say anything about this "void". The recovery of inspiring meanings, of the deep meanings that are beyond the mechanisms and the configurations of consciousness, are carried out by my "I" when it returns to its normal vigilic work. We are speaking of a type of perception, different from the ones we know, of "translations" of deep impulses, which arrive from my intrabody during deep sleep, or of impulses that arrive to my consciousness at the moment of "return" to the normal vigil. We cannot speak of that world because we do not have registers during the absence of the "I"; as Plato mentioned in his myths, we have only "reminiscences" of that world".*

e. Thesis about Beliefs

When translating the signs of the sacred into the personal Space of Representation a "truth" is created which we believe to be an objective truth. There is a kind of dilemma in the believer regarding tolerance of other beliefs. My truth really feels definitive, objective, it opens a journey of faith that gives certainty of experience about transcendence, making fear of death and of many other problems in life disappear. This is where the understanding of Space Representation opens the door to make fanaticism and intolerance disappear. They are nothing but fear of doubting one's own significant certainties.

Contact with the sacred spaces has an emotional tone that accompanies the translations which is very similar for most of the people who experience them. Meaning, expansion of consciousness, communion with all that exists, open limitless future, joy, freedom and inspiration. But the translated images, especially visual and auditory ones, are much more dependent on cultural and situational factors in the individual who experiences them. Then gods and prophets appear with different

characteristics, who send different messages and order different behaviours. Tolerating or, even better, celebrating this diversity, does not mean to question the experiences of meaning, but on the contrary, to paraphrase Silo, it is to recognize the signs of the sacred in others, even when the music they play comes from different instruments.

f. Reconciliation in the Space Representation

Culture has the ability to modify the contents and even mechanisms of consciousness in an almost unlimited way. Thus we see that simple signals such as guilt, indicating an interesting identification with another who has been damaged by us, or revenge, to regain power against a possible attack when the previous one had damaged us, thanks to cultural evolution have been transformed into true monstrosities that prevent the humanizing operation of the social fabric. We give a short overview of some milestones that have institutionalized revenge in our culture and attempts to modify them. Despite such efforts towards the elimination of revenge (probably based on the recognition of their spiritual, psychological and social damage) we live in a globalized cultural environment where revenge rules in the law, the arts and relationships both interpersonal and geopolitical. Hollywood, the great universal injection machine of images to the collective psyche, has made of revenge the true meaning of life and cultural substrate. And Bollywood is not far behind.

And it is precisely in the Space of Representation, with the understanding of the mobility, transformation and transference of images, where we can intentionally work towards the end of revenge and the birth of Reconciliation and restorative justice as a basis for a new civilization based on the culture of nonviolence. Examples of transformations and reconciliations through works with images are given: Silo's Guided Experiences and other examples of different situations and currents of thought related to nonviolence as well as reconciliation rituals.

g. Space of Representation and Memory

A brief overview is given about the use of images in mnemonics and the work of Giordano Bruno on the subject.

III: The Space of Representation in contemporary culture

The great collective myths developed in order to structure and make sense of an unfamiliar situation (the creation of the world and human beings) form cultural substrates for a whole group of people in a certain historical moment, upon which new individual and social memories are laid. The landscape of ancient Greece, full of gods, demigods, daemons and heroes contains evidence of another great evolutionary leap in which an internalization of the point of view can be seen. During the Middle Ages in Europe the Space of Representation was inhabited by witches and demons, a great divine patriarchal verticality and severe threats from beyond the grave. This moment in history shows the preparation for another leap. After the Middle Ages the Renaissance populates the Space of Representation with art, philosophy, great Greek and Roman thinkers translated by the Arabs, eventually leading to the path of enlightenment, rationalism, science, a different position of

human beings in the universe until it finally falls from its peak into spiritual exhaustion.

The Human Being is left in a peripheral position, tiny in the cosmos and observed like any other *object* of research, orphan of all references as every model and all ethics become relative. The dehumanization of the prevailing economic model and competition as a way of personal interaction create a deep existential void. And we ask today, what common elements have been appearing in the current landscape that announce another evolutionary leap?

- ***The Post-Postmodern Re-Renaissance***

The next evolutionary leap seems to be foreseeable as a new sensibility is appearing, still in the shadow of the big headlines, still a small voice ahead of time.

This is the time of the Nonviolent Revolution, when humans leave their violent Pre-history and enter their fully human history. This is the Space of Representation of the XXI century:

- Changes in how we understand *the physical world*
- The Anthropic Principle
- *The Observer is part of the observation.*
- Birth of a New Spirituality,
- The Paradox of women and their struggle for *equality in* order to contribute with the *difference*.
- Technology
- Planetarization
- Social Anthropology that connects us with examples of non-individualist societies: *Ubuntu* (Bantú Culture, South Africa), *Rohayhu* (Guaraní Culture), *Ayni*, also Ayllu (family), Pre-Columbian principle of the Andean peoples, *Tikana* (Papua New Guinea).
- *The "Commons" or Common Good.*
- Evolutionary Psychology of Nonviolence and Transcendence: *Homo Intentional, Psychology of New Humanism, Exit from Postmodernism: Valid Action and coherence, Transcendental Psychology.*

- ***The Nonviolent Revolution***

The Nonviolent Revolution, initially proposed by Gandhi, and taken by Silo to world level, included social and personal change. There is no "before" or "after" in the social in relation to the existential/spiritual but they are part of the same process of structural change (like a Moebius strip).

IV. Messiahs and Utopias

The primacy of the future in human consciousness refers to images that usually appear "above" in the Space of Representation and give direction towards better moments whether earthly or mystical. Many of the world's religions have some form of messiah (the "anointed one" in Hebrew, *Cristos* in Greek).

Most religions speak of a Messiah who comes from the future to help deal with death, injustice and to take us to some sort of interesting afterlife, or at least to an idealized Messianic era of peace and prosperity. For nonbelievers the guiding images to better times are classified as utopias, ideals, dreams and hopes, but they occupy the same space and the same function as their religious counterparts in giving direction to a more appealing future for humans. It is interesting, however, in the context of the emerging understandings of the concept of Space Representation, to wonder what impulses are being translated into these almost universal utopian and messianic images.

V: The Neurophysiology of the Space of Representation

1971, 'positioning cells' are found in the hippocampus

2005 'grid cells' are discovered in the entorhinal cortex which generate a system of coordinates and allow precise positioning and path finding.

2014 Nobel Prize for Medicine awarded to the discovered a positioning system, an "inner GPS" in the brain, which makes possible spatial orientation.

Grid cells have been identified in the human brain. It is believed that these specialized neurons involved in spatial memory provide a cognitive map of space and also participate more broadly in the planning and the process of imagining the future. It is relevant to our study of the mental space/external space relationship that the functioning of these neurons contributes both to finding our location in the world and to move within our mental map that represents the external world.

Mirror neurons are activated when an animal or person develops the same activity as another one that observes them. Their connections to other parts of the neural network, such as the limbic system, suggest that not only they would be the basis of the representation of the image of what someone else does, and thus capable of acting on the physical structure of the observer, but they also participate in the emotional identification with the other person. Mirror neurons are understood today as the basis of empathy and imitative learning. Similarly the area of the brain that is activated when a person experiences physical pain is also activated when we see another person suffering pain, but its brain location is different from mirror neurons.

Stress inhibits perception of complex spatial information (effect of cortisol in the hippocampus) and lack of gravity also distorts perception.

These findings suggest the importance of kinesthetic and coenesthetic changes in the way we perceive and represent, that is, the influence of state of the body in the consciousness-world structure.

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