

Ralf Peyn

*u*FORM *i*FORM

English edition

Impressum

Further information, news and tools around uFORM iFORM:

<https://uformiform.info>

Information and news about FORMWELT:

<https://formwelt.info>

FORMWELTEN-Institute for renewing systemic research:

<https://formwelten-institut.com>

Systemic research with uFORM iFORM by Gitta Peyn:

<https://carl-auer-akademie.com/blogs/systemzeit/>

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uFORM iFORM

Ralf Peyn

Thoughts on
undetermined logical Forms and
imaginary logical Forms

unclear Forms

Prototypes of the Model $\overline{a | b}$

∞ deparadoxation in time

various FORMs of self-equivalent Re-entries

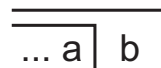
strange FORMs

Thoughts on undetermined logical Forms and imaginary logical Forms

(initiated by Laws of Form, Chapter 11, „Equations of the Second Degree” and WELTFORM)

Re-entry

Forms

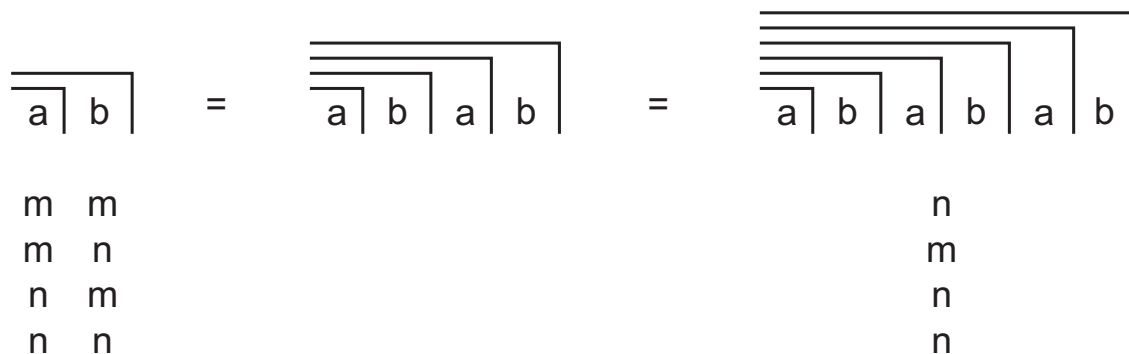


or described as re-entry or recursion instruction

$$f = \overline{f a | b}$$

of determined re-entry-depth behave logically equivalent.

Arithmetic Investigation



with

$$n = \overline{\quad}$$

$$m = \overline{\quad}$$

Symbolizing the described re-entry FORM

$$\overline{\overline{a} | b} \rightarrow f = \overline{f a | b}$$

$$\overline{\overline{a} | b} \leftrightarrow \overline{a | b}$$

$$\overline{\overline{a} | b} \leftrightarrow f = \overline{f a | b}$$

We can observe undetermined logical Forms – uFORM – only as entireties. If we try to divide them, to tear them apart, to break them up in order to learn more about them, their effect disappears: instead of learning more and knowing more, like we wanted, we suddenly find us empty-handed. Eigenvalues mold themselves, self-referential systems constitute themselves, if we try to grab into them we miss, if we disassemble the conditions of their decision-making they pass away.

an undetermined logical Form

$$\overline{\overline{m} | m} \leftrightarrow n \quad \overline{\overline{m} | n} \leftrightarrow m \quad \overline{\overline{n} | m} \leftrightarrow n$$

uFORM

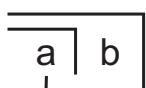
$$\overline{\overline{\quad} | \quad} \leftrightarrow f = \overline{f | \quad} \leftrightarrow \text{⌘} \leftrightarrow \begin{matrix} \text{⌘} = \text{⌘} & \text{⌘} = \text{⌘} & \text{⌘} = \text{⌘} & \text{⌘} = \text{⌘} \\ \text{⌘} = \text{⌘} & \text{⌘} = \text{⌘} & \text{⌘} = \text{⌘} & \text{⌘} = \text{⌘} \end{matrix}$$

unclear Forms

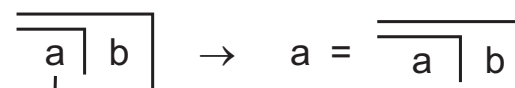
not yet cleared Forms

I call Forms that can not or only in part be at least algebraically interpreted/processed in FORMcalculus unclear Forms. Some unclear Forms can be cleared.

Example 1:



without further explication this Form is unclear to me. What shall the token name a represent? – One assumption:



with this assumption results:

$$\begin{aligned}
 a &= \overline{a|b} = \overline{\overline{a|b|b}} \\
 &= \overline{\overline{\overline{a|b|b|b}}} = \overline{a|b|b|b} = \overline{a|b}
 \end{aligned}$$

and so what yet a moment ago appeared as re-entry shows up as simple FORM.

$$\overline{a|b} = \overline{a|b}$$

However, this clarification is based on my assumption. How this effect is produced by application of my assumption, reveals itself from:

„**Definition** Distinction is perfect continence.“ (G. Spencer Brown, Laws of Form, New York: 1977 [LoF77], S.1)

followed by:

„Let the intent of this relation be restricted so that a cross is said to contain what is on its inside and not to contain what is not on its inside.“ (LoF77, S.7)

Having cleared up what unclear Forms are, we can now accordingly marked (algebraically) (co)process them in FORMs.
To mark them I suggest:

$$\overline{\text{uncFo} \mid \text{uncFo}}$$

The FORM/Marking/Circuit has the useful function to remind us that if we suppose $\text{uncFo} = \neg$

$$\overline{\text{uncFo} \mid \text{uncFo}} = \neg \neg =$$

and if we suppose $\text{uncFo} = \neg \neg =$

$$\overline{\text{uncFo} \mid \text{uncFo}} = \neg \neg$$

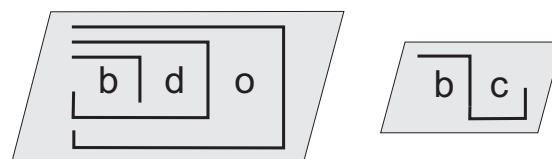
To not let grow FORMs, that process unclear Forms, too fast too confusing I use
a Symbol/Token-name for the FORM of the unclear Form:

$$\text{uncFo} \rightarrow \overline{\text{uncFo} \mid \text{uncFo}}$$

Now functions:

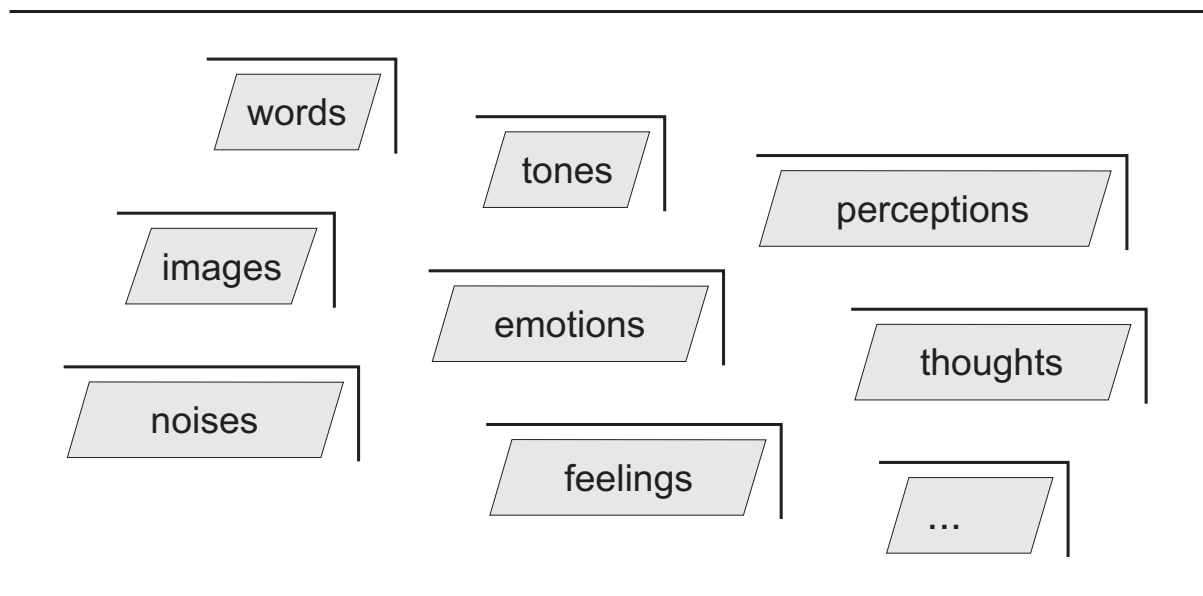


if needed also



(In this FORM also others of the above discussed unclear Forms can be used, E4 ditto.)

And now we can process



in FORMs. Thus marked we can even use photos, sounds, touches, ... in FORMs as their own token names.

If you paint banknotes of your own, you can (maybe alas maybe still) not pay with them in a real supermarket. If you paint your banknotes too similar to the certified currency, you are threatened with jail.

„I forshicute Thie with mine autopeng.”

might sound when spoken a bit English, but we do not understand/comprehend it. (It may be that the speaker has referenced the words for her/himself, but us (s)he leaves about that yet in the unclear.)

Comparable things happen with Forms like E4 that cannot without further explication (of new rules) be fitted into Forms like E1. They might be intuitive or creative or as preForm of concrete description orientating or also therapeutically effective ... but they are in their given Form just like that in FORMcalculus not processable/operable.

A little more emotional: you would not want a driving instructor to teach your daughter or your son driving with unclear Forms for that carries the risk that your kid in an emergency won't find the brakes.

And a little crazier and even worse, but in recent years more and more common again: With unclear Forms someone can 'prove' that the earth is at the center of the universe, that the sun revolves around the earth, that a race of superhumans has built a mega-city in the depths of the earth from where they control the destinies of mankind and that people with darker skin color and unfamiliar facial features are subhumans. I don't really feel like having to refute such nonsense ... do you?

So be careful with unclear Forms.

Madness and creativity are neighbours. That I know from experience ... with my neighbours.

Prototypes of the Model $\overline{a|b}$

In front of you lie a green and a red apple. Which one do you take? The green one? – Then you are operating the FORM/Circuit



If you grab and thereafter hold no apple in your hand, the FORM stays empty, are you holding (astonishingly) both apples in your hand, still empty ... What? You have the red apple in your hand, empty again. But now: you are finally holding the green apple alone, you have fulfilled the FORM, performed the formulated decision and reached your goal.

One verbal interpretation of the FORM $\overline{a|b}$ is: „This and not that.”

$$\begin{aligned} \overline{m|m} &= \\ \overline{m|n} &= \neg \\ \overline{n|m} &= \\ \overline{n|n} &= \end{aligned}$$

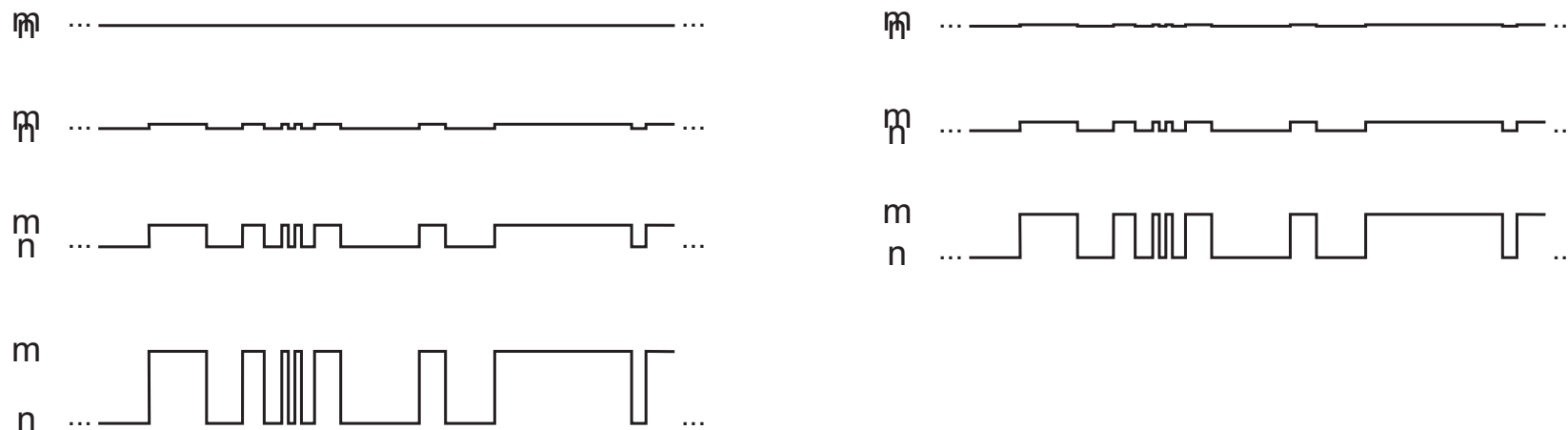
Day in, day out you operate $\overline{a|b}$ FORMs: When you reach for an orange in the Supermarket, when you turn left with your car, when you take a pen in your hand, when you write a word, when you turn on your computer, when you pay your rent, when you get up in the morning ... even if you try to catch a break from perpetual decision making and flip a coin: „This coin and no other, toss it up and not against the wall, pick up this coin on the floor and not the fluff next to it, look at this topside of the coin and not at the other one.” And in the end you will also carry out the operation the coin chose and no other.

deparadoxation in time

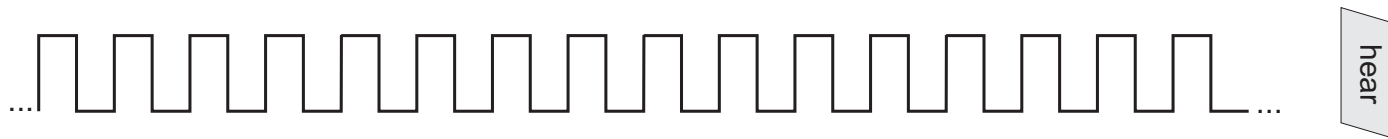
Undetermined do not pulsate/oscillate, they are plainly undetermined: \mathbb{M} . However, we can analyze what would be possible, if the undetermined FORM was determined in a further dimension – for example, time. What Form could its possible determinations (determined individual cases) ordered in a further dimension take?

In the following I will try to pull apart \mathbb{M} along time, so to speak, in order to gain new observation perspectives.

This analysis has of course no direct retroactive effect on the FORM outside the deparadoxation dimension. Though we can possibly use it if we want to construct concretizations of undetermined FORMs.



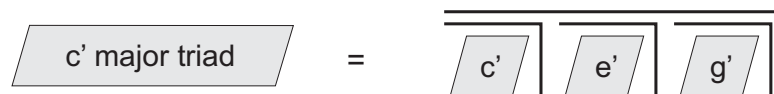
is one determined case of \mathbb{M} in time: one interpretation of \mathbb{M} in z.



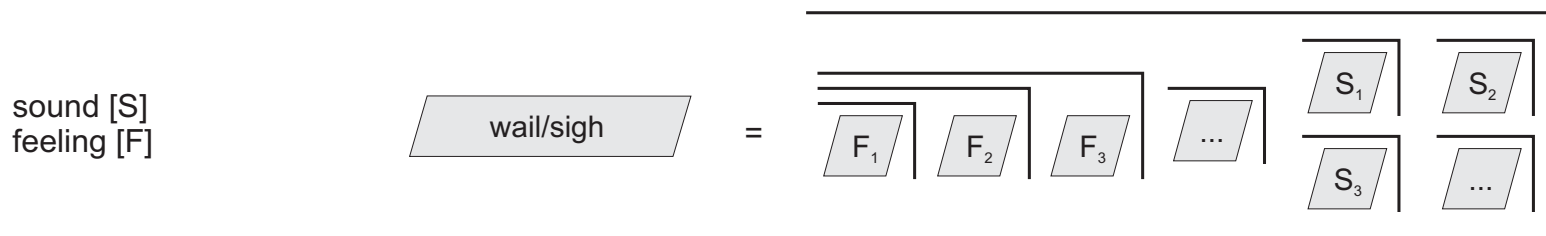
Eight beats per second. The rhythm becomes faster and faster, wilder and wilder. Keep increasing the number of drum beats per second. At the latest at 60 beats per second something peculiar will happen: You will find it more and more difficult to differentiate a rhythm, the rhythm will blur into a tone. At approximately 131 beats/s you will hear a c, at 262 beats/s you will hear c', 330 beats/s e', 392 beats/s g', 440 beats/s concert pitch a'.

I hope you can now begin to recognize what I mean when I say: We relate our Reality out of Undeterminedness(es). Sounds, tones, colors, light, sensations, feelings, tastes, smells, ... are simple, everyday Undetermined. The single phenomenon is undetermined, it is only by relating them that we can orientate ourselves in them, in indeterminacy. We begin to construct System from/at Undetermined and make us comprehend.

Sound or sound or sound or ... either sound or tone or tone or tone or ... either c or c' or e' or g' or a' ...



and if we go on like this we will in the end have created an opera.



... laughing ... shouting ... singing ... enticing ... speaking ... communicating ...