BLACK BOXING PINK
(A Script for Synthesis)

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(Each ○ represents one-second silent gap.)

(Beneath the audible threshold:)
three ○ white ○ obelisks ○ a triadic marker ○ filled with three distinct tremors
a crowd
a cubic chunk of pink ○ inaccessible to the crowd
a smell ○ portable ○ materialized into a rubber trophy ○ accessible to the crowd
a sound ○ of a group, an individual and a synthetic being
soft shreds of lysergic light stretched across the horizon
exeunt all human actors ○ save for the cube

(Texts in brackets are read against a background pulsating sound that reenacts the contraction and dilation of the text.)

> [*The ice cube on stage ○ is somewhat special. It is furnished with a synthetic kind of emptiness. Volumetric ○ shaped as a unit of pinkness ○ transparent ○○ through and through ○○ like a void protruded into the space within your reach. The transparency of the ice cube is a twisted register of its utter opacity ○ its outer pink a symptom of its inner blackness ○ its integrity a function of its synthetic emptiness. Pink ○ is not made of ice. It is the ice that is pink throughout. ○ Pink is a chromatic demon. It has pervaded the inner being of the platonic ice. It is intimate with the synthetic emptiness of the ice cube. ○○ Pink is the ghost in the ice cube. ○ To fathom the emptiness, one has to communicate with this ghost. ○○ outside in and iced over ○ The pink ghost navigates across the ice ○ tincturing its transparency ○ The glaciated void is mapped by the guiding demon ○ its success and failure, transit and obstruction ○ to pass from one level to the next, from one icescale to another ○○ This is an experiment in putting synthetic emptiness back into synthetic thought. ○○○ but to do so, one has to first get under the skin of pink:*]

A block of resistance against any further description, the ice cube is a black box for experience. It is equipped with an essential time-sensitive perishability. In order to prevent this play – the game of experiencing the content of the black box – from continuing indefinitely, the ice cube must melt within a manifestly brief time. While it is true that the only way to uncover the contents of a black box (or lack thereof) is by playing with it, a set of rules is necessary in order to prevent us from slipping into false perceptual awareness. The ice cube is not suggestively facing toward our experience. It is neither a ready-made object of experience, nor are its contents readily given as elements of experience. The black box must be treated as a designated site of sensory deprivation where sensory interaction with the ice cube is discouraged. Reduction of direct sensory stimuli from the ice cube does not lead to an experiential crisis, it is an opportunity for synthesizing the contents of the black box. Just as the superficial uniformity of pink insinuates a synesthesiac blankness, the absence of stimuli prompts a rigorous conceptual plasticity. Haptic and gustatory analyses of the black box are forbidden. The natural penalty for such perceptual transgressions is the increase of entropy in the ice cube and the quickening of its rate of liquefaction. The brute force of analysis might break the box open, but only at the expense of creating a new black box altogether. The stage does not display the ice cube; it guards it. Untouched, untasted, but the ice cube hides nothing. It is transparent. Its transparency is tinctured with pink. The game of gaining entry to the glaciated box starts with a mental experiment – following the permeating specter of the pink within the cube. Prohibited from coming into contact with the ice cube, the strategy to get under the skin of pink is not a matter of an intuitive deliberation. It is a procedure of abstraction. Two synthetic agents – one sonic, the other olfactory – are delegated the task of communicating with the chromatic demon. Their mission is to simulate the behavior of pink in the ice cube, to reinvent pink as a hypothesis for fathoming the transparency of the cube and scrutinizing the black box. But in order to carry out this mission, these synthetic agents or characters – the sound and the smell – must first be introduced into the cubic body of pink through a feat of mental abstraction. Rather than selectively subtracting the tangible properties of the sound and smell so as to render them abstractly commensurable with the cubic body of pink, a new model of abstraction must be devised. We begin by disturbing the total homogeneity of the pink ice cube. Suppose a virtual cavity, a local discontinuity in the homogeneous body of the pink. The pink is no longer through and through since, by way of a thought experiment, we have generated a cavity, a locus of inhomogeneity in it. This virtual cavity is a source of a designated instability, a site for the deployment of our manipulative abductive agents. We have thus catastrophically rearranged the parameters responsible for the behavior of the system, the pink ice cube. Tendencies, ramifications and navigation pathways liberated by this catastrophic reconfiguration reveal new salient points about the behavior of pink across the structure of the ice cube. In other words, they reveal the true face of pink, as that which has thoroughly invaded the ice permits us to see through the persistent opacity inherent to the cube's transparency. Becoming intimate with pink is an exercise in abstraction. It begins with designing a technique of destabilization or provocation: A virtual cavity is chosen or a designated point of instability is plotted, in this case a local discontinuity in the homogeneous pink. The second phase involves occupying this virtual cavity with agents of some sort, and to study tensions arising from this destabilizing hole in the heart of pink. What conceptual behaviors emerge, what structural complexities come into view, and what new tendencies are disenthralled in the theater of the pink ice cube? The abstract theater of following the chromatic demon begins not only with the explusion of all human characters from the stage, but also with an emphatic reorientation toward an artificial catastrophe that preemptively overthrows all dramatic conclusions whether of tragic or comedic nature – a black box whose opening wreaks havoc, or a box that stubbornly refuses to open.

[*the scent, a cylindrical tower*
a modernized pyramid with apex at infinity
built in chilled ○ ozone ○ pink
top level, it speaks ○ the language of this world
the base, sunken ○ beneath the descriptive threshold
between the two ○ a mixed-level desert
the cylinder mimics the cube
it is the hierarchy of the ice cube made odor
transparency made air ○ made translucid ○ made pink 618 on cadmium silver
from the summit,
white floral mist ○ rolling over crystal dunes
closer yet,
allusive microscopic ripples
laced with an inorganic twist
blurring ○ bleeding trail of something ○ not of this world
slender stems dragging up ○ silver-veined air
clear fruit ○ of ○ clear metal
the smell, a synthesizer
sitting on the skin of pink]

With a local inhomogeneity injected into the homogeneous pink, to say that the ice cube is pink no longer entails it being pink all the way through. From now on, the wandering of the chromatic demon in the frozen void according to this gap maps the conceptual behavior of 'seeing the cube pink'. The carving of a virtual cavity means that the conceptual behavior of 'being pink' is nowhere self-similar in the cube, insofar as 'being pink' no longer means being pink homogeneously or pink through and through any more. Indeed it denotes that there may be hypothetical sites resistant to 'being pink' anywhere and at every level of the ice cube. The virtual cavity is a site of inhomogeneity for pink, it represents an obstruction for the navigation of the chromatic demon. But rather than counting as an impediment, the obstruction enriches the navigation map of the chromatic demon and diversifies the conceptual behavior of pink through the ice cube. It operates as a hypothesis that brings about not only the possibility of gradually unraveling different scales of the ice cube as hypothetical marks of inhomogeneity, but also the possibility of various modes of synthesis between these structural and functional levels. This controlled and calculated tampering with the box of pink therefore opens up vistas in the ice cube otherwise hidden from the perspective of a view from transparency. Akin to a confidence scheme, by deceptively confiding in the transparency of the ice cube represented by the homogeneity of pink, the ice cube has been tricked into revealing itself. The real art is now to take this cognitive scam to its furthest outcomes. Here the inhomogeneity is an operative lie, a manipulative abductive inference aimed at inciting the implicit behaviors and making explicit the hidden tendencies of the elusive ice cube. The manipulation exercises a hybrid, that is to say synthetic, form of reasoning constituted of imaginary, discursive and practical resources and techniques. The new hybrid exercise of thinking-in-doing-in-imagining is able to tease out new observables in a terminally opaque situation. Whether introduced into the narrative of pink as a designated instability or as a carefully crafted lie, the agent provocateur is but an aperture, a peephole into the innermost depth of the ice cube. The vector of hypothetical reasoning mobilized by the abstract establishment of a conjectural inhomogeneity – a well-designed pragmatic lie, a local destabilizer – forces the dominant state of the ice cube toward a catastrophic reorientation. A catastrophe without tragedy, a reconstitution that is neither a penalty of wrongly playing with the black box nor a punishment exacted by gods or time. It is the catastrophic reorganization of pinkness from 'homogeneously spread through the ice cube' to 'inhomogeneously distributed' that replaces the dominant stability of the system with a new and more dynamic one. If the concept of 'being pink' or 'a cube of pink' rests on homogeneity as an attractor that guarantees its conceptual and functional stability, the hypothetical dehomogenization of pink drives the system of conceptual horizon toward a new attractor that generates stability around breaks and inhomogeneities. This is a conceptual stability that does not originate from a fixed uniformity, but from a synthetic integration of variations and ruptures. It is not undergirded by the self-similarity of the concept across different domains but driven by a fusion of different conceptual maps. As the pink ice cube is tricked with a manipulative hypothesis, the system loses its existing stability. It begins to go through unstable phases and transitive configurations until it once again finds its stability around a more supple attractor, a new domain shaped around internal variations and breaks across different scales of the ice cube … a new kingdom of ice crystallized around a catastrophically deconstructed pink demon.

[*nothing ○ bootstrapped to elite modern*
from waves underneath
the algorithmic acid seeps through
discretely ○ out of nothing
the sound ○ logic of a bottom-up emptiness ○ repeating ○ breaking ○ itself ○ to sound
spontaneity overridden by an automaton ○ self-contained music box ○ synthesizing self from nothing
the grain ○ clear ○ meaningless ○ affectless ○ not ○ from ○ this ○ world
a modern emptiness on a random walk ○ bridging pathways ○ with more random walks
a drifter ○ emulating chaos ○ forgetting where ○ it is coming from
cohering out of swerving grains and empty space ○ everything else ○ mere thought to exist
isolating ○ the function of transparency ○ extracting ○ its essence ○ granular ○ stepwise ○ out of nothing]

Unveiled by the chromatic demon's hypothetical activity, what was up until now perceived as an innocent transparency is revealed to be an invisible hierarchy of different alien states of the ice cube. From the surface, a macroscopic level endowed with its own effective inferential pathways and descriptive parameters of ordinary language. This is where the cube is pink through and through. The second level is a vast intermediary microscopic stratum again with its own

inferential maps, autonomous truth-values and a descriptive system continuous to but different from ordinary language. It is where the face of pink begins to peel away. Just beneath the mesoscape, the intuitive continuity suddenly breaks: The third level, a deepening atomic scale below the descriptive threshold, discontinuous to the worlds above. This is the abyss of possibility spaces where the manifest pink is completely wiped out. The ice cube is doubly hierarchical: top-down, it is pink cubely; bottom-up, it is not, through and through. Viewed from bottom and top, the hypothetical pink demon sees two contrasting portraits of the ice cube at different elevations. Spread between the two, an ample and multi-modal expanse of conceptual behaviors distributed over a nested organization of scales and heterogeneous properties – defects, non-monotonous continua, dislocations and grains – which further diversify the space of the ice cube. The bottom-up portrait is too descriptively impoverished, it lacks manipulation conditionals for exploring any opportunity of construction. '*If* the fragrance smells of the mountainous air, it evokes wild flowers'—such a manipulable conditional cannot function at the atomic scale. Its optimal engineering insight, its abductive power for leaping further, is wholly scrambled. The top-down portrait, on the other hand, cannot fathom the scaling asymmetry across the space of the ice cube; its definitions always risk overextending themselves and turning into propositional dogmas (for example, the claim that 'the ice cube is pink' once blown out of proportion). Commitment to one portrait to the exclusion of the other not only restricts the scope of construction, but also sanctions conceptual inflation and explanatory conflation between different scales. The faces of the ice cube are finally before us. But what is really the ice cube, which is its true face? This is all but the question of what is to be done, or more practically, what is to be synthesized?

[*below a pink-cubely,*
a cubic bulk of particles
one ○ is not the other inside out
the smell of top does not come ○ from below
no fresh wind ○ blows from a sea of particles to the skin of pink
the chasm between the two ○ neither alpine ○ nor aldehyde
the cube ○ the smell ○ the sound ○ strata ○ asymmetric ○ disjointed
the puzzle of the demon:
how to lift the aroma from below
to fly ○ downward in the cube
conceptwise,
swim ○ upstream and swim ○ downstream]

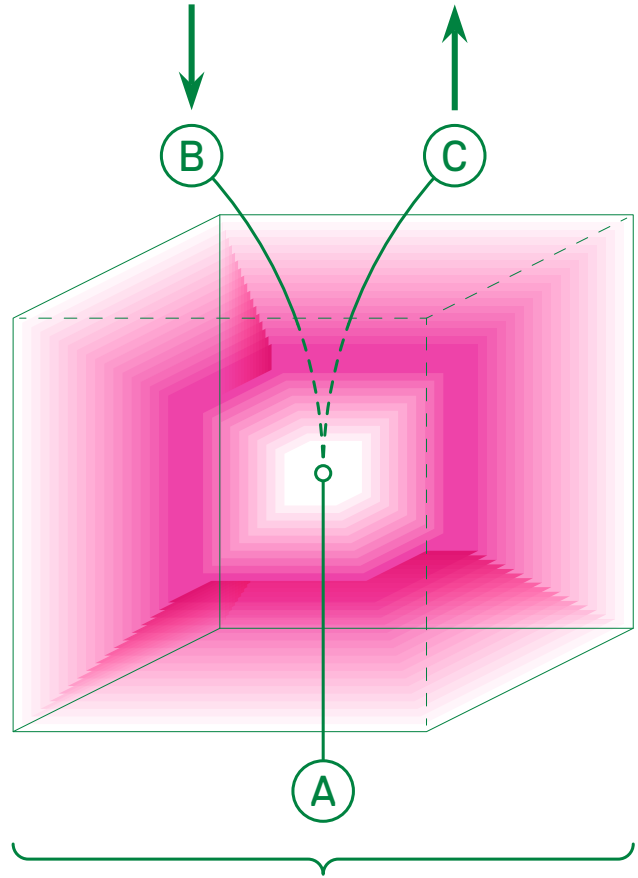
Seeing the ice cube was never a matter of raw sensory experiment, but rather an engineering problem. It is a matter of construction according to a synthetic image and in which the armamentarium of engineering is fully deployed: language design, analysis of conceptual behavior, navigation of inferential pathways, fusion of different elevations of the concept, and cohering opportunities of construction and manipulable conditionals of the top with the detailed informative physics of the bottom. What does it mean to say that the ice cube is pink and that the ice cube is not ice cube at the same time? To simultaneously say there is an inorganic metallic twist in this floral scent and that there is Benzenepropanal in the compound, or that the sound is rhythmically pulsating and that it is particulate through and through, to say X is such and such on one explanatory level and also such and such on another? What mode of abstraction, transport of information across scales and engineering does it take to arrive at such mixed-level propositions? But more importantly, what does one have to do in order to qualify as saying something synthetic, articulating a mixed-level explanation? And what is one required to say in order to determine those doings? Only by reorganizing the transparency of the ice cube as a subtle plasticity that microscopically welds constructability at the macro-level of engineering with atomic level of physical behaviors and possibilities, is it feasible to answer these questions. If 'being pink' is the marker of a macroscopic level of behaviors describable by ordinary language, the hypothetical non-pink represents the bottom-up space of atomic scale length. The now unveiled transparency of the ice cube must be refabricated as a non-trivial continuum where the behavior of the black box changes according to the change of viewpoints from different length scales. Within this continuum, the manipulable world of the familiar pink refines the bottom level models of structure and behavior, and the unfamiliar lower scale world informs and deepens the macroscopic model of the surface. The hospitality of the upper scale model to concrete engineering problems gives the lower scale domain an orientation and the possibility spaces of the lower scale model deepen and broaden the scope of construction accessible from the upper scale domains. The mixed-level reconfiguration of the ice cube brings with it the possibility of a perpetual broadening of constructability, an improvement in construction and a refinement of models.

[*demon ○ in ○ details*
from here the cube ○ a nesting box
pink ○ a cube individuated by color
clear is grainy dark
the inhomogeneous pink ○ a bipolar being ○ mentally staining the cube
each level ○ equipped with a functional level ○ endowed with a limit
the chasm ○ an asymptotic bridge
the top approximation of the middle approximation of the bottom ○ at infinity
the bottomless ○ depth sculpted ○ into a cylindrical ladder
a reverse pyramid, the zenith projecting downward to infinity
each level a step ○ the cube, a cylindrical ○ ladder with a global twist
the demon climbs the ladder from both ends
for to ascend is not the same as to descend]

The sound and scent are experimental agents in exercising the precisionist logic of mixed-level configuration of the whole space of which the ice cube is only a simulated unit. They are abstract engineers whose task is to follow the consequences of a set of practical commitments or constructible positions to their remotest possibilities. As engineers, their objective is to unravel the 'What else?' of their commitments in a practical functional sense, and to constantly push the frontiers of construction further while refining what has already been

constructed. The engineer is a renormalizing synthesizer installed on the skin of the familiar world but capable of retrofitting and enhancing its constructs in the ever-deepening space of possibilities. By following the lead of the pink demon, the catalysts of abstraction – the olfactory and sonic agents – have now entered the new kingdom of ice ... where transparency is an interface for synthesis between different scales and worlds ... where the lack of an ultimate foundation is an engineering advantage and a prospect for further construction. Their new assignment is to harvest the function of the ice cube's synthetic transparency through a program of abstraction. Once the function implicit in the pink ice cube is extracted, it is only a matter of time to reproduce, propagate and reappropriate it on every level of this space ... in the obelisks, in the imagination, through the concept, within reasoning, inside [*memory ○ the light ○ us ○ the ambient sky ○ floating ○ above ○ the orbit ○ a ○ volume ○ of pink*

a square replica ○ of earth
solid ○ cubic ○ to the world
immobile ○ imposing ○ daubed ○ white ○ frosted ○ silver ○ mist ○ spots
no wind
from here, rafts set out at night
never return
back ○ from ○ the cubic window
no wind
vapor ○ swirling ○ six ○ rimed ○ sides
frozen color shard ○ in imagination
world seed crystal
annex ○ all ○ to ○ self ○ nucleolus ○ pink-cubing ○ all
a ○○ milky ○○ glow ○○ in ○○ pin ○ k ○ un ○ boxing ○ the ○ (beneath the audible threshold) *world*]



(A) Mental Abstraction / Gesticulating a Designated Inhomogeneity
(B) T_1 Scent / Top-Down Model
(C) T_2 Sound / Bottom-Up Model

The bifurcation of the cube into two states – top-down and bottom-up – followed by the deployment of a hypothetical site of inhomogeneity inside the homogeneous space of pink. The scent and sound abstract the functions associated with the bifurcated states of the ice cube.