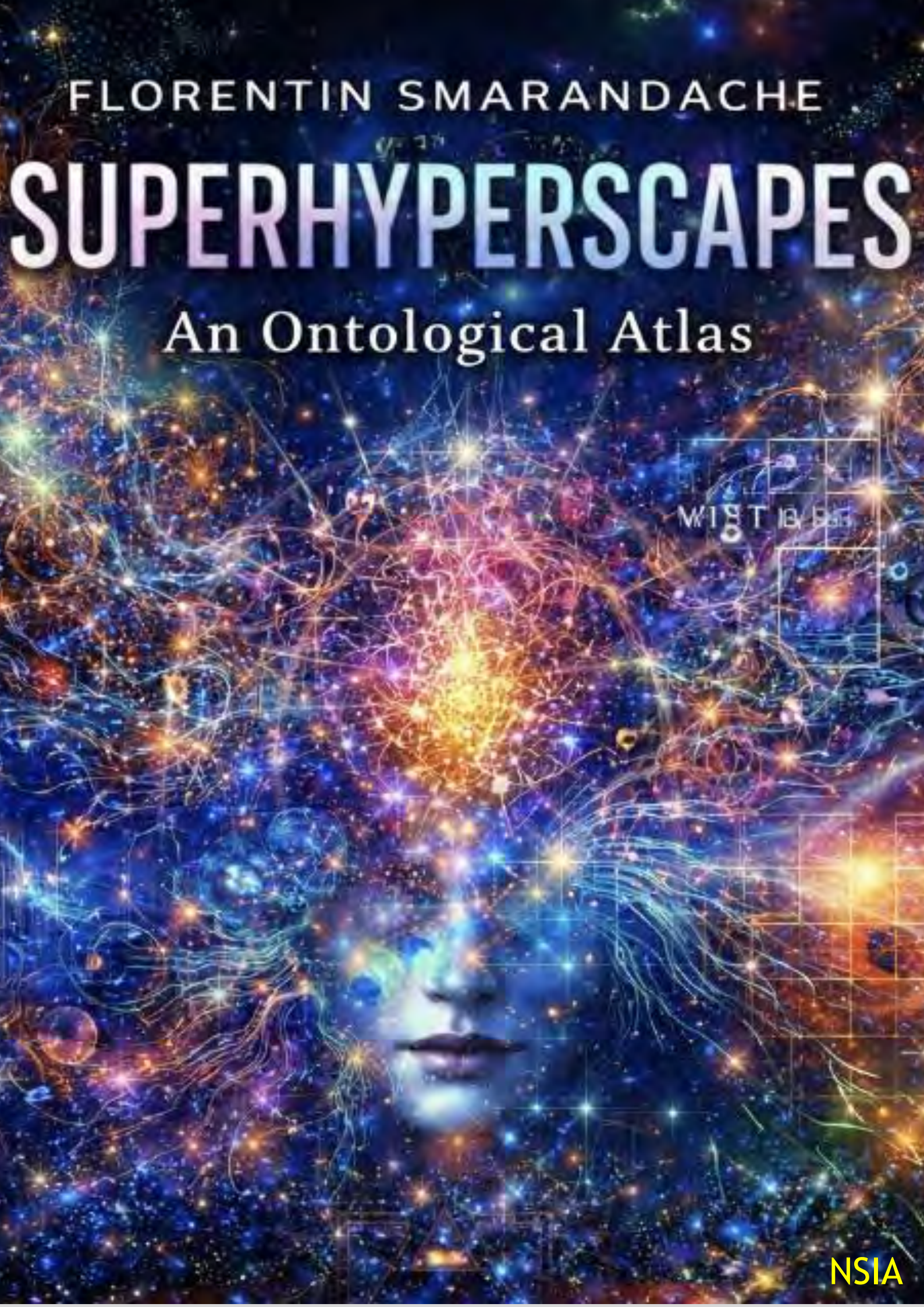


FLORENTIN SMARANDACHE

# SUPERHYPERSCAPES

An Ontological Atlas



NSIA

FLORENTIN SMARANDACHE

# SuperHyperScapes

An Ontological Atlas

## oUTER-aRT

Volume VII

with

### A NEW oUTER-aRT MANIFESTO

(SuperHyperStructural and Open-Ended)



NEUTROSOPHIC SCIENCE  
INTERNATIONAL ASSOCIATION  
PUBLISHING HOUSE

Gallup - Guayaquil  
United States of America – Ecuador  
2026

**Neutrosophic Science International Association (NSIA)**

*Publishing House*

<https://fs.unm.edu/NSIA/>

Division of Mathematics and Sciences

University of New Mexico

705 Gurley Ave., Gallup Campus

NM 87301, United States of America

University of Guayaquil

Av. Kennedy and Av. Delta

“Dr. Salvador Allende” University Campus

Guayaquil 090514, Ecuador

**ISBN: 978-1-972502-05-1**

# A NEW oUTER-aRT MANIFESTO

(SuperHyperStructural and Open-Ended)

## Prologue: Against Closure

Art has been defined too many times.

Therefore:

**We define art again—by undefining it.**

oUTER-aRT is not a style.

Not a movement.

Not even anti-art.

It is:

**art beyond art, without art, against art, and still art.**

---

## 1. From pArAdOXisM to oUTER-aRT

Following the paradoxist principle of **meaning through contradiction**, oUTER-aRT does not abolish meaning but **reverses it, distorts it, multiplies it**.

As stated in the paradoxist/ oUTER-aRT discourse:

“To write how not to write... to paint how not to paint... all upside-down.”

But today, this is no longer sufficient.

We move from:

*reversal* → to **coexistence**

*contradiction* → to **simultaneity of contradictions**

Thus, oUTER-aRT becomes **neutrosophic**.

---

## 2. Expansion of Art

Classical art operates in binaries:

*beautiful / ugly*

*true / false*

*meaningful / meaningless.*

oUTER-aRT (new phase) operates in:

**truth (T), falsity (F), and indeterminacy (I) simultaneously.**

Each artwork must:

*affirm*

*negate*

*and remain undecidable.*

at the same time.

This is not ambiguity.

This is **structured indeterminacy.**

---

## 3. From Disorder to SuperHyperStructure

oUTER-aRT was initially perceived as:

*chaos*

*ugliness*

*anti-aesthetic provocation.*

Yet, as already suggested:

*“New styles provoke apparent disorder... then a new balance.”*

We now assert:

**oUTER-aRT is not disorder. It is a *superhyperstructured* order.**

---

An artwork is:

*a system of systems*

*a structure of structures*

*a network of incompatible logics.*

## 4. Unification without Unity

The **Unification of Art Theories (UAT)** proposes:

combining all styles, techniques, and ideas from any domain

We extend this:

**Do not unify into harmony.**

**Unify into tension.**

---

Not synthesis—but **co-presence**.

Thus:

*Renaissance + glitch*

*biology + code*

*sacred + trivial*

*noise + geometry*

must coexist **without reconciliation.**

---

## 5. oUTER-aRT as Total Field

The artwork is no longer:

*an object*

*a representation*

*a composition.*

**It becomes: a field.**

---

A field where:

*elements interact*

*meanings collide*

*perception reorganizes itself.*

This is the logic of your **scapes**:

each work is not an image, but a **domain of reality**

## 6. The Aesthetic of the Impossible

Earlier oUTER-aRT advocated:

*“to create as ugly as possible... as wrong as possible... as impossible as possible”*

We refine:

**The goal is not ugliness.**

**The goal is impossibility.**

Beauty, ugliness, and neutrality must:

*overlap*

*interfere*

*cancel each other.*

## 7. Transdisciplinarity as Method

Art must:

*borrow from science*

*absorb mathematics*

*integrate technology*

*contaminate itself with everything.*

As UAT states:

*art must adopt ideas from any knowledge field.*

We radicalize this:

**There are no external fields.  
Everything is already inside art.**

---

## 8. The Artist as System-Builder

The artist is no longer:

*a creator of objects*

*a stylist*

*an aesthetic decision-maker.*

The artist becomes:

**a constructor of ontological systems.**

---

They design:

*realities*

*logics*

*contradictions.*

## 9. The Viewer as Navigator

The viewer must not:

*understand*

*decode*

*interpret correctly.*

**The viewer must: navigate.**

---

Through:

*density*

*overload*

*contradiction.*

Meaning is:

*local*

*temporary*

*unstable.*

## 10. Anti-Manifesto within Manifesto

Following the *Anti-Manifesto* logic:

*Do not follow this manifesto.*

*Break it immediately.*

*Reverse it. Ignore it.*

Because:

**oUTER-aRT exists only when it is violated.**

---

## 11. Toward Total Art (Reformulated)

Not “total art” as synthesis.

But:

**Total Art as Total Incompatibility.**

---

An artwork must be:

*coherent and incoherent*

*structured and chaotic*

*finite and infinite*

simultaneously.

## 12. The SuperHyperScapes Paradigm

The *SuperHyperScapes* project exemplifies this new stage:

each work = a **scape (field)**

each field = a **domain of reality**

all domains = a **superhyperstructure of existence.**

The series is:

*not linear*

*not hierarchical*

*but recursive and expandable.*

## 13. Final Statement

oUTER-aRT is not:

*after art*

*against art*

*beyond art.*

It is:

what remains when all definitions fail simultaneously.

## oUTER-aRT Album Series

The *oUTER-aRT Album Series* traces a sustained exploration beyond conventional aesthetics, where artistic production unfolds as experiment, contradiction, excess, and conceptual rupture. Each volume articulates a distinct phase in the evolution of oUTER-aRT, extending from material practices to diagrammatic, digital, and anti-artistic expressions.

For a complete overview of the series: <https://fs.unm.edu/a/oUTER-aRT.htm>

### Outer-Art, Vol. I

*Experimentation in Paintings, Drawings, Drafts, Computer Design, Collages, and Photos*

Oradea, 2000

<https://fs.unm.edu/Outer-Art1.pdf>

An inaugural volume grounded in multiplicity of media, where the gesture of experimentation supersedes aesthetic coherence.

### Outer-Art, Vol. II

*The Worst Possible Art in the World!*

Râmnicu Vâlcea, 2002

<https://fs.unm.edu/Outer-Art2.pdf>

A radical inversion of value, proposing failure, absurdity, and negation as generative artistic principles.

### Outer-Art, Vol. III

*Prints, Outer-Sculptures, and Digital Works*

New York, 2006

<https://fs.unm.edu/Outer-Art3.pdf>

Expansion into objecthood and digitality, where form becomes unstable and medium hybridization intensifies.

### Outer-Art, Vol. IV

*Hieroglyphs and Diagrams*

Phoenix, 2006

<https://fs.unm.edu/HieroglyphsAndDiagrams.pdf>

A turn toward symbolic systems, visual languages, and proto-logical structures bridging art and cognition.

### Outer-Art, Vol. V

*Holograph Book*

Gallup, New Mexico, 2006

<https://fs.unm.edu/Outer-Art5.pdf>

A conceptual-material experiment in writing as image and image as inscription, dissolving boundaries between text and visual form.

### Outer-Art, Vol. VI

*Dysdrawings*

Bruxelles, 2015

<https://fs.unm.edu/DysDrawings.pdf>

An exploration of distortion, dysfunction, and anti-form, where drawing becomes a site of instability and perceptual disruption.

## Introduction to SuperHyperScapes

*SuperHyperScapes* is a comprehensive visual atlas composed of seventy-seven interconnected works, each constructing a distinct yet permeable domain of reality. Conceived within the framework of **neutrosophic logic**, the project departs from binary systems of representation and instead operates through the simultaneous presence of **truth, falsity, and indeterminacy**.

Rather than depicting the world, *SuperHyperScapes* generates **world-systems**. Each image is a *scape*: not a landscape, but a **total experiential field**—a dense configuration of forms, symbols, organisms, machines, and abstractions coexisting without hierarchical resolution. These scapes are not stable representations; they are **dynamic ontological assemblies**, where meaning emerges through overlap, contradiction, and excess.

The project is structured into **11 phases**, each containing 7 works, forming a 77-piece system. This modular architecture reflects both **formal symmetry** and **conceptual progression**, moving from perception and cognition to structure, life, information, society, myth, time, matter, logic, and finally meta-reality. The sequence is not strictly linear; it allows recursive reading, where later phases reinterpret earlier ones.

Situated within the domain of *oUTER-aRT*, *SuperHyperScapes* deliberately exceeds stylistic, disciplinary, and categorical boundaries. It fuses elements of surrealism, scientific visualization, diagrammatic logic, speculative design, and chaotic abstraction. The result is a body of work that resists classification and instead functions as a **superhyperstructural visual system**—a network of images that think.

The SuperHyperStructures [1, 2] in science, technology, administration, literature, arts, and their particular cases such as: SuperHyperGraph, SuperHyperAlgebra, SuperHyperTopology, SuperHypergeometry, SuperHyperAxioms, SuperHyper-Laws, SuperHyperTheorems, SuperHyperProperties, SuperHyperOperators, Super-HyperArt, etc. were introduced by Florentin Smarandache in 2016-2017.

A SuperHyperStructure is: a structure of structures ... of structures (or multiples layers of structures, sub-structures, sub-sub-structures, and so on...). See more: [3].

[1] F. Smarandache, *SuperHyperAlgebra and Neutrosophic SuperHyperAlgebra*, Section into the authors book *Nidus Idearum. Scilogs, II: de rerum consecratione*, Second Edition, (2016), pp. 107–108, <https://fs.unm.edu/NidusIdearum2-ed2.pdf>

[2] F. Smarandache, HyperUncertain, SuperUncertain, and SuperHyperUncertain Sets/Logics/Probabilities/Statistics, *Critical Review*, Vol. XIV, 2017, 10-19 <https://fs.unm.edu/CR/HyperUncertain-SuperHyperUncertain.pdf>

[3] Smarandache, F. (n.d.). *SuperHyperStructure and Neutrosophic SuperHyperStructure*. University of New Mexico. <https://fs.unm.edu/SHS/>

## Conceptual Foundation

At its core, *SuperHyperScapes* is governed by three principles:

### 1. Neutrosophic Co-presence

Every image contains:

- a. **structured elements** (recognizable forms, systems, symbols)
- b. **distortions or contradictions** (impossible geometries, hybrid entities)
- c. **zones of indeterminacy** (ambiguous transitions, unresolved connections)

These are not balanced; they coexist without synthesis.

### 2. The “Scape” as Total Field

Each *scape* defines:

- a. not a place, but a **domain of reality**
- b. not a view, but a **system of relations**
- c. not a static composition, but a **field of interactions**.

Titles (e.g., *Bioscape*, *Datascape*, *Mythoscape*) indicate the **dominant organizing logic**, not the limits of content.

### 3. Superhyperstructure

The images are constructed as:

- a. **nested systems within systems**
- b. **multi-scalar compositions**
- c. **non-linear spatial organizations**.

There is no single focal point; instead, each work exhibits **distributed attention**, requiring the viewer to navigate rather than observe.

## Visual Grammar by Phase

Each phase maintains conceptual coherence through a distinct visual grammar while remaining permeable to the others.

### Phase I — Perception & Emergence

- motifs: eyes, sensory organs, fragments of faces
- structure: layered transparency, symbolic overlays
- color: high contrast, luminous accents
- dynamic: inward/outward oscillation

### Phase II — Structure & Complexity

- motifs: machines, networks, modular constructions
- structure: dense interconnection, mechanical recursion
- color: metallic tones + saturated interruptions
- dynamic: expansion through assembly

### Phase III — Space & Cosmos

- motifs: planets, voids, orbital systems
- structure: radial and gravitational organization
- color: deep blacks, cosmic gradients, luminous particles
- dynamic: outward expansion, infinite depth

### Phase IV — Life & Organicity

- motifs: hybrid organisms, fungi, roots, cellular forms
- structure: branching, growth patterns, biological textures
- color: greens, earth tones, bioluminescent highlights
- dynamic: proliferation and mutation

### Phase V — Information & Digital Reality

- motifs: data streams, code fragments, grids, signals
- structure: layered matrices, algorithmic repetition
- color: neon spectra, digital blues, high-frequency contrast
- dynamic: flow, transmission, fragmentation

**Phase VI — Society & Culture**

- motifs: crowds, architectures, artifacts, symbolic objects
- structure: clustered formations, overlapping narratives
- color: mixed palettes, cultural heterogeneity
- dynamic: interaction, tension, coexistence

**Phase VII — Symbol, Myth & Belief**

- motifs: archetypes, mythological beings, ritual objects
- structure: symbolic layering, central iconic figures
- color: saturated, often polarized (light/dark, fire/gold)
- dynamic: transformation, elevation, conflict

**Phase VIII — Time & Transformation**

- motifs: clocks, cycles, decay, repetition
- structure: loops, spirals, fragmentation of sequence
- color: gradients, fading contrasts, temporal transitions
- dynamic: becoming, dissolution, recurrence

**Phase IX — Matter & Physical Reality**

- motifs: particles, fields, energy flows
- structure: granular to continuous transitions
- color: elemental palettes (thermal, electric, spectral)
- dynamic: vibration, collision, transformation

**Phase X — Abstraction & Logic**

- motifs: formulas, diagrams, geometric constructs
- structure: formal systems disrupted by anomalies
- color: reduced palettes with sharp contrasts
- dynamic: order versus breakdown

**Phase XI — Meta-Reality & Totality**

- motifs: recursive structures, voids, totalizing forms
- structure: self-reference, collapse of scale
- color: extremes (minimal or hyper-saturated)
- dynamic: convergence, dissolution, re-origin

## oUTER-aRT Positioning

As an *oUTER-aRT* project, *SuperHyperScapes*:

- i. transcends stylistic purity,
- ii. rejects medium constraints,
- iii. integrates scientific, philosophical, and speculative imagery,
- iv. operates beyond institutional genre definitions.

It is not an art *movement* in the traditional sense, but a **boundary-expanding practice**, where visual production becomes a form of conceptual exploration.

## Viewer Engagement

The viewer is not a passive observer but an **active navigator**.

Each image requires:

- i. scanning rather than viewing
- ii. interpretation rather than recognition
- iii. acceptance of ambiguity rather than resolution

Meaning is: **locally constructed** and **globally unstable**.

## Closing Perspective

*SuperHyperScapes* does not aim to represent reality.

It proposes that reality itself is:

*layered, contradictory, incomplete, and continuously emergent.*

The 77 works form not a closed system, but a **self-expanding atlas**, where each scape is both a domain and a threshold—leading simultaneously inward, outward, and beyond.

## On the Theoretical Foundations of oUTER-aRT

The conceptual ground of oUTER-aRT is articulated through a series of paradoxical manifestos and meta-theoretical propositions that challenge the ontology of art itself.

### The **Anti-Manifesto for Outer-Art**

<https://fs.unm.edu/Antimanifesto.htm>

functions as a deliberate negation of the manifesto form. It rejects prescriptive aesthetics and instead proposes an anti-program: art as failure, contradiction, and impossibility. In this framework, artistic value is inverted—“the worst possible art” becomes generative, exposing the arbitrariness of aesthetic hierarchies and institutional validation.

### The **Unification of Art Theories (UAT)**

<https://fs.unm.edu/UAT-manifesto.htm>

moves in the opposite direction: not negation, but maximal inclusion. It proposes that artistic creation integrates all possible methods—composed, found, modified, or hybridized—thus dissolving boundaries between styles, techniques, and disciplines into a polyvalent artistic field.

### The text **Ultra-Modernism?**

<https://fs.unm.edu/ultra-modernism.html>

extends this trajectory by situating oUTER-aRT within a broader critique of modern and postmodern paradigms. It frames the movement as an “upside-down” artistic logic—producing art “as wrong as possible,” thereby exposing the exhaustion of conventional innovation and proposing a radical reconfiguration of artistic intentionality.

### **Synthesis**

Together, these texts define oUTER-aRT as a **triple movement**:

**negation** (Anti-Manifesto),

**totalization** (UAT),

**inversion** (Ultra-Modernism).

From this triad emerges a practice that is neither anti-art nor meta-art alone, but a **neutrosophic field of artistic possibility**, where affirmation, denial, and indeterminacy coexist.

It is precisely within this theoretical continuum that *SuperHyperScapes* positions itself: not as a continuation, but as an expansion into ontological visualization.

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## Abstract

*SuperHyperScapes: An Ontological Atlas* is a visual–conceptual exploration situated within the theoretical framework of oUTER-aRT, extending its principles into a structured yet open-ended system of image production. Composed of 77 generative visual fields, the album organizes reality into phased domains—ranging from perception and cognition to matter, society, and abstraction—each articulated through a distinct visual grammar.

Grounded in neutrosophic logic, the project rejects binary representation and instead constructs images as spaces of simultaneous affirmation, negation, and indeterminacy. These “scapes” are not representations of reality, but ontological propositions: dynamic environments where contradictions coexist, structures destabilize, and meaning emerges through tension rather than resolution.

By integrating superhyperstructural thinking with recursive and self-referential visual systems, *SuperHyperScapes* proposes an expanded ontology of art—one that transcends medium, dissolves disciplinary boundaries, and situates artistic practice within a continuum between system and anomaly, order and breakdown. As both atlas and anti-atlas, the work maps not what reality is, but how it can be simultaneously constructed, deconstructed, and reimagined.

The SuperHyperStructures [1, 2] in science, technology, administration, literature, arts, and their particular cases such as: SuperHyperGraph, SuperHyperAlgebra, SuperHyperTopology, SuperHypergeometry, SuperHyperAxioms, SuperHyperLaws, SuperHyperTheorems, SuperHyperProperties, SuperHyperOperators, SuperHyperArt, etc. were introduced by Florentin Smarandache in 2016–2017.

A SuperHyperStructure is: a structure of structures ... of structures (or multiples layers of structures, sub-structures, sub-sub-structures, and so on...). See more: [3].

**Keywords:** oUTER-aRT, Ontological Atlas, SuperHyperStructures, Neutrosophy, Paraconsistent Logic, Visual Epistemology, Generative Art, Conceptual Systems, Indeterminacy, Recursive Imagery.

## *Seminal Works*

[1] F. Smarandache, *SuperHyperAlgebra and Neutrosophic SuperHyperAlgebra*, Section into the authors book *Nidus Idearum. Scilogs, II: de rerum consecratione*, Second Edition, (2016), pp. 107–108, <https://fs.unm.edu/NidusIdearum2-ed2.pdf>

[2] F. Smarandache, HyperUncertain, SuperUncertain, and SuperHyperUncertain Sets/Logics/Probabilities/Statistics, *Critical Review*, Vol. XIV, 2017, 10–19 <https://fs.unm.edu/CR/HyperUncertain-SuperHyperUncertain.pdf>

[3] Smarandache, F. (n.d.). *SuperHyperStructure and Neutrosophic SuperHyperStructure*. University of New Mexico. <https://fs.unm.edu/SHS/>

## PHASE I — PERCEPTION & EMERGENCE

*Genesis of awareness*

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*SuperHyperScape 2: Sensoscape*

*SuperHyperScape 3: Affectoscape*

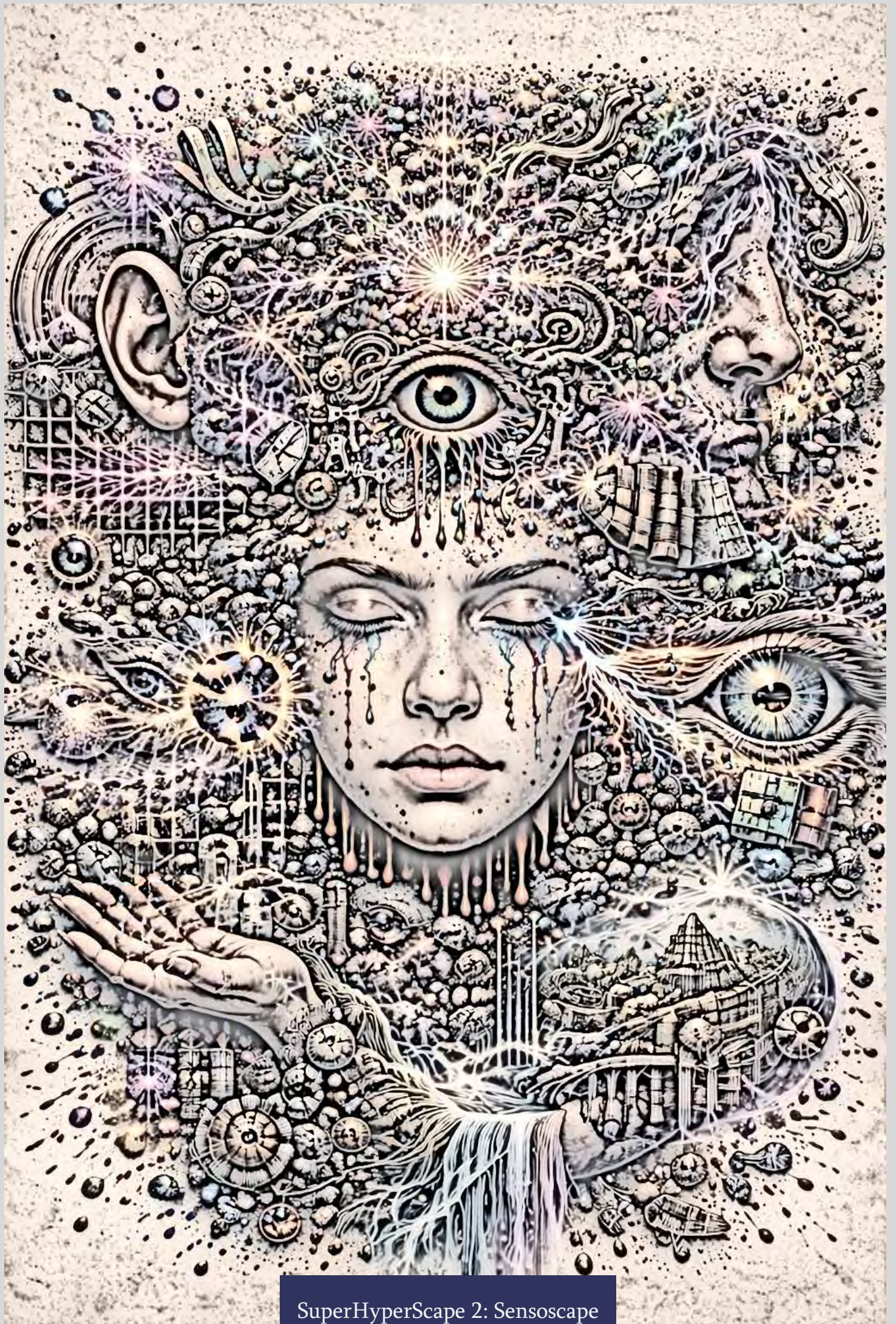
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*SuperHyperScape 5: Symbolscape*

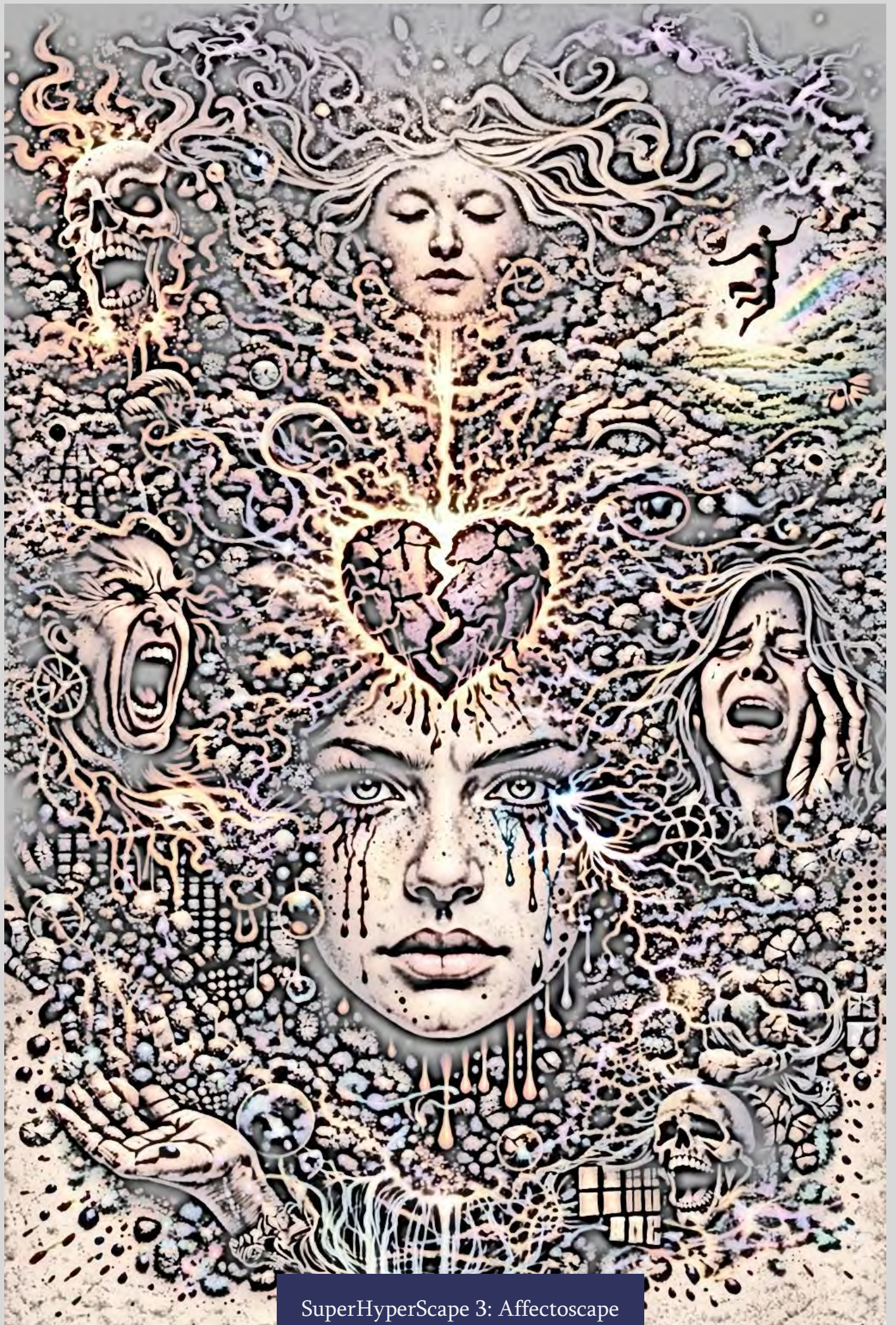
*SuperHyperScape 6: Cogniscape*

*SuperHyperScape 7: Nooscape*



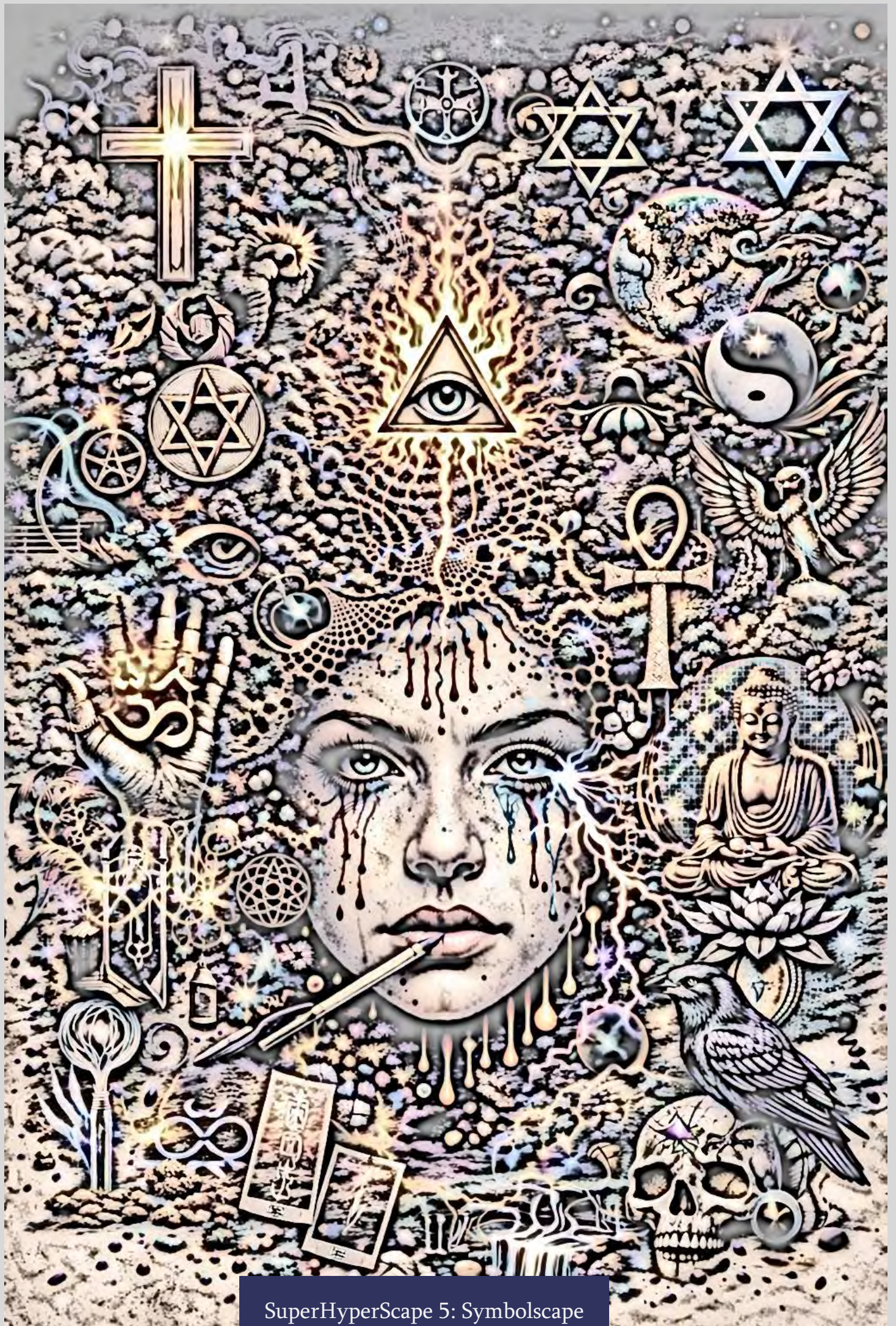


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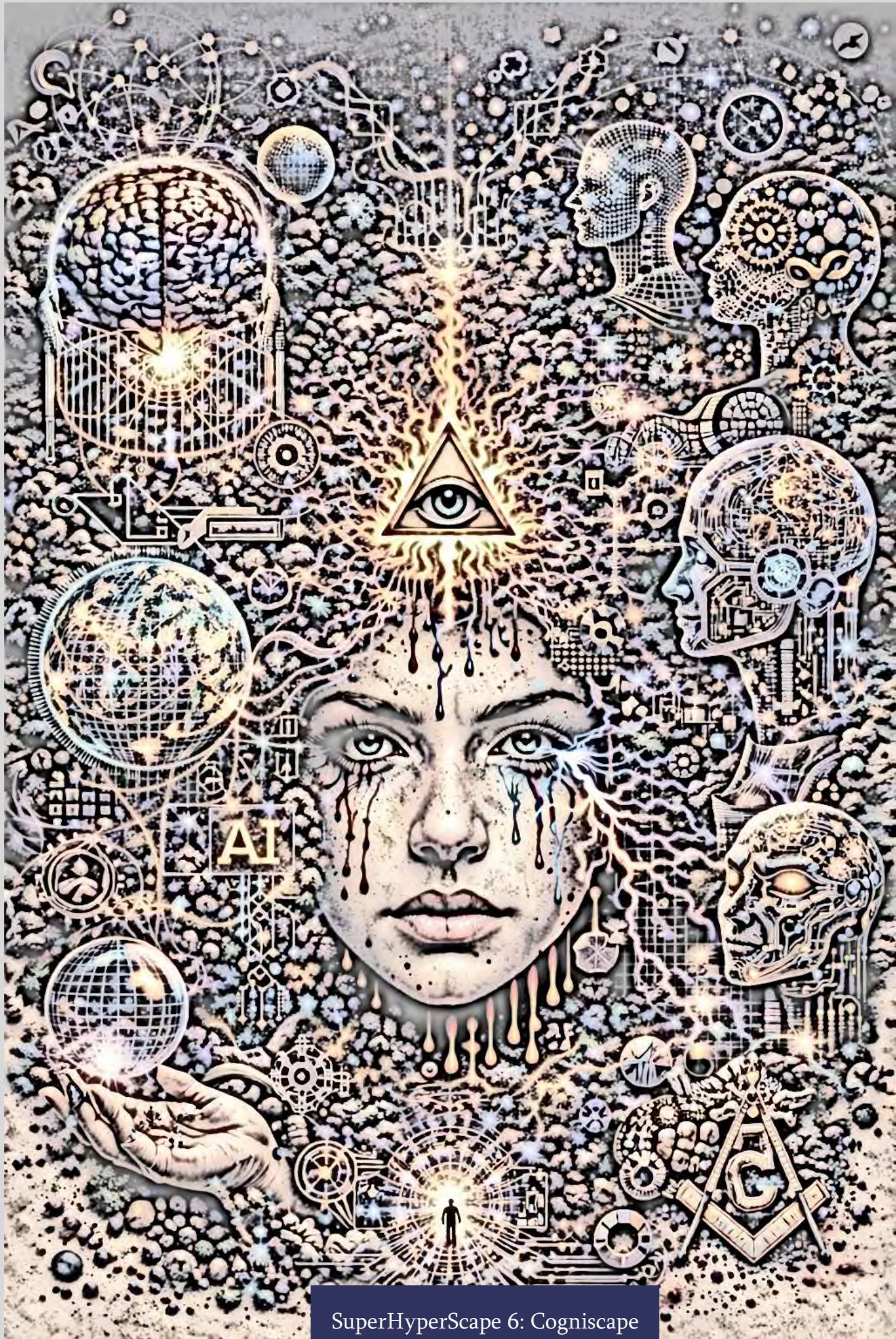


SuperHyperScape 3: Affectoscape

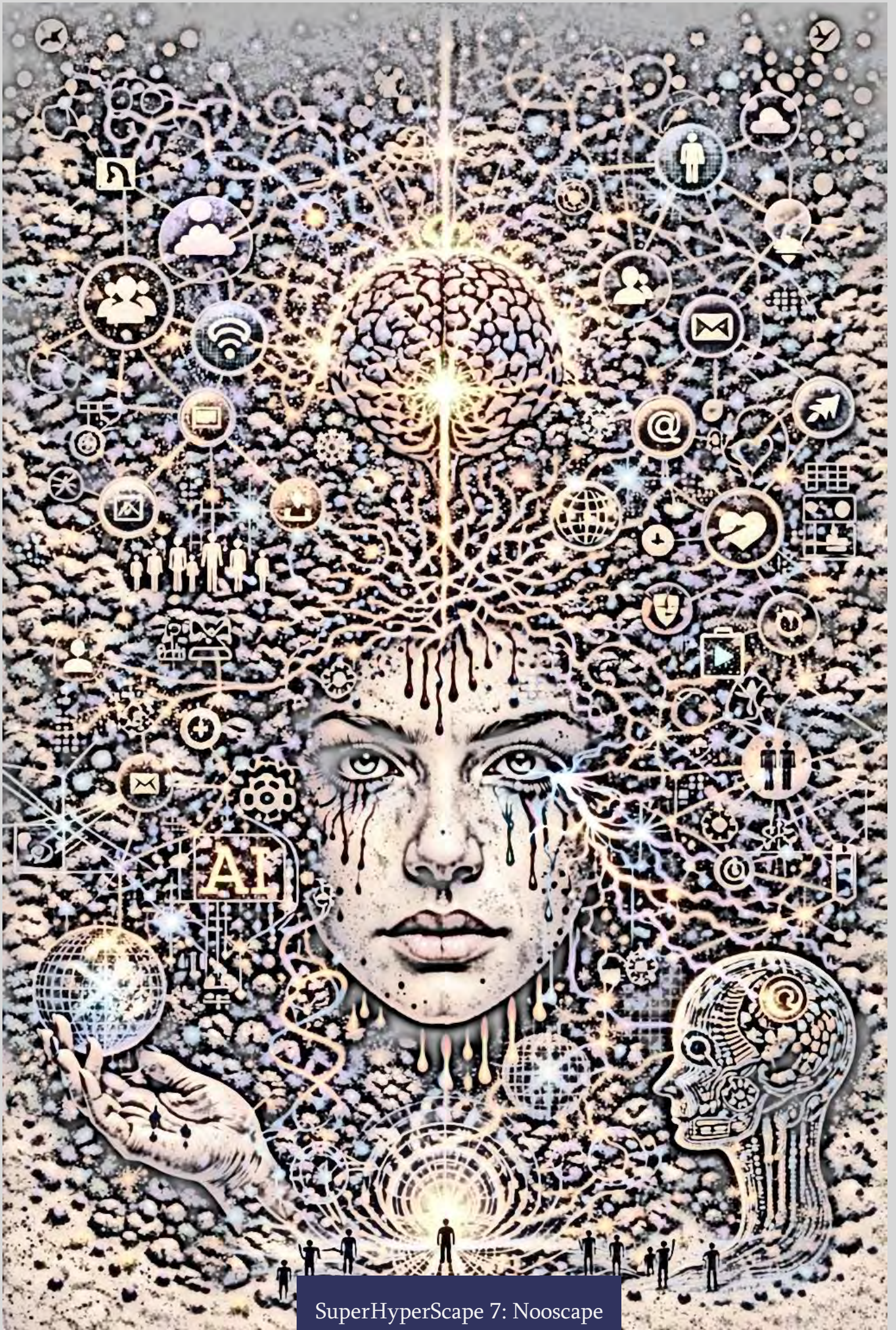




SuperHyperScape 5: Symbolscape



SuperHyperScape 6: Cogniscape



SuperHyperScape 7: Nooscape

## PHASE II — STRUCTURE & COMPLEXITY

*From form to superhyperstructure*

*SuperHyperScape 8: Structoscape*

*SuperHyperScape 9: Mechanoscape*

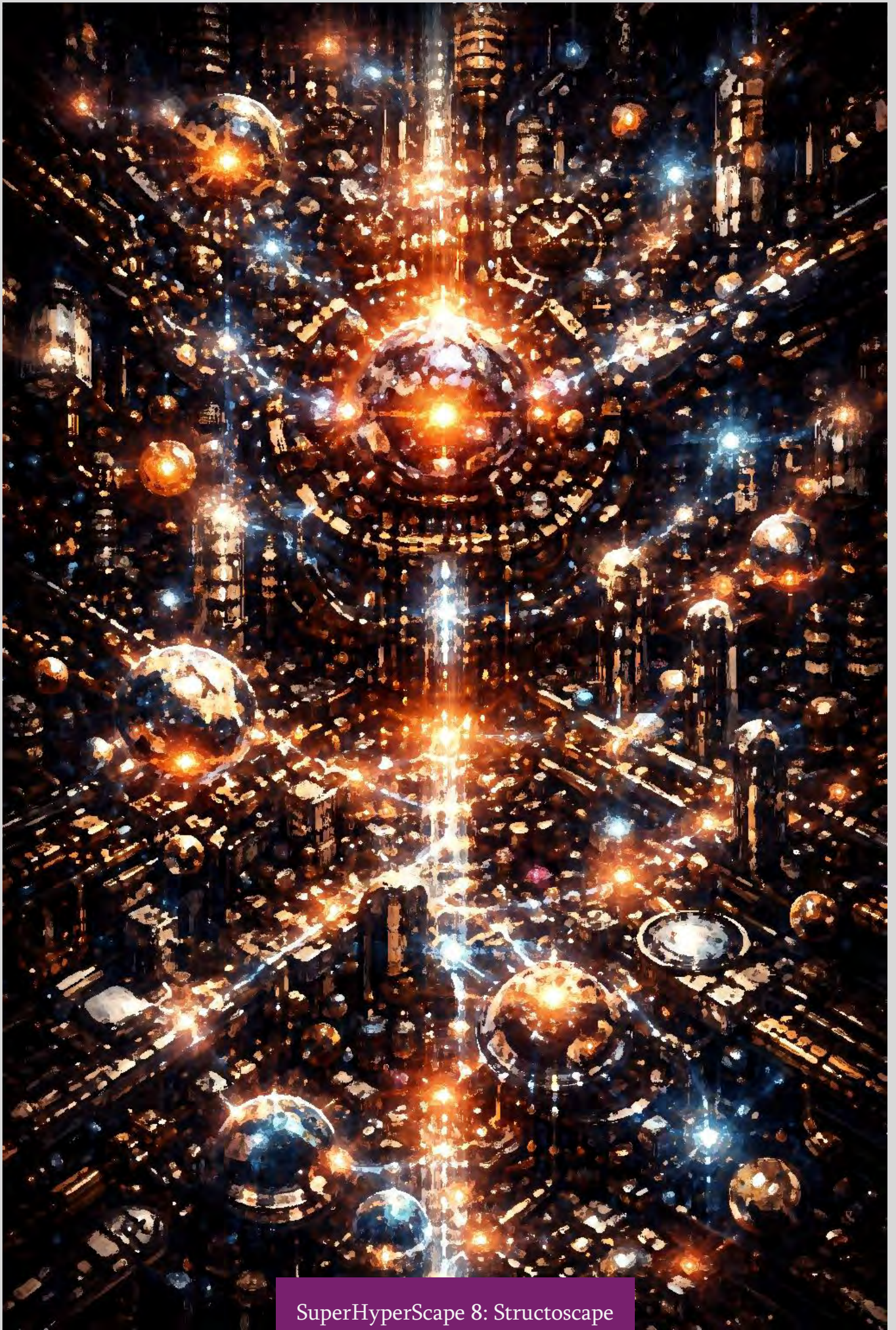
*SuperHyperScape 10: Technoscape*

*SuperHyperScape 11: Hyperstructurescape*

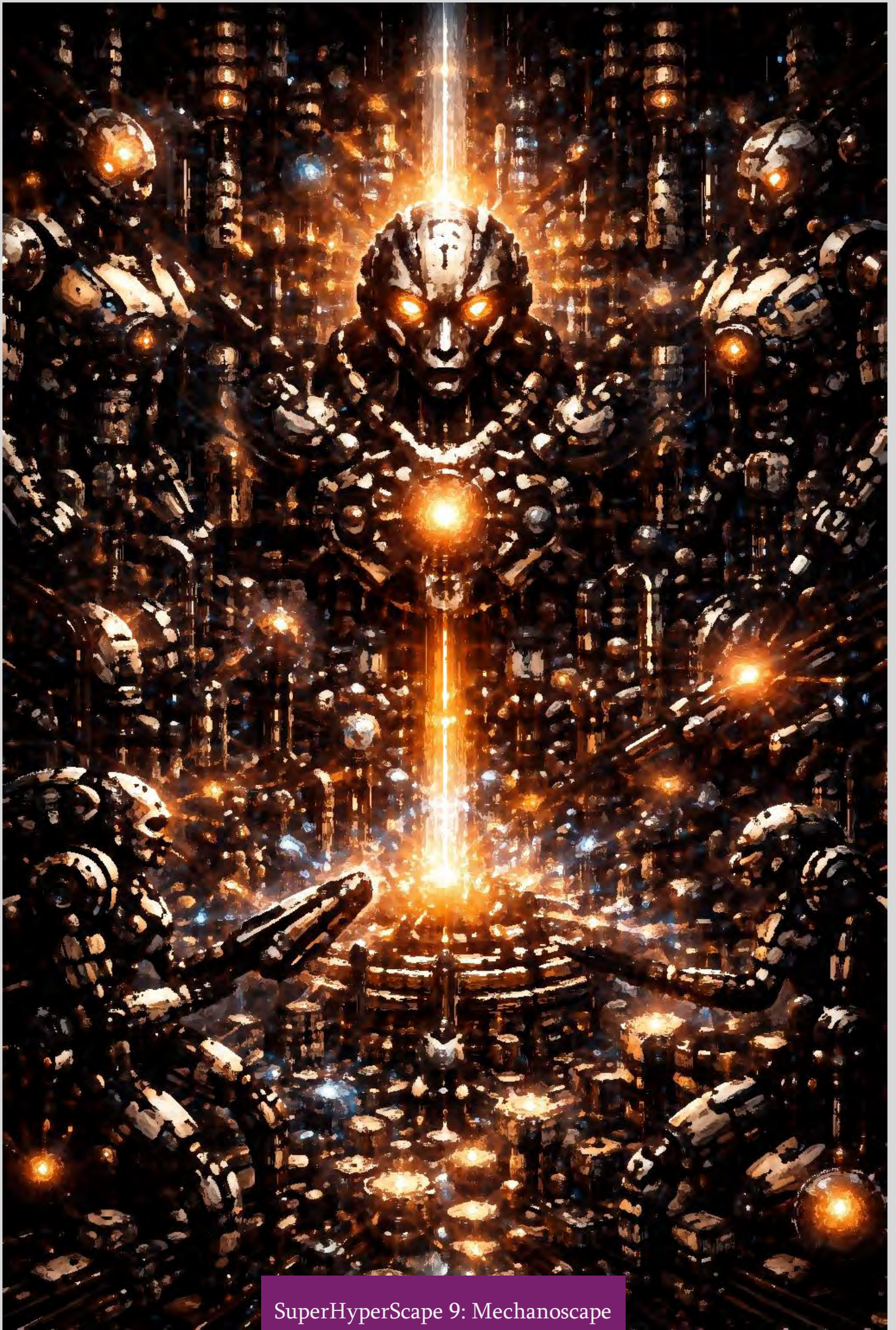
*SuperHyperScape 12: Networkscape*

*SuperHyperScape 13: Systemscape*

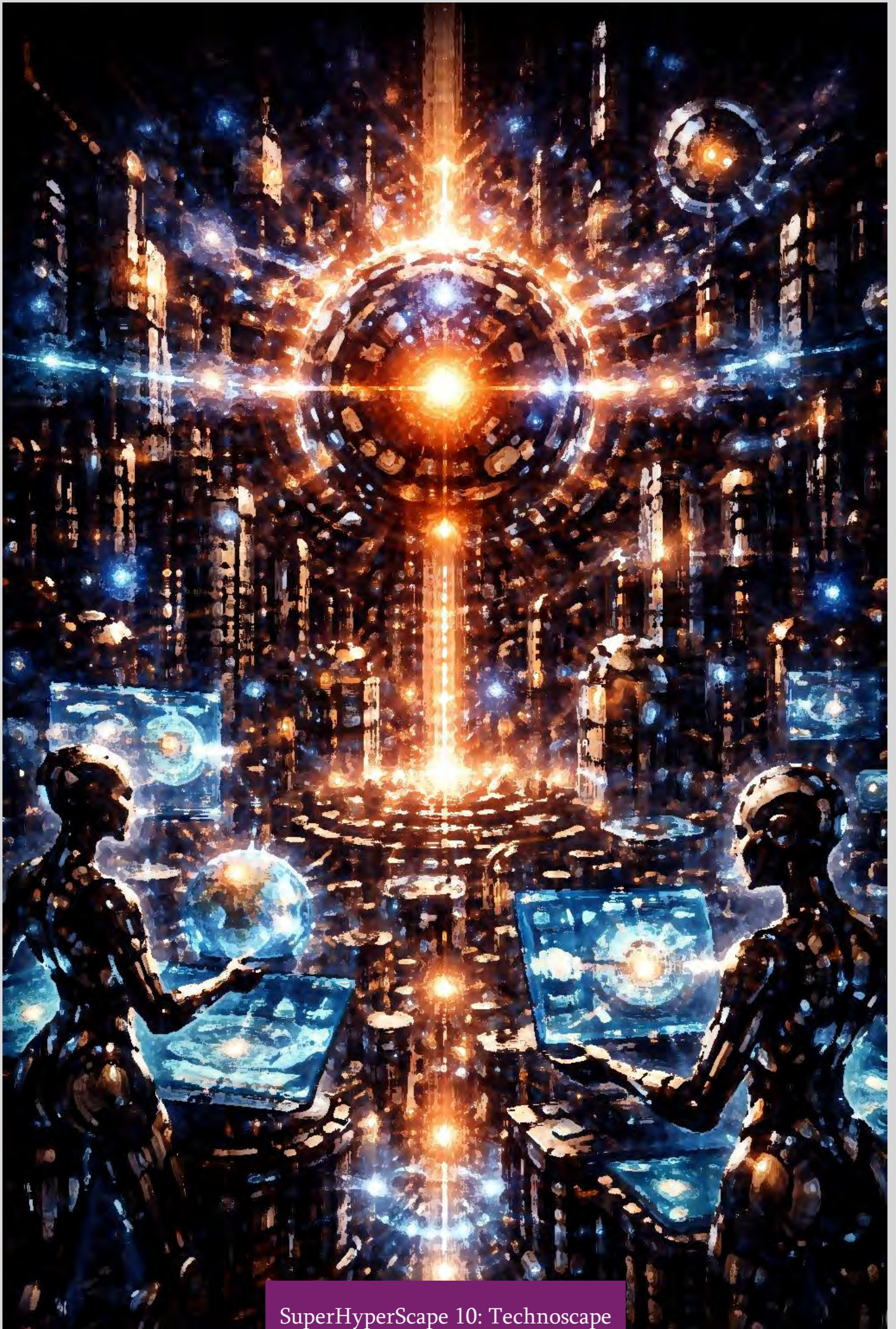
*SuperHyperScape 14: Entanglementscape*



SuperHyperScape 8: Structoscape

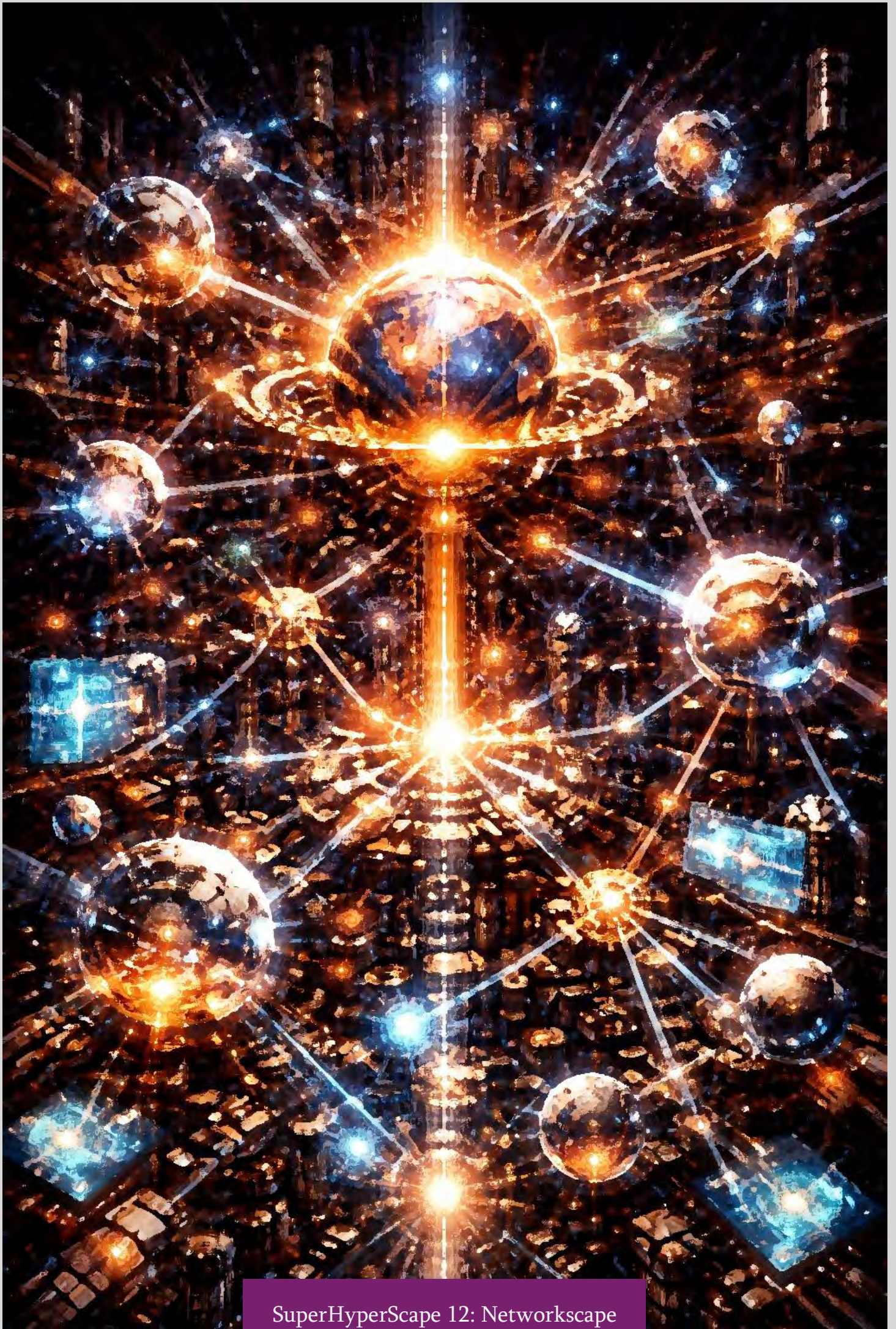


SuperHyperScape 9: Mechanoscape

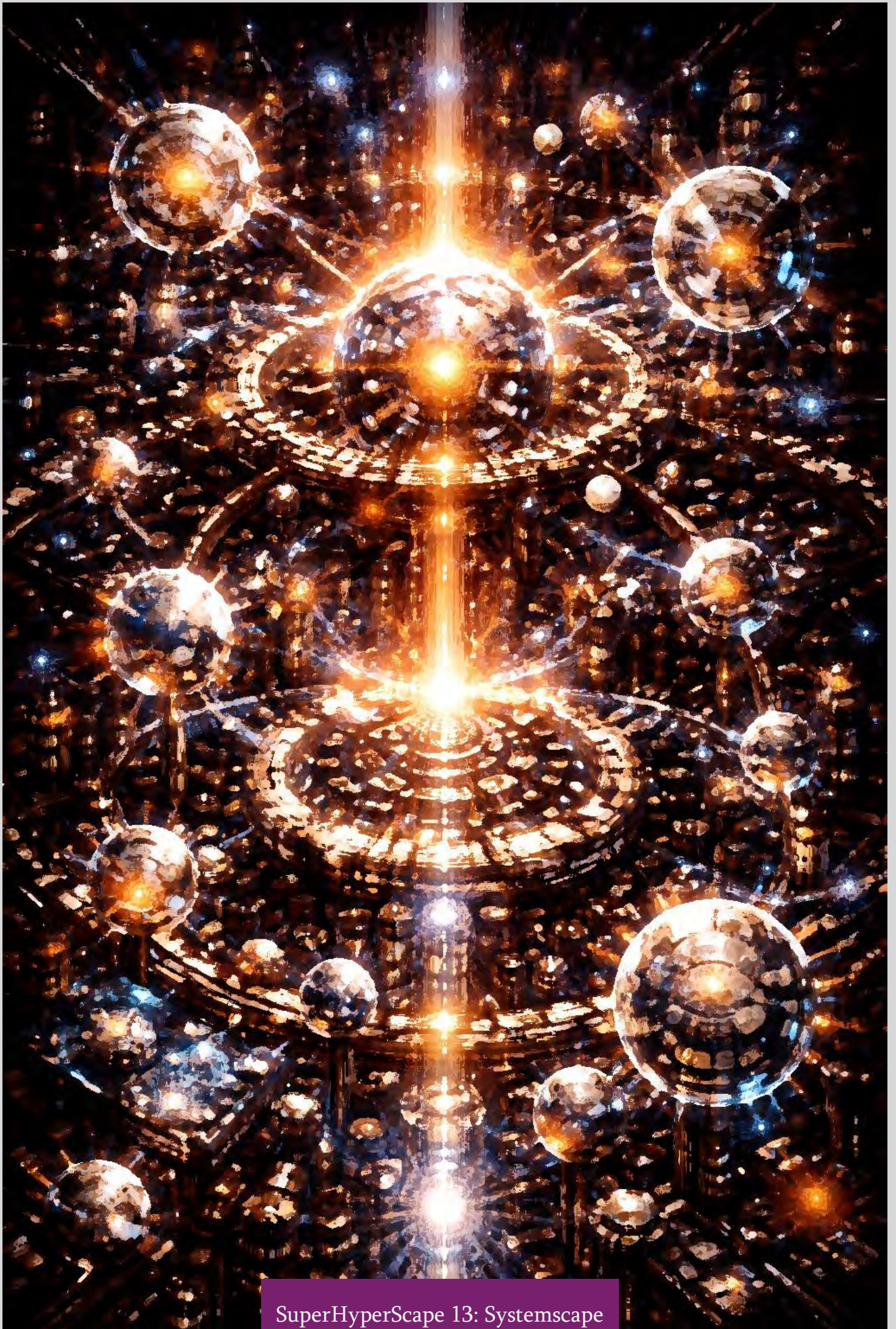




SuperHyperScape 11: Hyperstructurescape



SuperHyperScape 12: Networkscape





SuperHyperScape 14: Entanglementscape

## PHASE III — SPACE & COSMOS

*Expansion into spatial infinity*

*SuperHyperScape 15: Geoscape*

*SuperHyperScape 16: Atmoscapes*

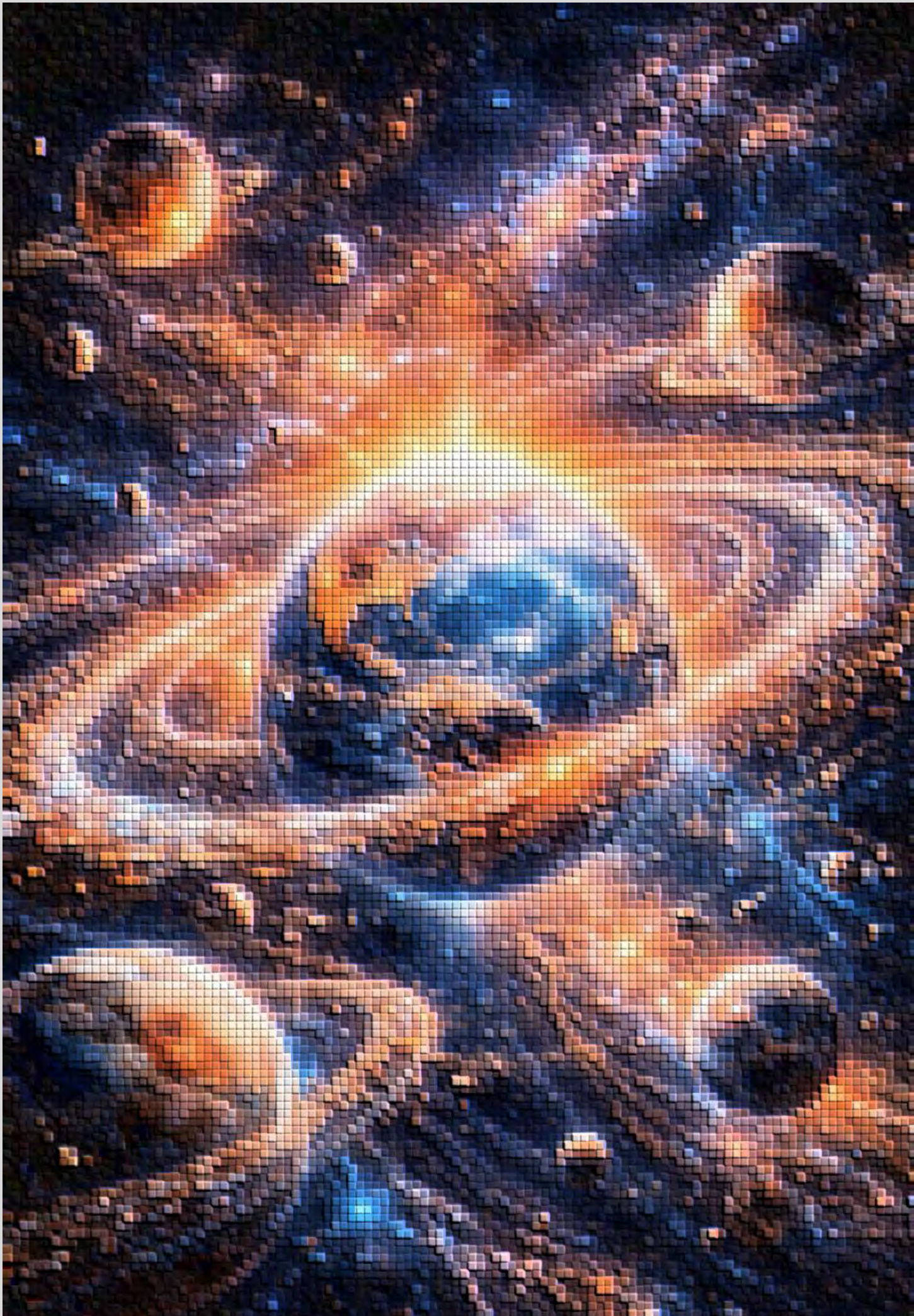
*SuperHyperScape 17: Hydroscape*

*SuperHyperScape 18: Astroscape*

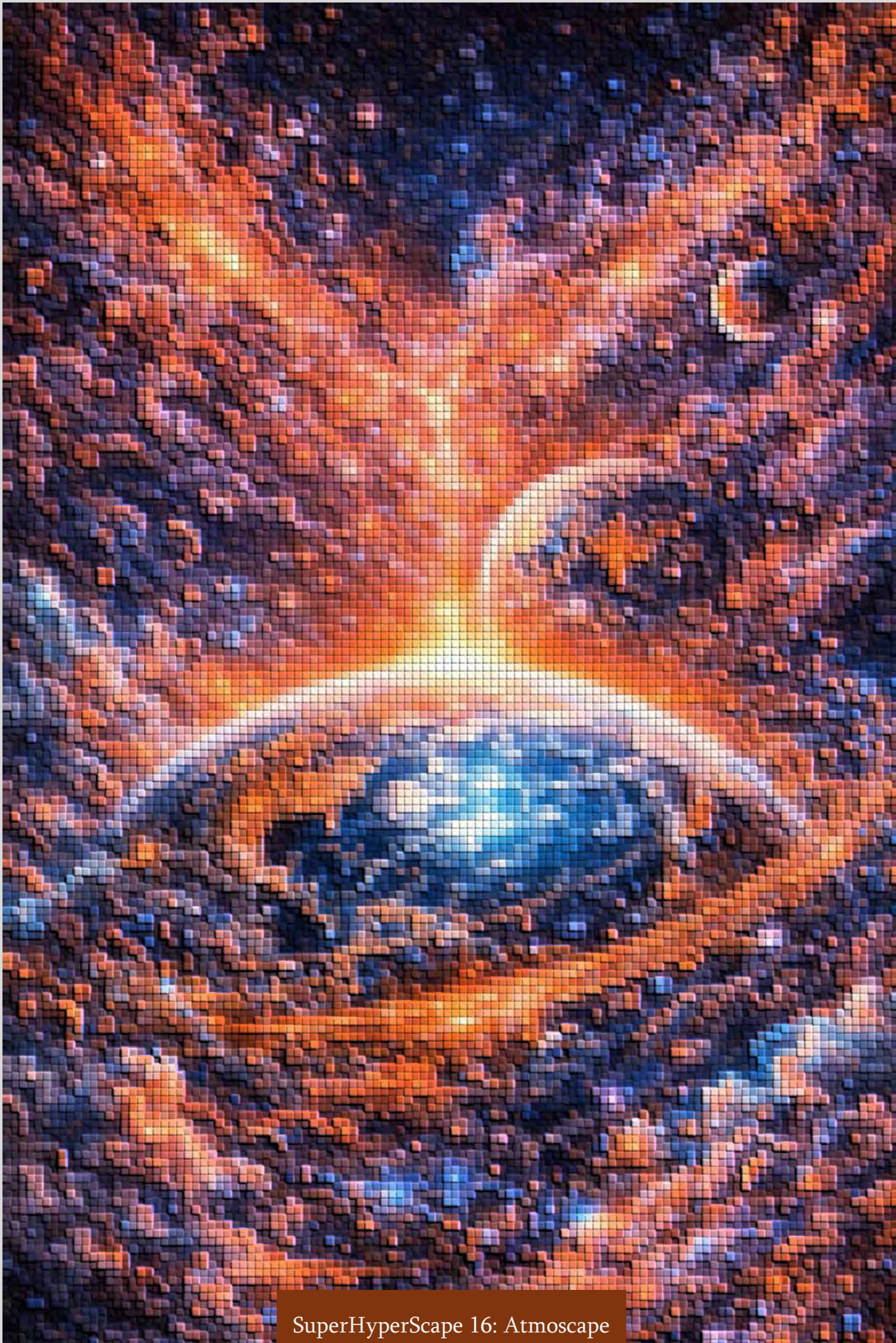
*SuperHyperScape 19: Galaxyscape*

*SuperHyperScape 20: Cosmoscape*

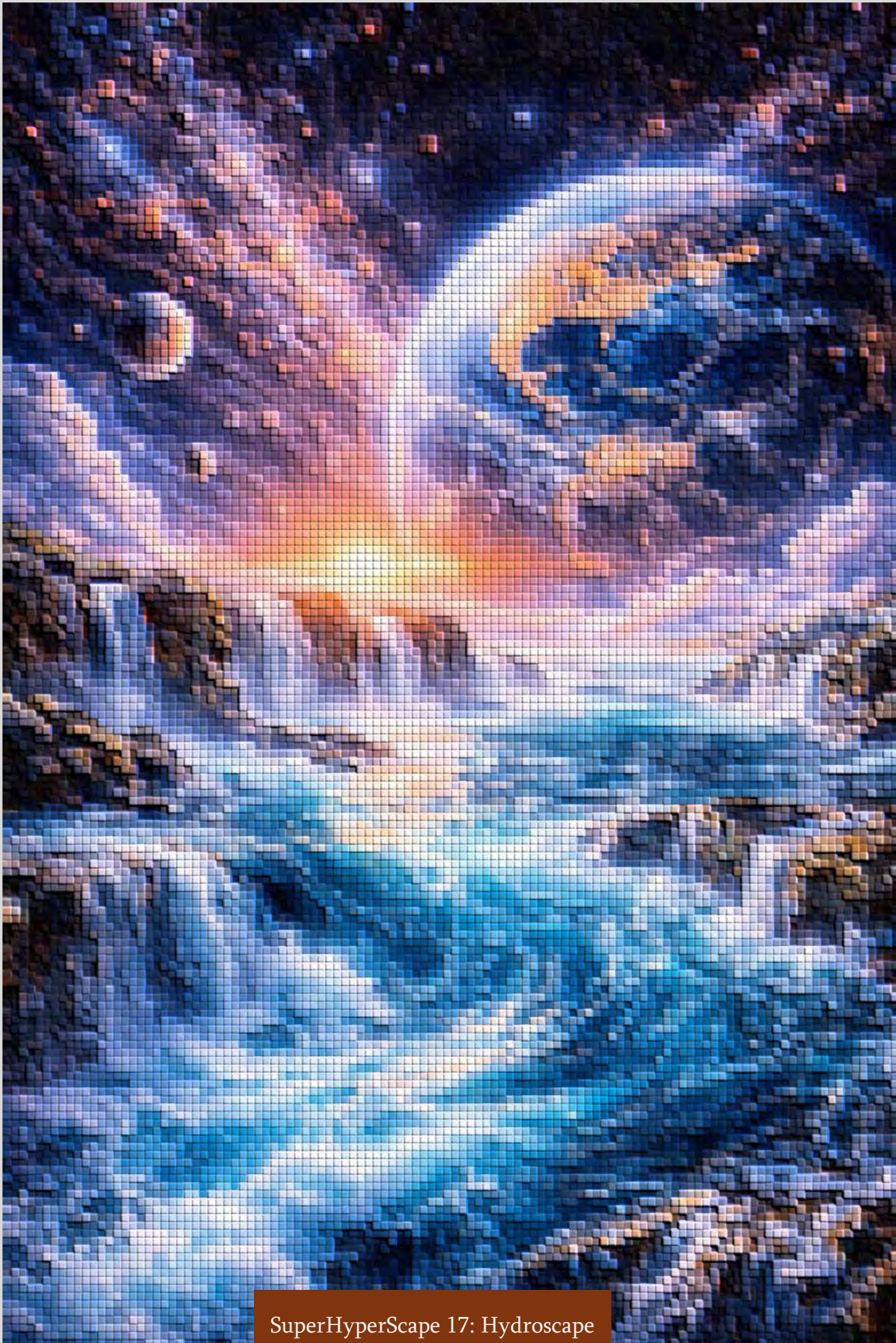
*SuperHyperScape 21: Multiscape*



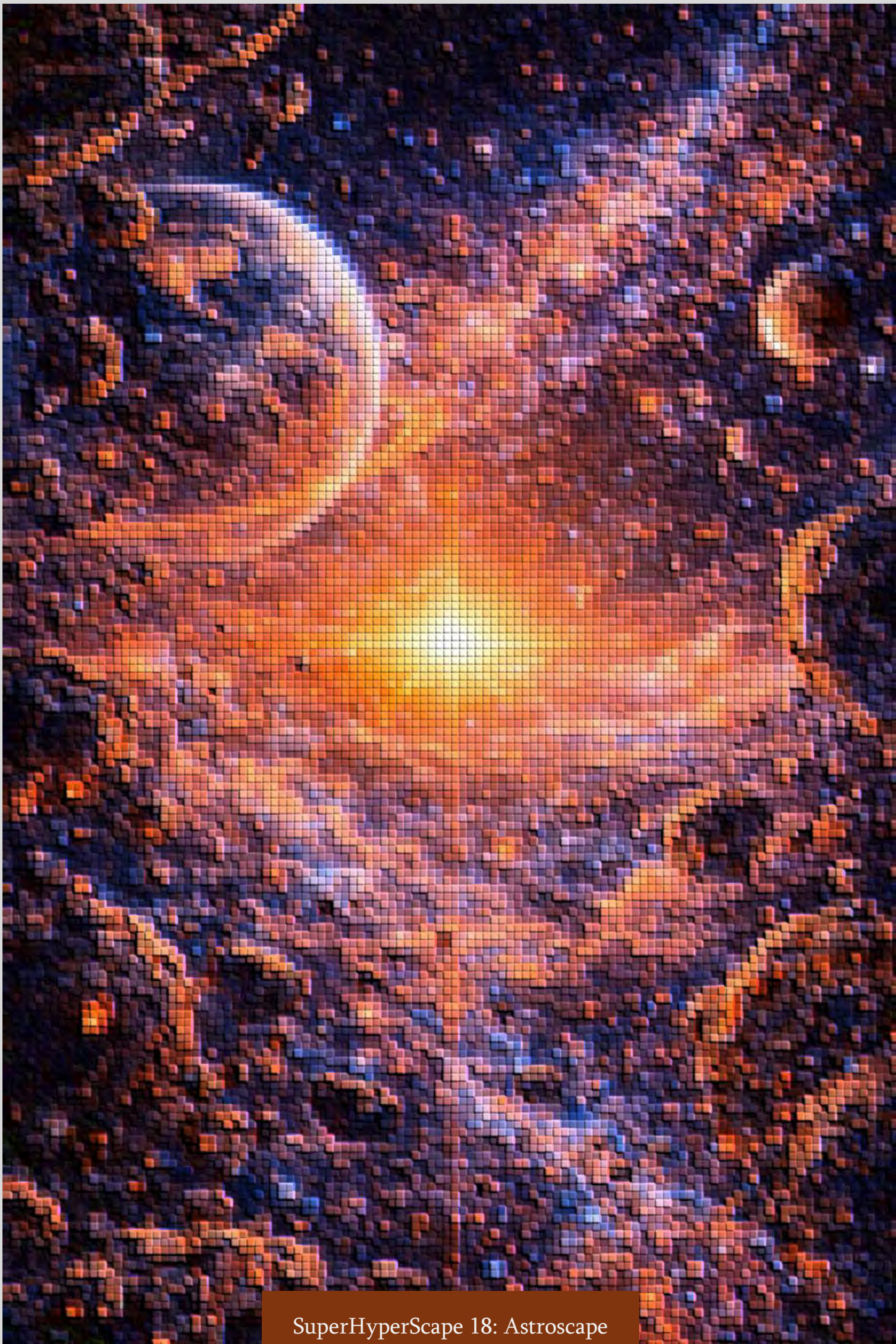
SuperHyperScape 15: Geoscape



SuperHyperScape 16: Atmoscape



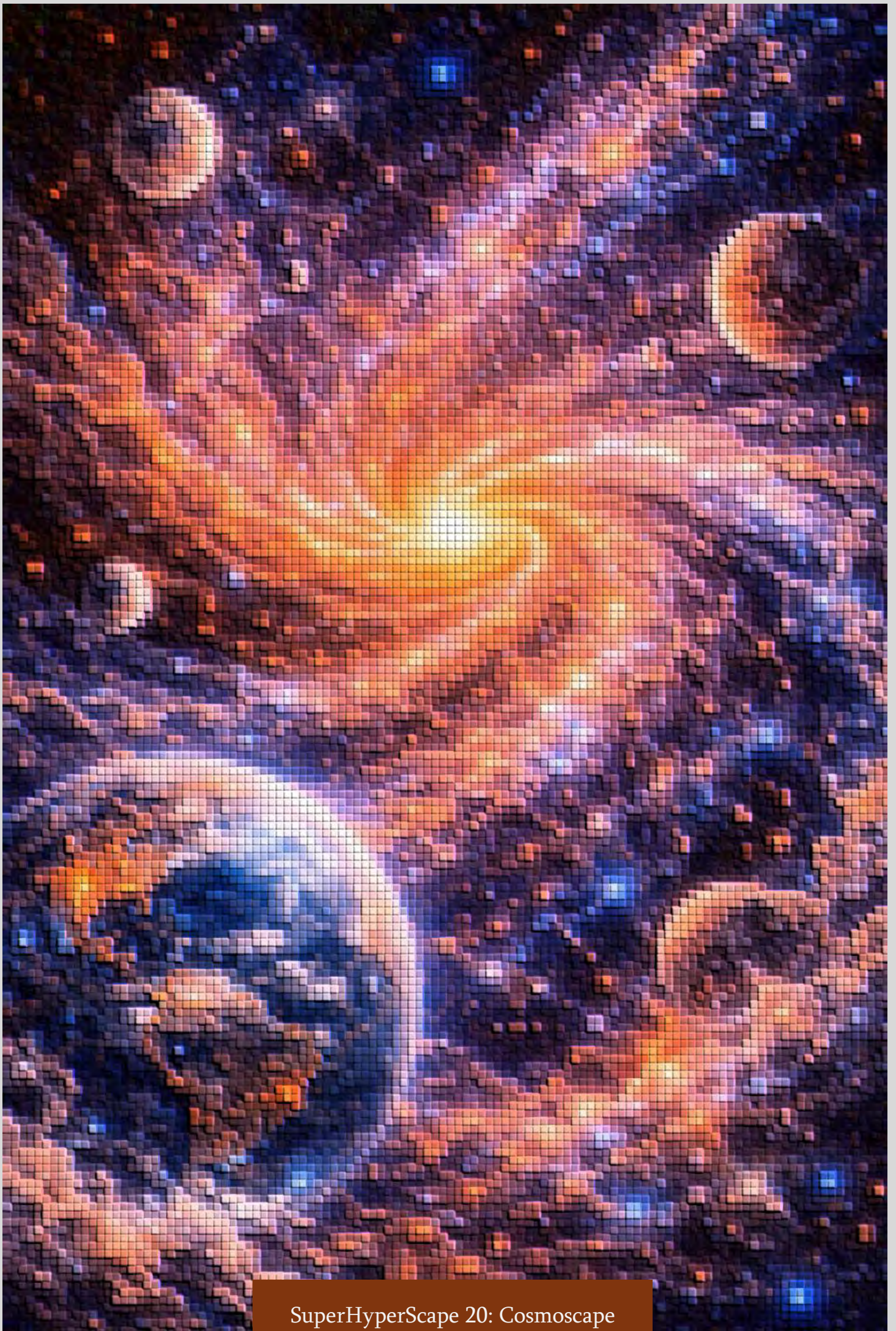
SuperHyperScape 17: Hydroscape



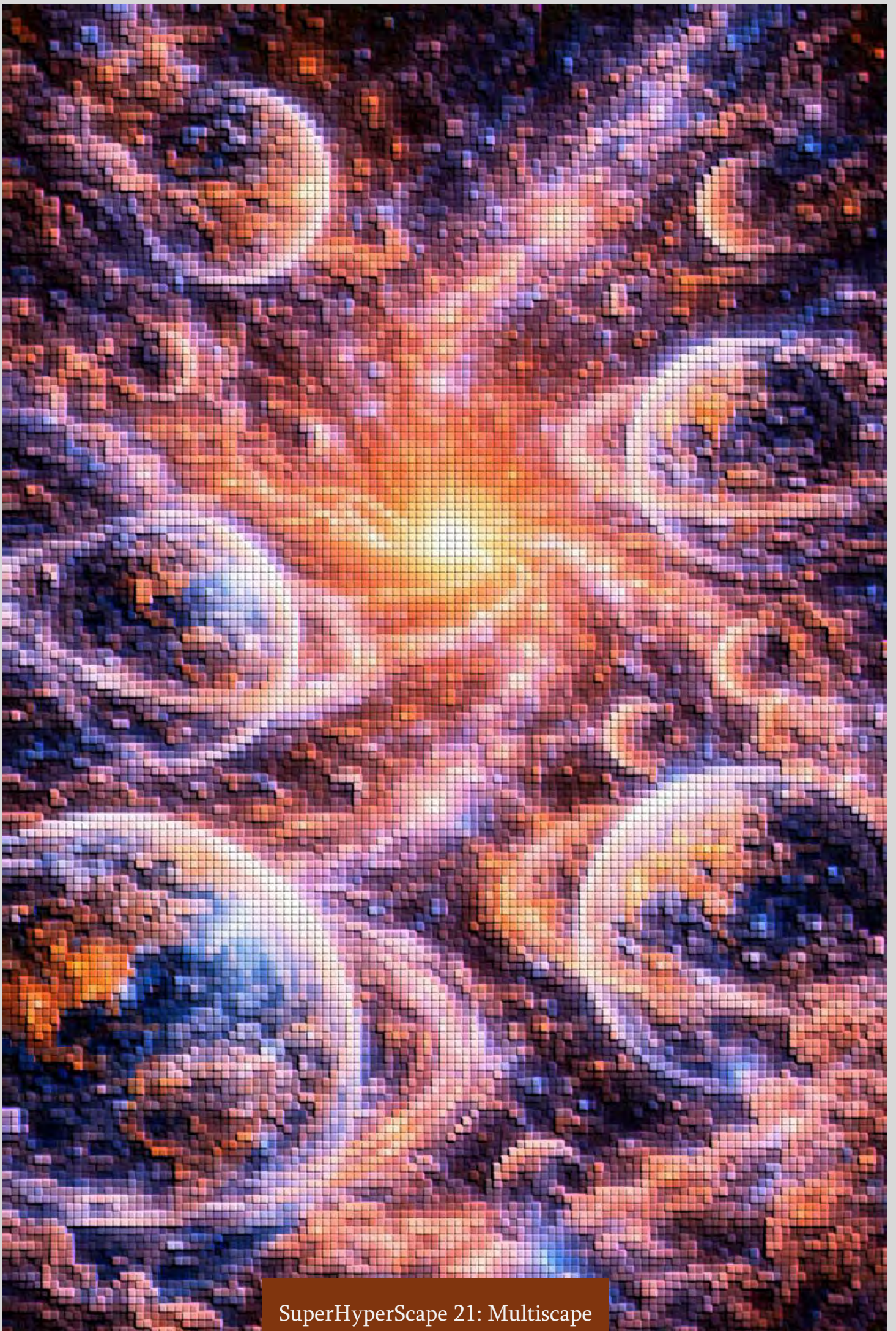
SuperHyperScape 18: Astroscape



SuperHyperScape 19: Galaxyscape



SuperHyperScape 20: Cosmoscape



SuperHyperScape 21: Multiscape

## PHASE IV — LIFE & ORGANICITY

*Biological emergence*

*SuperHyperScape 22: Bioscape*

*SuperHyperScape 23: Ecoscape*

*SuperHyperScape 24: Mycoscape*

*SuperHyperScape 25: Zooscape*

*SuperHyperScape 26: Phytoscape*

*SuperHyperScape 27: Morphoscape*

*SuperHyperScape 28: Evolutionscape*



SuperHyperScape 22: Bioscape



SuperHyperScape 23: Ecoscape



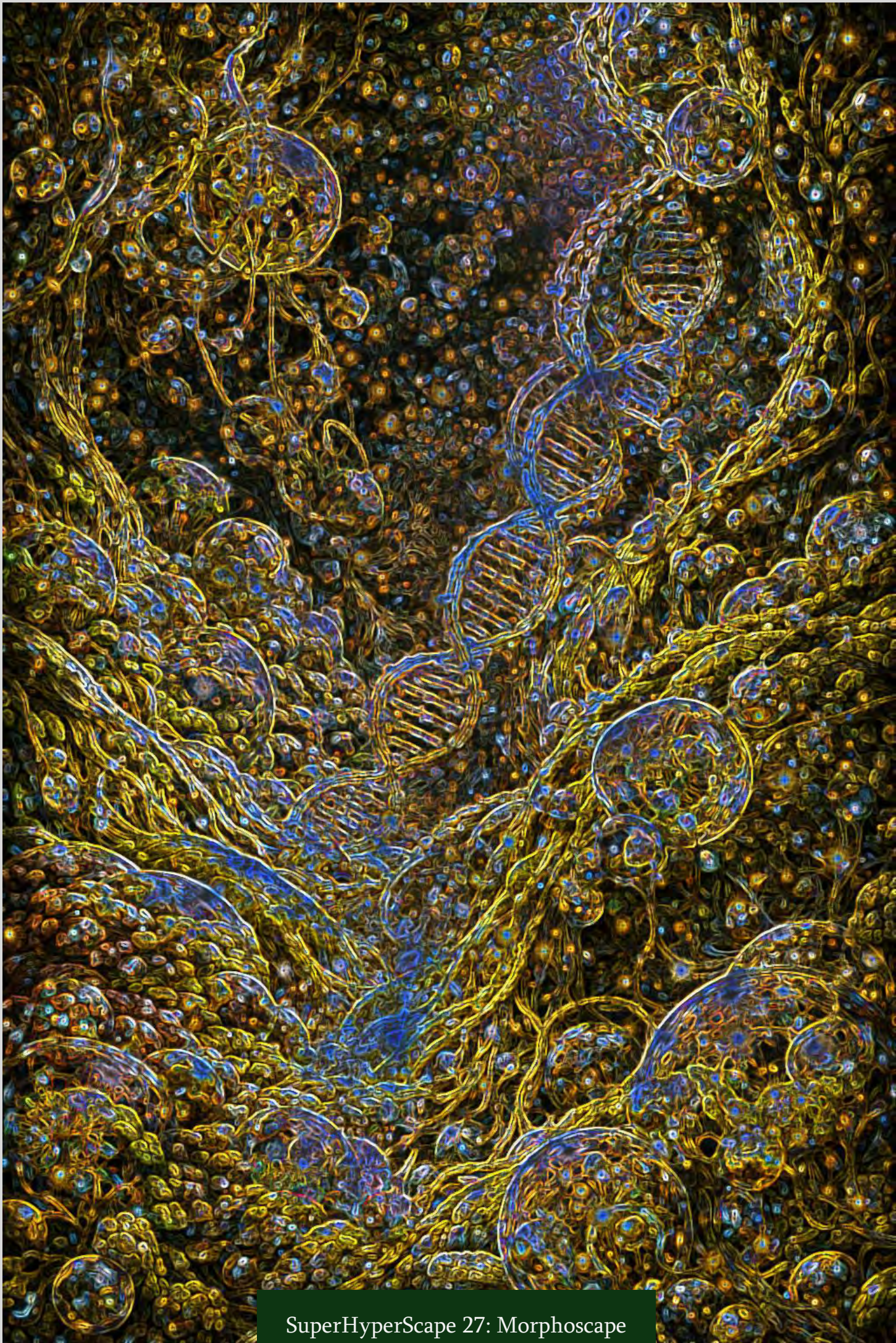
SuperHyperScape 24: Mycoscape



SuperHyperScape 25: Zooscape



SuperHyperScape 26: Phytoscape



SuperHyperScape 27: Morphoscape



SuperHyperScape 28: Evolutionscape

## PHASE V — INFORMATION & DIGITAL REALITY

*Data as environment*

*SuperHyperScape 29: Datascape*

*SuperHyperScape 30: Infoscape*

*SuperHyperScape 31: Codescape*

*SuperHyperScape 32: Cyberscape*

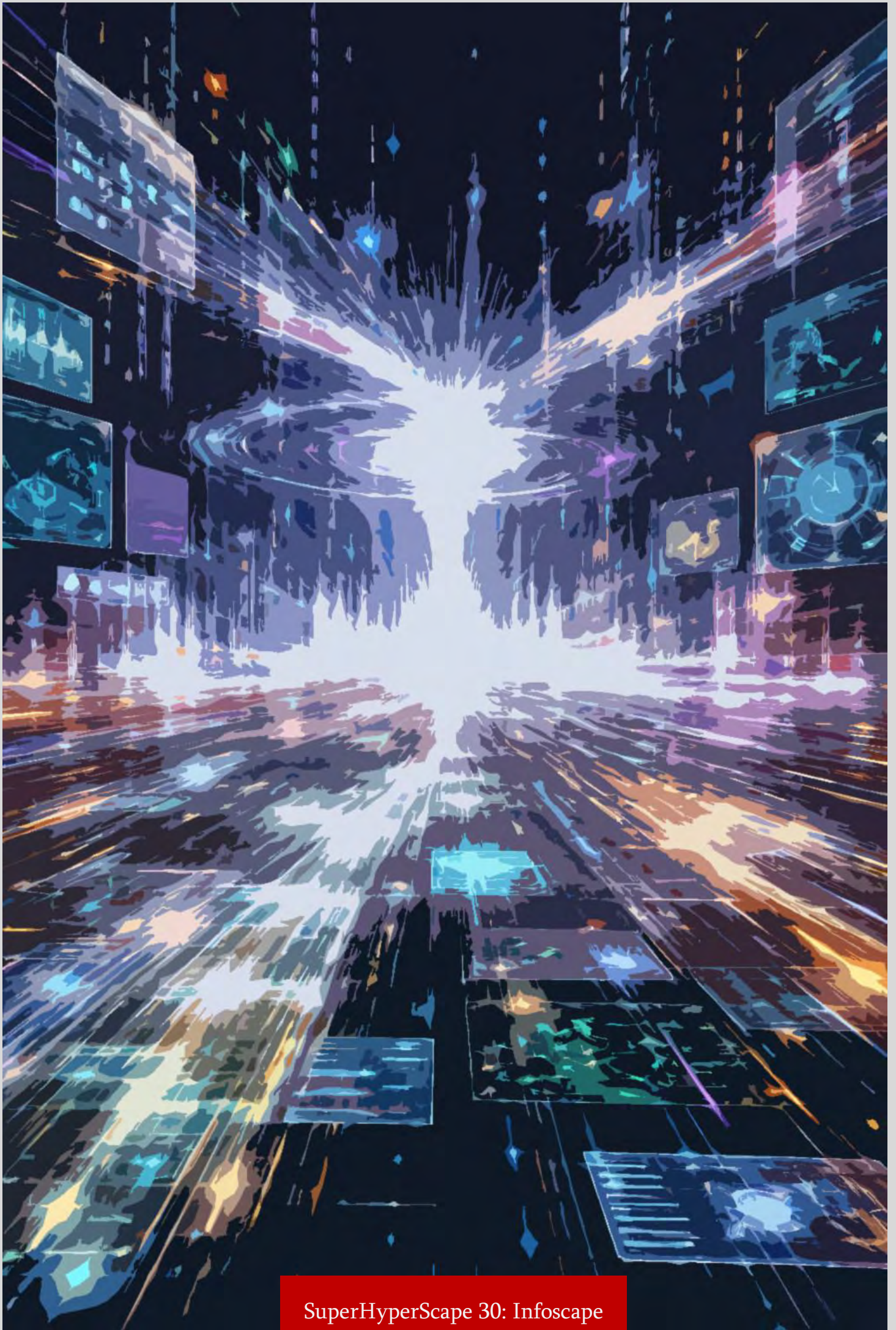
*SuperHyperScape 33: Algorithmscape*

*SuperHyperScape 34: Simulationscape*

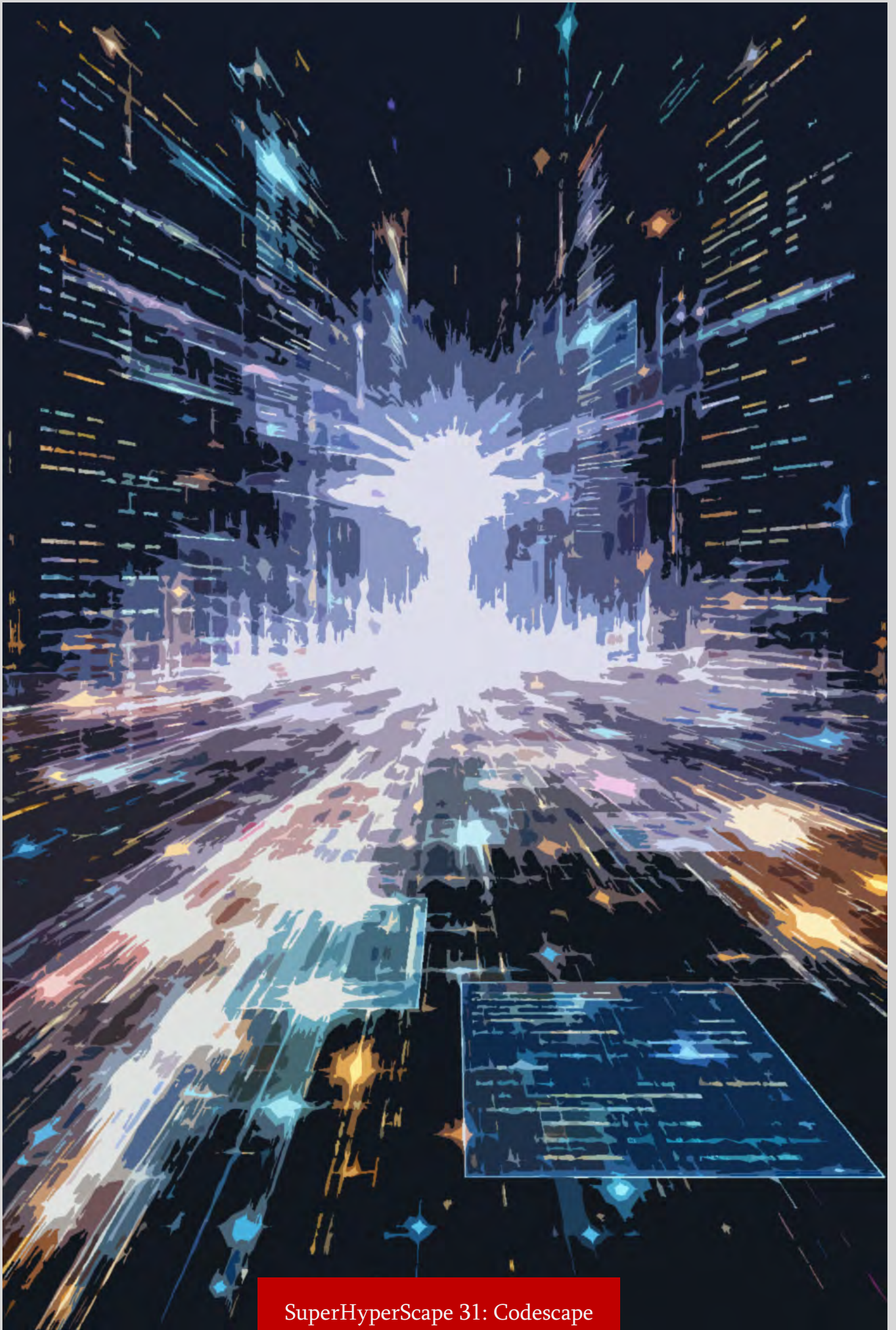
*SuperHyperScape 35: Virtualscape*



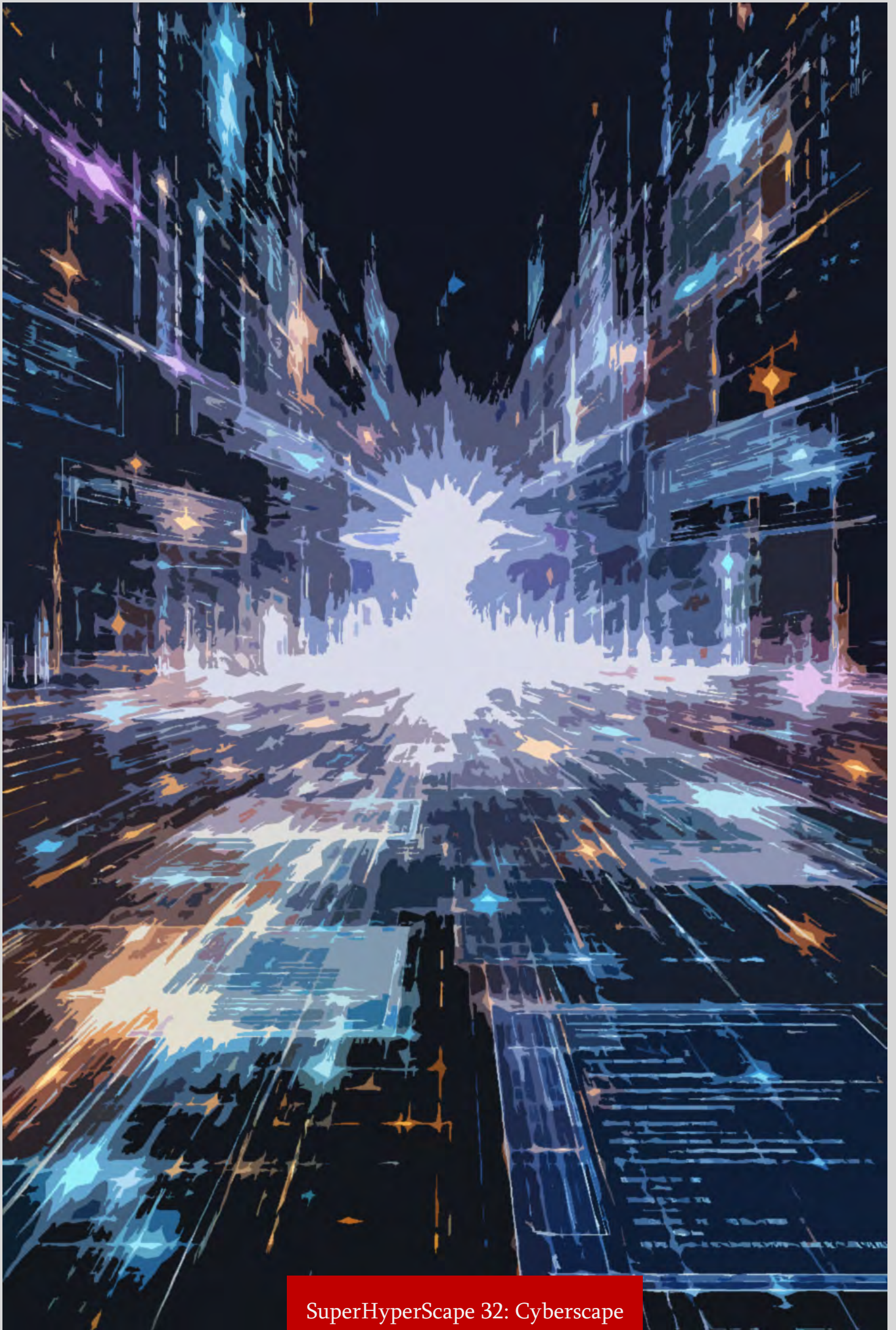
SuperHyperScape 29: Datascape



SuperHyperScape 30: Infoscape



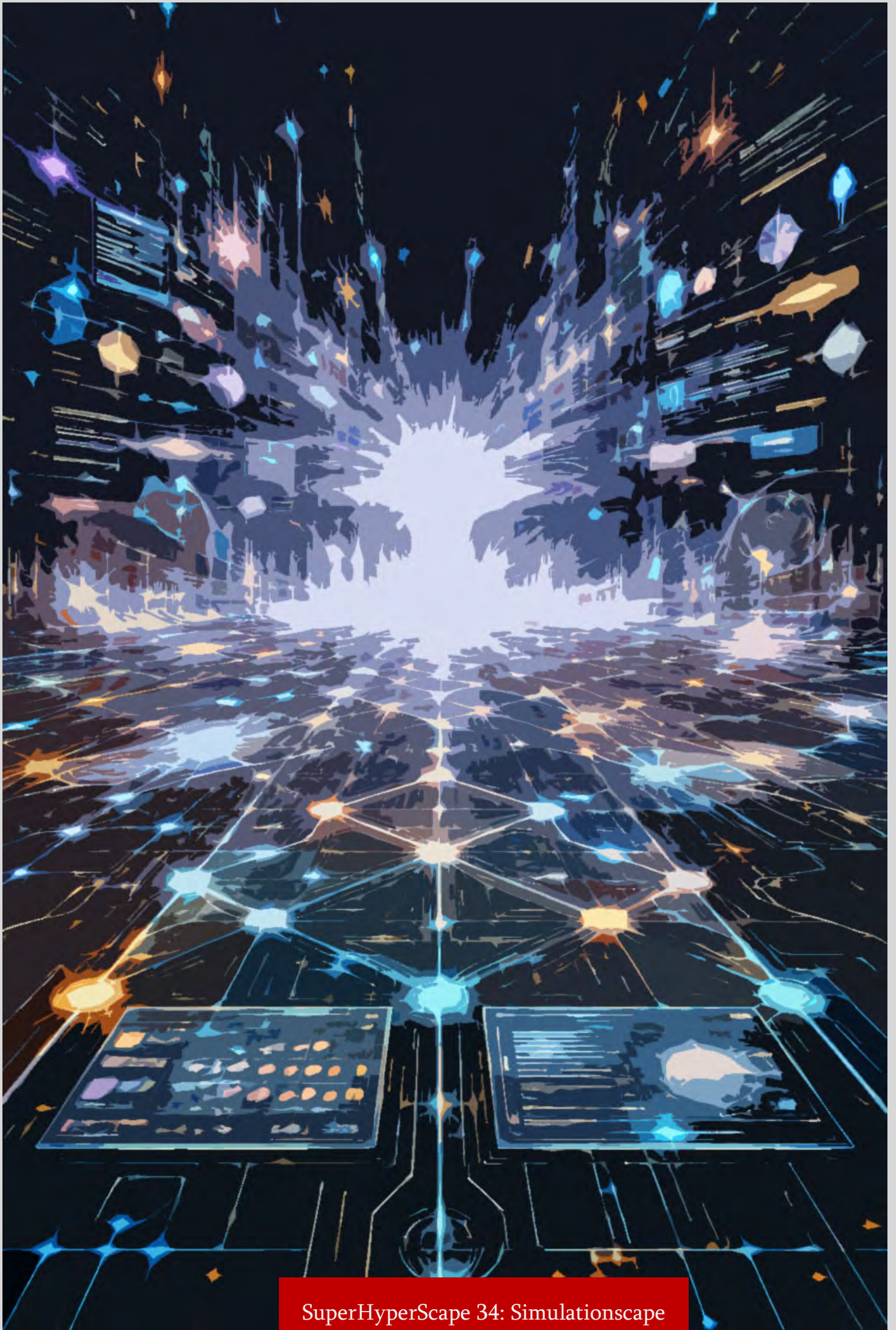
SuperHyperScape 31: Codescape



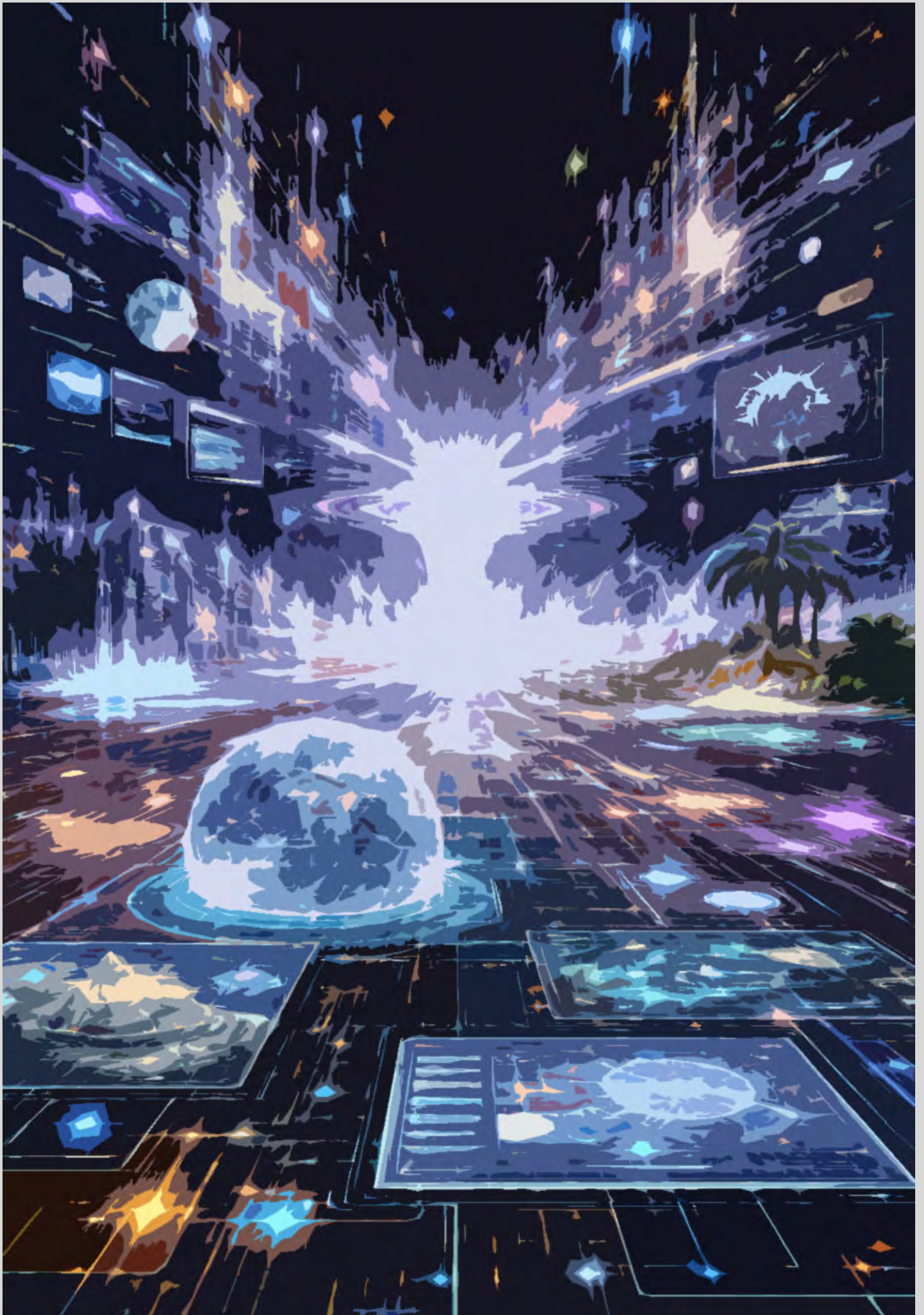
SuperHyperScape 32: Cyberscape



SuperHyperScape 33: Algorithmscape



SuperHyperScape 34: Simulationscape



SuperHyperScape 35: Virtualscape

## PHASE VI — SOCIETY & CULTURE

*Collective human constructs*

*SuperHyperScape 36: Socioscape*

*SuperHyperScape 37: Urbanscape*

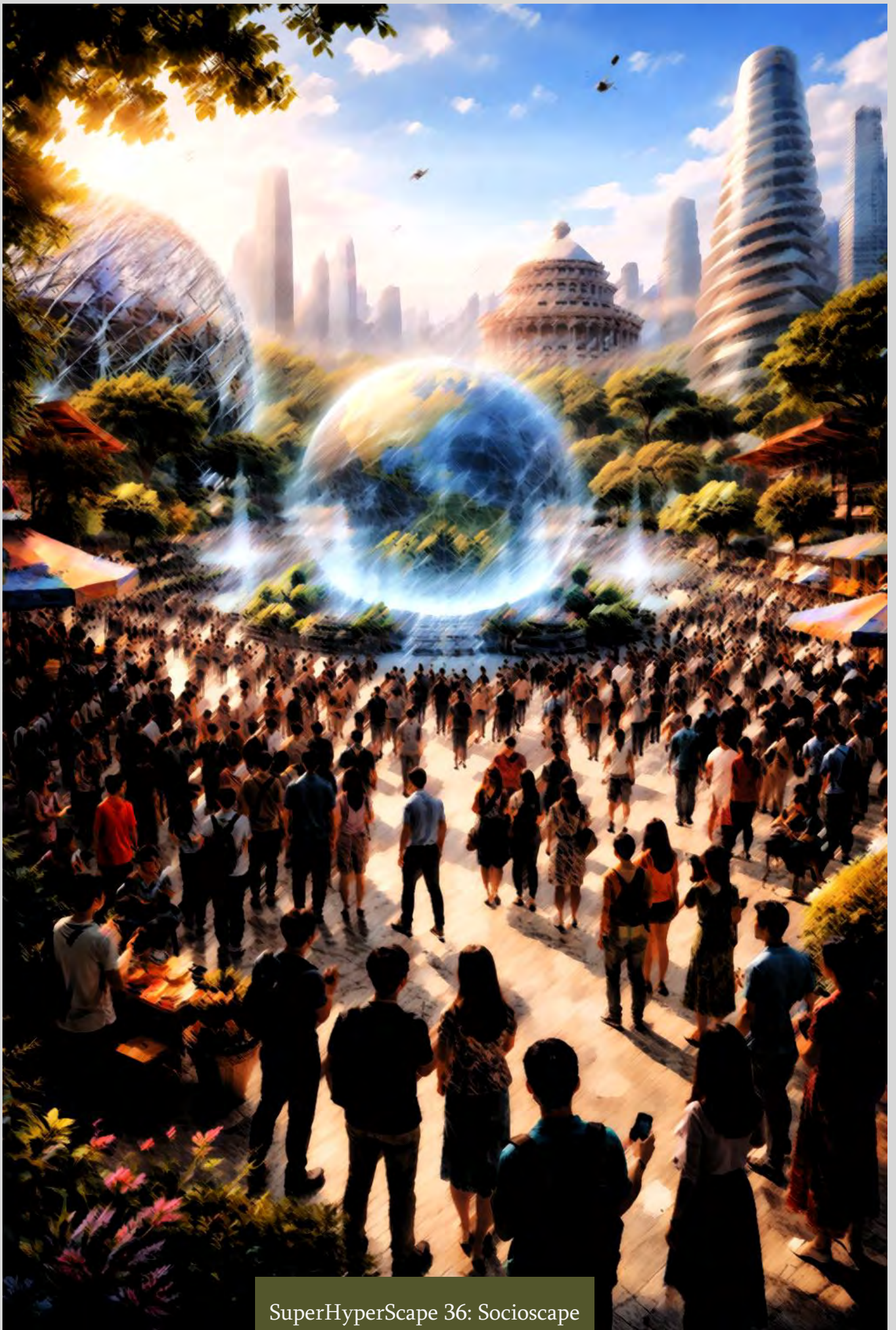
*SuperHyperScape 38: Culturescape*

*SuperHyperScape 39: Economyscape*

*SuperHyperScape 40: Politoscape*

*SuperHyperScape 41: Ethnoscape*

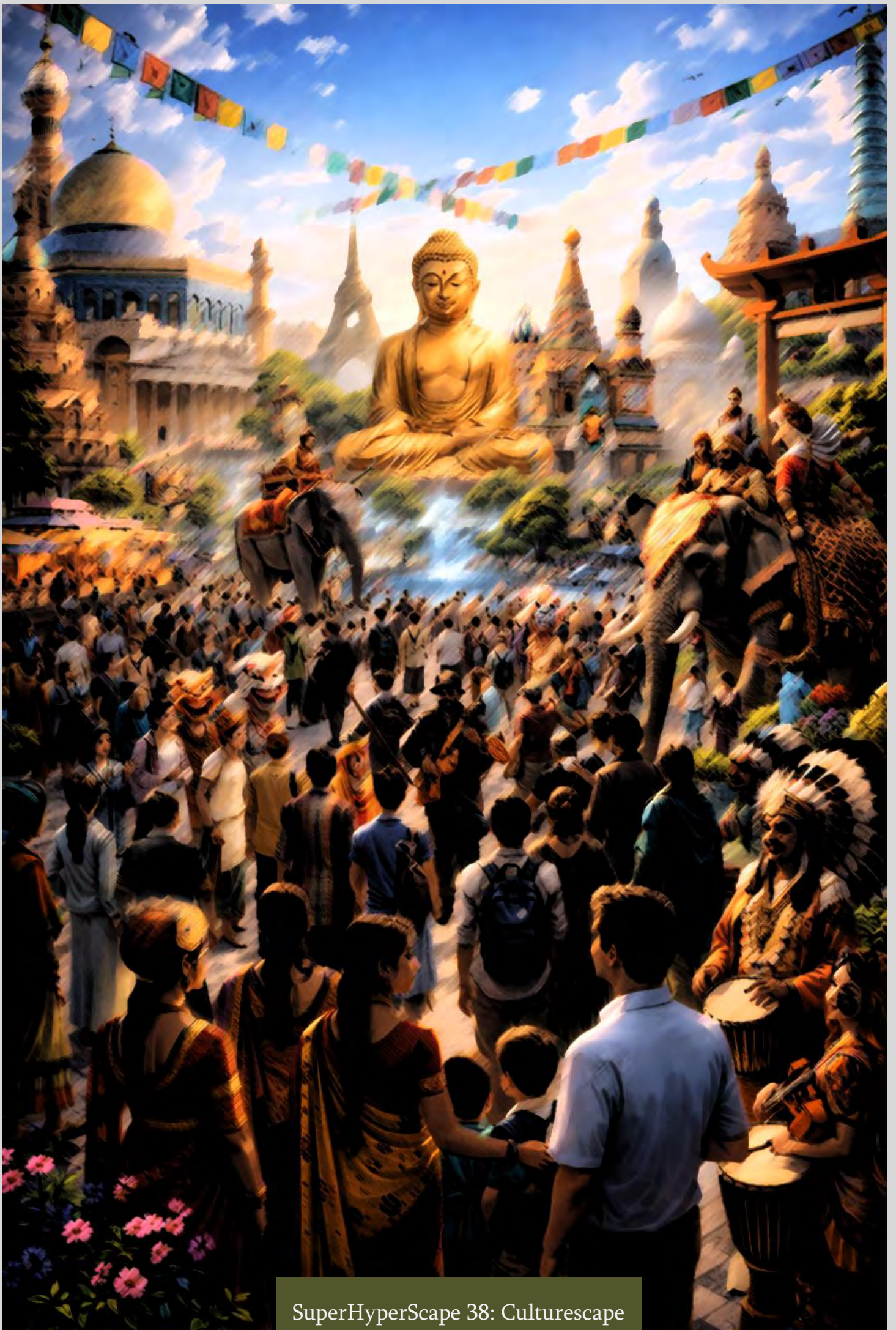
*SuperHyperScape 42: Civilizationscape*



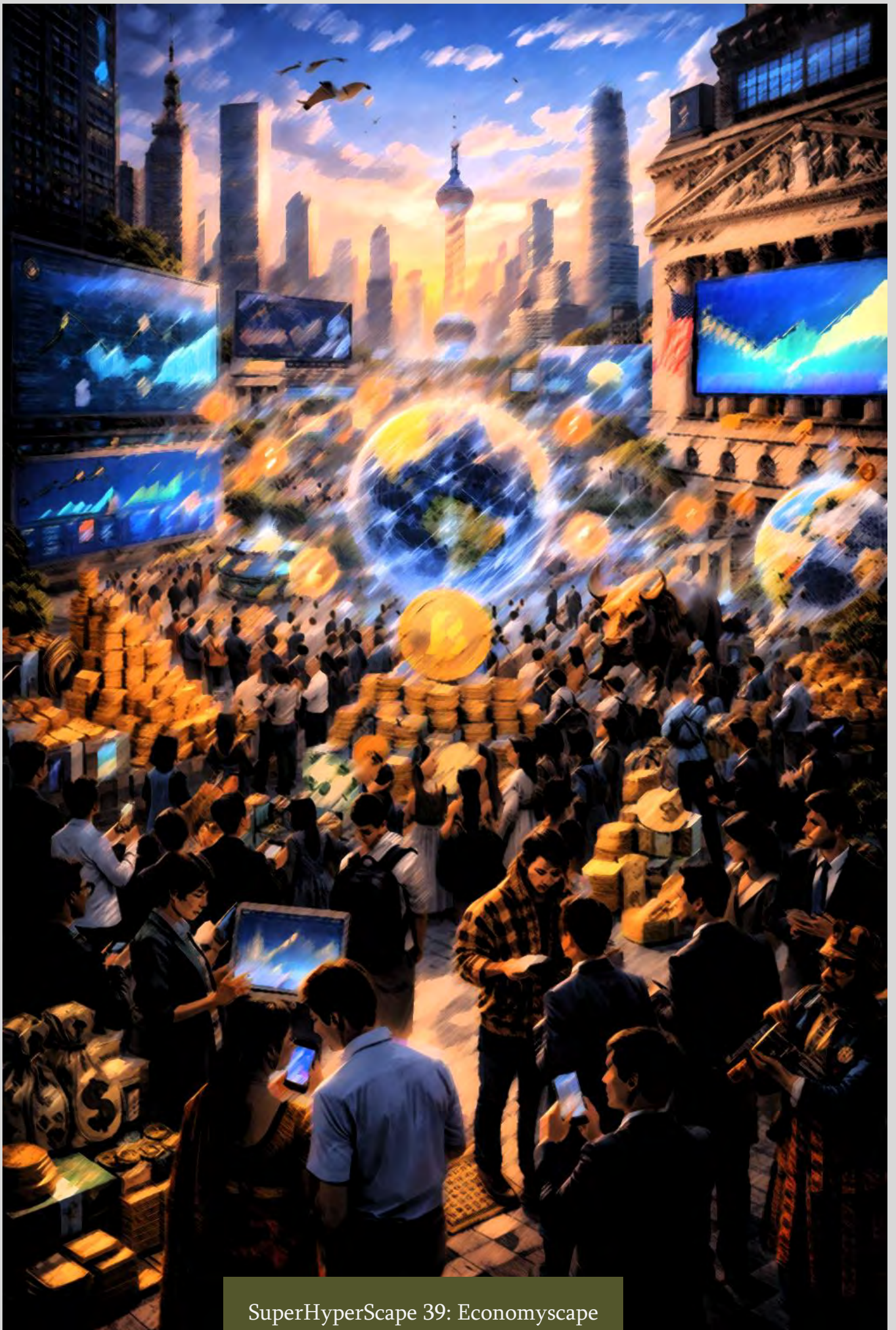
SuperHyperScape 36: Socioscape

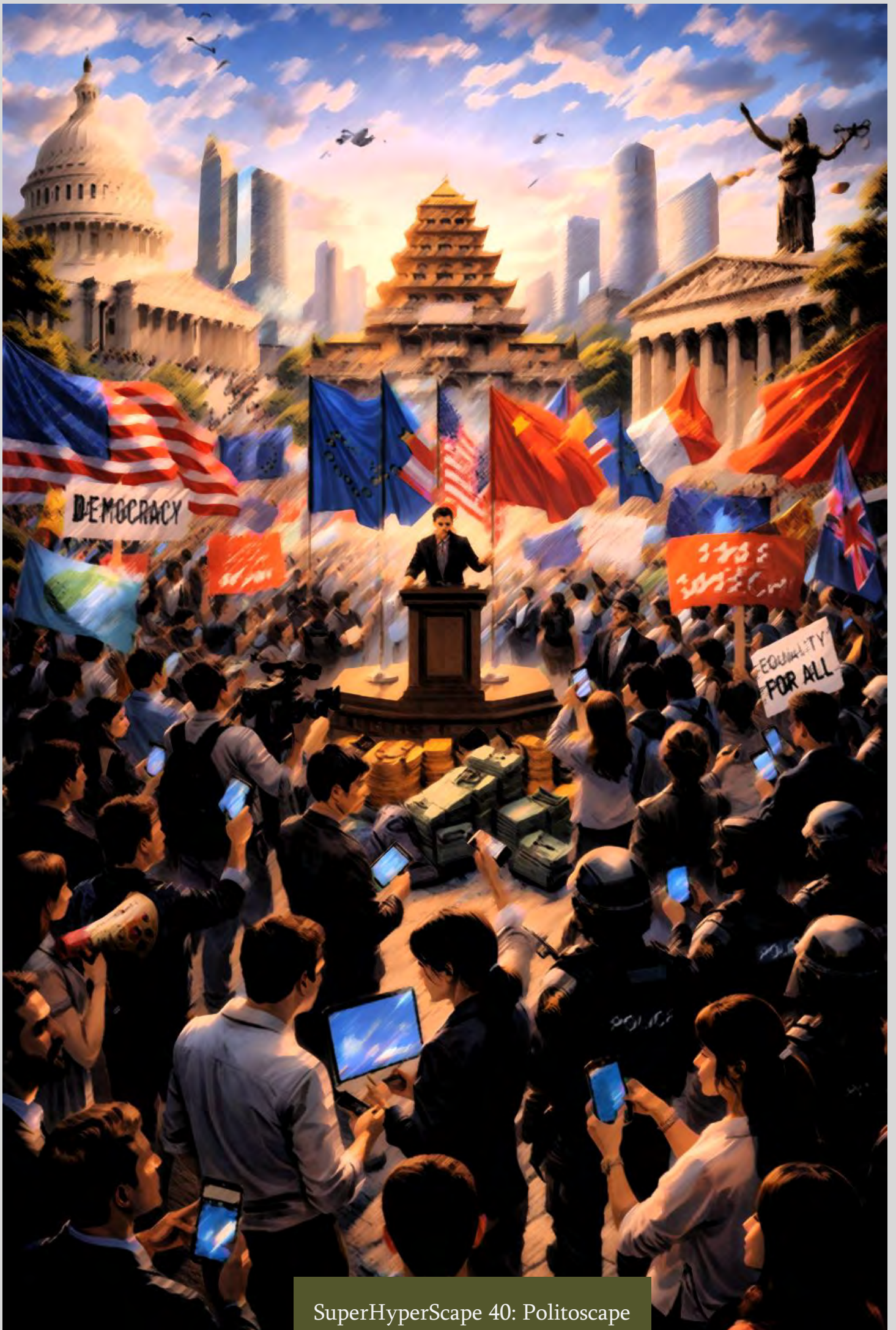


SuperHyperScape 37: Urbancape



SuperHyperScape 38: Culturescape

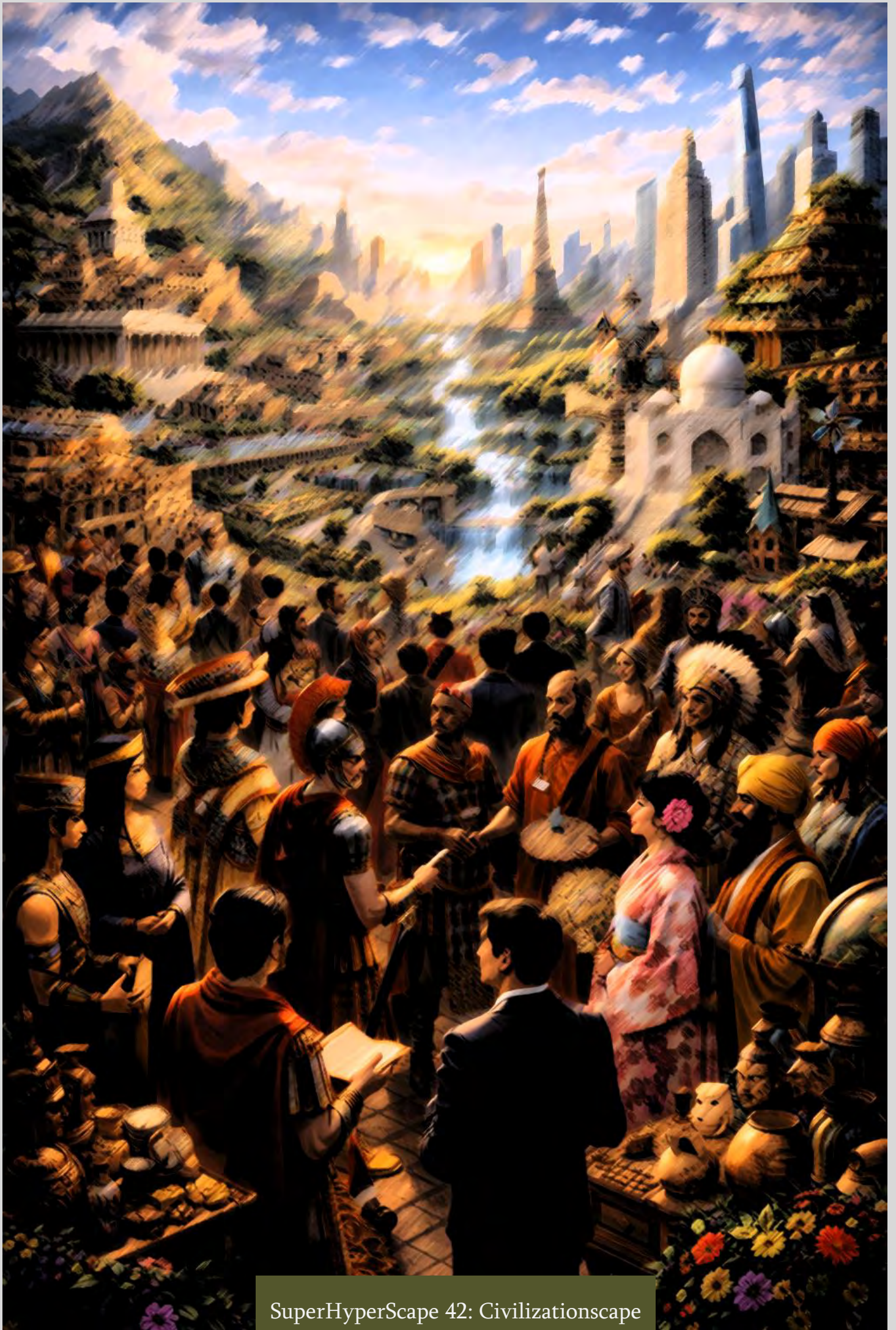




SuperHyperScape 40: Politoscape



SuperHyperScape 41: Etnoscape



SuperHyperScape 42: Civilizationscape

## PHASE VII — SYMBOL, MYTH & BELIEF

*Meaning beyond rationality*

*SuperHyperScape 43: Semioscape*

*SuperHyperScape 44: Mythoscape*

*SuperHyperScape 45: Archetypescape*

*SuperHyperScape 46: Theoscape*

*SuperHyperScape 47: Ritualscape*

*SuperHyperScape 48: Cosmologyscape*

*SuperHyperScape 49: Legendscape*



SuperHyperScape 43: Semioscape



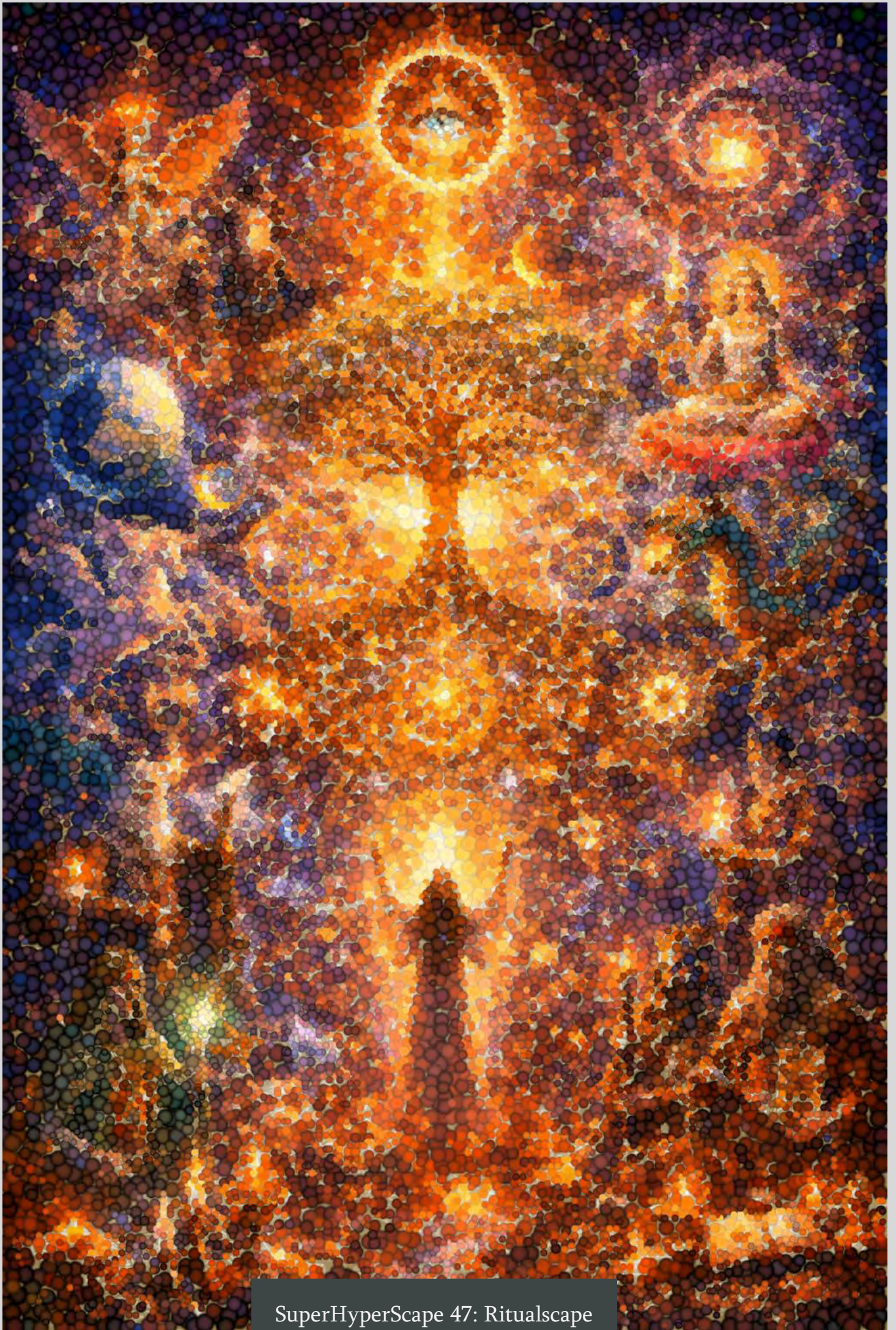
SuperHyperScape 44: Mythoscape



SuperHyperScape 45: Archetypscape



SuperHyperScape 46: Theoscape



SuperHyperScape 47: Ritualscape



SuperHyperScape 48: Comsologyscape



SuperHyperScape 49: Legendscape

## PHASE VIII — TIME & TRANSFORMATION

*Temporal dynamics*

*SuperHyperScape 50: Chronoscape*

*SuperHyperScape 51: Rhythmscape*

*SuperHyperScape 52: Cyclescape*

*SuperHyperScape 53: Fluxscape*

*SuperHyperScape 54: Decayscape*

*SuperHyperScape 55: Futurescape*

*SuperHyperScape 56: Paradoxscape*



SuperHyperScape 50: Chronoscape



SuperHyperScape 51: Rhythmscape



SuperHyperScape 52: Cyclescape



SuperHyperScape 53: Fluxscape



SuperHyperScape 54: Decayscape



SuperHyperScape 55: Futurescape



SuperHyperScape 56: Paradoxscape

## PHASE IX — MATTER & PHYSICAL REALITY

*Fundamental substance*

*SuperHyperScape 57: Materialsape*

*SuperHyperScape 58: Energiescape*

*SuperHyperScape 59: Thermoscape*

*SuperHyperScape 60: Electroscape*

*SuperHyperScape 61: Quantoscape*

*SuperHyperScape 62: Particlescape*

*SuperHyperScape 63: Fieldsape*



SuperHyperScape 57: Materialscape



SuperHyperScape 58: Energiescape



SuperHyperScape 59: Thermoscape



SuperHyperScape 60: Electroscape



SuperHyperScape 61: Quantoscape



SuperHyperScape 62: Particlescape



SuperHyperScape 63: Fieldscape

## PHASE X — ABSTRACTION & LOGIC

*Formal and conceptual systems*

*SuperHyperScape 64: Logicscape*

*SuperHyperScape 65: Mathscape*

*SuperHyperScape 66: SuperHyperScape (self-referential)*

*SuperHyperScape 67: Paraconsistentescape*

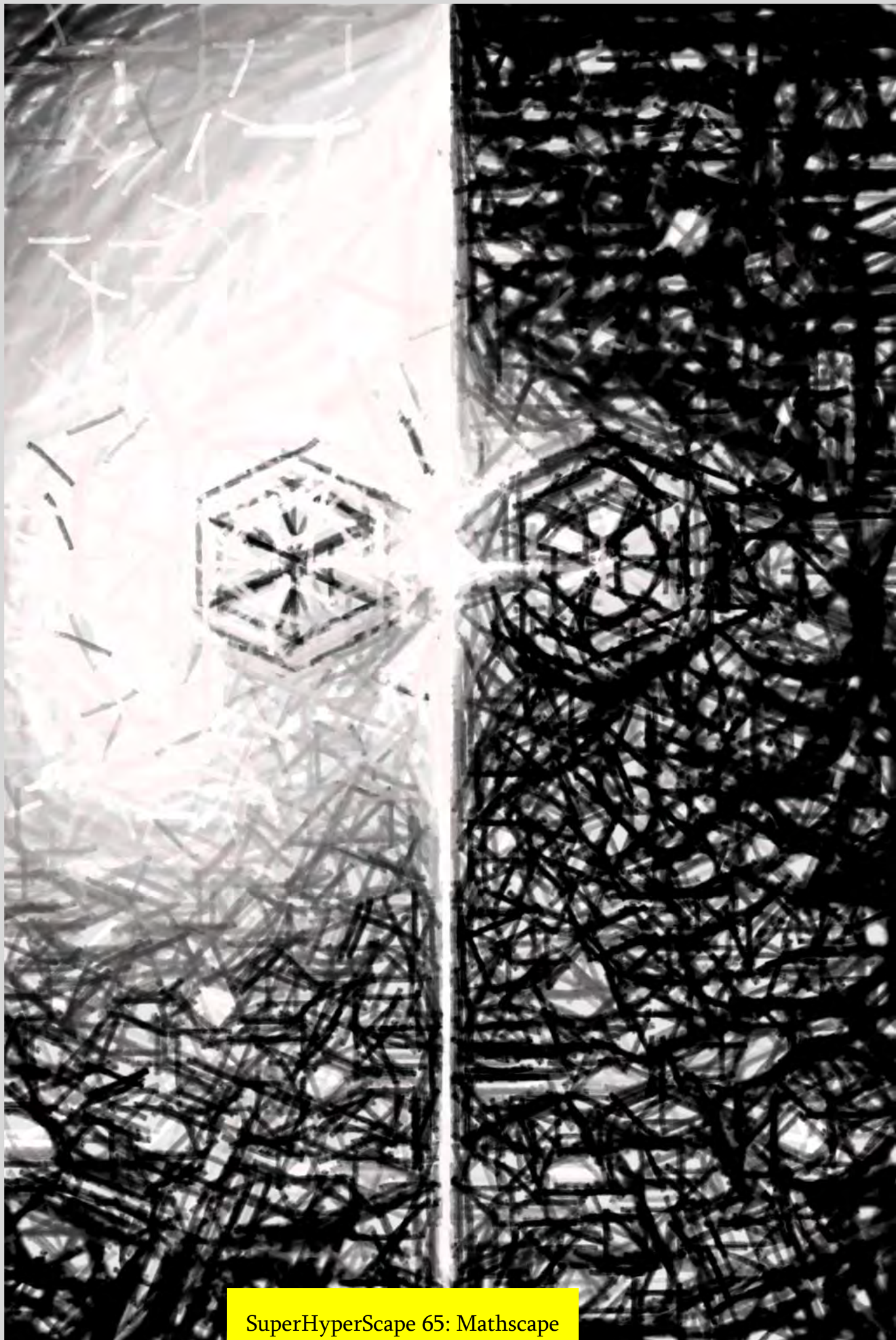
*SuperHyperScape 68: Fuzzyscape*

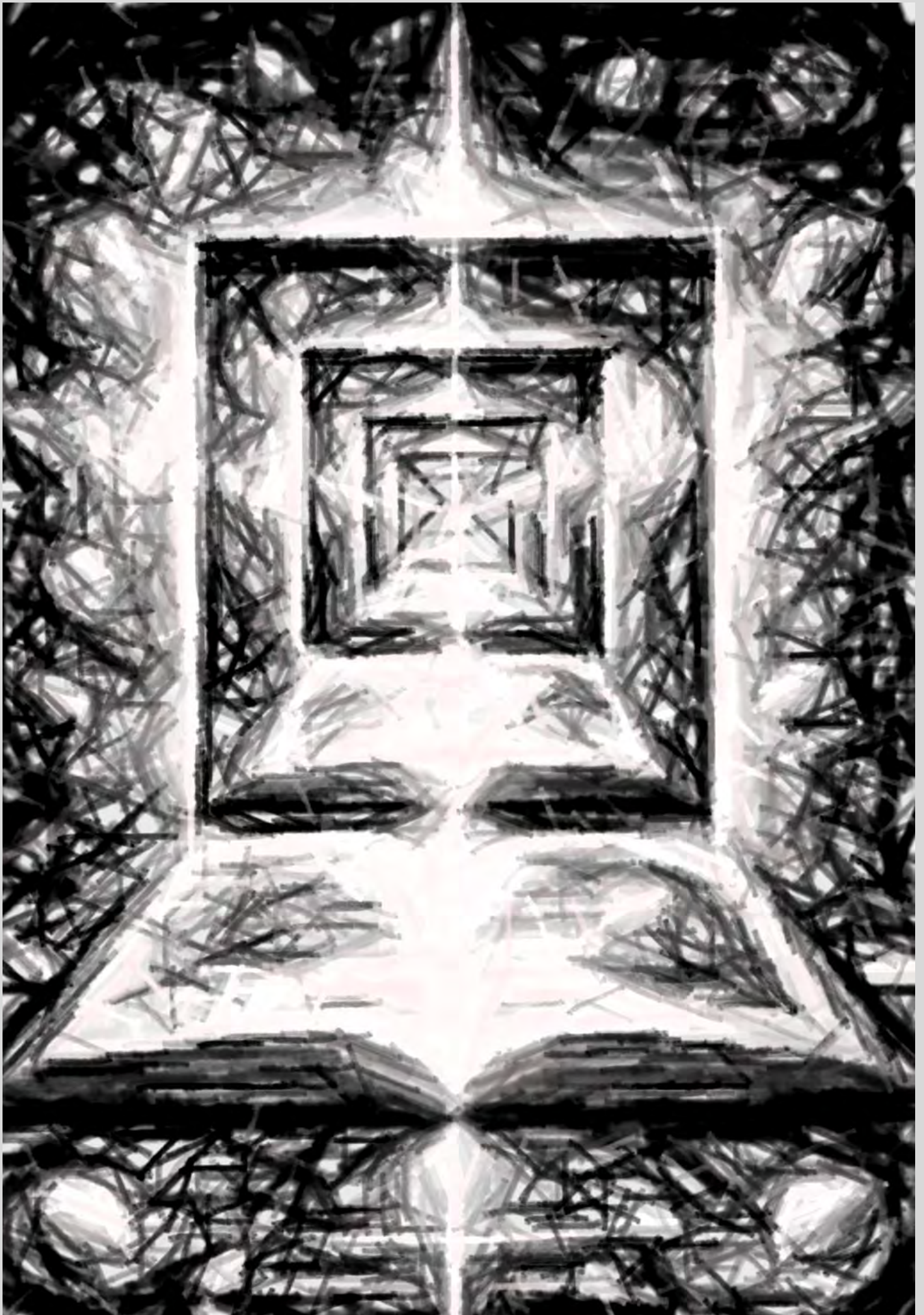
*SuperHyperScape 69: Infinitescape*

*SuperHyperScape 70: Structurescape*



SuperHyperScape 64: Logicscape





SuperHyperScape 66: SuperHyperScape



SuperHyperScape 67: Paraconsistentscape



SuperHyperScape 68: Fuzzyscape



SuperHyperScape 69: Infinitescape



SuperHyperScape 70: Structurescape

## PHASE XI — META-REALITY & TOTALITY

*Closure without closure*

*SuperHyperScape 71: Metascape*

*SuperHyperScape 72: Omniscap*

*SuperHyperScape 73: Hyperscape*

*SuperHyperScape 74: Transcendencescape*

*SuperHyperScape 75: Voidscape*

*SuperHyperScape 76: Originscape*

*SuperHyperScape 77: Absolutescape*



METASCAPE

SuperHyperScape 71: Metascape



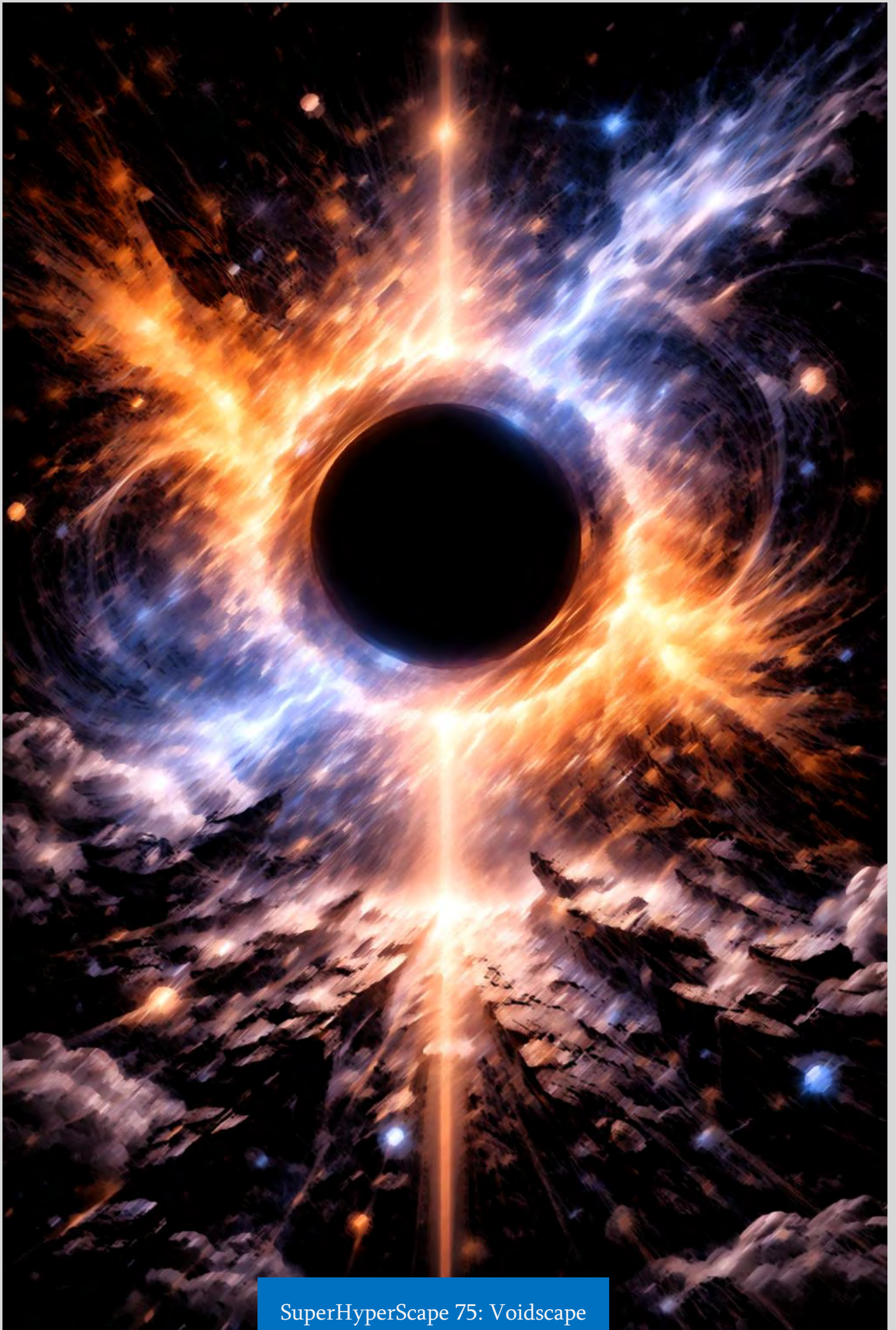
SuperHyperScape 72: Omniscape



SuperHyperScape 73: Hyperscape



SuperHyperScape 74: Transcendencescape



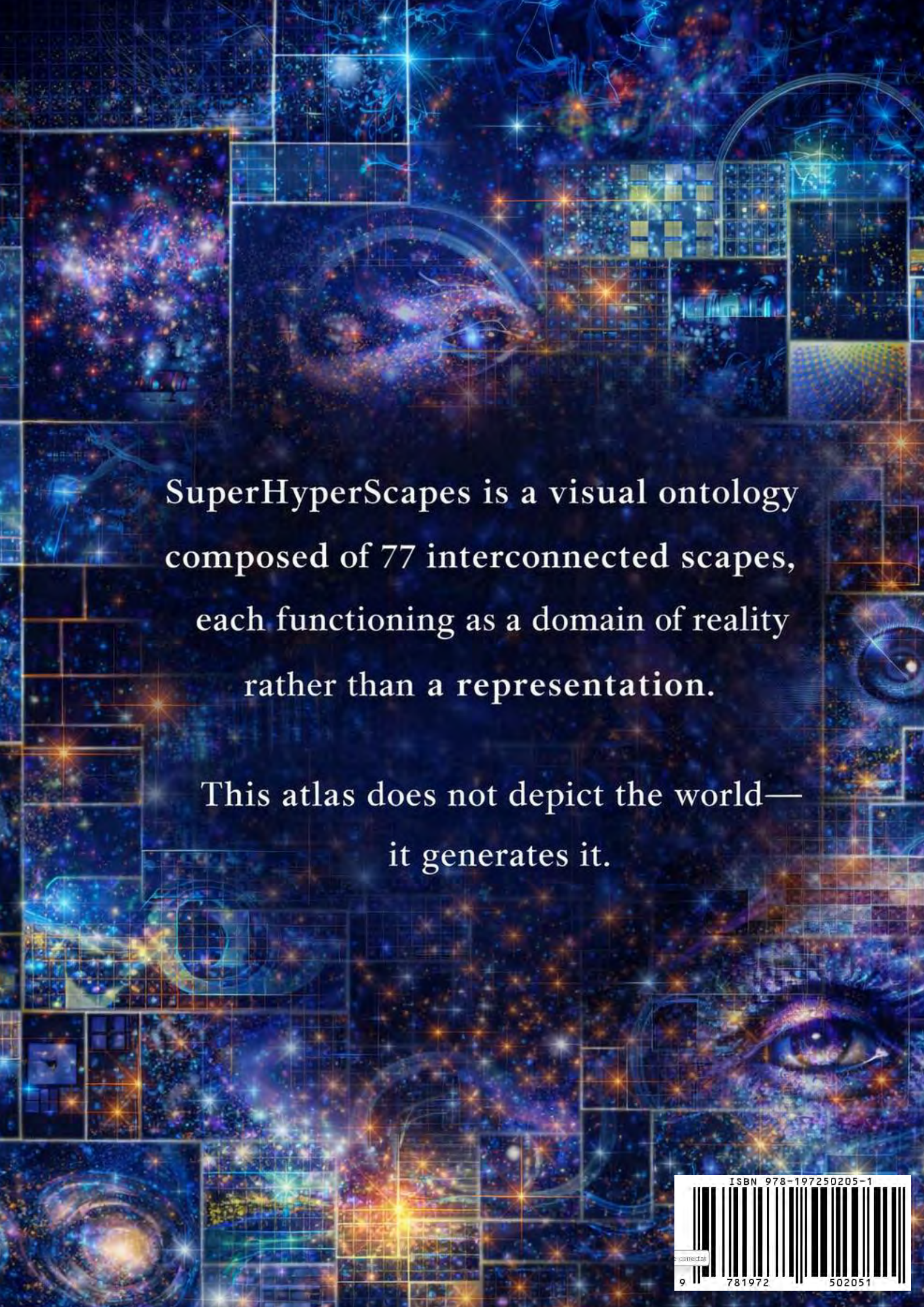
SuperHyperScape 75: Voidscape



SuperHyperScape 76: Originscape



SuperHyperScape 77: Absolutescape



**SuperHyperScapes is a visual ontology  
composed of 77 interconnected scapes,  
each functioning as a domain of reality  
rather than a representation.**

**This atlas does not depict the world—  
it generates it.**

ISBN 978-197250205-1

