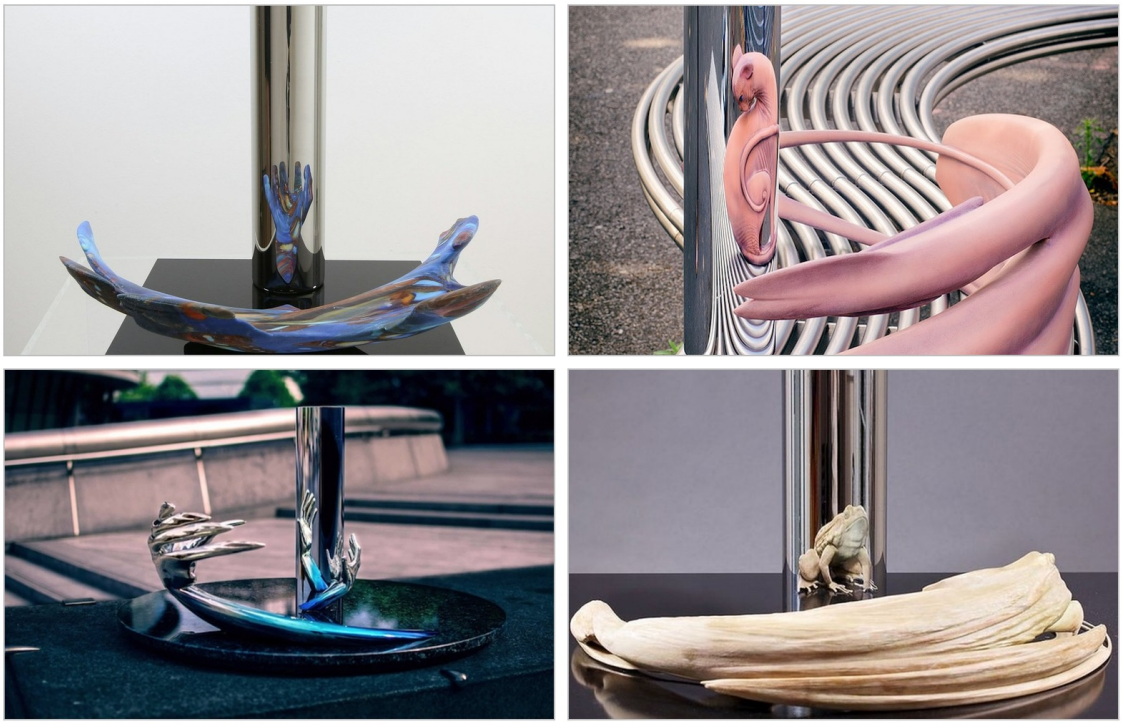
A Projective-Packet Reading of Jonty Hurwitz's Anamorphic Sculptures

From Time@Space to Minkowski-Einstein Space-Time

Ivan Borisovich Kurpishev
Independent Researcher, Kaliningrad
me@kurpishev.ru



User-supplied illustrations attributed to Jonty Hurwitz: cylindrical anamorphosis as a model of packet image assembly.

Abstract

This article reads Jonty Hurwitz's cylindrical anamorphic sculptures as a vivid model of a projective-packet theory of perception. In that reading, the visible image does not coincide with the source carrier of form: it is assembled through a geometrically organized channel of observation.

In the language of my monograph, what is primary is not a ready-made space-time stage but a deeper Time@Space structure in which time is the stratified support and space is a section, a layer, and a regime of readability. Minkowski-Einstein space-time is therefore not rejected; it is interpreted as a reduced and stabilized visible assembly of upstream data.

For that reason Hurwitz's works matter here not as an 'optical trick' but as a rare artistic example in which the truth of the image depends on projective

assembly, on the Riemannian metric of the visible layer, and on the position of the observer.

Keywords: Time@Space; packet geometry; projective phenomenology; Riemannian geometry; anamorphosis; Jonty Hurwitz

1 Why these sculptures are philosophically decisive

In cylindrical anamorphosis the material carrier is deliberately deformed. If we look at it directly, we see an elongated, almost broken form. But once the reflective cylinder appears, the same material mass yields a coherent readable image. The truth of the form is distributed across the carrier, the mirror-channel, the viewpoint, and the law of transformation.

That is exactly why Hurwitzs sculptures provide such a strong illustration of packet philosophy. We do not simply look at the world as if it were a ready-made Euclidean object. We reconstruct an event-state from a deeper organization, and the visible world is the result of assembly. In that sense the cylindrical mirror in art functions as a model of what the theory calls an observer-dependent geometric channel.

2 The mathematical skeleton of the monograph

The basic object is not an isolated point but a packet-point in which event and state are linked from the start:

$$a = (e, s), \qquad L_s = \{(e, s) \in \mathcal{P}\}.$$

Here e denotes the event, s the state, and the line L_s fixes the layer at a given state. Already at this level visible locality is not the whole story, because every point carries a packet attachment.

Time in the monograph is primary and stratified. It is not externally added to space; it provides the deep architecture of transitions:

$$\mathbb{T}^{(-1)} \supset \mathbb{T}^{(0)} \supset \mathbb{T}^{(1)} \supset \mathbb{T}^{(2)} \supset \mathbb{T}^{(3)}.$$

Therefore space is not the primary stage. It is a layer, a section, and a mode in which time becomes manifest. The external classical world is only one readable regime of a deeper packet structure.

Once a classical section and a visible slice are fixed, local Riemannian geometry is governed by the metric

$$g_{ij} = \langle \partial_i X, \partial_j X \rangle, \qquad ds^2 = g_{11}\, du^2 + 2g_{12}\, du\, dv + g_{22}\, dv^2.$$

This matters because it turns the question ”what do we see?” into the question ”how are lengths, angles, and distortions measured on the realized layer?” Perception is not a photograph of the thing-in-itself; it is a metric-dependent reconstruction.

That reconstruction can be written as an observational projection:

$$\mathfrak{P}^{\mathrm{obs}}_{s,g,\mathcal{O}} \colon \mathcal{D}_{\mathrm{VP}} \longrightarrow \mathcal{I}_{\mathcal{O}}, \qquad \Xi \longmapsto \mathfrak{P}^{\mathrm{obs}}_{s,g,\mathcal{O}}(\Xi).$$

Here $\mathcal{D}_{\mathrm{VP}}$ denotes upstream Time@Space data, s the chosen section, g the metric of the realized slice, $\mathcal{O}$ the observer configuration, and $\mathcal{I}_{\mathcal{O}}$ the visible image of the event-state.

The key formula of the monograph, which binds different regimes of time together, is the packet interval:

$$\mathcal{I}_{\mathrm{pack}} = \sum_{k=-1}^{3} \sigma_k \left(c_k^2 dt_k^2 - d\mathbf{x}_k^2 \right) + \Lambda_{\Upsilon} + \Lambda_{\mathrm{proj}}.$$

The classical Minkowski-Einstein interval is thereby included as a reduced case. When only the external classical layer is active, we recover the familiar expression

$$ds^2 = c^2 dt^2 - d\mathbf{x}^2.$$

The projective part of assembly is encoded by the additional term

$$\Lambda_{\mathrm{proj}} = \lambda_{\mathrm{proj}}\, \mathfrak{p}(A, B; C, D), \qquad \mathfrak{p}(A, B; C, D) = -\log \left| (A, B; C, D) \right|,$$

and in the harmonic case $(A, B; C, D) = -1$ the projective penalty vanishes. In visual language this means that the image is maximally coherent where the configuration closes both geometrically and logically.

3 From Time@Space to Minkowski-Einstein

The analogy with sculpture is strongest precisely where the status of classical physics must be clarified. The theory does not deny Minkowski-Einstein space-time. It says that such space-time is already a readable, stabilized, phenomenologically accessible image of a deeper packet architecture.

In other words, the cylindrical mirror does not create an image out of nothing: it assembles that image from a deformed carrier according to a strict geometric law. In the same way the classical world is not arbitrary. It is a correctly assembled outer picture produced after a section is chosen and after metric-projective stabilization becomes possible. In this article Minkowski-Einstein space-time is understood as that readable classical limit.

A crucial consequence follows: what appears as distortion on the upstream level is not necessarily an error. In many cases deformation is exactly the code by which the image is stored until the proper channel of reconstruction is found.

4 Anthropological and phenomenological meaning

Anthropologically, this means that the human being never deals with a naked thing-in-itself. We deal with an event-state that has already passed through body, gaze, memory, language, instrument, social scene, and historical horizon. Observation is not passive contemplation; it is an act of assembly.

Hurwitzs art shows not only geometry but the fate of experience itself. Without the reflective cylinder the image seems absent; yet it is not absent ontologically. It is simply unopened within the given regime of access. Likewise, many structures of reality are not directly given not because they do not exist, but because the correct channel of reading has not yet been established.

In my monograph this receives a phenomenological continuation through the distinction between the line of Aristotle and the line of Plato. The Aristotelian line organizes experience as a linear sequence of past, present, and future. The Platonic line organizes experience as a projective configuration in which part of the structure is displaced beyond the horizon of direct givenness. Hurwitzs sculptures effectively hold both lines together: the material carrier belongs to linear order, while the reflected image opens a projective surplus of form.

For that reason the present in our theory is not merely an instant on a line. The present is a section of packet structure in which past and future are not eliminated but folded and assembled into visibility. The mirror-cylinder becomes an artistic analogue of that operation: it does not add meaning from outside; it makes explicit an image that was already encoded but not yet unfolded.

5 What these works demonstrate for the theory

- a visible form may be true even when it does not coincide with the immediate look of the material carrier;
- distortion may be not a defect but an encoding of assembly;
- the position of the observer belongs to the ontology of appearance rather than to an external accident;

- the harmony of the image depends on the agreement of metric, projection, and context;
- the classical world can be understood as a stable reading regime of a deeper packet reality.

For the website section devoted to Jonty Hurwitz, such an article matters not only as commentary on art but as a philosophical-mathematical manifesto. The artistic object shows what the theory states in strict language: reality is not merely lying in front of us; it is assembled in a regime of access.

6 Conclusion

Our central thought may therefore be compressed into the following scheme:

$$\Xi_{\mathrm{VP}} \xrightarrow{\mathfrak{P}^{\mathrm{obs}}_{s,g,\mathcal{O}}} \mathcal{I}_{\mathcal{O}}, \qquad ds^2 = c^2dt^2 - d\mathbf{x}^2 \text{ as the classical readable limit.}$$

The first part describes the transition from upstream Time@Space data to a visible event-state image. The second reminds us that Minkowski-Einstein space-time is not abolished but preserved as a reduced classical assembly. In that sense Hurwitzs anamorphic sculptures really do offer a brilliant artistic illustration of packet theory: what we see is not the original carrier, but its correctly assembled reflection.

This article is based on the authors monograph ”Non-Associative Packet Referential Logic and the Geometry of Stratified Time” (editorial reconstruction, 2026). The illustrations are included from the user-supplied image set for editorial and publication preparation.