There is a closed door at the end of the corridor

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Contents

preface

The title for this thesis comes from an early memory. Without
an abundance of organized memories, I still maintain a clear
mental image of this corridor. It belongs to a first period
of separation from reality, a generator of narratives intended
to build sense. Building backwards the parameters for a Markov
chain [1] to generate the time sequence that predicts and explains
the present.

The title sets up a journey of exploration, with a hidden
aspect, and the intention of uncovering it. The story (if
there is any) revolves around what is behind the door, why it
is closed, and what it means as a memory.

The corridor leading to the closed door is a path of
self-discovery and confrontation of personal fears. It implies
a setting that is limiting and confined, adding to an atmosphere
of tension lived in Uruguay until the restoration of democracy
in 1985. The closed door is the focal point of such tension. It
represents a barrier between protection and isolation, between
reality and imagination, history and fiction.

In this context, I explore the themes of curiosity, the fear
of the unknown, and a tendency to be constantly drawn toward
the off-limits. What is the dark if not a manifestation of

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[1]A Markov chain is a mathematical system that moves between different
states based only on the current state, not on how it got there. It relies on
evaluating the probabilities (or weight) asociated with the transition between
any two possible states.

the unknown? It's a driving force for widening the senses and understanding the environment.

This thesis is the reflection of my current ongoing introspection, an exploration of the negative space of the memory, and an attempt to confront possible pasts in possible realities. As explored by Roland Barthes in his essay "The death of the author"[Barthes, 1967], meaning in this thesis arises from intertextual relationships between chapters and ideas.

This book is written in LaTeX (tug.org) and managed as code. The scripts and fragments that compile into this text are available through the following link:

https://github.com/n2048-creative-technology/thesis.

introduction

```
w = 'w = {}{}{}; print(w.format(chr(39), w, chr(39)))';
print(w.format(chr(39), w, chr(39)))
```

There is stubbornness in the craft of casting materials through mold making, despite how rewarding it can be. Its whole process makes it hard to allow for later changes. The mold is not the memory of a piece, nor its essence, but it will define its final shape. Is the environment in which we grow and develop ourselves such a kind of mold?

I remember only fragments about my own past, but I've spent the last few years making stronger efforts to understand the ways in which I perceive my own "umwelt", why I react, and what I react to. What shaped this current way of thinking? Without an objective memory of my own history, creating versions of this multidimensional mold in which I've cast my way of perceiving has become an iterative process of re-creation.

`% recursive alterations allow for a progressive reshaping of perception.`

The small snippet of code under the title of this chapter is called a Quine. It is a program that produces its own source code as output, exemplifying a form of computational self-reference.

`% The quine and implies a connection between software, computer models and a human tendency for self-replicating based on our current understanding of reality.`

Gödel's incompleteness theorem proves that any formal system capable of expressing arithmetic contains statements that refer to themselves cannot be proven true or false within the system.

It shows that a self-referential system cannot demonstrate its own consistency. This means that any attempt at complete self-referential closure inevitably leads to undecidability or incompleteness, as there are always truths outside the system's ability to demonstrate them.

Yuk Hui's *Recursivity and Contingency* [?] explores the relationship between technical systems, philosophy, and computational logic. He describes recursivity as a form of self-referentiality in technical, biological, and philosophical systems. However, Hui introduces contingency as the space for unexpected possibilities and alternative configurations beyond purely deterministic, recursive closure. His idea of contingency refers to the openness, indeterminacy, and possibility of alternatives beyond deterministic or purely recursive systems. Contingency interrupts recursion, allowing for emergence and transformation.

Gödels theorem resonates with Hui's argument in that recursion alone does not guarantee self-sufficiency. Systems require contingency to evolve beyond a rigid self-reference. Gödel's results problematize deterministic, computationalist views of reality, aligning with Hui's critique of purely recursive structures in cybernetics.

Hui's philosophical contingency implies that no system can fully determine its own future. There is always the possibility of disruption, reinterpretation, and reconfiguration. Openness, creativity, and evolution require the ability to break out of purely recursive structures.

Perhaps the notion of a quine, or of a self-referential system, relates to the idea of creating our own model of the world, and the difficulty of interpreting the reality as something different than the one that is predefined in our brains.

```
text = """
 This thesis attempts to express a way to relate to the world
 from my own neurodivergent perspective. One that is explained
 and presented from a neuro-normative point of view, and yet,
 it can't prove itself. Hopefully it will allow the reader to
 connect different the topics here contained in an unstructured
 approach, following non-linear timelines, as I do.
 """

s = 'text = """{}"""\n\ns = {!r}\nprint(s.format(text, s))'
print(s.format(text, s))
```

memory

The military dictatorship in Uruguay that started in 1973 finally came to its end in 1985. By that time, I was 5 and carefully kept away from all the struggles and terrors that happened during that period. Even though I have no personal memories of the dictatorship itself, the societal impacts of the regime had a significant influence. I don't know why I remember that corridor, or why that door was closed every evening. What's certain is that it divided the apartment in two separate realities. On mine, there's no sound. I can't avoid creating evolving narratives that reflect the fluidity of memory itself.

Many families of the children born around the 1980s were deeply affected by state repression. Parents who were political dissidents, union activists, or simply suspected of opposing the regime often faced imprisonment, torture, or exile. If not the near family, friends of any close connection to this situations would affect the dynamics of tension and increased anxiety. Political discusions where often avoided for protection, creating an atmosphere of silence and fear. Children of that era absorbed the lingering trauma of parents who had suffered under the dictatorship. This trauma could manifest in overprotectiveness, anxiety, or suppressed anger in family dynamics.

The concept of "speculative remembering", where memories blur and predictions merge with present experiences plays a

role in creating an "all-knowing" archive that adapts over time [Sonal Dutt, 2024]. In their 2024 article "The speculative memory: contextualising memory in speculative fiction" the authors emphasize how memory underpins personal identity by shaping narratives of self, as well as the ways in which traumatic memories disrupt perceptions of reality and identity.

Jean-Luc Godard's film "Here and Elsewhere" (Ici et Ailleurs, 1976) touches the themes of representation and history and reflects on the political memory of images and the ways in which a non-linear and fragmented memory can be reassembled in different ways based on the context. The film questions the ethics of remembering through images, questioning the reduced representation of a true past.

This thesis is too an invitation to become more critical about our own processes of remembering, and how memory is shaped by media and context. It's important to note how personal and collective histories are remembered, forgotten and rewritten over time.

Memory behaves sometimes as an interactive installation, capable of recalling previous viewer interactions, layering them as part of the piece, altering and separating it from its original self.

In Camera Lucida, Roland Barthes distinguishes between the studium (the cultural, intellectual response to an image) and the punctum (its personal, emotional impact). He reflects on the role of the viewer in the construction of meaning [Barthes, 1993]. The memory of a closed door, the need for bridging the unknown with rational narratives, the context of my own neurodivergent experience. (Constructing meaning)

curiosity

commitment to struggle

As most people, I place some of my earliest memories in my childhood. It was a time where differences were particularly notorious, misunderstood, and punished. The dictatorship heavily controlled education to align with its ideology, promoting nationalism and suppressing critical thinking. As most children born in this period, I received an education shaped by censorship and limited intellectual freedom. Teachers and curricula avoided topics related to human rights, democracy, or the abuse of the regime.

I grew up in a society where trust in the government and institutions was deeply eroded. This mistrust certainly influenced my attitude toward authority and civic participation. In a context where discipline and normativity appeared as main values, I learned to defend my position on the right side of this equations:

curiosity = disobedience

curiosity = insubordination

curiosity = commitment to struggle

% Deconstructing the status quo against an institutionalized system of meaning making.

"All men by nature desire to know". This is the opening line of Aristotle's Metaphysics, highlighting curiosity as a fundamental aspect of human nature. However, I experienced that curiosity, as a "distracted learning style", is often rejected

as a vicious form, as opposed to a virtuous one. Aristotle
had an inclination to recommend being studious about one thing
(monopragmosyne). Plato argued before that curious people suffer
from an imbalance in the 3 parts of their soul: reason, spirit
and appetite. [Arjun Shankar, 2020]

It became well established that being curious implies taking
risks, failing, making mistakes, "die at least a few times"
[Foucault, 1980]. Foucault reflects on the transformative
power of curiosity, suggesting that it involves letting go of
established ways of thinking and being open to change, which he
metaphorically describes as a form of \dying."

Curiosity, in this frame, presents an invitation to explore
boundaries and question all norms. The digital and other forms
of artwork inspired by this can evolve in forms that resist
being fully understood, requiring viewers to engage multiple
times or from different perspectives to gain insight, embodying a
commitment to struggle.

The exploration of unconventional media as a way to disrupt
the status quo is a recurring theme in media theory. Several
theories and philosophical perspectives address this phenomenon.
McLuhan's "Understanding Media" [McLuhan, 1964], is a good
example of this (The medium is the message). Artists using

unconventional media are not just creating content, but they are defining new ways to experience and understand such content.

Deleuze and Guatari refer to the idea of deterritorialization, as the process of breaking away from established structures. Their concept of "rhizome" emphasizes non-linear, decentralized forms of thought and creation [Gilles Deleuze, 1980].

Curiosity drives us to break away from familiar territories, whether intellectual, cultural, or artistic. It encourages us to explore "lines of flight", creating opportunities for new knowledge and experiences. Non-linear, interconnected ways of thinking and being, as opposed to hierarchical structures, allow for an open-ended exploration, where the process is as valuable as the destination.

neurodivergent

The holographic principle suggests that information about a volume of space can be encoded on its boundary, leading to a perspective in which spacetime within that volume, including time, is a projection. Thus, time might not exist as a fundamental property but instead as a result of interactions in this deeper, more fundamental layer of reality.

The idea of perception as a controlled hallucination suggests that what we see, know, and understand is no more than the most likely prediction made by our trained brains. A neural network in which an internal conflict arises between an error signal, indicating that what's in front of us does not match our expectations, and a massively skewed training dataset of memories, insisting that what we know from past experiences is the correct interpretation.

Neurodivergence is now better known and understood, but as a statistical minority, it is not well represented in the dataset of human interactions. It is only logical that it would be difficult to comprehend from the perspective of a neurotypical brain. The issue of skewed datasets is commonly addressed in the context of AI and machine learning. However, while we can design datasets to balance the represented populations, a real brain learns from real interactions, and the statistics remain the same regardless of awareness.

Analytical acceptance, algorithmic forgiveness.

% Intuition and "the big picture"

For some neurodivergent individuals, time feels less sequential and more layered or interconnected, as if different dimensions of experience coexist and interact simultaneously. Much like a hologram contains a vast amount of information

compressed into a simpler lower-dimensional form, neurodivergent
cognition could compress complex timelines and experiences
into non-linear formats, creating unique interpretations and
associations across time. Neurodivergent cognition might operate
by projecting internal mental states or processing vast amounts
of sensory data into condensed forms like patterns, metaphors, or
unique associations.

The holographic principle challenges the classical
idea of locality, suggesting that information can have
non-local representations. As a neurodivergent individual,
cause-and-effect thinking strategies don't come naturally,
favoring lateral connections and holistic insights that reflect
non-locality in thought processes. Often a heightened awareness
of details, turns into an intuitive grasp of the whole system
encoded in parts, as kind of cognitive holography. Most attempts
to uncompress this intuition often come across as confusing
misunderstandings, since even language is made to reflect linear
interpretations of reality through sequential narratives.

"Anything in the territory that resists attempts at modeling
thus becomes, in the world of digital models, noise in the
system" [Benasayag, 2019]. Benasayag addresses the issue of
algorithmic bias, where neural networks may perpetuate existing
social prejudices and inequalities. He underscores the need for

critical examination of the data and methodologies used in AI to prevent reinforcing discriminatory practices.

RANSAC (RANdom SAmple Consensus) is an iterative algorithm used for estimating the parameters of a mathematical model from a dataset that contains both inliers (data points that fit the model) and outliers (data points that do not fit the model). It is particularly robust and capable of rejecting outliers and is widely used in applications in the presence of noise. We must define new non-probabilistic approaches to social norms and rules that includes outliers, or avoid the models and rules altogether, validating the richness of the full spectrum, avoiding the expectations of coherence to the known set.

I'm interested in multi-sensory installations, layered audio-visual compositions, or interactive works that allow viewers to experience various "time slices" of the piece, where events and emotions compress into a single moment. Experiences of layered and non-linear time are certainly an inspiration to an approach that defies linear storytelling or straightforward interaction.

symbiotic contamination

failures with a serial number

In the current context of a neurotypical majority, forging the options and leading to a society that values selection over creativity, the creation of our own tools seems to be an appropriate choice to true creativity. Such practices allow to dig into deeper understanding of the final outcomes, and explore the equally rich properties of every step of a process.

perception

Loud drones, low frequency soothing sounds

Whispers louder than the loudest screams

A new detail that changed my day

The repetitive, unsettling touch

Tight knots, tight hugs

Invasive gazes that were not supposed to last

The faces, the mirrors, the shadows

Acoustics as the language of every surface

Self-Organized Criticality describes how certain systems
naturally evolve toward a critical, highly sensitive state
where small changes can lead to large-scale effects. This state
of criticality is "self-organized" because the system doesn't
require external tuning to reach this point. It naturally
arranges itself into this state through its own dynamics. These
models help describe the experience of sensory amplification,
where the world can be perceived in vivid detail or with
overwhelming intensity. [Adami, 1993]

For many, perception unfolds in ways that might differ
from conventional understandings. It is often nonlinear and
multisensorial, difficult to articulate but deeply felt. The
context and balances between anxiety and relaxation shape the
sensitivity to sounds and textures. Patterns and structures in
an otherwise chaotic environment can be a comforting experience.
Time feels non-linear, with moments stretching or compressing,
influencing how art and events are experienced.

Immersive or interactive art forms, such as installation art,
allow for the direct engagement of multiple senses, mirroring
how individuals process the world, translating complex inner
experiences into tangible forms. Sensory overload or hyperfocus
can transform the relationship between body and world, defining
new ways to conceptualize subjectivity.

From a physics standpoint, perception can be understood as a
signal processing system, where sensory organs act as transducers,
converting energy from one form to another. Interacting photons,
wavelengths of a restricted spectrum, pressure variations
converted into electrical signals, molecules binding and
interacting with receptors, mechanical interactions of skin cells,
electromagnetic repulsion, preventing matter from collapsing into
itself.

Physics reveals that human perception captures only a small
fraction of reality. Neutrinos, dark matter, infrared and
ultraviolet light, gravitational waves, and radio signals are
imperceptible to us, but part of this reality can be detected
with specialized instruments. Can the use of such instruments
alter our perception? Is it possible to amplify and alter the
ways we relate to the environment by increasing the reach of our
perception?

Technology expands our Umwelt by allowing us to access
phenomena that are otherwise absent from our perceptual sphere.
From infrared imaging to quantum computers, from microscopes to
large language models, technology acts as an extension of our
perceptual apparatus, expanding our boundaries into previously
inaccessible domains.

According to the philosophical approach of post-phenomenology, technology is not neutral. It transforms the nature of perception and experience. Instruments shape what and how we perceive, influencing the object of perception as well as the perceiver.

Our brain is remarkably adaptable and capable of incorporating non-biological sensors into its perceptual framework. This phenomenon is supported by research in neuroscience, cognitive science, and philosophy, particularly in the domains of neuroplasticity, sensory substitution, and embodied cognition. The inclusion of non-biological sensors introduces entirely new dimensions to human perception, effectively expanding the "self."

The extended mind hypothesis, proposed by the philosophers Andy Clark and David Chalmers, argues that tools and technologies can become integral parts of our cognitive processes. Non-biological sensors present in wearable technologies provide continuous streams of data, which the brain learns to process and integrate. This suggests that perception is not confined to the brain and body but extends into the tools we use, fundamentally altering our experience.

If perception relies on external tools, the distinction between "human" and "machine" becomes less clear, leading to a hybridized (cyborg) perception that transcends biology. What

counts as "real" if our tools mediate all new experiences? Can
the brain adapt to perceive entirely artificial data streams,
such as simulations or virtual realities, as seamlessly as it
does natural environments?

   An overwhelming visual stimulation can sometimes be managed
via a calming sound or a specific type of pressure. Since the
world is evolving into larger and larger amounts of information
and stimuli, it's interesting to wonder if the inclusion of new
types of non-biological sensors in our perception will provoke
further overstimulation or present opportunities for relaxation
based on new calming sensations. Perhaps soon, focusing on
calming fluctuations of cosmic microwave background radiation
will provide a mental shelter from saturated visual and acoustic
inputs in our present environment.

hypervigilance

Stochastic resonance is a phenomenon in which a signal
that is normally too weak to be detected by a sensor
can be boosted by adding white noise

Whenever I take a walk, I don't just stroll from A to B.
I'm constantly monitoring every obstacle, every moving object
and person around, everything that can be moved by the wind
or shifted by the weight of raindrops. I calculate the next
position of every object, adjusting my trajectory to account for
the space needed for myself and my companion, when there's one by
my side. I walk, and I am in the near future as much as I am in
the present|more than most people I've discussed this with.

I observe what everyone else sees, and I analyze the changes
in their motion patterns and facial expressions, curiously
attempting to predict their intentions, possible thoughts, and
probable actions. I play out their actions in my mind like a
game of chess. I'm here and now, yet I am also everywhere before
and after. I'm everyone in my own form, simultaneously avoiding
and seeking connection.

The brain's "signal detector" operating in an overly sensitive
state, amplifies both real and perceived threats. Constant
monitoring, responsiveness, attention to subtle changes,
amplified details that go often unnoticed.

% How could I share a hyper-experience?

In their article, Wiesenfeld and Moss emphasizes the
counterintuitive role of noise in enhancing signal detection
and transmission in nonlinear systems [Kurt Wiesenfeld, 1995].

Individuals with ADHD and autism often show heightened response to sensory input which could be seen as a form of "enhanced signal detection". By framing hypervigilance as a system response to noise, this model emphasizes the potential for both challenges and strengths in neurodivergent sensory processing.

Laplace's demon

$$\frac{d\mathbf{x}}{dt} = f(\mathbf{x}, t)$$

Pierre-Simon de Laplace conceived a thought experiment involving a hypothetical intelligent being with knowledge of the current state of everything and the capacity to process all that information. Under the hypothesis of a deterministic universe, such a being would know both the past and the future, thereby eliminating the perception of time, since everything that exists now would also reveal what was and what will be.

In a much more limited context of both space and time, the constant monitoring of microscopic changes and patterns places me in a position to predict possible futures and assume causality from potential pasts. I live without a normal perception of time, burdened by the overwhelming anxiety of processing all possible realities with the same intensity as the "here and now." Predicting an experience and experiencing the predictions. Presuming a cause for every effect.

Sense belongs to the realm of Aion, not Chronos. [Deleuze, 1969]

In the context of the digital arts, the idea of predictability often manifests itself in a form that simulates control while embedding elements of randomness and chaos, allowing the viewer to experience the tension between determinism and uncertainty.

wave function collapse

$$a \propto E$$

Anxiety is proportional to the entropy of a situation.

Entropy, quantum mechanics and puzzles

The algorithmic way to solve a sudoku puzzle is to find the cells that present minimum entropy. This means, find the cells where the number of possible options is smaller. When a possible solution is presented to this cell, the cells around them will in turn decrease their entropy.

According to quantum mechanics, the wave function represents the probabilities of different coexisting realities, that is, until a measurement is made. At the moment of measurement, chance is replaced by actuality. The wave function collapses, and reality is set.

Every unknown in life, every decision still not made, creates a multitude of possibilities, a distribution of parallel potential realities, simultaneously existing in a high entropy state.

Making a decision, or a discovery, will collapse all possibilities into one, reducing entropy and in consequence reducing the associated anxiety for the unknown.

% Observing as a Constructive Act

Observation is never passive. When we observe, we frame, filter, and interpret phenomena through the lens of our preconceptions, cultural codes, and technological mediations.

McLuhan suggested, in the context of media ecology, that what we observe is shaped by the tools and contexts of observation.

The act of looking is an active engagement. The technologies used for observation, such as cameras, screens or algorithms, affect the observed object by framing and introducing layers of abstraction, transforming the observer into both a participant and a subject of the observation. Media plays an important role, as it pre-selects and amplifies certain aspects of reality and ignores others, conditioning our gaze.

Michel Fucault discusses how, in relation to the panopticon, observation also defines a relationship between the observer and the observed. The awareness of being watched, creates self-regulation and transforms behavior. % surveillance [Foucault, 1975]

Engaging with a moment

Observing regardless of consent

Collapsing, creating reality

emulation

*Human beings are creatures who practice and train,
creatures who are free to reach beyond themselves in
the process of becoming.*

Peter Sloterdijk [Sloterdijk, 2014]

I learned about the mask I put on unknowingly to fit in, to attract less attention, to avoid conflicts and misunderstandings. I learned the consequences of wearing this mask.

Living often feels like running an emulation program, replicating behaviors and responses that come naturally to others. On the surface, the emulated environment mimics a typical operating system, seamlessly performing tasks and following expected protocols.

The effort to conform to neurotypical standards can be exhausting, often overwhelming and disconnecting.

The tension between imitation and authenticity mirrors the challenges of emulation. Like an emulator replicating the functionality of another system, masking often relies on recombining observed behaviors to navigate social environments. But emulation, by its nature, exposes the limits of replication, revealing deeper truths through interaction and engagement.

In his essay *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin describes the uniqueness of a piece as its *aura*, and argues that mechanical reproduction diminishes the aura of an original work of art, affecting its authenticity [Benjamin, 1935].

The rise of digital art and AI technologies further complicates the discussion on authenticity. In the digital

realm, the ease of replication and distribution encourages a reevaluation of authenticity. The available tools contradict, or at the very least challenge the traditional criteria for what constitutes an original piece, and the notion of what adds value.

Large language models, or *LLMs* offer a powerful example of emulation, imitating human-like language and creativity while simultaneously challenging traditional notions of originality and authenticity.

LLMs are trained on gigantic datasets of text. They calculate probabilities of possible words and generate text that mimics human communication, often indistinguishable from content created by real people. LLMs emulate linguistic styles, cultural idioms, and intellectual processes by identifying patterns in existing data.

Through prompt engineering, users collaborate with LLMs to refine outputs, curating their emulation capabilities. This interplay demonstrates how AI tools can enhance human creativity while raising questions about the nature of authenticity. If authenticity lies in human origin, AI lacks it. But if authenticity is somehow measured based on the audience's experience, then LLM-generated texts can feel authentic, even when created by non-human systems.

Deeper connections can be found between AI emulation and human cognition. Both systems recombine existing information to create something new. The distinction lies in intent: human thought is driven by curiosity, emotions, and purpose, which add layers of meaning that is (currently) absent in AI's mechanical processes.

`% biological algorithms`

Masking similarly involves effortful emulation. By adapting to environments shaped by neurotypical norms, masking suppresses natural tendencies to conform to expected patterns. This raises questions about the boundaries between imitation and authenticity in human interactions. Am I authentic if my responses are carefully curated and contextually appropriate but lack an intrinsic connection to the emulated behaviour?

Ultimately, whether in art, technology, or human behavior, the interplay between imitation, emulation, and authenticity challenges us to consider the deeper meanings behind our actions and the layers of intent that define who we are.

decay

$$n \to p^+ + e^- + \bar{\nu}_e$$

Decay is a fundamental process of transformation, marking the passage from one state of existence to another. In physics, decay symbolizes change, entropy, and the relentless flow of time. When an atom has an unstable configuration, such as an excess of neutrons, it undergoes decay to achieve stability. A neutron transforms into a proton, emitting an electron and an antineutrino in the process, in a phenomenon known as beta-minus decay.

Just as the carbon-14 that undergoes radioactive decay over millennia, serving as a measure of time and history, our lives too are governed by the forces of transformation and impermanence. The weight of indecision, uncertainty, and imbalance manifests as forces propelling us toward change. And like nitrogen-14, the stable product of decay, we seek equilibrium, a resolution to the chaos that defines our existence. Much like the emitted radiation in atomic decay, the disruptions and losses we experience are the byproducts of our transformation.

In the digital realm, decay mirrors the entropic nature of information and memory. Glitches, data loss, and the degradation of digital media are reminders of the fragility of permanence in a system that relies on energy and maintenance. Artists and technologists alike have explored the concept of digital decay, creating dynamic pieces designed to purposefully degrade and

transform over time. These works challenge the idea of art as a
static entity, taking advantage of the beauty of impermanence.

Everything is transient, every present moment unfolds from
the past. Processes of becoming and unbecoming underscore
the interconnectedness of all phenomena. Decay drives the
universe toward higher entropy, as described by the second
law of thermodynamics, defining the arrow of time. Entropy is
not merely a measure of chaos but a sign of the potential for
transformation. Decay is a precondition for creation.

Decay serves as both an end and a beginning. It is the
dissolution of what was and the emergence of what could be. In
embracing decay, we accept the inevitability of change and the
transformative power it holds. Whether in the disintegration of
memory or the breakdown of stability, decay serves as an excuse
to find value and meaning in impermanence.

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