

## LIGHT - THE COMMON DENOMINATOR THEORY OF EVERYTHING

**SPACE CLUSTERS-THEORY OF EVERYTHING** may help to unify the Theory of Relativity, Quantum String theory, and Universal spirituality: based on the evolution of a single ray of light which can be described as follows: 3- identical faces, 3-edges, 2 vertices, an inside and outside, occupies space and has spin-ability. I call this structure a "TRION RE", the Polynesians may have called it a "**Star Seed**". Leon Lederman, the noted physicist, might call it "**The God Particle**", from his book of the same name. The "**SPACE CLUSTER**" theory is based on three simple principals: No straight lines, from the one comes the many and light is a regular solid. Not only is it a regular solid, it is the basic building block of the universe.

Light being a regular solid it occupies space and acts as a container. It is my contention that within every individual ray of light is life itself. It is the conduit of all things living and material. It is the path and matrix, of light that we must follow to find how life and matter form throughout the universe. Nature does not take a scissors and cut out four triangles then paste them together to form a solid. It follows a process of manifestation. It is this process that we will investigate. According to astrophysics, astro-chemistry and cosmology, to find the essence of things we have to get back to radiation's as *causa finalis* of matter and energy.

To have a visual reference of what this matrix might look like, imagine a loom for weaving a rug, not a two-dimensional loom but a three-dimensional loom with a shuttle cock made of a continuous thread of light, a "Star Seed" or a "Trion Re" as mentioned above. "An infinite amount of other "Re" travel through space at the speed of light. The "Re" are radiating from an infinite number of sources coming from an infinite amount of places for an infinite amount of time unmanifest in the emptiness of space until they come in contact with the atmosphere of a planet. If we wish to know the preconditions of organic life we must reconstruct and examine the environment of the processes operative before and during its appearance.

In the early history of earth the entire planet was a fiery mass from which the preconditions of life were absent. Over eons of time the earth began to cool, with the change of temperature many of the elements of earth came into being. After more eons we see the progressive appearance of an atmosphere with air and boiling water and the ever increasing solidification of magna into solid earth. The appearance of life can only manifest between an acceptable range of temperatures. At the outer edge of the atmosphere temperatures were too cold to support life and the boiling waters of the surface were too hot. But above these warm masses of water existed a great zone of vapor which was not as hot as the water and not as cold as the upper reaches of the atmosphere. It is only in this "space between" that these elemental life forms could have first appeared, even if for a brief time. As they fell into the boiling seas they were killed or they were carried on the currents of vapor into the higher cold zone where they also died. Life was but only a brief moment. After millions of more years the space between the cold zone and the warm zone expanded and these first beginnings of life became larger, heavier and stronger.

It is in this "space between" that we will observe the process of not only the beginnings of life on this planet and its evolution to the present, but the parallel structure of inorganic matter as well. We must now examine the structure of our "star seed" to understand its connection to all things. As this individual ray of light enters our atmosphere it is traveling at the speed of light, for it is light itself. It is spinning as it moves, creating an electromagnetic field that attracts the matter that is mingled in the vapors of the atmosphere. At first the matter that attaches itself to our "Trion Re" has but a vulnerable, ephemeral skin which is quickly burned away as it descends to its fiery demise or shatters in the cold upper atmosphere. But as the process of cooling continues the amount of matter that is attracted to the magnetic field created by our spinning "star seed" increases, giving it greater protection from the environment and its existence is prolonged.

There is another thing happening with our individual "RE", it is interacting with an infinite number of other "Trion Re". in a predictable pattern, it is this pattern that is absolute in the universe and resembles our three-dimensional loom discussed above. As this process continues over millennia our "light beings" grow and become more complex. They become heavier and begin to fall into the now temperate oceans containing more chemicals than existed in the vapor. This enrichment produces a greater variety of the forms of life; new species appeared and a greater diversity of life evolved in the oceans and in its time to us. Contained in all living things is this continuous flowing light. It is important to note that inorganic material is formed when the light leaves the matter that has contained it. It has been said that there are two types of gravity; the one we are most familiar with, as described by Newton and his apple and the one described by the ancient Essene, the gravity of light which makes all living things move up toward the light from which it came. All living things grow upwards back toward the light.

It is important to examine the view of basic structure that has come to us through the ages and has been the cornerstone of our understanding. The best known of these descriptions would be Plato's five regular solids. Plato believed that the smallest regular polyhedron was a tetrahedron. I believe it is the "Trion". It is believed that The tetrahedron is the only three-dimensional shape whose corners are the same distance from each other, other than a sphere and the universe doesn't allow any volume to have fewer than four faces and four corners. The "Trion" has three faces and two corners and the distance between the two corners is the same.

At one planck length a Trion-Re' appears to be invisible; it is the space between all matter. When we isolate an individual form we have broken its bond to the other forms that have surround it. In nature nothing exists out of context everything is connected. Furthermore it is the Platonic description of that individual form that hides the space between. No planer sides .

### Plato's definition of the 5 regular solids is as follows:

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1. All sides and angles must be equal;
2. It must totally enclose space
3. It must have an inside and an outside;
4. It must have spin ability (vertexes, points in space )
5. It must have edges;
6. When placed in a sphere, all corners must touch the sphere.
7. The sides must be flat or planer

### The five regular Platonic solids are:

1. Tetrahedron - 4 equilateral triangles
2. Hexahedron - Cube - 6 equal square sides
3. Octahedron - 8 equal triangular sides
4. Dodecahedron - 12 equal pentagonal faces
5. Icosahedron - 20 equal triangular faces

Plato was correct in the two-dimensional world but in the multidimensional world things exist in other forms simultaneously. Since nothing is straight. It is therefore necessary to modify Plato's definition by deleting "the sides must be flat" and adding the sides maybe concave or convex. Under this new definition we must rename the six not five regular solids and we must describe them in the other three dimensions that they also simultaneously exist.

REST-PERCEIVED	INHALE	EXHALE	REST
1. TETRAHEDRON	TETTREX	TETRINE	TETRON
2. CUBE	CUBEX	CUBEINE	CUBATRON
3. OCTAHEDRON	OCTATREX	OCTATRINE	OCTATRON
4. DODECAHEDRON	DODEX	DODECATRINE	DODECAHTRON
5. ICOSAHEDRON	ICOSATREX	ICOSAHTRIN	ICOSAHTRON
6. LINE	TRIEX	TRI-IN	TRION

The four states of all form are: Imploding - minimum volume ( exhale ), exploding - maximum volume ( inhale ), resting, and perceived. I believe that perceived is a distinct state for it is the dimension that we exist and perceive the universe. The principals at work that cause this constant flux of change can be explained by the force of our "Trion Re" that are spinning between the visible forms constantly causing those forms to expand and contract. If we were to photograph each revolution of the "Trion Re" our forms would appear in at least 4 of the above configurations. It could be described as a cosmic pulse.

For the sake of clarity lets us examine the four states of a tetrahedron when taken out of context. That is when ever we examine a geometric form we are removing it from the hierarchy of other forms that created it. This means there are other factors of observations that cannot be seen.

1. IMPLODING - four edges curved inward toward the center of the mass and four equal triangular concave faces - minimum volume. " tetrine "- Exhale

2. EXPLODING - four edges curved outward from the center of the mass and four equal triangular convex faces - "tettrex"- Inhale
3. REST - 12 edges curved inward with four equal triangular convex faces and 6 equal concave almond shaped faces. "Tetron" - Rest
4. PERCEIVED - four equal flat triangular faces with four straight edges. "Tetrahedron" - Rest

The "Trion" is the great creator for when we start building structures that follow the form and geometry of light we find that surrounding all combinations of these solids, trions lace along its perimeters and into its inner space forming a lattice superstructure that follows its own built in evolution. There is an indisputable relationship that is necessary to form each of the five regular solids described by Plato. They are formed by a synergistic relationship to other basic forms. For example: It takes 6 trions to make one tetron.(tetrahedron). It takes 4 tetrons to make 1 octatron and in between the 4 tetrons and the one octatron you will find 12 trions. Trions surround everything. This process continues until all the regular solids are formed. When this synergy reaches its first complete evolution The form that will be created will be a sphere. Not an empty sphere , but a sphere described in perfect symmetry all the way to the core - an icosatron. We will go into further detail further on.

It is a more accurate model of the universe that we seek. One that has form consistent with natural form. One that shows the space between and the relationship of one form to another and their evolution, form is created by the stream of light. It is time to find a new set of "Tinker Toys" and building blocks and in so doing we will find the one form that creates them all. It really is a question of finding a new point of view.

## FROM THERE TO HERE

When I met Robert Auerbach, he was a graphic designer who studied at the famous Bauhaus, which had moved from Germany after World War II to the Chicago campus of the Illinois Institute of Technology. In 1954, Buckminster Fuller was giving a lecture in design. He told his students to look for the "universal intersection." He told the class that if it could be found it would be the only connector one would ever need to construct any structure. A note of interest: Fuller never did find the universal intersection.

Auerbach built a sculpture that was made out of balloons, blown up and tied together with plaster of Paris pushed into the openings between and around the balloons. It hung from a ceiling until one day the device holding it broke and the sculpture fell and shattered into a myriad of curved shapes, resembling something almost prehistoric. It revealed the space between the balloons, what was negative was now positive.

This single event was the catalyst that led to the events that followed. Auerbach was trained in package design. The art of packaging is making a two-dimensional sheet of material transform into a three-dimensional container that is unique but will still function for what it is intended to contain. Seeing all these arcs coming together and going apart, and connecting back together again, he got out his compass and started drawing circles.

The key in packaging is knowing where to cut and where to score. Auerbach went further with his compass, drawing circles until there were two arcs going to each point of the spherical triangle. He cut along the outside arc and scored the inside arc and then bent the shape on the score. The flat two-dimensional, spherical triangle was becoming three-dimensional.

He duplicated the process, making a series of what I call "flat clusters." When combined, they form an endless combination of polygons, including Plato's regular Platonic solids, with one exception--no straight lines. He went further with his investigations by applying these principles to six more shapes: a square (four sides); a pentacle (five sides); a hexagon (six sides); a heptagon (seven sides); an octagon (eight sides); and a nonagon (nine sides). All of these shapes have a common element of attachments, the cusps that have formed by having two curved lines converge at the points of these seven shapes.

I met Auerbach at a party I was giving at my home in 1970. One of my artist friends brought Bob along as his guest. He arrived with a structure, a spherical triangular cluster (36 inches from tip to tip). I had my Super Eight camera out (video had not yet been invented) and I filmed my artist friend taking the structure, putting gobs of oil paint on one of the sides, and then proceeding to rock the cluster against my white walls in a clockwise motion. When he took the cluster away from the wall, it left a curved triangular spiral that appeared to go on forever.

It was at that moment I immediately decided that if I was ever looking for a sign of what path I should take for some reason this was it. Together, we began investigating ways we could capitalize on the information. He had only a few meticulously hand-cut pieces of the system, not enough to go very far in making many structures, but enough to start the patent process and begin the development of prototypes. In 1972 I was granted mechanical patents in the United States, Great Britain, Sweden, Japan and Italy.

It was at this time that I began my voyage into curved space. In the beginning, there were never enough parts to build more complex structures. There were dies to be made, materials to be selected, and manufacturers to be found that could heat-seal the plastics we had decided to use. And, most important, what was the product we were going to make? We had a new system of construction but a system in itself is not patentable. It has to be a specific thing. We knew it could build domes, but it could build bridges too. We knew it Could be used in the fields of physics, chemistry, biology, architecture, and mathematics.

As prototypes were being produced, I had enough parts to begin building more complex structures and see where the system would go. I spent the next eight months building structures that had never been described before. A new geometry was evolving, the geometry of transition describing the process of the formation of elemental planer shapes into three-dimensional solids.

If in fact what I was discovering every day was really a new space, a new and more perfect way to put things together, its impact on industry and society would be immense. I spent a great amount of time contacting large corporations , educational and government institutions, including NASA. No one seemed interested in what this system did. Not invented here (NIH) seemed the biggest hurdle. It was at this time we decided to make a children's toy, called "Space Clusters", a building kit. The reason was that children do not have preconceived notions about straight or curved lines. They know instinctively that curves are natural and everywhere and they had nothing to protect by accepting new information.

In an astronomy book I found a definition of the universe. I will paraphrase: The universe seems to be made up of clusters of objects. These clusters seem to be made of smaller clusters of objects, and on and on. It was this definition that seemed to best describe what this invention did. It occupied space and it would synergistically cluster with other clusters of objects. Once we had the product, I decided to make the Museum of Modern Art my first call. I made an appointment with Marna Toma, who was in charge of finding suitable products for the museum bookstore and catalog. Marna had an extensive art background. She was looking for items that had artistic merit, not just trendy and popular things. I was not in her office more than five minutes before she was placing an order for 10,000 kits. I was in business!

In a short time Space Clusters were in every major museum and planetarium in the country. Space Clusters were also the top selling toy in every major department store in America. Its first year out, we outsold every other toy including "Etch-A-Sketch" and "LEGO". It had artistic merit; and was a viable commercial product, as well. There was something about its simplicity and form that appealed to the refined eye of the art world and the world of children's play as well. Even "Playboy Magazine" wrote about it in its September, 1972 issue.

I had always wanted to translate the geometry of curved space into three-dimensional optics and in 1998 I got my chance. The first thing I had to do was make the models; second, make molds of the models; third, pour polyester materials into the molds; fourth, polish the end pieces to optic clarity. I made five spherical polygons called "OPTIC CLUSTERS ": Tetron, Octatron, Cluster - ( space between three spheres), Trion Re, and a Tetrine - (space between four spheres)

When the first series were complete, I began investigating how light was affected when entering and exiting the lens. I used candles, sunlight and lasers and experienced totally different effects, depending on the type of light used. Three-dimensional holograms would appear on the wall with candle light.

Back in the early years of the 70's, while I was still developing Space Clusters, I wanted to build a sphere and not just the skin of a sphere, such as Fuller had done (five-sided shapes surrounded by six-sided shapes), but all the way to the core. I started by duplicating Fuller's method of forming fives and sixes to make the outside skin, and then tried to move towards the center. This method was hopeless. It was too confusing, too many options. I finally I decided to go back to basics and build tetrahedrons and continue to combine them until they evolved to another shape entirely. I kept looking for hexagonal pentacle shapes as I continued adding tetrahedrons. These were telltale landmarks that I was beginning to describe a sphere. The room I was working in was quite small and the structure was almost six feet in diameter. As I

continued to build, the structure continued to evolve; cubes were beginning to form, seemingly by themselves, then octahedrons. ...

I must remind you that I was only combining tetrahedrons, but in the space between other polygons were forming on their own. Relationships were becoming self-evident. Form is not out of context, but is created by the space that surrounds it. I tried to step far enough away to see the entire structure and then it happened: I saw a pentagon and then a hexagon, and then another and another. I did it. I had built a perfectly symmetrical sphere all the way to the core. I felt what it must have been like for Columbus when he discovered a new space. I was elated! I had discovered a new space!

I built this structure three more times, once more in Chicago, at a one-man show at the Laguna Beach Museum of Art, and one I launched into space on July 4th, 1976, attached to 100 balloons. I had my own space program to find intelligent life on the planet earth.

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