

Milan Osrajnik

ČIP IZ PHAISTOSA, DAIDALOS

Čip iz Phaistosa, 1980

tuš na kamnu, Ø = 11 cm

Razstavljeno, objavljeno:

1. Verbo-voko-vizuelno u Jugoslaviji 1950–1980, Muzej savremene umetnosti, Beograd, april 1982, razstava, katalog
2. Problemi, XXI,3, 1983, risba s tušem
3. Slovenska vizualna in konkretna poezija 1965–2001, Bežigradska galerija, 2002, razstava, katalog



Slika 1. Čip iz Phaistosa, 1980

Za materialno osnovo zapisa je bil izbran kamen, ker vsebuje podobno kot glina, silicij, ki je osnova za izdelavo čipov, na simbolni ravni pa lahko evocira vse od *kamna modrosti* do *kamene dobe*. V skladu z zamislijo je bila izbrana tudi njegova oblika.

Zapis poteka od sredine ene strani kamna v obliki dvojne spirale do sredine druge strani kamna. Zapis je v črni in rdeči barvi. S črnim tušem so zapisane 6-bitne kode navadne abecede in števil od 0 do 9, z rdečim pa so v običajni in Łukasiewiczovi simbolni obliki izpisana stavčno-logična vezja, izpeljana iz Boolove algebre in veljavna tudi v algebri stikal.

Samo poimenovanje tako popisanega kamna naj bi vzpostavilo pomensko povezavo med vsem, kar označuje beseda *ČIP* v elektroniki in tehniki z vsemi družbenimi implikacijami ter tem, kar označuje muzejski predmet *Disk iz Fajsta* v kulturni zgodovini in še posebej v zgodovini pisav, s tem pa tudi bibliotek.

Daidalos, 1980

kolaž, 29,7 × 42 cm

Objavljeno:

Problemi, XXI,3, 1983

Labirint ni vraščen ali vrisan v zemljo, ni vklesan v skalo in ni vkopan v zemljo. Vpleten je v zvezdnato črnino neba severne nebesne poloble. Ta praznina ga nosi, obdaja in vanj sega.

Labirintska mreža besed, izpeljana in stkana iz korenkega jedra indoevropskih jezikov, ki označuje *cepljenje*, *delitev*, *delo* itd., izhaja iz križne sredine konstrukcije.

Tam, kjer lahko vodi pot v sredino in iz nje, ostajajo tema, zvezde in praznina. Pot skozi labirint je glede nanj podana simetrično v rahlo zaobljeni obliki izreza osnovnega kvadrata. Nanizana je z besedami, ki se prepletajo skozi prostore pomenov od *mehanika* do korenkega jedra besed, ki označuje pojem *moč*.

Tukaj je hkrati tudi konec prve polovice poti, poti navznoter, je točka obrata in je začetek poti navzven – sredina labirinta. Točka obrata in pot navzven nista popisani.

Tako ta izpostavljena pot, izložena kot metoda, pot *mašine in moči*, s svojim napredovanjem sočasno gradi *zid delitve* – labirint – s tem, da razločuje, deli, cepi.

Mreža, vpeta v nebo, pa se vzpostavlja kot oblika združevanja, prostor sredinjenja, čas osredotočenosti, polarnosti.



Slika 2. Daidalos, 1980

CHIP FROM PHAISTOS, DAIDALOS

Chip from Phaistos, 1980

India ink on stone surface, Ø = 11 cm

Exhibited, published:

1. Verbal-vocal-visual in Yugoslavia 1950–1980. Muzej savremene umetnosti (Contemporary Art Museum), Beograd, April 1982. Exhibition, catalog
2. Problemi, XXI,3, 1983, pen and ink drawing
3. Slovenian Visual and Concrete Poetry 1965–2001. Bežigradska galerija, 2002, exhibition, catalog

The chosen material basis of the inscription was a stone because it contains, just like clay, silicon, the basic input for chip production. On a symbolic level it can evoke anything from the *philosopher's stone* to the *Stone Age*. Its shape was chosen accordingly.

The inscription runs from the central point on one side of the stone, in the form of a double spiral to the central point of the other side of the stone. The inscription is in red and black. India ink was used to inscribe 6 bit codes of the ordinary alphabet and numbers from 0 to 9, while red ink was used for the inscription, in the usual and in the Lukasiewicz symbolic form, of the sentence-logic circuits, derived from Boolean algebra and valid also for switch algebra. The title given to this stone ought to establish a conceptive link between everything that the term **CHIP** represents in electronics and technology, with all its social implications, and that which is represented by the museum object known as *the Festos Disc* relating to cultural history and in particular to the history of writing, implicitly also libraries.

Daidalos, 1980

Collage, 29,7 × 42 cm

Published:

Problemi, XXI,3, 1983

A labyrinth is not rooted or designed in soil, it is not hewed in rock and it is not dug into soil. It is intertwined with the starry blackness of space in the northern hemisphere. This void carries the labyrinth, envelops it and penetrates it. A labyrinthian web of words, derived and woven from the root core of Indo-Euro-

pean languages, denotes *breaking down, division, work*, etc., and arises from the midpoint of intersecting lines in the construction.

The path may lead to the center and from it but what remains are darkness, stars and emptiness. The path through the labyrinth moves symmetrically in a slightly rounded cutout of the basic square.

The path is made up of strings of words that are interwoven and move through spaces of meaning from *mechanics* to the root core of the word that denotes the concept of *force*.

This is also the end of the first half of the path leading inwards, and it is the turning point and the beginning of the path leading outwards, i.e. this is the center of the labyrinth. The turning point and the outward path are not outlined.

Thus the exposed path, discarded as a method, the path of the *machine and force*, with its progress is at the same time building *a wall of division* – a labyrinth – because it separates, divides, splits.

The suspended celestial web is emerging as a form of unification, as a space for consolidation, as a time for concentration and polarity.