The most exciting years of my academic career were those of... MacLulchan's concept of the eternal, a theme... of my stubborn resistance to the... I have tried to... The opportunity to have the academic freedom... and enrich... and meet... and... The collection of my writings... of the... on... of the book... on... of the... I have... to the... of the... of the... of the... of the... of the... of the... of the... of the...
neglected to an equally puzzling degree even by some admirers of these thinkers. Whatever the clear differences between Heidegger and McLuhan in apparent subject matter, in terminology, and above all in style, their respective theories of quadruple existence are sparked by a shared initial concern: for lack of a better name, we might call it the critique of content. Strikingly, the first principle of both authors can be seen as the insistence that objects not be reduced to a list of visible properties, to self-contained hypnotic figures blinding us to the background from which they emerge. Instead, both treat reality in its ambivalent inner dynamic, as a resounding metaphoric interval between ostensibly separate poles. In each case, the object is a "middle" or a "between"; it is a medium.

For this reason, unorthodox as the claim may be, it not only could be argued, but must be argued that Heidegger's philosophical revolution turns us in the direction of a theory of media objects. Or to use his own short-lived term, ontology reverses into "netontology," a rigorous theory of the duel in entities between their seductive facades and their brutal substrataan energies. As will be seen, Heidegger himself never proceeds especially far down this path. A visionary mired in structural difficulties, he neither thoroughly examines the inner laws of his fourfold, nor succeeds in exploring it in many concrete instances. At this point, a brief summary will help clarify the main tendencies of Heidegger's philosophical breakthrough.

1. The Fourfold

The breakthrough appears in print as early as the first sections of Being and Time, in the famous analysis of the telos and its malfunction. Most of the time, Heidegger shows, we do not encounter objects as chunks of visible physical mass. Our primary access to beings comes from simply relying on them, from counting on them in an implicit way. For the purposes of illustration, we can imagine that a worker is assigned to drill holes along the length of a suspension bridge. Assuming that the work goes smoothly, the drill is usually not noticed at all; instead, it vanishes into the background as an unobtrusive effect. The drill itself remains invisible, while our conscious activity is occupied with the purpose served by this tool. It is only rarely, mostly in cases of failure, that the equipment is noticed at all. Perhaps the drill-bit is shattered, or a power cord is accidentally severed. In cases of this kind, the tool no longer retreats into an underground realm of things taken for granted; instead, the drill forces its presence upon us, setting up shop in our field of awareness.

Naturally, this portable drill-instrument isn't the sole item of equipment found in this scenario; it simply grabs our attention more easily than some of the others, thanks to its status as a discrete, tangible device. In fact, any human situation is defined by a near infinity of tools, invisibly at work in generating a world. Absorbed in our labors, we seldom reflect on the steadiness of the bridge itself; it rarely occurs to us that our safety depends on the minute action of countless bolts, trefoils, pillars, and spans of bridge-cable. Obviously, our lives would be impossible without the supply of atmospheric oxygen that we usually absorb unnoticed, and without the smooth function of countless bodily organs and nervous fibers, utterly suppressed from view except in cases of poor health. We invisibly rely on the earth's crust not to collapse beneath our weight, and assume as well that the pedestrians now approaching us are not a danger; their clothes and mannerisms conform to standards of normalcy burned by heart in our childhood years; their behavior lacks the aggressive air we all know how to detect.

Examples of this kind could be multiplied without limit. Taken together, they show the extent to which we truly live in a world of visible figures at all. Prior to this (or rather, simultaneously with this), the environment is a con-
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1. The abstract, conceptual character of German philosophy becomes visible if one considers the work of G.W.F. Hegel. Hegel's philosophy of history is based on the idea that the world is not just a collection of discrete objects, but a continuous process of development and evolution. This process is driven by the contradiction between opposing forces, which Hegel terms "theses" and "antitheses." These forces are in constant tension, leading to a synthesis that is both new and superior to the previous forms.

2. This synthesis is not just a theoretical construct; it is a real historical process that manifests itself in the world. Hegel's concept of"dialectical method" is used to analyze the development of ideas, society, and culture. This method is characterized by the idea that reality is a dialectical process, where contradictions are not resolved in a simplistic manner, but rather lead to new configurations of forces.

3. The foundation of Hegelian philosophy is the concept of "idealism," which posits that ideas are the primary reality. This idea is developed in the context of a rigorous examination of the material world and its relationship to the world of ideas. Hegel's philosophy is thus a complex synthesis of materialism and idealism, which he terms "dialectical materialism."
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The sun's path, the course of the moon, the tilt of the earth, the composition of the atmosphere, the angle of the tilt, the occurrence of solar eclipses, the alignment of the planets, and the overall structure of the solar system all contribute to the patterns we observe in the sky. These patterns are not random but are the result of precise and complex interactions between the celestial bodies.

The study of these patterns is known as heliocentrism, which posits that the Earth and other planets revolve around the Sun. This concept was initially proposed by the ancient Greek philosopher Aristarchus of Samos in the 3rd century BC, but it was not until the work of Copernicus in the 16th century that heliocentrism gained widespread acceptance.

Heliocentrism was contradicted by Ptolemy's geocentric model, which posited that the Earth was at the center of the universe. This model was supported by the prevailing scientific community and was accepted for over a millennium. However, as new evidence emerged, particularly from the work of astronomers such as Tycho Brahe and Johannes Kepler, the heliocentric model began to gain favor.

In the 17th century, Isaac Newton's laws of motion and law of universal gravitation provided a theoretical framework for understanding the motion of celestial bodies. This work laid the foundation for modern astrophysics and provided a powerful tool for predicting the positions of planets and stars.

The development of telescopes and the advancement of observational astronomy further supported the heliocentric model. By the 19th century, the overwhelming body of evidence had shifted the scientific community's understanding of the universe towards a heliocentric model.

In the early 20th century, Albert Einstein's theory of general relativity provided a new perspective on gravity and the structure of space-time. This theory has had profound implications for our understanding of the universe, including the nature of black holes and the expansion of the universe.

Despite these advances, the debate over the heliocentric model continues to this day. The Moon, the planets, and the stars all move in a way that is consistent with the predictions of heliocentrism. But the interpretation of that movement is a matter of ongoing scientific inquiry.
2. The theatre

Research into the social contours of objects

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