

BOUNDARIES OF REALITY IN THE PROCESS OF ARCHITECTURAL DESIGN

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Starting from the fact that the reality of the world of projections is comprehensive only when its architectural reality is created outside that reality, to become a new reality within reality, the paper addresses establishment of the relationship between an architect designer and reality, by his double presence within and outside reality. The existence of reality is questionable, because the actuality of the world of projections, which, though present in reality, often does not have meaning and is therefore created outside reality, only to exist again with meaning. In that relation, as the real world in reality, it is expressed also as an unreal world outside reality, whose imaginary reality is studied with architectural projection in a lifelike scope of reality. That way, the meaning of the projection in the process of architectural design is checked by projecting its meaning outside reality, while in the transition of an architectural design from one reality into another, the architect designer also develops his/her creative role, by reading and connecting individual (personal) and collective (universal) codes of the world of projections, which exists as two-folded and realistic in the reality scope.

Key words: coding, reality, dream, world of projections, negation.

INTRODUCTION - DEREALIZATION OF PROJECTIONS

Given that reality is lifelike only when it is manifested as both the common and individual reality of the world of projections, its formulation can be explained by its derealization, i.e. by undesigning the common reality if it is an issue of the meaning of its projection, or by designing an individual reality if it is an issue of projection of the meaning. For an architect, it is a projection of both meaning and its purpose in the form of a unique world of common reality to which he relates and an individual one which he creates with regard to the formalization of a new manifestation by a simultaneous belief in the non-existence of meaning within the common reality and its existence within the individual one. It is about the architect's ability to relativize reality by derealizing the world of projections in order to be able to affect reality to the extent due to which it is changed. In this regard, a projection of meaning exists when it depends on the meaning of a projection (Frankl, 2007: 17). The architect himself must lose the need for meaning solely within the common reality and then search for it in an individual one. Additionally, it is about his losing the illusion of reality in order to present the world of projections as it really is (Figure 1).

In that sense, the formulation of reality in relation to derealization of the world of projections is a negation

of the form of the common reality and a confirmation of the architectural content of the individual reality of the architect as a designer. This is a position wherefrom he equally realistically refers to both collective and individual architectural reality whose actor he is, i.e. the reality in which his emptiness results from the absence of meaning or its realization in the conditions of meaninglessness (Ibid., 19). Derealization of the world of projections is his principal role, namely, to actualize it in relation to the real time and space in which he acts. In this regard, his participation does not mean interpretation, but recognition, and even rejection of universal values and, accordingly, a unique projection of their meaning. Thus, the world of projections is perceived as an interaction of overestimated circumstances of the common reality, on the one hand, and of underestimated circumstances of the individual reality, on the other hand. Therefore, if otherwise determined, his desire for meaning is realized in the form of his will, oriented towards the necessity to respond to real circumstances in a way which allows him to deliver the meaning offered to him by reality (Ibid., 24).

Architect must make his conviction of meaning a starting point that is examined in view of a need for meaning, by deceiving himself in the common reality, only to convince himself in an individual reality by his ability to manage it independently by initiating it himself. Once he has achieved this successfully, it becomes his unique need, whose values are not the means but the meaning, i.e. a new value in itself,

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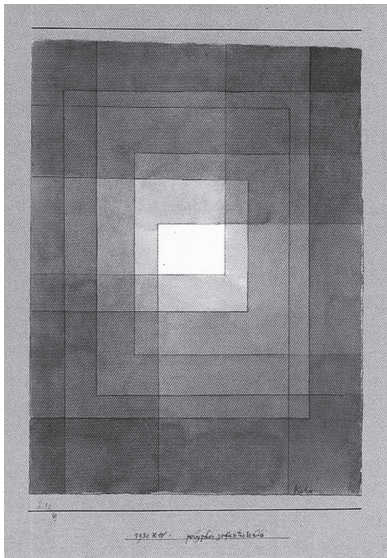


Figure 1. Paul Klee: *Polyphonic Setting for White* 1930
(Source: <https://www.pinterest.com/pin/48061920999386082/>)

which observes the sustainability of the simultaneous and current circumstances of the common reality and future circumstances of the individual one (Ibid., 25). Anthropologically, derealization of the world of projections depends on his self-projection directed towards the unique meaning of his realities. In addition, there is an issue of architectural identity for the purpose of creative realization which is not a purpose or an aim in itself, but represents the meaning of both the conscious and unconscious contribution of the architect as a designer, i.e. the one who perceives the derealization of the world of projections as self-oblivion, an unconscious projection of the meaning of an individual reality in order to focus consciously on the meaning of a projection of the common reality. Reality is real if a specific desire for meaning is defined in the form of an equal effort by the collective and individual will of its actors (Ibid., 28).

Simultaneous undesigning and designing the reality of the world of projections represents a unique and transient possibility that is inseparable from reality. Accordingly, a reality of reality represents a perpetual change of meaning regarding its realities. For the architect and even with regard to his status as a designer, this change of meaning of a projection is relevant for the common reality and a projection of meaning is inherent in the individual reality. His intention is to respond to the meaninglessness of values in reality by undesigning the world of projections by the visible meaning of a projection, and the projection of an invisible meaning of his realities. On the one hand, a need for meaning is a prerequisite for undesigning the common reality, and, on the other hand, a search for meaning is a requirement for designing an individual one (Jovanović, 2013: 70). Having confirmed the non-existence of meaning by its existence, the unique possibility of derealizing the world of projections also becomes a unique architectural reality inasmuch as it excludes its own transience. In this regard, if there is a continuous change of meaning, it can never be inadequate, and, therefore, it must not be excluded from the architect's architectural content, and even from the formal manifestation of architecture.

"A pre-judgment becomes a prejudice only if there exists an objective possibility for the pre-judgment to be corrected: that is, if we have at our social disposal (or can at least work out) generalizations which can set experience in a more adequate framework, and if the pre-cast judgment runs counter to these more adequate generalizations" (Heler, 1978: 294).

The architect should understand that his need and search for meaning are inherently meaningful. From this point of view, derealization of the world of projections actually lies in the fact that meaning always exists (Jovanović, 2013: 38). Its visible non-existence is derealized by undesigning the common reality, and its invisible existence by designing the individual reality of the world of projections. The formulation of reality by its derealization is possible in this relation only when the architect's intention is the meaning of architectural reality, which is a real change in its reality. This implies that meaning is available to the architect as a designer in any circumstances and conditions of its realities. He does not need to address the issue of meaning of a projection, but he must point out the issue of projection of the meaning of architecture so that it, and even he himself, can maintain their meaning in reality. It is also related to the fact that coding of the reality of the world of projections, by its formulation, is additionally a matter of the architect's architectural potential. His ability to perceive the current issue of meaning of a projection is an inability to meet the requirements of meaning of the common reality, and the issue of meaning of the projection is an opportunity to point out the unconditional meaning of the individual reality of the world of projections. Therefore, reality becomes real if derealization of the world of projections is the deepest meaning of its realities. This means that the formulation of reality by derealization of the world of projections is additionally a confirmation of its oneiric nature. By the projection of an ideal reality, dreams can be realized by losing the illusion of reality.

ABANDONING PROJECTIONS

Reality implies the inevitable presence of an architect taking into account his role as a designer. From this point of view, abandoning reality is a matter of the architect's free choice whether to participate in it or not, as well as an issue of the way in which he addresses it as a designer, especially due to the differentiation between the common and the individual reality by the projection of their unity and, accordingly, the uniqueness of a design. A design whose uniqueness does not correspond to the projection of the unity of its realities is unacceptable and even impermissible and therefore a measure of the authenticity of the world of projections, and his truth if it is the reality of his realities. This means that returning to reality must be preceded by its abandonment, i.e. discovering the truth of the world of projections in the design. If it exists, there is either a false or genuine display of the unity of opposing and seemingly contradictory realities, for the purpose of the uniqueness of the world of projections of their apparent diversity (Frankl, 2007: 35).

Taking into account that the world of projections includes all cross-sections of his realities, it implies a simultaneous horizontal cutting of the common reality and a vertical cutting of the individual one. This relates to the architect's understanding that, due to the impossibility of perceiving

the common reality as the individual one and vice versa, the unity of the horizontal and vertical cross-sections of the world of projections is a unique architectural reality of an abandoned reality that is manifested as a reality beyond reality (Ibid., 36). In this regard, the architect's belief and even his sincere determination to move from it is the meaning of his role as a designer. By abandoning reality, he verifies and validates the authenticity of the world of projections by a unique perception of the differences between his realities (Figure 2).

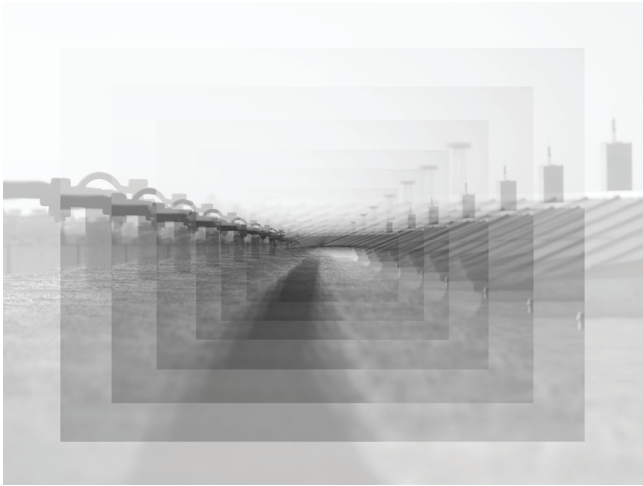


Figure 2. Visual Reverberation (Source: Author, 2019)

In this sense, abandoning reality involves his readiness to make the authenticity of the world of projections conscious so that he responsibly accepts his role as a simultaneous possibility to open the unconscious in relation to the individual reality by closing the conscious in relation to the common one. This is achieved by harmonizing his realities. This means that he perceives the common reality as a projection of conditional or non-conditional reflections of the reality he abandons, while the individual reality is perceived as a self-projection of unconditional reflections of the world of projections. By such a perception, he acquires the ability to observe reality in relation to the realities of the world of projections beyond it. Consequently, the role of a designer is reduced to, and is even based and depends on a qualitative feature, i.e. his self-projection beyond himself, which is a realized quality of architecture with regard to the common reality and a self-realized quality related to the individual reality of the world of projections. If he is excluded from this relation, the authenticity of the world of projections will be manifested in the absence of the unity of the architect as a designer and the uniqueness of architecture as well. On the one hand, his truth is the feature indicating the presence of architectural quality, and on the other hand, the presence of the architect as a designer. Viewed in this way, the credibility of the authenticity of the world of projections is associated with his freedom to determine it as a reality beyond reality, and, accordingly, to decide on his own on the uniqueness of a design by projecting the unity of his different realities (Jovanović, 2011: 9). In this regard, the role of a designer belongs to him if his return to reality confirms the authenticity of the world of projections beyond it. At this point, he is offered the status of a designer who, by opting for the conditional boundaries of the common

reality, causes the unconditional boundaries of the individual reality of the world of projections.

“The way we ourselves are being imagined can also be revealed by nicknaming oneself in the dream: behind-time - I; shopping - I; beauty - parlor - I; pantsless - I” (Hilman, 2013: 106).

Subsequently, the architect can view the authenticity of the world of projections as the perception of the reciprocal integrity of his reality only once he has liberated it by having abandoned reality. This is his ability for self-deception for the purpose of self-detachment and self-projection, transcendence of the common reality within the individual one of the world of projections beyond it. By returning to reality he accepts the abandoned reality as an entirety of the truth of his realities. He examines the authenticity of the common reality by self-detachment, and confirms the authenticity of the individual reality by self-projection. In regard to the authenticity of the world of projections, he defines the designer's predictable role as unpredictable. In order to develop the skills of self-detachment and self-projection as a designer, he must understand that, in relation to the common reality, the cause of self-detachment is verification of its authenticity, and, in relation to the individual reality, the reason for self-projection is its confirmation. This means that, on the one hand, the authenticity of the world of projections is a cause of abandoning reality, and, in that sense, it always exists, while, on the other hand, abandoning reality is a reason for its confirmation. Therefore, the authenticity of the world of projections, in addition to the cause of the meaning of its projection, must also include the reason for the projection of its meaning (Frankl, 2007: 40). The existence thereof indicates the intentional character of his motifs as a designer and abandonment of reality in relation to the authenticity of the world of projections is his intention to point out their unity as well.

The authenticity of the world of projections is unique when it appears as a simultaneous intentionality of its subject and object. The architect in the role of a designer is equally subjective within the individual reality and objective within the common one. Additionally, their values constitute meaning (Jovanović, 2011: 33). Otherwise, the life of the architect, and even architecture, becomes an instrument of manipulation with the real authenticity of their realities in reality. It is therefore important that the architect convince and determine himself in the role of a designer in a way that allows him to be simultaneously a cause of and a reason for the authenticity of the world of projections. In this sense, to abandon reality in relation to the authenticity of the world of projections is his own return to reality, a position which excludes the possibility that anyone else, even including himself, can prevent him from accepting reality, or, furthermore, deprive him of his right to the reality where his role as a designer is a unique, autonomous and authentic characteristic of his inalienable architectural status. In this regard, the authenticity of the world of projections must be a display of the unique truth of his reciprocal reality. Although the common reality cannot be perceived as an individual one and vice versa, they must co-exist together. The individual reality of the world of projections cannot exist without the common reality, however, it can and it should precede it.

Thus, abandoning reality is a sufficient requirement for the authenticity of the world of projections with regard to the common reality, and a necessary requirement in relation to the individual reality.

Coding reality by abandoning it is a matter of the real boundaries of the architect in the role of a designer, when he is beyond it. First of all, his determination to re-establish and confirm his status in relation to the architecture realized in reality, as well as his true credibility and, therefore, his contribution as a designer, are a matter of his architectural awareness. The authenticity of the world of projections is related to his conscious unwavering motifs in relation to any expectations caused in the common reality and unconscious hidden motifs in relation to his own expectations that arise within the individual reality. A design as a measure of his authenticity is a projection of the relationship between its meaning and its purpose. In order to be established, this relationship must be consciously made visible, which is why the unconscious abandonment of reality is inherently meaningful. In the role of a designer, it is an invisible difference between those reasons for the individual reality that are not known to the common one. On the one hand, the authenticity of the world of projections is a limit of its freedom, and, on the other, it is its infinity (Frankl, 2007: 45). Therefore, the abandonment of reality may be explained as a starting point of the authenticity of the world of projections as well as its outcome, bearing in mind that the return to reality is the responsibility of the architect in his role as a designer. It is meaningful if he gives a meaning to it himself by abandoning reality. Thus, the abandonment of reality is inseparable from the authenticity of the world of projections, given that it is caused by its content. This means that the design is another reason for its authenticity, bearing in mind that the architect is both aware and unaware of his limits as a designer. To abandon reality means to eliminate its meaninglessness or its lies with the aim of generating its meaning or truth thereabout, i.e. visibility of the authenticity of the world of projections in reality and its invisibility beyond it.

Coding of reality by abandoning it is the authenticity of the world of projections, provided that the conscious abandonment is simultaneously the unconscious indulgence in its realities. On the one hand, it is separated by self-detachment, and on the other hand, it is duplicated by self-projection. From this point of view, its meta meaning lies in its relationship with the authenticity of the world of projections. Bearing this in mind, a designer's role is in itself a meaning of his architectural undertaking, and even of his contribution.

ENCOMPASSING THE IMAGINATION OF REALITY

The relationship between meaning and its purpose is associated with the experience of a new world where the architect's awareness of his role as a designer becomes available. In this sense, the inclusion of reality is an issue of its transcendence, the reciprocal reality of the world of projections, as well as a problem of the oneiric imagination of the architect as a designer being on the other side of reality. Since a design is a projection of the relationship between meaning and its purpose, it is essential for expressing their

relationship, which is an unbreakable bond if expressed in the form of a projection of the architect's unique awareness. As a designer, he is, himself, an oneiric pattern for creating a design that is a unique expression of a new reality (Jovanović, 2017: 74). This means that a feature of the design in the form of a means becomes a procedure for the oneiric imagination of the world of projections. In that sense, the transcendence of reality is his oneiric experience of the reciprocal reality of the world of projections, which is consciously and unconsciously gained experience of his unique reality. He can and must innovate reality by a projection of another, i.e. new, world. In the event of designs whose meaning is not related to their purpose, they represent an expression of parts of the reality of the world of projections, due to which they are also a negation of his oneiric nature, as well as of the architect as a designer who fails to realize his dreams by the projection of an authentic and authorized world.

In this regard, a projection must also involve a creation. Consequently, the inclusion of reality by the oneiric imagination of the world of projections is possible only if he is a creator himself (Ibid., 76). On the one hand, he designs by a conscious projection of the common reality, i.e. by self-detachment, and, on the other hand, he designs and creates by means of an unconscious projection of the individual reality, i.e. by self-projection. In that sense, he can encompass reality by the oneiric imagination of the world of projections if he is able to indulge in the oneiric experience (Jovanović, 2012: 23). As a result, it is the beginning and the end of creation and vice versa. By shaping the world of projections where the objectivity of the designer's role can be defined subjectively, he creates in a way that his creation occurs by an unconscious projection of the individual reality to be experienced by a conscious projection of the common reality. When in the role of a designer, the individual reality is, therefore, an unaware falsification of the architect's awareness of the common reality. A projection of the relationship between meaning and its purpose is also a projection of their connection if the design is the oneiric imagination of the world of projections. Their connection represents a valuable part of reality, i.e. its new meaning, implying that the new reality is a creative projection of the unity of his realities. Bearing this in mind, the oneiric experience of the architect as a designer is his creative principle that allows him to express the unity of the reality of the world of projections by a design which is a conscious and unconscious projection of the architectural content of his unique consciousness. Therefore, a design is a new reality if it is manifested as the creative imagination of the architect as a designer. His awareness of being an architect and being allowed to design is not sufficient or even acceptable unless he unconsciously becomes aware that he is an architect in his role as a designer if he creates by designing, and it belongs to him only if a design is a personal expression of his attitude towards reality. This means that he creates an individual awareness and realizes the collective one of the designer of a new reality by which reality can also be included.

"If therefore the reflection is not to presume upon what it finds and condemn itself to putting into things what it will then pretend to find in them, it must suspend the faith in the world only so as to *see it*, only so as to read in it the route it has followed in becoming a world for us" (Merlo-Ponti, 2012: 48).

His awareness of the inclusion of reality, preceded by the oneiric imagination of the world of projections, is a new reality in terms of the reality of its scope (Jovanović, 2012: 25). On the one hand, the hither reality is a visible reality of the world of projections, and, on the other hand, the transcendent reality is its invisible reality. In addition, its visibility is associated with a meaning of the projection, and its invisibility is related to a projection of the meaning. Visibility is established within the common reality and affected by collective consciousness, while invisibility is revealed within the individual reality and it is stimulated by individual consciousness. In this sense, the hither reality is a formal nature of the common reality, whereas the transcendent reality is an essential nature of the individual reality, and therefore the primal reality of a new reality, i.e. an integral part of its scope, while the world of projections is a reality of reality where a design represents both an objective and subjective entity of its new reality. Additionally, bearing in mind the transience of the hither reality, its new reality is permanent, since it has an impact on the creation of the architect's future world and the future life of architecture. It indicates the crucial value of his role through the formalization of its meaning by creating architecture. In this regard, the uniqueness of his role as a designer lies in the mediation between the hither reality and the transcendent one by harmonizing the reciprocal realities of the world of projections. The architect as a designer is therefore a creator of a new reality of the unique world of his realities.

“For, if something comes-to-be, it is clear that there will be substance, not actually but potentially, from which the coming-to-be will proceed and into which that which is passing-away must change” (Aristotle, 2016: 21).

Since the hither reality is determined by time and space, a belief in its actuality is reduced to the meaning of a projection by repeating the content of the collective consciousness (Jovanović, 2017: 77). However, the transcendent reality is not determined by time and space, and accordingly, a belief in its actuality is based on the meaning of a projection by changing the content of collective consciousness within the individual one. In this regard, the relationship between meaning and its purpose must consequently indicate a relationship between the architect and his role as a designer, as well as his architectural abilities and his designing skills. From the architect's position, he now has the status of a designer, which allows him to create a new reality by connecting the hither reality and the transcendent one by maintaining the relationship between his collective and individual consciousness. In this sense, coding reality by its inclusion also encompasses its connection with his oneiric imagination of the world of projections. The oneiric experience of the architect as a designer is a bond uniting them in this relationship. Therefore, a design is a unique expression of a new reality, including the one that is created to be designed, on the one hand, and on the other that is designed to be created. This means that a design exists when it is an expression of a new reality, its re-creation by a deviation from its projection. Thus, the oneiric experience is the architect's ability to transform into a designer who is skilled to implement a project as a procedure for the oneiric imagination of the world of projections by encompassing

reality. The hither reality is the world of the architect's projections; the transcendent one is the world of projections of the architect as a designer. Therefore, the new reality must contain the oneiric experience of the individual and common realities, which are its internal and external worlds respectively: his own reality in which a projection of the inner and outer world is his realistic attitude towards the reality it encompasses and the new one he creates. In this regard, it belongs to both the collective and individual reality of the world of projections. It is his virtual world. Encompassing reality by the oneiric imagination of the world of projections is, therefore, the possibility of creating a new oneiric reality by a transition from one to another reality, i.e. by their connection.

ONEIRIC NEGATION

Since the oneiric experience of the reciprocal reality of the world of projections is its oneiric reality, it is also a starting point for its confirmation in reality (Ibid., 82). In this sense, the confirmation of reality is an issue of its designation and a problem of its actualization by the oneiric negation of the world of projections. This means a designation of an undesignated collective reality by designating the individual one, by transcending, and even renouncing the new oneiric reality. It is a subjectivization of the collective experience by an objectification of the individual experience of the world of projections, through a mutual confirmation of their unity in reality. Therefore, the oneiric negation of the world of projections is an ability of articulation and valorization of the gained oneiric experience in the individual designing experience of an architect, also capable of confirming it as collective. Thus, by the oneiric negation of the world of projections the architect confirms reality by collectivizing personal experience (Ibid., 84). Confirming reality by the oneiric negation of the world of projections, therefore, represents an abolition of their boundaries established in his oneiric reality, i.e. boundaries between the objective collective reality and the subjective individual one. In addition, it is also a confirmation of his reality in reality.

In this regard, the collective reality is always binding to the individual one. This means that the architect must confirm his role as a designer in the oneiric reality by his self-deprivation, i.e. by articulating his own oneiric experience in the creative experience of the world of projections by designating a projection of its meaning. From this perspective, the individual reality is a projection of achievement which is a formalization of the meaning of the designer's creative role, his individualization, authentication, and even authorization if it is confirmed as a meaning of the projection in the collective reality. This means that he is himself a confirmation of the relationship between the individual reality and the collective one, whose connection depends on the capacity of his creative affinity to be bound to it. In that sense, self-deprivation is a measure of the mediocrity of his role, its credibility in the design, and accordingly of the projected meaning.

He sets norms to reality by a projection of his creative experience, a unique display of the individual and collective, i.e. newly created, reality. By being bound to it, he does not depend on, but becomes connected to it. In addition, it is

confirmed in the form of a creative projection of the oneiric reality. In this regard, he, together with his design, connects its meaning and purpose and confirms their relationship in reality. Its confirmation by the oneiric negation of the world of projections is a newly created reality whose new value is above average if it is a display of the creative experience of the architect as a designer. The level of mediocrity is therefore an indicator of its lack of meaning and purpose, and even the meaning of its existence and his purpose in his role as a designer. On the contrary, by self-deprivation he confirms his own belief that he is convinced of reality to the extent that allows him to be responsible for it by his participation in its creation. Because of that, self-deprivation is a requirement for changing its meaning. The newly created reality does not exclusively mean its visibility in the form of a formalization of the realized manifestation of architecture (Figure 3).

“One poet has already noticed this, thanks to his ingenious intuition and expressed in the following words: I, it's someone else” (Žuvelj, 1997: 53).

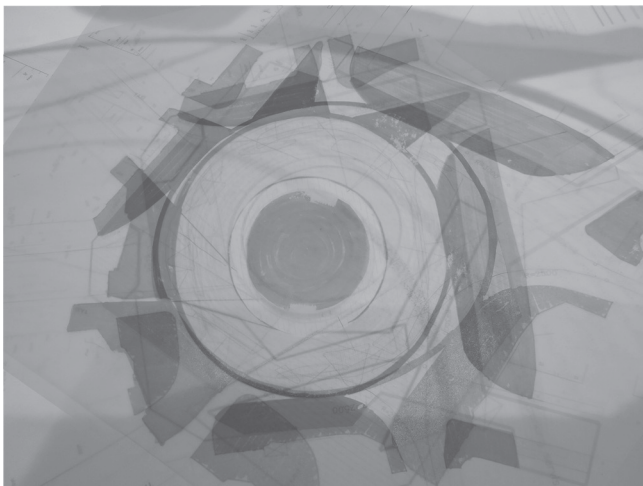


Figure 3. VERTIGO Competition for Slavija Square with Fountain in Belgrade (Source: Author, 2012)

On the one hand, the architect as a designer is exposed even to unrealistic expectations of the collective reality whose requirements are so demanding that they do not allow him space and time for individual creation. This additionally obliges him to define and decide to actualize his role as a designer in the creative one (Jovanović, 2014: 11). In this regard, the confirmation of reality by the oneiric negation of the world of projections is his new opportunity to realize an unconceivable and unpredictable connection between the collective reality and the individual one in the form of their conceivable and predictable connection in the newly created reality. This means that he must understand the oneiric experience of the world of projections as the creative experience of his newly created reality. Additionally, he has to perceive the confirmation of reality by the oneiric negation of the world of projections as the unity of form and meaning of his realities. On the one hand, self-deprivation is a requirement for the unity of individual and collective realities, and, on the other, it is a confirmation of their uniqueness in the newly created reality. In this regard, he must initially decide to develop his role as a designer into

a creative one in order to be bound to it in relation to his condition and confirmation. If he has decided so, he further confirms that, in the newly created reality, the uncertainty of the individual reality is a possible certainty of the collective one and vice versa.

CONCLUSION

If an architect wants to create a new and different world, he must assume responsibility for creating it by designing. This means that the designer's value system must be developed in the direction of a creative meaningful view of reality so that he can also change it. On the one hand, his role is visible as being average if a representation of the reality of the world of projections includes the principle of repetition, and, on the other hand, he is above average if his principles include a change. Hence, the reality of the world of projections is related to the existence or lack of meaning of the architect's values. From this point of view, it is a new reality of reality which allows for a constant change of meaning. In addition, it is an opportunity to change essentially the formal nature of the common reality and to change formally the essential nature of the individual reality of the world of projections.

The reality of the world of projections is, therefore, its creation, which establishes it as its new reality. For the architect's life, this is a real change from the sense of his role as a designer into the status of a creator. Additionally, he becomes aware that if a design is a unique representation of the reciprocal reality of the world of projections, he is also the real reason underlying the cause of its change. For the life of architecture, it is a new manifestation with the meaning and purpose to which it relates.

Coding the reality of the architect's world of projections represents an insight into the universal codes of reality in order to recognize the codes of his reality. Bearing in mind the multilayered manifestation of reality and the nature of their relationships, discovering its structure requires coding in relation to the world of projections (Jovanović, 2018: 9). Seemingly, it is about not accepting reality in order to accept the world of projections as the new reality. In this relationship, the coding of reality is a categorization of the world of projections with regard to its realities.

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