



# **THE PLANETARY SYSTEM**

**Ideas, Formulas and Forms for a new Culture/Civilization**

## **PRINCIPLES OF LIVING GEOMETRY**

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## FOREWORD

**1** – Life is a reality that nobody can disprove. It's the governing Principle of the Universe. Any activity, any creature descends from Life.

**2** – Life is present, contained and diffused in Space, which is therefore alive and dual.

**3** – Arithmetic and geometry study laws and qualities of Space. That is why they are living realities. We cannot study what is alive through inanimate instruments.

**4** – Space manifests Itself in two ways: *subtle* and *concrete*.

The **subtle** way expresses itself through qualities, which are limitless. The **concrete** manifests through quantity, which is limited.

The description of Space must therefore pertain to both ways:

the **subtle**, qualitative, boundless;

the **concrete**, quantitative, finite.

**5** – The *subtle* mode exists within the *concrete*, which is not present in the subtle.

**6** – The two spatial modes are not separate, and they are both alive. Together, they host the community of creatures.

**7** – Subtle and concrete are arranged in hierarchies, which from the One descend to the manifold and ascend back to the One, to Life.



These seven truths can be conveyed differently and in better words, but reason cannot confute them. They are the foundations of the following assertions.

## 1 – POINT AND CENTRE

### Subtle mode of the point.

The *subtle* point has no dimensions, so it has no extension: it is neither small nor big.

It has no creative function or power (they are up to the centre), so it is passive, feminine and receptive. It is the **field**. Since it is unlimited, it coincides with infinite Space: only one point exists, which receives and conveys all living qualities.

### Concrete mode of the point.

The *concrete* point represents and quantifies the subtle one. It assumes whatever dimension and formal aspect and it appears separate. The *concrete* points, like the subtle, are not creative: they take in and oscillate but do not irradiate. They are the many expressing the Mother, the subtle point.



### Subtle mode of the centre.

Like the subtle point, the *subtle* centre has no dimensions, yet is positive and radiant. It is the Father. It rules the *field* (that is, the subtle point) which does not subsist without a centre, just as it does not exist without a field. In other words, *it is the centre of the point*.

The subtle centre is the life spark that animates Space and governs it. Since the subtle point is only one, there is also just one absolute centre: *only one subtle point and one subtle centre exist*.

### Concrete mode of the centre.

The *concrete* centre manifests itself in whatever manner and quantity, yet according to law:

*given two centres, there is a third one, which is their centre.*

This principle brings back to the absolute Centre.

It's good to remember that the concrete centre, like the subtle one, is always radiant, alive and dominant.



### Relationship between point and centre.

1 – Stating that point and centre are inseparable and interdependent means, from the point of view of living geometry, that they love each other. One cannot exist without the other. This is the genesis of spatial magnetism, that is, of love that holds the Universe together.

2 – The extremely powerful relationship between point and centre does not appear in the concrete mode, which has not yet manifested it. This is a thought that has not been much considered, due to the existing confusion between the concrete point and centre, the one being hard to distinguish from the other.

This is a problem of primary importance and has to be resolved. Many things will change, in life and art, when we will eventually be able to discern, in the concrete, between point and centre, and therefore able to understand their mutual attraction.

3 – Spatial love between point and centre, be they subtle or concrete, kindles the Light of the world, cyclical and living. The stars in the heavens, actual and bright objects, manifest it. Intelligence, human or of a different nature, and in short all the lights of our Cosmos, from atoms to galaxy clusters, and to the Light of mind, express it as well.

There are shadows only in the concrete, limited and inconsistent, which give emphasis to the Light. Space, which looks dark at night, is the passive Light of the point, indispensable in order to grasp the positive radiance of the stars.



The issue of the relationship between point and centre will be resolved in our modern age. Nowadays art lags behind and stutters, yet it is a useful stasis, during which hearts grow to recognise the truth of Light, freeing themselves from the enchantments of the brain.

## 2 – LINE AND DIRECTION

### The Line in the subtle mode.

The subtle line, of any kind, instead of dividing any two regions of Space, unites them. It is not a boundary, but a communion. Not having thickness, it cannot separate.

The line is always caused by the mutable relationship between point and centre, so it blazes and enlightens. If it is sinuous, its centres of rotation are multiple, all of them governed by the overall centre. If it is vertical, its centres lie on the horizontal infinity; if it is horizontal, they are on the vertical axis.

Thus intended, the subtle line is not traced out by a moving point, as it is taught nowadays: *it is the story of the changeable relationship between point and centre.*

### The Line in the concrete mode.

The *concrete* line splits and encircles. It acts as a border between two or more surfaces, and that is the way it is interpreted and used. It has a thickness, which can be variable and takes on whatever form, straight or crooked. The concrete line, a symbol of separation, builds and draws figures of all kinds, so it is isolating and as a consequence dramatically striking. In order to re-establish the subtle spatial communion it must be removed, which requires effort and fatigue.

### The Direction in the subtle mode.

The subtle mode, as we previously stated, is infinite and does not know distance, because there are no quantities in it. But directions are present and active in it, and they are spatial values and qualities. These alter according to the changes of direction, bestowing from time to time different meanings and aspects.

The subtle line can therefore be described as a set of directions, constant or changeable, unitary or manifold. The direction is always connected to the goal, that is to purpose, and the subtle line teaches countless ways to reach it.

### The Direction in the concrete mode.

The concrete direction seems a secondary concern but not irrelevant. In the geometry of the concrete it has little prominence but this is due to the currently prevailing mental laziness and confusion. As a matter of fact, the concrete instance of a drawing is often not oriented, that is to say it is unrelated to planetary life and ignores the crossing between the throbbing path of solar Light and the rotational axis of the globe.

The forms and figures that arise in this way are pointless and inconsistent, taking no part in the life of the planet, lacking value and meaning.

The concrete direction is therefore a factor of free orientation and if this coincides with that of the planet, rhythm and stability are ensured.

### 3 – SURFACE

#### Subtle mode.

The *subtle* surface has no limits, as Infinity does not countenance extensiveness. This is surprising for the concrete mind, which is not used to its laws and disregards them; still, qualities, which are energies well known to everyone, prove the prevailing existence of the subtle, and *they are unlimited*.

All the subtle and living geometrical entities act in the concrete: this is well known yet it is good to remember it. The geometry of the concrete forgets about it and this attitude leads to disorder and incomprehension. Why don't we take into account the psyche, that rules and directs *all* human actions? Why are we slaves to quantity, which is present only in the concrete world, the most transient of all?

It is claimed that quantity is measurable and reliable, whereas qualities are debatable and uncertain. Instrumental measures, however, used in the concrete dimension, are just approximate and consequently deceitful. *It's impossible to measure with absolute accuracy*, and this condemns us to categorical uncertainty. Quantity, which is considered definite and sure, cannot be known. Actually, **it is the quality of the concrete**.

#### Concrete mode.

*Concrete* surfaces have defined boundaries, that is the general assumption. These limits are marked by thick lines; so for half of their width they must belong to one of the two spatial areas, and to the other one for the other half. The line that divides the two parts is then central, and must be subtle as it has no thickness and thus cannot separate.

The result of this brief analysis is paradoxical but the reasoning is indisputable.



## 4 – COLOUR AND SOUND

### Subtle mode.

It's been aforementioned that the *subtle* line, as the relationship between point and centre, is luminous and flashing. Now we can add that each of them has its own colour, which is different at every section, governed by the values of that changeable relationship of varying intensity.

The laws of such a variation are unknown, because the physical eye is not sensitive to the subtle, nonetheless we can presume that they concern the infinite hues between the infrared and the ultraviolet, but this is just an assumption, useful to support imagination.

The luminous rays are *subtle*, nevertheless they brighten up the concrete world, and their existence cannot be denied. The colour of objects is a glaring phenomenon that everyone knows and very few understand.



However, to assert that the subtle line is bright is not enough to describe it entirely: it must be added that it sounds.

The relationship between Light and Sound is continuous and perfect. Everything that shines resounds and vice versa.

The union of the two energies does not appear in the concrete world and so man finds it hard to recognize it. When sound is audible to the ear, lights remain invisible to the eye, and when these are perceptible, the sound is secret. Such a reverse symmetry gives rise to perplexity and confusion but it is a great cosmic law, which connects *arithmetic*, the science of Sound, to *geometry*, that studies Light.

Colours and pitch intervals, both subtle, shape the concrete world, *which would not exist without their activity*.

### Concrete mode.

The last sentence written above holds the secret of the concrete world, which exists *only because it is revealed by Light and created by Sound*. Without Sound and Light, Life does not manifest itself: therefore, the causes and origins of the concrete are subtle.

Why aren't Sound and Light perceptible together? Why don't sounds consort with colours, or the other way round, in our concrete physical existence?

What is unitary in the subtle appears separate and distinct in the concrete. These partitions are not real yet they seem so to the observing man, and he gets confused. He ends up considering real only the things that appear, revealed by senses. He does not perceive sounds and colours concurrently because hearing and sight work apart from one another. *When the eye sees, the ear doesn't hear*, and vice versa. The human attention focuses only on one of the two perceptions, a single one at a time. We can hear the rain pouring down but we can't see its sparks; and the sea seems to shine without sounds.

This is a first answer to the questions. It is plausible yet not thorough.



A second answer is more exhaustive: Sound and Light are not equal entities. Their creative power is of a different kind. *Light is caused by Sound, which is supreme*. Arithmetic provides rules for geometry and arranges symmetries, not the other way round.<sup>1</sup> Therefore, in the concrete dimension the effects of Sound and Light appear distinct.

The “geometrical vision” excludes the sonic one, which in turn removes the arithmetical hearing. In the concrete, the effects of Sound and Light turn upside down, to reflect the subtle, just like the water of a lake mirrors the Sky in its depth. Such an inversion is inevitable, because the concrete is passive.

So it happens that the concrete pieces of music seem fleeting and they are to be repeated, whereas visual images remain and last. And yet heavenly harmonies resound eternally and build ever more glorious subtle figures, while the concrete pictures deteriorate and get lost.<sup>2</sup>



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<sup>1</sup> Still the world of geometry can *reveal* inaudible truths or sounds (the golden ratio, pi, ...) – translator’s note.

<sup>2</sup> There’s a world, or a level, where Light and Sound are an inseparable unity: the dual unity that is and *originates* the whole Creation – translator’s note.

## 5 – THE DOUBLE SET

The concepts explained here, as already mentioned, can surely be expressed in a different and better way, in clearer and simpler terms, nonetheless, they are indisputable. They have not been constructed by the brain, which reasons without understanding, but by the heart, which understands without reasoning. They are principles or foundations and nowadays it is urgent for us to rediscover and observe them, at our liberty.

Subtle and concrete have been studied for quite a long time and some counterposed, even mutually hostile, schools of thought have been established. Some of them deny the reality of the subtle, which they deem imaginary or fantastic; others consider the concrete unreal or illusive.

An overall view, able to recognize *the sublime presence of the divine in both of them*, has not emerged so far.

Why affirm that flowers are dangerous enchantments, which we have to guard ourselves against, as they distract us from the Path? Why exclude from the concrete world emotions, feelings and thoughts, as unreliable and conflicting elements?

In Infinity there are no borders, and Infinity is an undeniable reality; so the concrete and subtle are one and the same truth, which man construes, out of prejudice, as opposing worlds, so that one denies and dismisses the other.



We affirm therefore that **concrete and subtle are a single entity**, with a dual aspect, as one set governed by the same laws in a different yet compliant way.

Let us remember what has been written before:

*quantity is the quality of the concrete,*

it keeps the two worlds together and overrides what seems to distinguish them.

Uniting them means to open a conscious passing from one to the other, and that is quite something, because it defeats death.

