

The background is a complex digital landscape. It features a grid of glowing blue and red lines that curve and recede into the distance, creating a sense of depth. Overlaid on this are various mathematical expressions and binary digits. Some of the visible formulas include $(1+x+y+2a)-(3a+3g+x)$, $x=0$, xn , $x+y+2a+21$, $x+y+k+2a+21$, and $(1+x+y+2a)-(3a+3g+x)$. Binary digits like '01' and '10' are scattered throughout, some appearing as large, semi-transparent characters. The overall color palette is dominated by deep blues and vibrant reds, with a white glow around the text.

MY LIFE IN TEN MINUTES

INTRODUCTION

MOIS NAVON

ENGINEER



RABBI



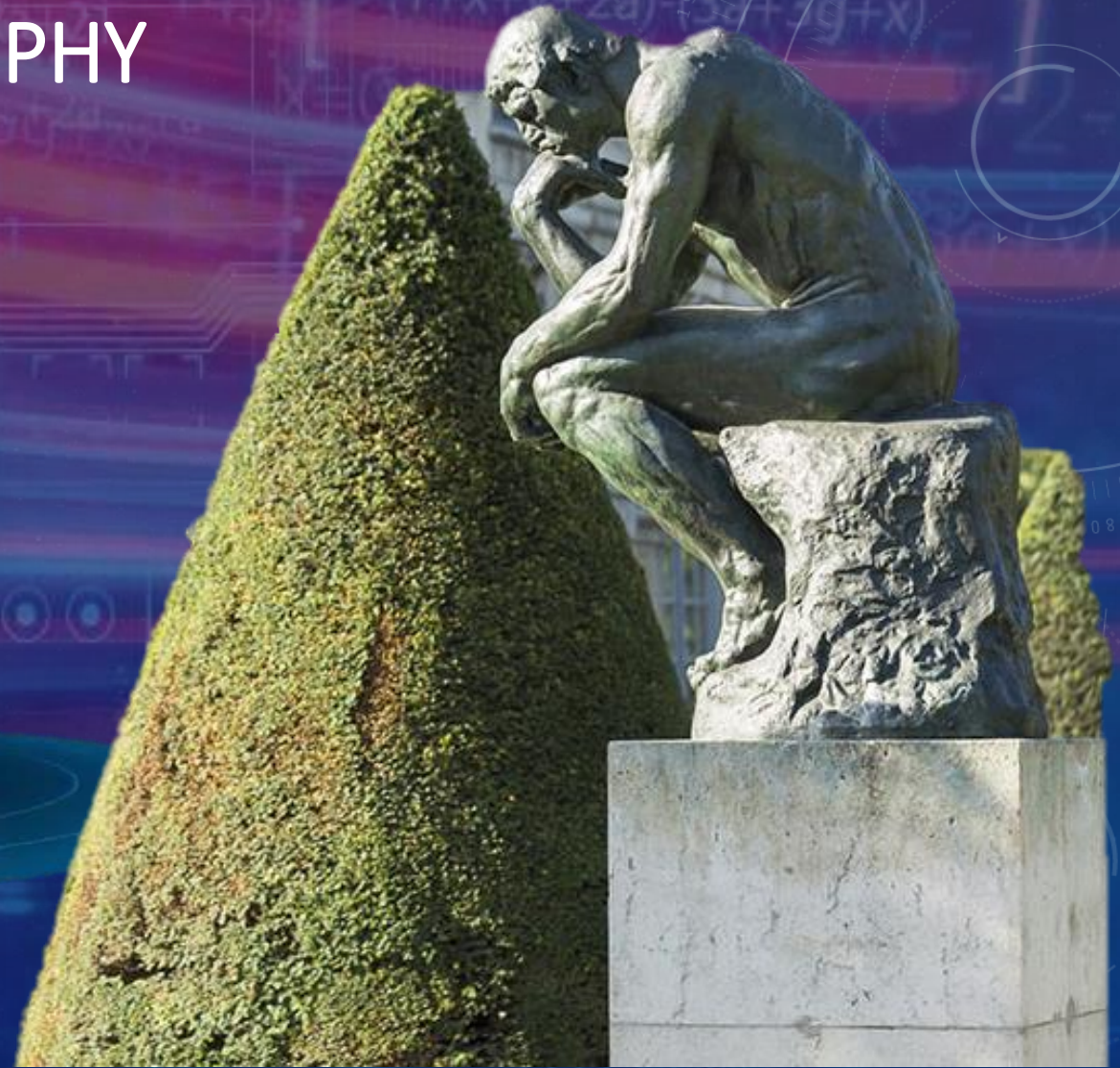
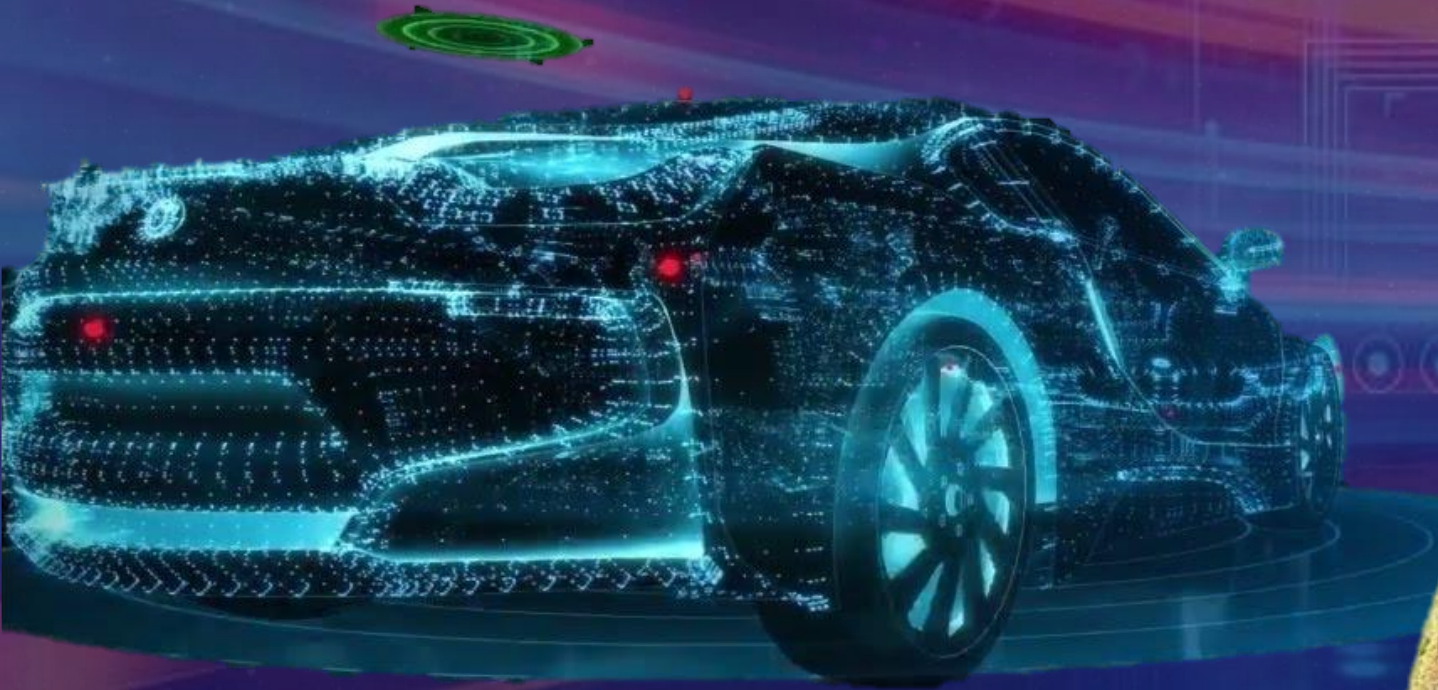
PHILOSOPHER



Bar-Ilan
University

אוניברסיטת בר-אילן

TECHNOLOGY VERSUS PHILOSOPHY



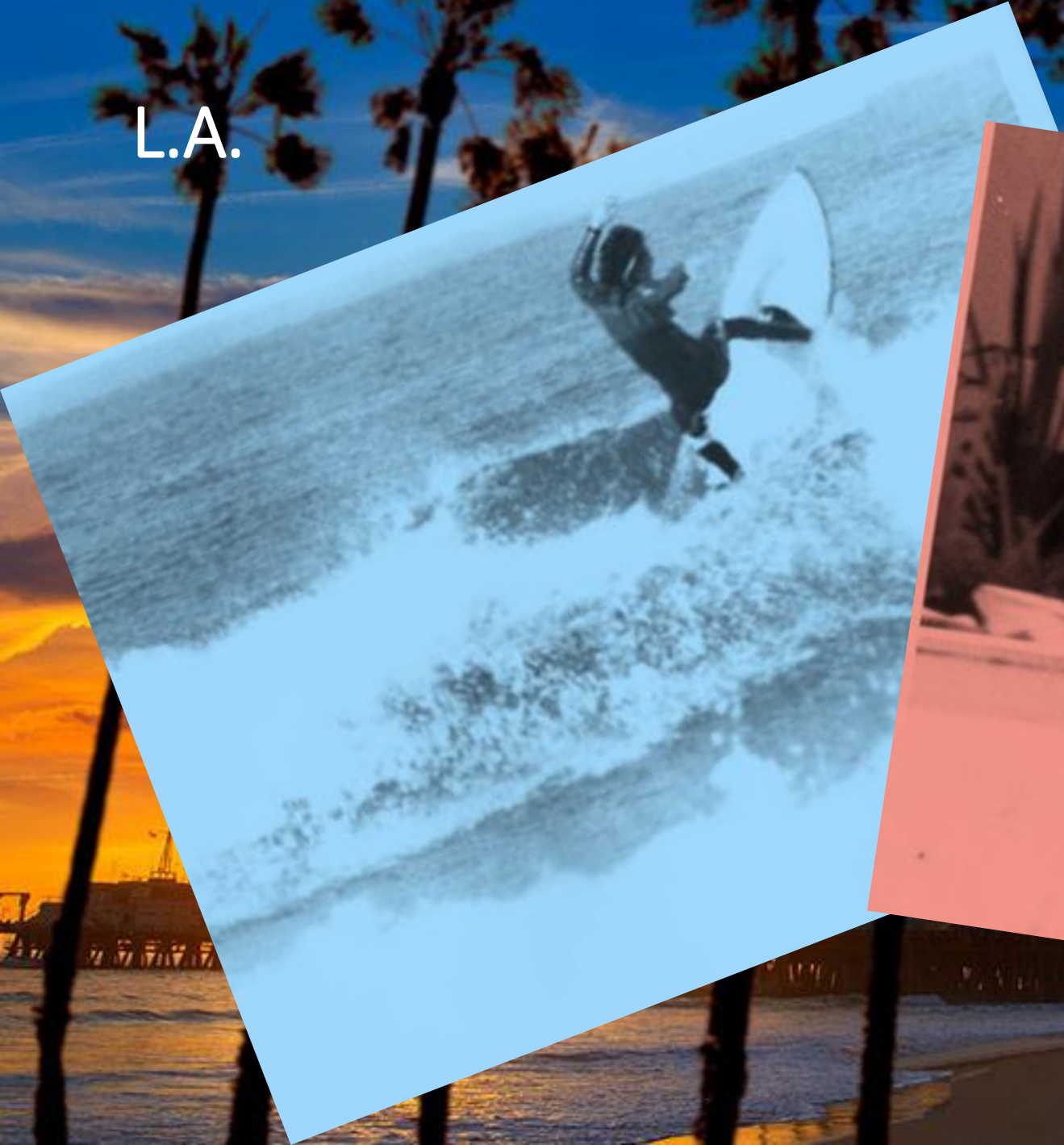
CONTEXT



L.A.



L.A.



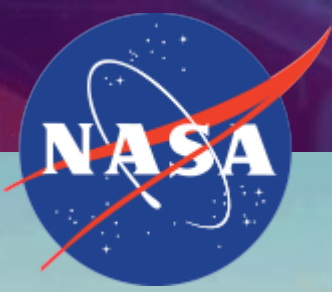
THE QUESTION



THE QUESTION

L.A.





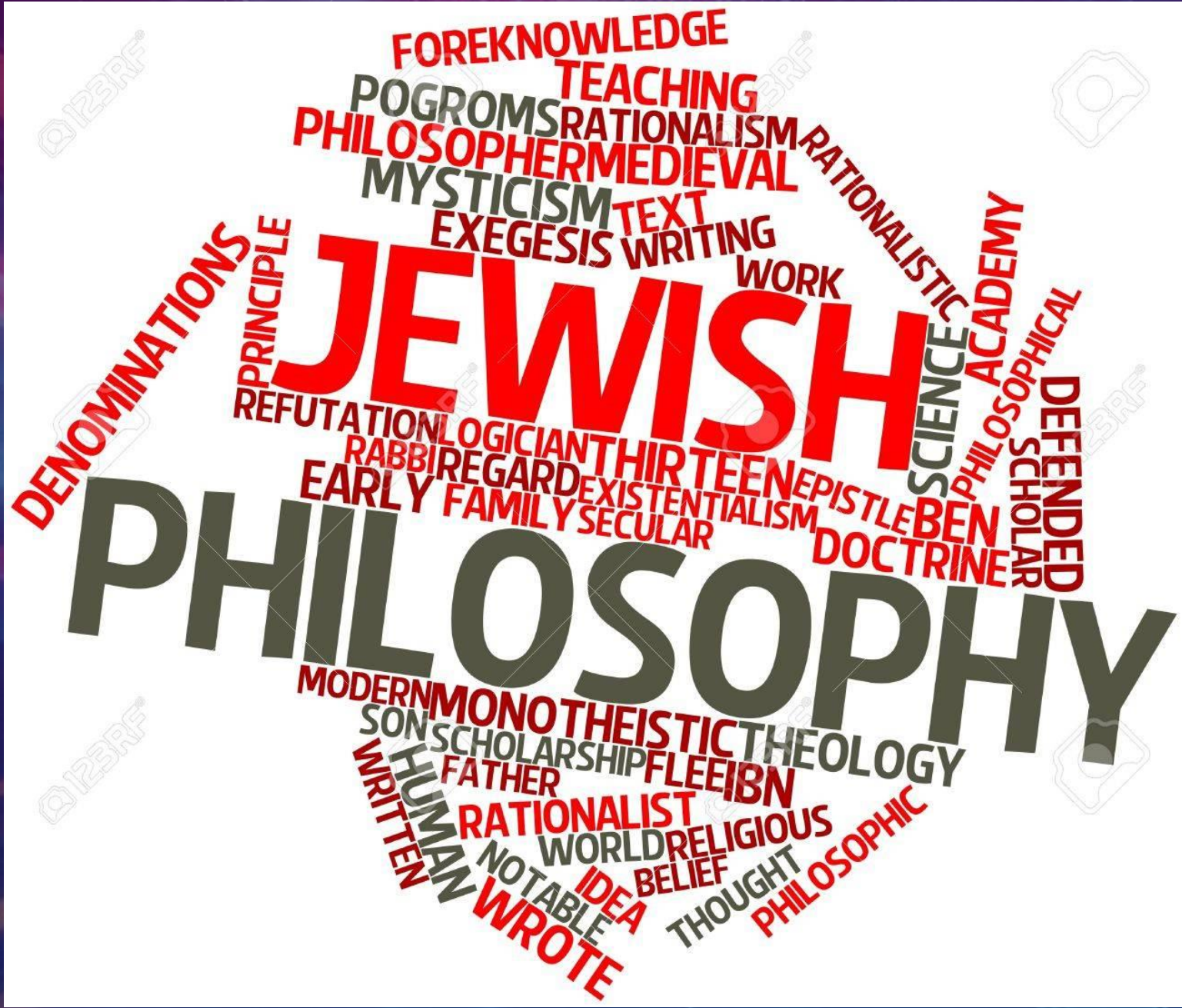
Jet Propulsion Laboratory

California Institute of Technology



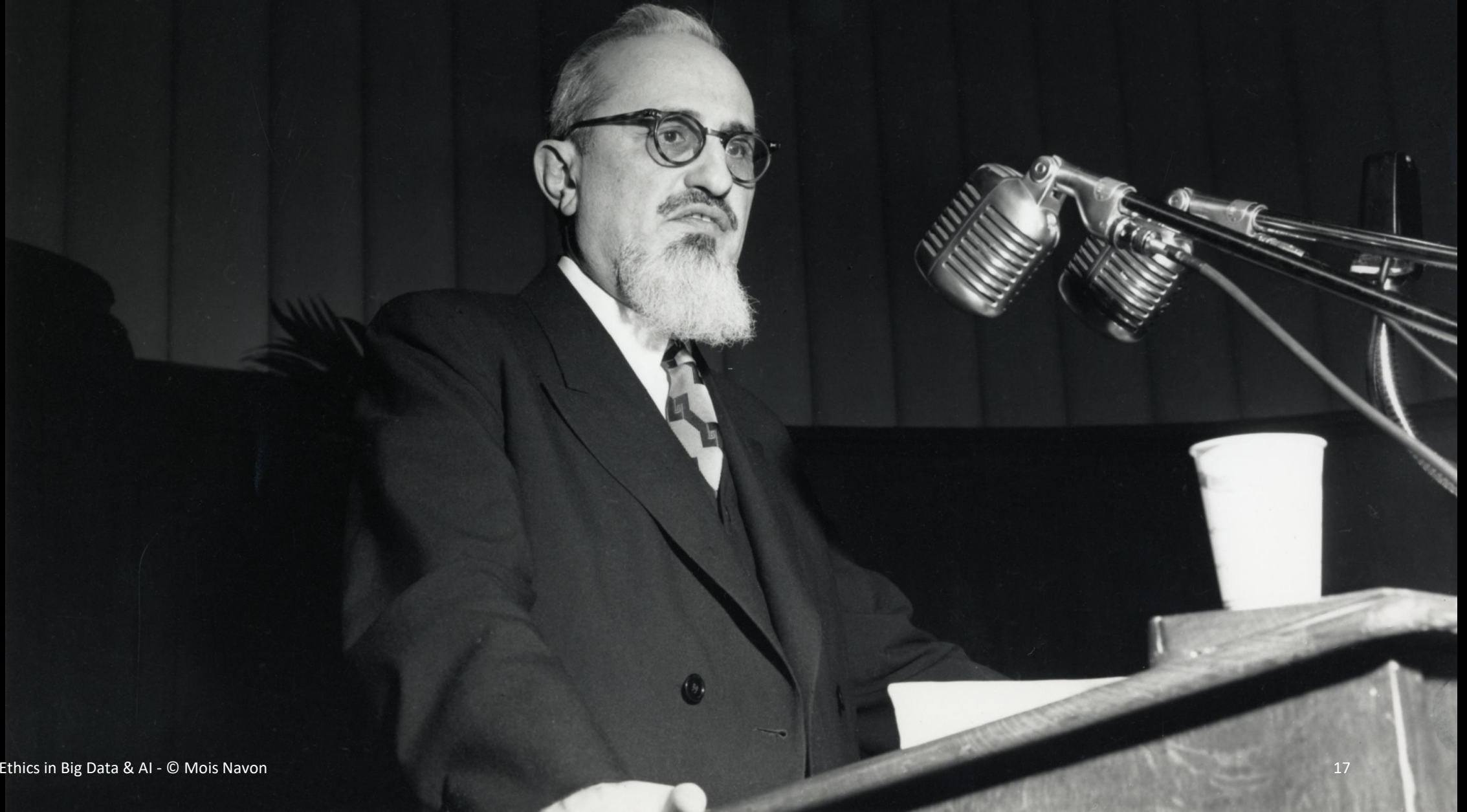
CHEESEBURGER





R. JOSEPH DOV SOLOVEITCHIK

1903-1993
Belarus/Boston



ADAM I & ADAM II

בראשית פרק ב

(ז) וַיִּצַר יְקֹקֶ אֱלֹהִים אֶת הָאָדָם עֹפֹר מִן הָאָדָמָה וַיִּפַּח בָּאָפִיו נְשֵׁמַת חַיִּים וַיְהִי הָאָדָם לְנֶפֶשׁ חַיָּה: (ח) וַיִּטַּע יְקֹקֶ אֱלֹהִים גֵּן בְּעֵדֶן מִקְדָּם וַיִּשֶׂם שֵׁם אֶת הָאָדָם אֲשֶׁר יָצָר: (ט) ... (טו) וַיִּקַּח יְקֹקֶ אֱלֹהִים אֶת הָאָדָם וַיְנַחֲהוּ בְּגֵן עֵדֶן לְעִבְדָּהּ וּלְשִׁמְרָהּ: (טז) וַיִּצַּו יְקֹקֶ אֱלֹהִים עַל הָאָדָם לֵאמֹר מִכָּל עֵץ הַגֵּן אָכַל תֹּאכַל: (יז) וּמֵעֵץ הַדַּעַת טוֹב וְרַע לֹא תֹאכַל מִמֶּנּוּ כִּי בַיּוֹם אֲכָלְךָ מִמֶּנּוּ מוֹת תָּמוּת: (יח) וַיֹּאמֶר יְקֹקֶ אֱלֹהִים לֹא טוֹב הֵייתָ הָאָדָם לְבַדּוֹ אֶעֱשֶׂה לוֹ עֵזֶר כְּנֶגְדּוֹ: ... (כא) וַיִּפֹּל יְקֹקֶ אֱלֹהִים תְּרַדְדָמָה עַל הָאָדָם וַיִּישָׁן וַיִּקַּח אֶחָת מִצְלָעָתוֹ וַיִּסְגֹּר בָּשָׂר תַּחְתָּנָהּ: (כב) וַיִּבֶן יְקֹקֶ אֱלֹהִים אֶת הַצִּלְעַת אֲשֶׁר לָקַח מִן הָאָדָם לְאִשָּׁה וַיִּבְרָא אֶת הָאָדָם: ...

בראשית פרק א

(כו) וַיֹּאמֶר אֱלֹהִים נַעֲשֶׂה אָדָם בְּצַלְמֵנוּ כְּדְמוּתֵנוּ וַיְרַדּוּ בְדִגְתַּי הַיָּם וּבְעוֹף הַשָּׁמַיִם וּבְבְהֵמָה וּבְכָל הָאָרֶץ וּבְכָל הָרֶמֶשׂ הָרֹמֵשׂ עַל הָאָרֶץ: (כז) וַיִּבְרָא אֱלֹהִים אֶת הָאָדָם בְּצַלְמוֹ בְּצֶלֶם אֱלֹהִים בָּרָא אֹתוֹ זָכָר וּנְקֵבָה בָּרָא אֹתָם: (כח) וַיְבָרֵךְ אֹתָם אֱלֹהִים וַיֹּאמֶר לָהֶם אֱלֹהִים פְּרוּ וּרְבוּ וּמְלְאוּ אֶת הָאָרֶץ וּכְבִּשְׁתֶּהּ וּרְדוּ בְּדִגְתַּי הַיָּם וּבְעוֹף הַשָּׁמַיִם וּבְכָל חַיַּיָּה הָרֹמֶשֶׂת עַל הָאָרֶץ: (כט) וַיֹּאמֶר אֱלֹהִים הִנֵּה נֹתְתִי לָכֶם אֶת כָּל עֵשֶׂב זֶרַע זֶרַע אֲשֶׁר עַל פְּנֵי כָל הָאָרֶץ וְאֶת כָּל הָעֵץ אֲשֶׁר בּוֹ פְּרִי עֵץ זֶרַע זֶרַע לָכֶם יִהְיֶה לְאִכְלָהּ: (ל) וּלְכָל חַיַּיָּה הָאָרֶץ וּלְכָל עוֹף הַשָּׁמַיִם וּלְכָל רֹמֵשׂ עַל הָאָרֶץ אֲשֶׁר בּוֹ נֶפֶשׁ חַיָּה אֶת כָּל יֶרֶק עֵשֶׂב לְאִכְלָהּ וַיְהִי כֵן: (לא) וַיִּרְא אֱלֹהִים אֶת כָּל אֲשֶׁר עָשָׂה וְהִנֵּה טוֹב מְאֹד וַיְהִי עֶרֶב וַיְהִי בֹקֶר יוֹם הַשְּׁשִׁי: פ

ADAM I & ADAM II



It is popularly thought that their gestures indicate central aspects of their philosophies, for Plato, his Theory of Forms, and for Aristotle, an emphasis on concrete particulars. Many interpret the painting to show a divergence of the two philosophical schools. Plato argues a sense of timelessness whilst Aristotle looks into the physicality of life and the present realm.

ADAM I & ADAM II

ADAM II

Adam the second is, like Adam the first, also intrigued by the cosmos... However, while the cosmos provokes Adam the first to quest for power and control, thus making him ask the functional **"how [does it work]?"** question, Adam the second responds to the call of the cosmos by engaging in a different kind of cognitive gesture. He does not ask a single functional question. Instead, his inquiry is of a metaphysical nature ... He wants to know: **"Why is it?"** **"What is the purpose of all this?"**



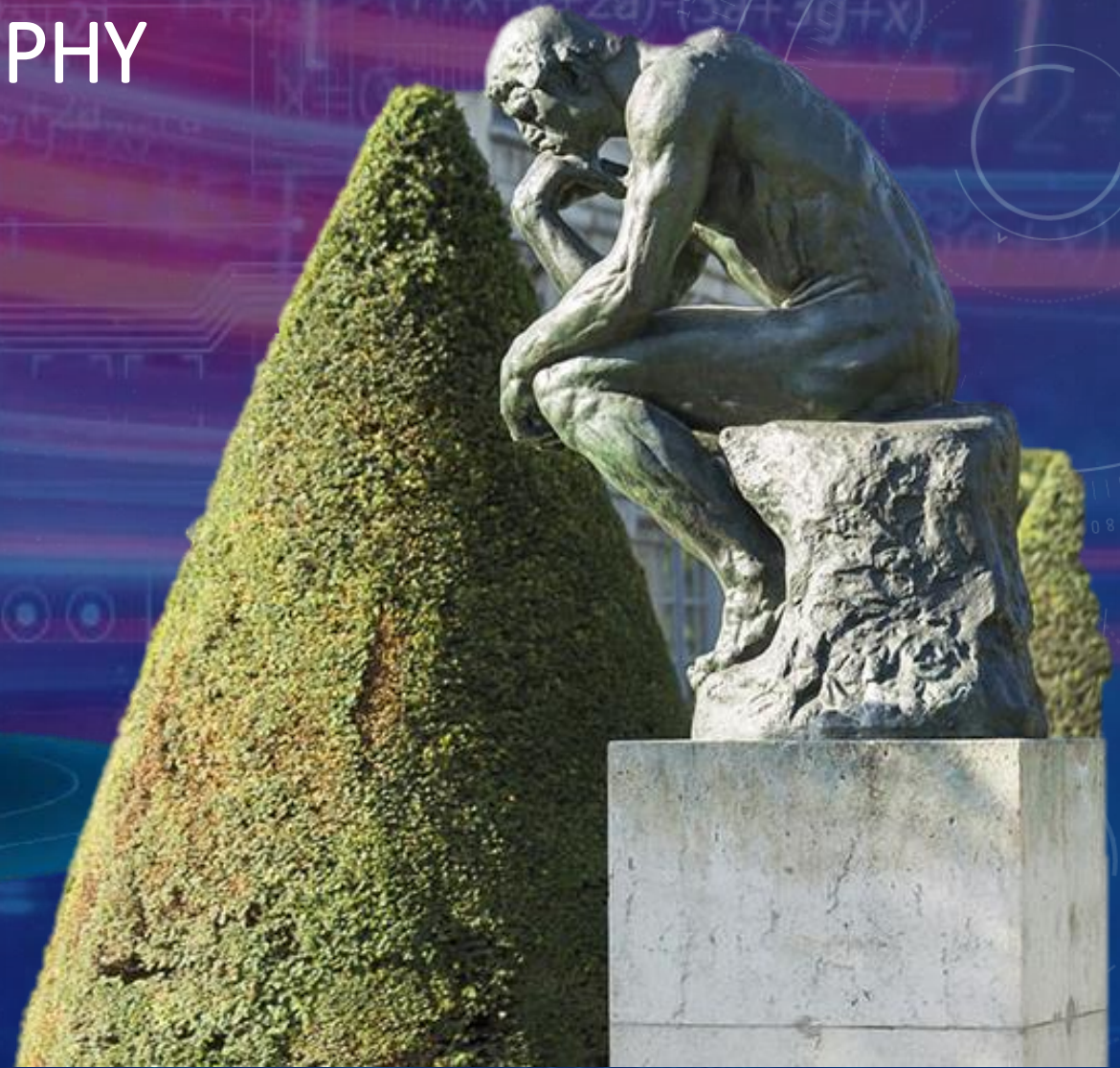
ADAM I

Man is ... a dignified being and to be human means to live with dignity. ... Man acquires dignity through glory, through his majestic posture vis-a-vis his environment. ... Human existence is a dignified one because it is a glorious, majestic, powerful existence. ... Man of old - who could not fight disease and succumbed in multitudes to yellow fever or any other plague with degrading helplessness - could not lay claim to dignity. Only the man who builds hospitals, discovers therapeutic techniques and saves lives is blessed with dignity. ... **Adam the first is aggressive, bold, and victory-minded. His motto is success, triumph over the cosmic forces.**

ADAM I + ADAM II => ADAM

The Biblical dialectic stems from the fact that **Adam the first, majestic man of dominion and success (שליטה והצלחה)**, and **Adam the second, the lonely man of faith [and] obedience (אמונה וציות)** ... are not **two different people** locked in an external confrontation ... **but one person who is involved in self-confrontation (מעורב בעימות עצמי)** ... Yet, no matter how far-reaching the cleavage, each of us must willy-nilly identify himself with the whole of an all-inclusive human personality, charged with responsibility as both a majestic and covenantal being. **God created two Adams and sanctioned both [אישר שניהם]**. Rejection [דחיה] of either aspect of humanity would be tantamount to an act of disapproval of the divine scheme of creation ... (*Lonely Man of Faith*, p.60)

and
TECHNOLOGY VERSUS PHILOSOPHY



ADAM I + ADAM II => ADAM



GRACIAS