

Debbie - Essays
& Notes

①

analytical Overlays

AOL

D. Marduzzi

gestalt

stages 1-4 isolated
& confirmed

ideogram

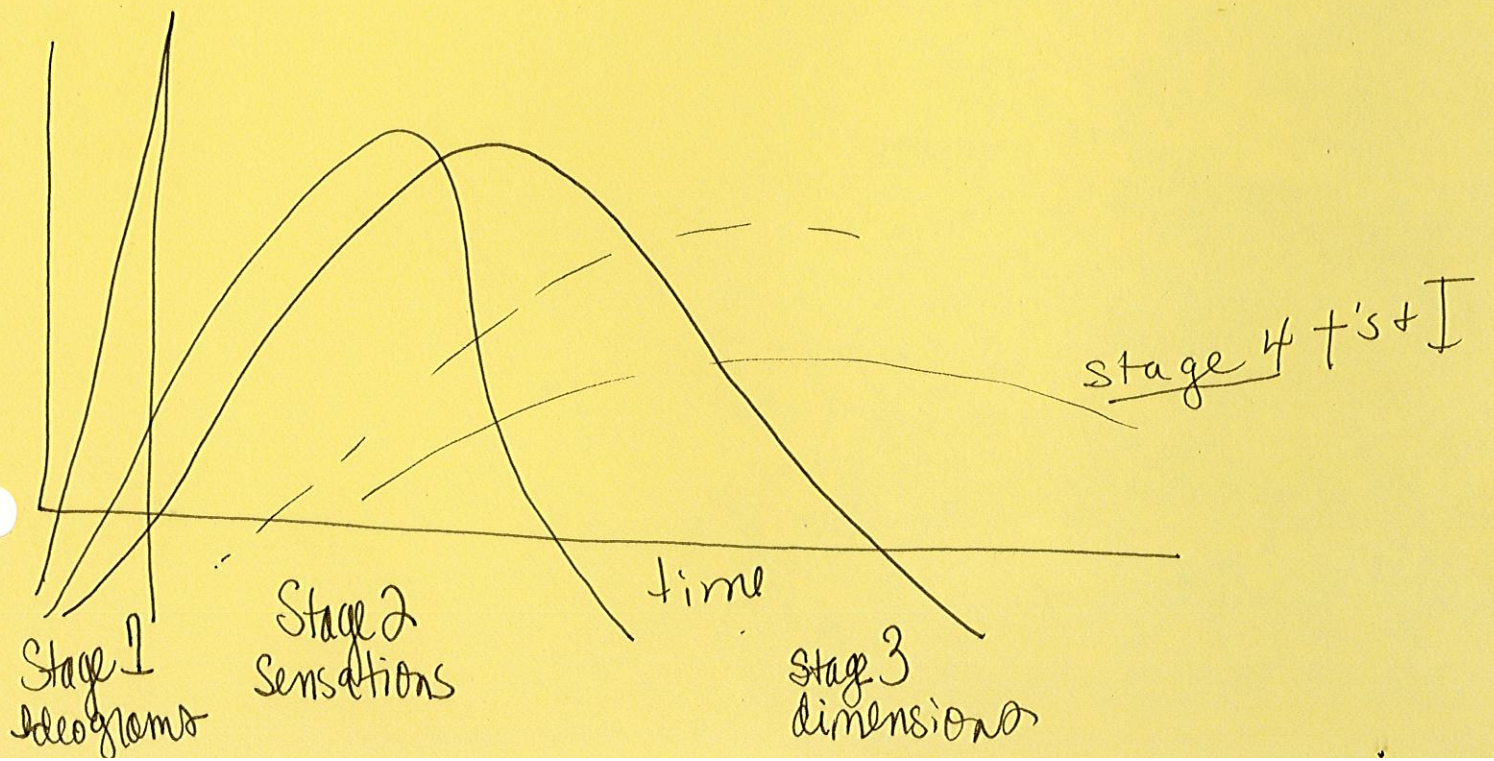
Stage 5

Stage 1 - ideograms
suggestions

Stage 6 - creation
of 3D models

think in wavelengths
stages 1-3 - preoperational

7-8 —



② incoming signal / Viewer awareness / session report + structure / DAN

1. Signal line
2. analytical overlays
3. perceptual awareness of threshold in the page
4. perceptual ^{awareness} objectification process
5. overall session control

hatcheting

INGO / END GOAL

4/5/83

subjective
substantial
phenomenal

attribute - to regard as a characteristic of
a person or thing

objectify

1a to cause to become an object 1b to
make objective 2: externalize

encode: to transfer from one system of
communication into another; esp: to convert
(a message) into code

decode: to convert (a message in code) from
code into ordinary language.

fulfillment - will shut down -

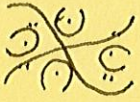
* perception 1. obs: consciousness 2a result
of perceiving: observation b: a mental
image concept 3a: awareness of the elements
of environment through physical sensation
(color ~7 b: physical sensation interpreted
in the light of experience 4a: direct or intuitive
cognition : insight b: a capacity for comprehension
syn. see DISCERNMENT.

* objective (2): existing independent of mind,
(3): belonging to the sensible world and being
observable or verifiable esp. by scientific
methods (4): perceptible to persons other than
the affected individual c: emphasizing or
expressing the nature of reality as it is
apart from personal reflections or feelings
d. (1): expressing or involving the use of
facts without distortion by personal
feelings or prejudices (2) relating to or being methods
that eliminate the subjective by limiting choices to
fixed alternatives requiring a minimum of
creative interpretation.

HN

* Subjective (2a) of or relating to the essential being supporting attributes or relations; substantial b (1): relating to or determined by the mind as the subject of experience (2): characteristic of or belonging to reality as perceived rather than as independent of mind; phenomenal c: relating to or being experience or knowledge as conditioned by personal mental characteristics or states (3a): peculiar to a particular individual: Personal <a - impression> <- judgements> (b) (arising from conditions within the brain) or (sense organs) and not directly caused by external stimuli <- sensations> (c) arising out of or identified by means of one's *awareness of his own states and processes <a - symptoms of disease> d: lacking in reality or substance; illusory

* aware (awareness) - watchful, having or showing (1) realization, (2) perception, or (3) knowledge.



neologism - 1. a word, usage, or expression that is often disapproved because of its newness or barbarousness. 2. a meaningless word coined by a psychotic.

amorphous - having no definite form being without definite character or nature.

Fast, grab at subliminal level
expose ~~at~~ continual

4/5/83

* subliminal - 1: inadequate to produce a sensation or a perception, 2: existing or functioning outside the area of conscious awareness

* liminal - of, relating to, or situated at the limen,

* limen - threshold, having the lowest amount necessary to produce a particular effect. barest, barely perceptual.



* gestalt - : a structure or configuration of physical, biological, or psychological phenomena so integrated as to constitute a functional unit with properties not derivable from its parts in summation.

* ideogram - : 1. a picture or symbol used in a system of writing to represent a thing or an idea but not a particular word or phrase for it; esp: one that represents not the object pictured but some thing or idea that the object pictured is supposed to suggest

A. function secondary attribute of ideogram

2 parts ① linear
② feeling + motion combined

A-up
peaks
down

-wavy - 
rolling 

B Function - converts ideogram +
A function
into noun (objective Universe)
or thing

① coordinates

② grab signal

③ ideogram produces its self

④ A function

⑤ B function

AOL - are always accompanied by ^{4/5/83}
(verbal) comparitors or qualities -
(hesitation/water/disbelief)

AOL Break - then objectivize

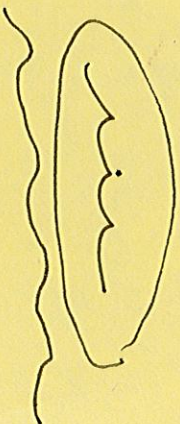
impact 1a: an impinging or striking
(as of one body against another) b: a
forceful contact; collision, or onset.
- CONTACT WITH FORCE -

AOL - (don't come with words) come
in images with words called up to
describe them - Brilliant full color
images.

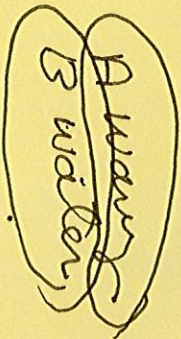
4/5/83

Dan

4/5/83

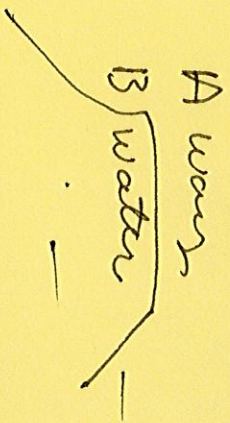


A - up peaks down :-
B -



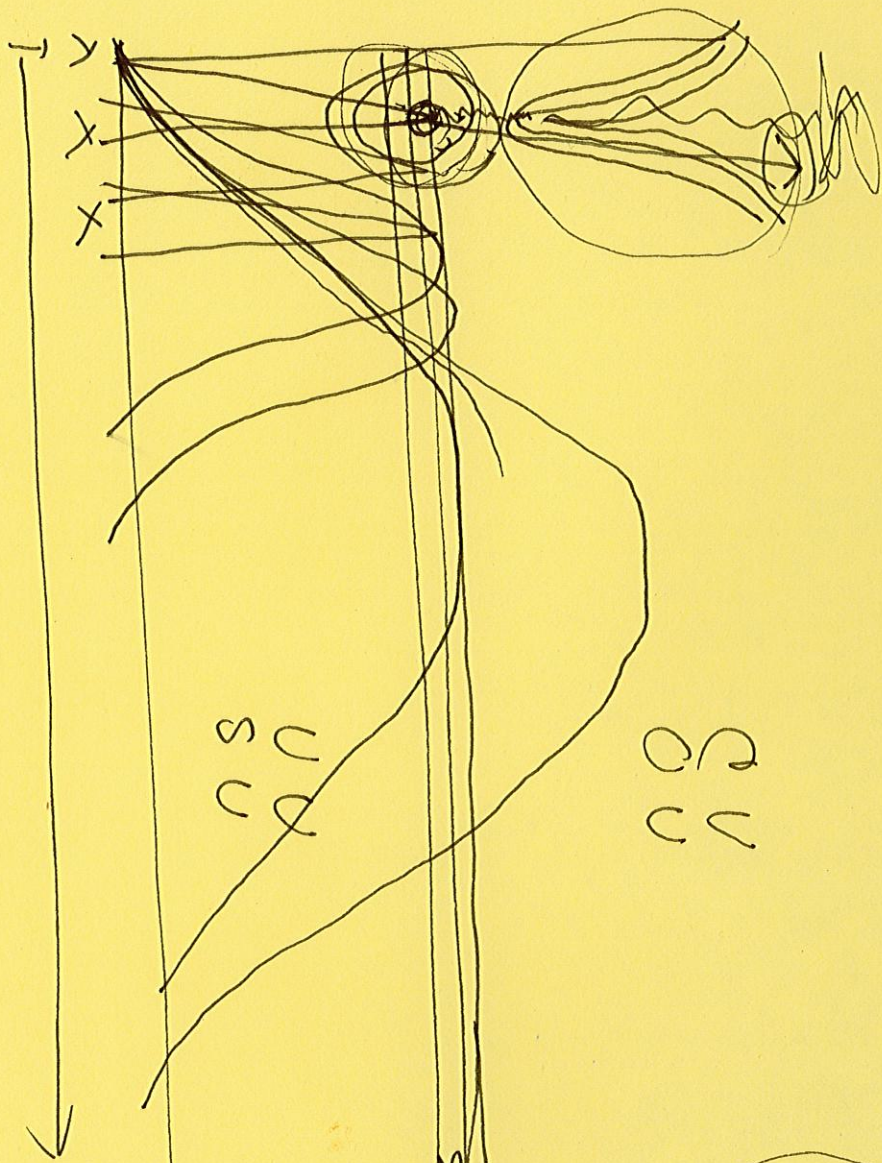
A rolling

47° N
82 S



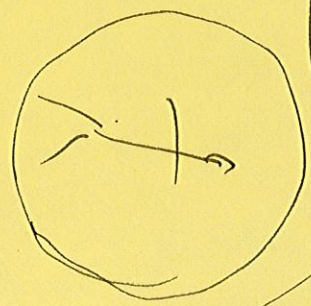
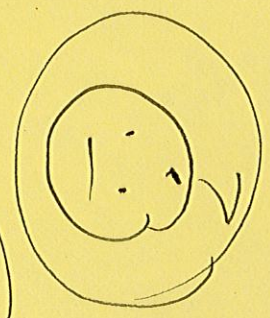
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4/5/83



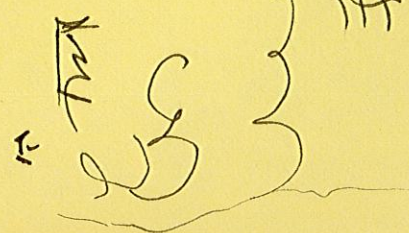
U
U
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linnaea
subterminalis

gasalt.



4/5/83
JW
Komen

Ideogram

The ideogram represents the gestalt idea. It comes after you reach for ~~the sig~~ objectify the coordinates and reach ^{grad.} for the signal. It comes to you but you don't have to reach for it like you do the signal.

The ideogram comes up through the subconscious universe, through the subliminal, and through the liminal to impact on the objective universe. This causes a wave that rises through the objective universe. The objective universe reacts by sending ~~an~~ AOL's down

Jan 4/5/83

to match the ~~echo~~^{continut} of the ~~idea~~^{idea}
of the weak signal.

The ideogram is followed by the A-function which is ^{predecessor} similar to stage 2. While the ideogram is linear the A-function is a feeling^{+motion} that is sensed by possibly the whole body. The A function is followed by the B function which is a noun or thing that seeks to explain the ~~idea~~^{idea} ideogram. If it (B function) is accompanied by a hesitation, a comparator or a qualifier you know you are ^{probably} receiving an AOL and need to take an AOL break, objectively your AOL and

4/5/83

then resume with
re-objectifying the
coordinate.

Ideogram

The ideogram
so fast created,
It's next (with echo
speed)
Thought mated
(AOL)

It then recedes
back through
subliminal and
there becomes a
useless signal

When we get good
(though not tyrannical)
we can distinguish
noise from signal

For signals are dull
and not enjoyable
While AOV's are rich
and are verbally discernable

The signal, once objectified
becomes fulfilled
and then it dies

You hope the coordinates
when read again
bring the signal quick
and this poem? to end.

Deb Nardozzi
4/6/87

Session Control

Even before the actual session begins the control is instituted by the monitor + viewer not chatting.

The monitor may tutor but no non subject discussions. The viewer should sit down take a piece of paper and a pen. Then they should ^{write} (right) their name and date in top right hand of page. When done put pen on paper under date. Monitor will then provide time. When ready — the viewer puts the pen down on the left hand side of the paper. The monitor will read the coordinates. The viewer will then object by the coordinates by writing them down. Immediately after the objectification of the last part of the coordinates the ^{signal} ideogram should come. ^{automatic} The viewer should grab it. If whatever happens get, or miss, the viewer should verbalize what has happened so the monitor can stay with him/her. Then the viewer should record the A's + B's. If confusion, too much, hesitation

or AOL's are present so the pur
viewer should break. And objectivity it by
writing

CONF
Break

or TM
Break

or even Break

. u u u u

u u u u

u u
u u .
u u .

A u
B u


Conf
Break
Real Breaks.

ideogram - very elusive
learning not fast, repetitious,
objective - left } hemisphere
Gestalt - right }

ideogram
various combinations

4 distinct types -

Stage 1
training

1.) single ideogram -  one
continuous movement one
idea about Gestalt of ~~single~~ ^{single}.
always the greatest Gestalt -
goes through A/B functions

7 - ^{usually} angle - non natural
use A - function / eye scan to break
apart.

2.) multiples - two ideas
sometimes two different
A + B required

3.) Composite ideogram
pen leaves paper more than
twice leaves identical figures
one - A one B

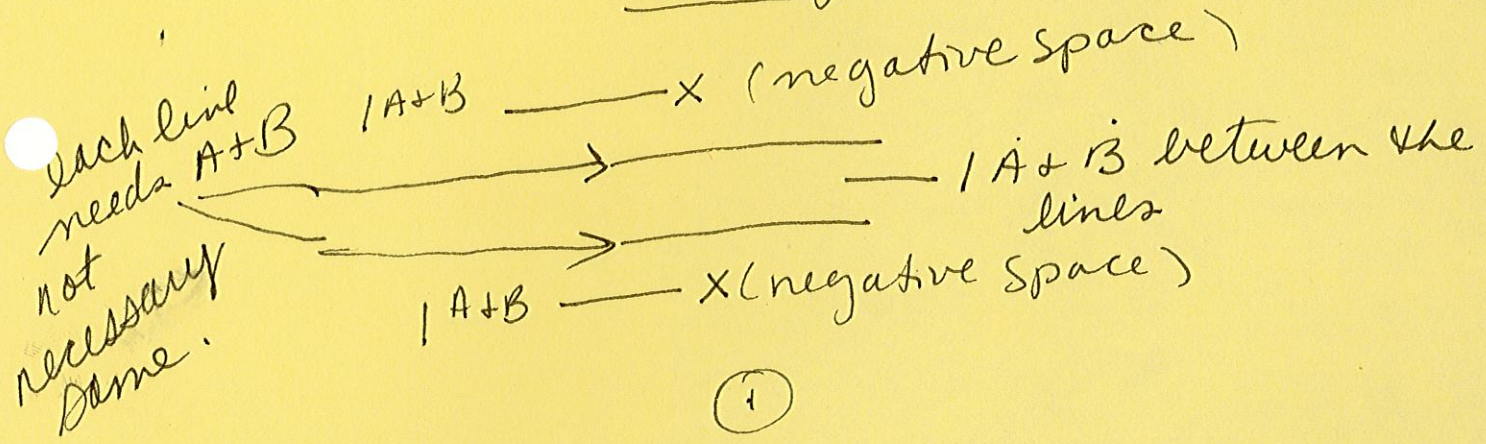
(1 idea)

TM break - no need to further objectify 4/7/83 (2)

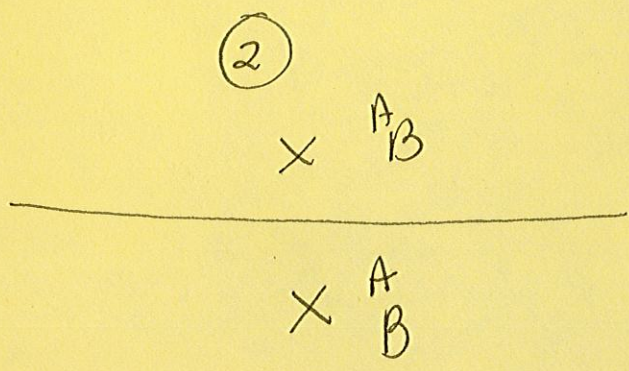
A - feeling motion

H. Double ideogram

Pen leaves paper only once
leaves identical line
(1 major idea) composed of several
as many minor ideas +

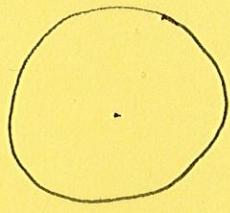


confusion break
missed break

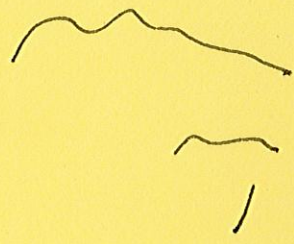


D. Nardozzi (3)
4/17/83

put pen on () to focus attention
and bring up the A function of
Signal line.

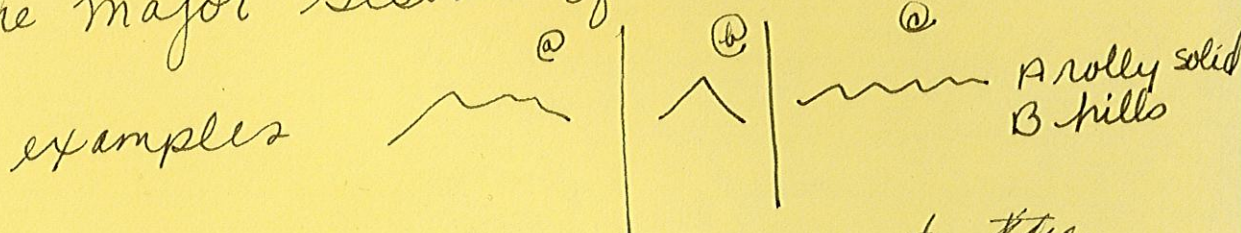


* multiple la: consisting of, including,
or involving more than one.

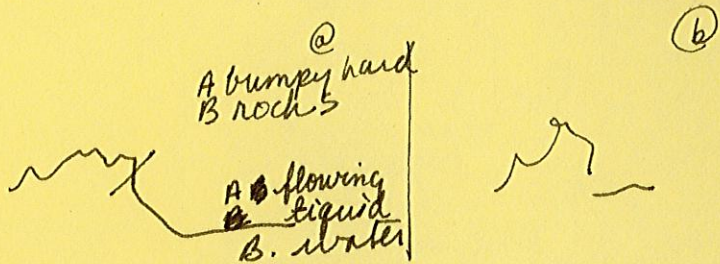


D. Nardozi
4/7/83

Single ideogram represents one idea, the major Gestalt of the site. Has one idea, the major Gestalt of the site. Has one idea, the major Gestalt of the site. Has one idea, the major Gestalt of the site.

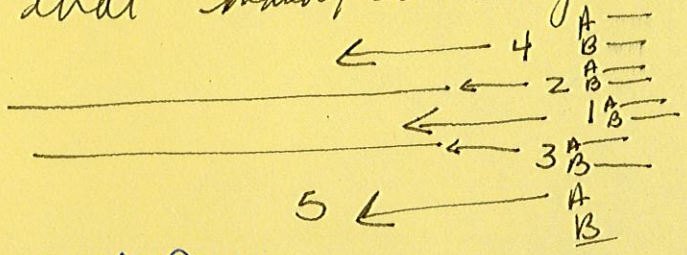


Multiple ideogram represents ~~two~~ more than one idea. Can be solid line or two lines but the two lines are not identical. Has more than 1 A+B



Composite ideogram - repeated identical lines. That convey a single Gestalt. Has 1 A+B - hand leaves paper more than ~~once~~ twice

double ideogram ^{has} ~~two~~ ^{repeated} identical lines that ~~may~~ convey up to 5 ^{minor} ideas



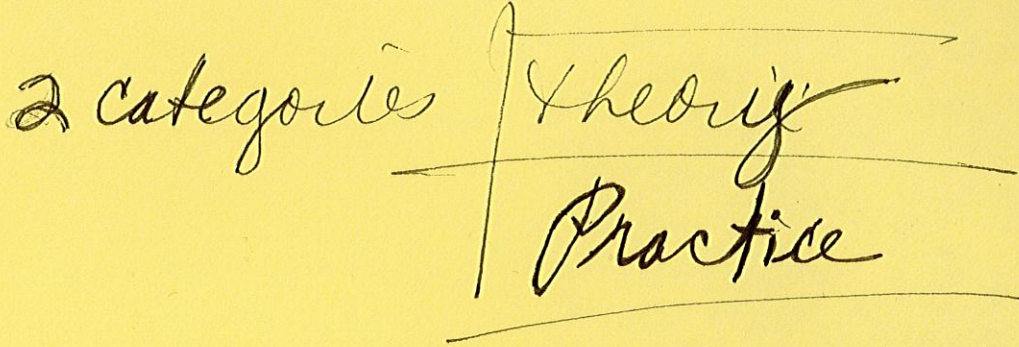
gives much detail of site due to large # of A's + B's

hand leaves paper once

Composite & double are not easily interpreted are not desired at first - draw ah shit response

Debbie Nardozi
4/19/83

Conduct. - of sessions -



- inlay program - when took command of language
 verbal thinking - ~~un~~
 write down - objectivity - stabilized
 - control thoughts by writing down

extemporaneous?

AOL break - to stop AOL'S

6 selections of feedback

Class C - sites that monitors can feedback

1. correct
2. can't feedback (CFB)
3. near
4. P.C. probably correct
5. (NOTHING)
6. site

formal monitor - limited to six
 training monitor - can ad (IN60)

1. gets site
2. involved in new understandings

Deborah 4/7/83
Deb Nardozzi

no verbal interchange between viewer
& monitor in formal sessions

① Deb Nardozzi
(Date)
(Time) (from monitor)

② (move pen to left put on paper)
(coordinate) (from monitor) (comes like a shot after last part of coordinate)

③ (Remote view moves pen to middle)

A = feeling motion
(if not clear take pen and lightly draw over ideogram)
B. Noun or thing
_____) if not there draw line

(Don't stretch to fill in — you'll pull up AOL's)

~~Out~~ Break

(if don't get right away say missed)

missed or missed Break
Break

4/7/83
Jebbe Nardozzi

more than 20 seconds (missed)

write coordinates every time
don't write ell

viewer responds I have ideogram } in training
A is } session 3
B is (or didn't get) } and early
formal

early Stage I

Breaks

objectives by
write
talk
aware


11 April 83

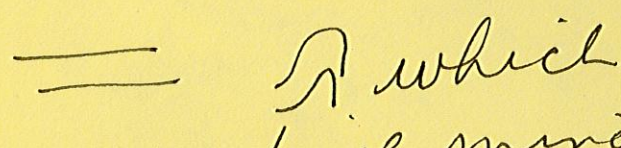
Deb N



Ideograms which represent the Gestalt of the site, ~~arrive~~ ~~on~~ a signal as encoded data. By objectifying them you can decode the information. An ideogram ~~has~~ must not be forced or you pull AOV'S down to try and match the unknown ideogram. You can receive the signal and miss the ideogram. You can miss the ideogram entirely or you can just miss writing it down. From the ideogram you should get an a function which is feeling, motion, and or direction.

~~This~~ This should immediately translate into a Φ which is a noun or thing. The ideogram can be a single, or composite, double or

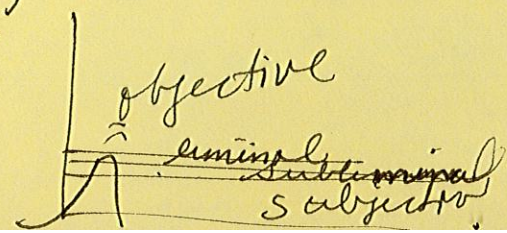
11 April 83

multiple ideogram. A single ideogram represents ~~as~~ one idea, a composite represents one idea with more than one line such as 

a double will be two identical lines such as  which can represent up to five minor ideas making up the one major Gestalt of the site. A

multiple ideogram represents more than one idea and is much ~~for~~ more difficult. It can be  one line together or two separate  lines but they are not identical as in a double ideogram

rewrite The signal impacts on on but does not usually go into the objective universe.



Review It is the ideogram therefore is not ^{11 April 83 3} seen ~~in~~ visually but felt. Provoking an ~~do~~ automatic response in the hand and also sometimes the head and whole body. The A function can if strong enough and not controlled slip into a ^{sensation} stage two type of feeling. You can sometimes bring back or reinforce an A function by drawing your pen along the ~~ideogram~~ ideogram. You should remember to do this with the same feeling and motion as when you first did the ideogram and not to ~~oblit~~ obliterate the original while you are ~~do~~ doing it.

Learning to do ideograms with perfect session control does not happen overnight or without much practice. It takes time and complete adherence to the monitor's instructions.