

The session begins when you walk in the silent room and take your place at the end of the table. Being as calm and ^{relaxed} ~~open minded~~ as possible you check for and obstructions or inconducivities and then when you are ready you get paper and pen. Next you write your name and date on the top right hand of the page. The monitor will notice you are ready and give you the time to write down.

If you are then ready to receive the coordinates you place your pen on the left hand side of the paper. The monitor will then read you the coordinates. After the coordinates have been read the signal should come and you should grab it. The ideogram should automatically form and should be objectified in the center of the paper. The monitor should feedback either nothing (if not the site), Probably correct (if possible but not verifiable), near (if near the site), or correct (if correct) ~~but not~~
~~mutually unmutually~~

2
After getting the ideogram, you could
move to the right hand side of the page
and write down the A function feeling,
motion and direction of the ideogram.
You need both parts of the A function to
~~get~~ get a correct B. So rather than trying
to limit your A to a single word you should
feel free to use many. If you get a B
(noun or verb) function and it is real
it will be immediate. If you hesitate or
try to reach for a B you will come up
with an AOL rather than a true B function.
If you miss the signal you should call
MISS BREAK. Other reasons for break
are too much, confusion, hesitation or
AOL Break. When you call a break you
should break. You should not sit there
mulling over what you have done or
comparing it to previous things. ~~Then~~

The B is the major aspect of the
site (like) land, water, air, mountain rather
than desert, creek, mt. everest.

Once you produce a correct ideogram
that is translated into a correct A and
a B or AOL that is the site the monitor
will ~~stop the session and ~~trap the translator~~~~

reinforce the signal line. He does this by feeding back it through discussion and by showing you a picture of the site.

The ideogram is an automatic response to the signal. It affects your whole body.

The A function has two parts feeling and motion and direction which may or may not give a B function. A real B will come without thinking, it will be immediate.

The signal impacts on the liminal and if strong enough the objective universe does not usually enter very far into the objective universe.

There are five functions that you must try to do at once. You must deal with the subjective universe, the subliminal, the liminal, the objective and INCO.

- 4 Signal/objective balance
- 5 Bal/objective balance.

- 1 objective U - Coordinates session structure & session control
- 2. Signal ^{input} line & A B
- 3 Bal line Aal Breaks & objectify

* phenomenon -
1. an. ~~observable~~ observable fact or event.
2. An object or aspect known by senses rather than by thought or intuition.

12 April
1968

* autonomic - 1a acting independently
of volition b: relating to or
affecting, or controlled by ~~the~~ the
autonomic nervous system.
2. due to internal causes or
influences.

* automatic 1a largely or wholly
~~and~~ involuntary esp. reflex
b. acting or done spontaneously
or unconsciously: also: resembling
an automaton: mechanical
2. ~~having a self acting~~

* volition - an act of making a
choice or decision 3. the power
of choosing or determining

* Vapors

Deb
4/8/83

5. feedback -

1. nothing - if wrong, not verifiable
2. correct - make a small c by covered/at site
3. probably correct - put small pc by data
4. I can't feedback - CFB
5. near - near site mark w/N
6. site - S if give word for site

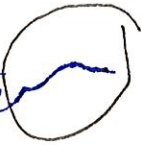
Deb Nardozzi
16 May 83
800

Prediction of
1st site

23° 6' N
41° 16' E



23° 6' N
41° 16' E



A up over

B. mountain



Deb N
23 May 83

Stage 1 Phase 1

Stage 1 phase 1 sites, are those that only produce a single ideogram to get the major Gestalt of the site. In order to successfully complete Stage 1 Phase 1 you must be able to successfully ~~repeat~~ decode a Stage 1 Phase 1 signal with the window of receiving the coordinates only twice. To do this successfully you must stay in structure, i.e. correctly objectify the coordinates, receive the signal and recognize you have received or missed it, have the ideogram produced autonomically, have the ideogram produce ~~us~~ correct A with both feeling and motion and then a correct B which should be the site. You must know enough to tell when you get an AOC and call an AOC break. You must also be able to recognize when you are confused and call a confusion break or when you are too wide open and get too much and call a too much break. If you hesitate you should call a hesitation or missed break. You should have good session control which consists of all of the above mentioned things in order to be a successful Stage 1 phase 1 cov'er. Excellent

(23 March 82 - AOL
multiple Ideograms) 20 June 1983
Dan

Review of Analytical Overlay

1. take the feeling + motion + give comparator
2. legitimate response to signal
3. eventually learns to be correct

AOL = attempt of analysis to overlay
the incoming signal with the correct
formation

at front exploratory - not wrong
builds up tolerance
plus experience with feeling
motion

when it gets good very often
Analysis will withhold B from
you on first and second
coordinate readings

waits til gets enough
data.

AOL + signals then are interfaced
however - AOL's can always go
off and bring in noise - so you
must always be able to tell the

difference between signals + noise

AOL's even when right

1. Still comparator

2. very subtle so that both viewer and monitor can miss. - mentally created will have created bullance.

AOL's are not always wrong
Eventually will be matched with signal
Are two different lines and should be
identified as separate
Monitor both lines

must objectify AOL + SIGNALS

"The objectification of something means its completed in the physical universe and mental attributes that want expressions."

verbal ideograms - stage 6
sensations stage 2

Stage 1

3 signals { ideogram
feeling motion
analysis to make
comparator

Stage 2 ~~at~~ begin to engage the
body

~~at~~ you know when ~~member~~
aesthetic impact has been debriefed
and tolerated person is
now capable of being
moved around at ~~the~~
site

and also capable
of doing tracking
ideograms

all previsual
although visuals can
be part of stage two's

Stage 3 - ~~stage 3~~ aesthetic impacts can
really jolt you.

aesthetic impact - engages both mind and body

Multiple Ideograms

Technique is that you do one ideogram and then you wait and you may get another.

Things to look for

1. land water interface
2. islands
3. mountains with buildings on them
4. two gestalts - both required to access total implication of the site.

4.3 Possibilities

1. single
2. single with second ideogram
3. single then no more so take coordinates and another comes in
4. single ideogram and then seconds comes in without having to remove the pen from the paper

20 June 83
Deb Nardozi '5

idiograms depend on:

day -
person -
site -

special relationship/dimensional shift (Stage 3)

Stage two

deserts - textures

water falls - sounds

factory cities - smells

end tape

(23 Aug 82 S-1 P-2
Lecture Tape)
A side

Deb N,
20 June 1983

Stage 1 phase 1 sites -

- sites where within 5 mile
radius everything is the same
so you will only pull one
one major gestalt

land/water/large city

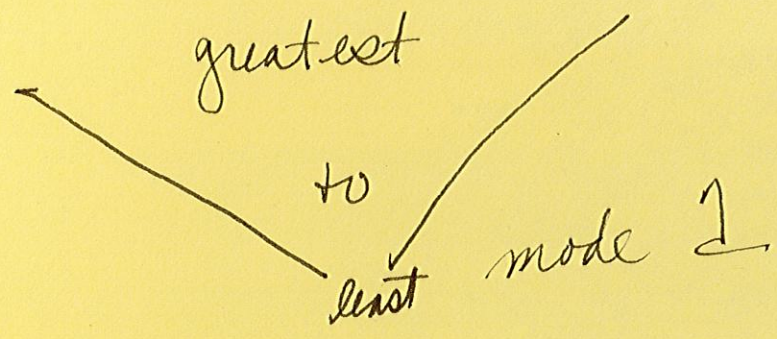
Take (one) as come

Stage 1 phase 2 sites -

2 ways site will decode
you will get a string of single ideograms
once the major gestalt of the site is
gotten - the next taking of the
coordinates brings up the secondary
gestalt. On the third taking of
the coordinate the third aspect
of the site will come up.

If you get the same ideogram again
something in your previous A+B ~~is~~ is wrong.
So now take a very careful A+B.

It is a self connecting process



mode 2

* If you don't incorporate all the
 A's of a site you will go off line because
 there is data you haven't objectified yet.

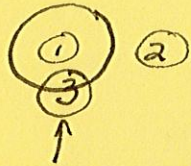
A's will lead into stage two's
 must get A's

select stage 1 phase two

1. 2 or more features at ~~right~~ ^{side}
2. mile radius / 1/2 mile radius.

20 June 1983
3

enclosure - need to know if
water or land being
enclosed



don't automatically assume it is
a beach - can be rocky

mode 1 - single
mode 2 - multiple

tell whether another ideograms by feeling
usually check lines first

only B you want pass up quick and
automatically - if not go onto

next A,

* If anything goes wrong with the velocity or spontaneity of this
you must call a break right away
BOZ - confused or holding back

Break -
~~toomuch~~

* the minute it stops coming automatically you stop
call a break - you do not work on it.

- Call Break - confusion
- Take coordinate again -
- maybe then will come in mode 1's

4
20 June 1983
Dan

Have to be willing to do that. -

1. AOL
2. Break
3. then define

Once you can pull ~~one~~ more than one A's
you are very close to stage two.

A = felling + motion
B = sensation

example

1. Smooth flowing
2. Waters, river

* stage two (S-2)
flowing

1. Come in clusters or clumps
3-10
2. colors are undependable
3. smells are good
4. don't usually come in
with confusion

20 June 1983
Dan
-3-

dimensional reference -
means AI has taken place
must take break -
aperture change imminent

AI will scramble analytical
but stage 2's will come in even
stronger - will continue to
decode

AI

single line
signal line widens
analysis suspends itself
so you can't deal with it -
must experience it, acknowledge
it to work it out.

AI

If you try to work through an AI
you pull in enormous AOC's

Stage 5 - sounds?

20 June 1983
-6- Dan

aesthetic = appreciation vs force
or collision

emotional response - actual
collision with site -

2 ways of knowing when A1 takes place

1. impact itself
2. dimensional references

Stage 1 phase 1 single

Stage 1 phase 2 single or multiple
preliminary S2 + A1

24 August 82
Music Ideogram
Construction tape

20 June 83
Feb
- 1 -

Stage 1 - feel the signal (focus attention on)

Do not focus on line leads to analytical overlap

Slow drawing of line - focus attention on feeling motion.

PUT attention On feeling

Motion - objects by A
Ideogram - see feeling motion - objects by A
then
Sometimes ideogram will pick up again
for second ideogram

Stage 3 - trackers + sketches

interpreted by analysis

signal feeds through analysis

20 June '83 -1-
Deb Nardozy

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.

fest 1. physical Stage 1 off ideogram
Site = given area

* signal lines have all sorts of signals

slow 2. biological - Stage 2 off sensation
not analyzed
so better

AT - psychologic reaction to Gestalt
of side

opening window
analytical drops out

We know we have acquired the site to the degree we are going to when we have acquired all three of these (physical, biological and psychological.)

we need a psychological response to the Gestalt ~~to~~. in order to begin any kind of qualitative assessment

Qualitative assessment - subjective

obj boats sub recreation

submarine - S2's
vase stale air
metal fish

recreation -

stage two integrate it / widening operation
then Aesthetic Impact

-3-
20 June 1983
Det N 31² days

if the aesthetic impact is not
identified for what it is it stays submerged.
in subconscious - interferes with signal

Why do we stop on AI? To let subconscious
settle down.

In tactical situation

1. coordinate
idiogram

A

B

2. "

3. "

Confess to AI

stage 2 - ideal ones come
1. fast
2. in group

false or ~~in~~ incomplete AI - pulls up AOL 52's

AI = emotional + appreciation + force

AI's blossom - want to stop blooming and
organize itself.
attention must be on structure
+ A function

don't care about content.

-4-

attenuate - to lessen the amount,
force or value

The threshold tends to attenuate
between subjective and objective

prefer strings of single ideograms to
multiples

Stage two's sites some like
5 acres of settling tanks
in desert -

buildings with rivers going
through

city
ΠΠ
Lake
mountain

Def
20 June

Isolated 4 Types of Ideograms


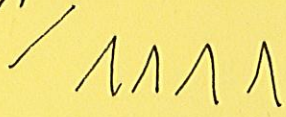
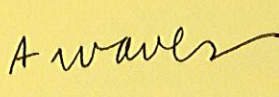
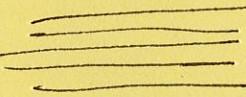
interact to make variations
act different with A+B functions



1. single - consisting of or having only one part, feature, or portion

2. multiple - consisting of, including or involving more than one. (an ideogram that has more than one gestalt of a site) It will break out to more than one A+B. Must pay attention to A's + B's while drawing the ideogram.

3. composite ^(composed) - made up of distinct parts - pen leave paper more than twice - make identical lines.

A angular, angles (expressed in pluralities)
 made made

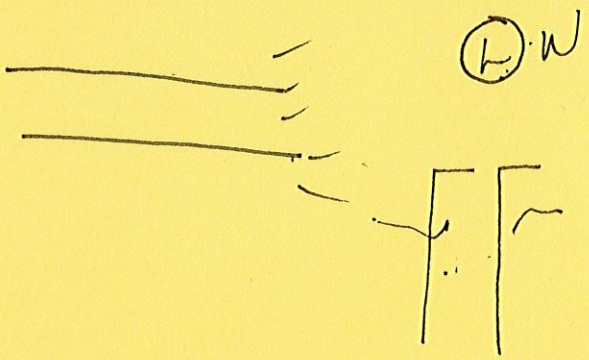



A. rounds dots quite

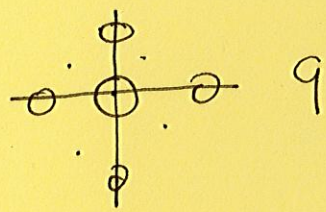
A lines flat variations

repeated enough times, simplicity

4. Double - having a ~~two~~ two fold relation
or character



○ negative spaces
part of ideogram



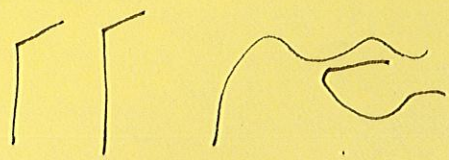
more controls

Breaks desirable under 3 Conditions

1. cont missed

Too much

2. (avoid Break)



20 June 3

Vertical
Horizontal) ness + negative spaces

working in two dimensions

/ A up

/ A flat

usually can
must be
through
A function

get A while drawing

_____ A up - once in awhile const break

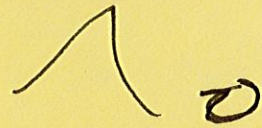
H

20 June
Feb

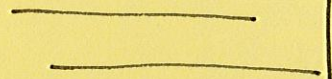
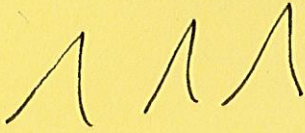
Single

multiple

not identicals



identical composite →



composite

Double

one idea	Two ideas.	difficulties
single		none. single
Composite		
double		5. to one.
	multiples	