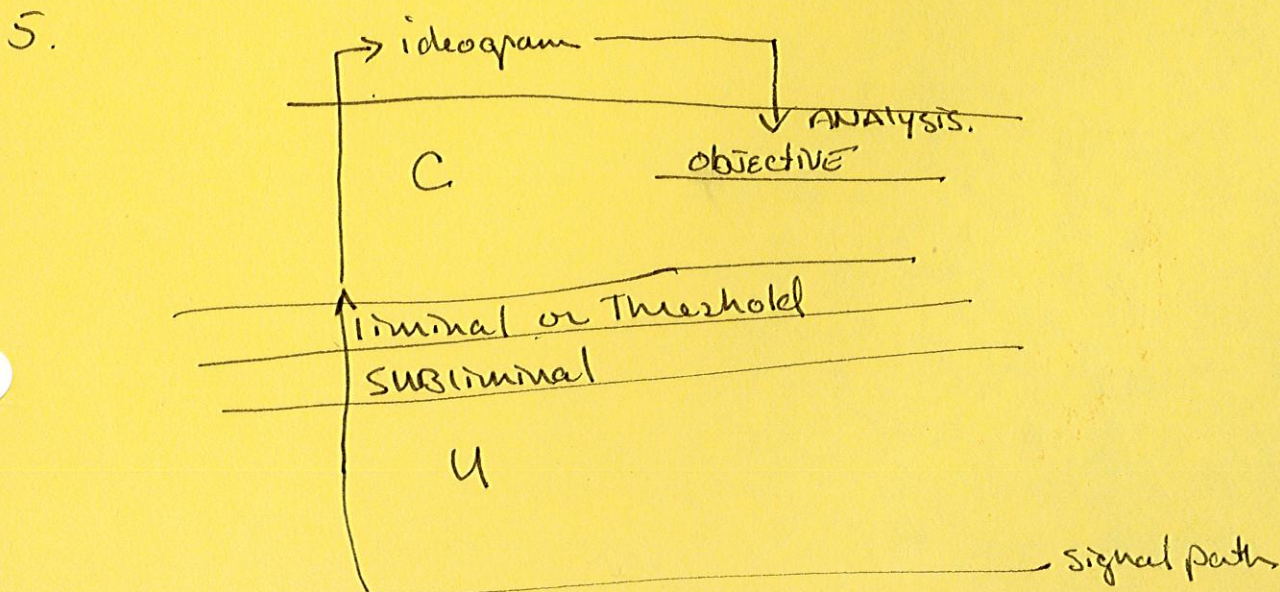
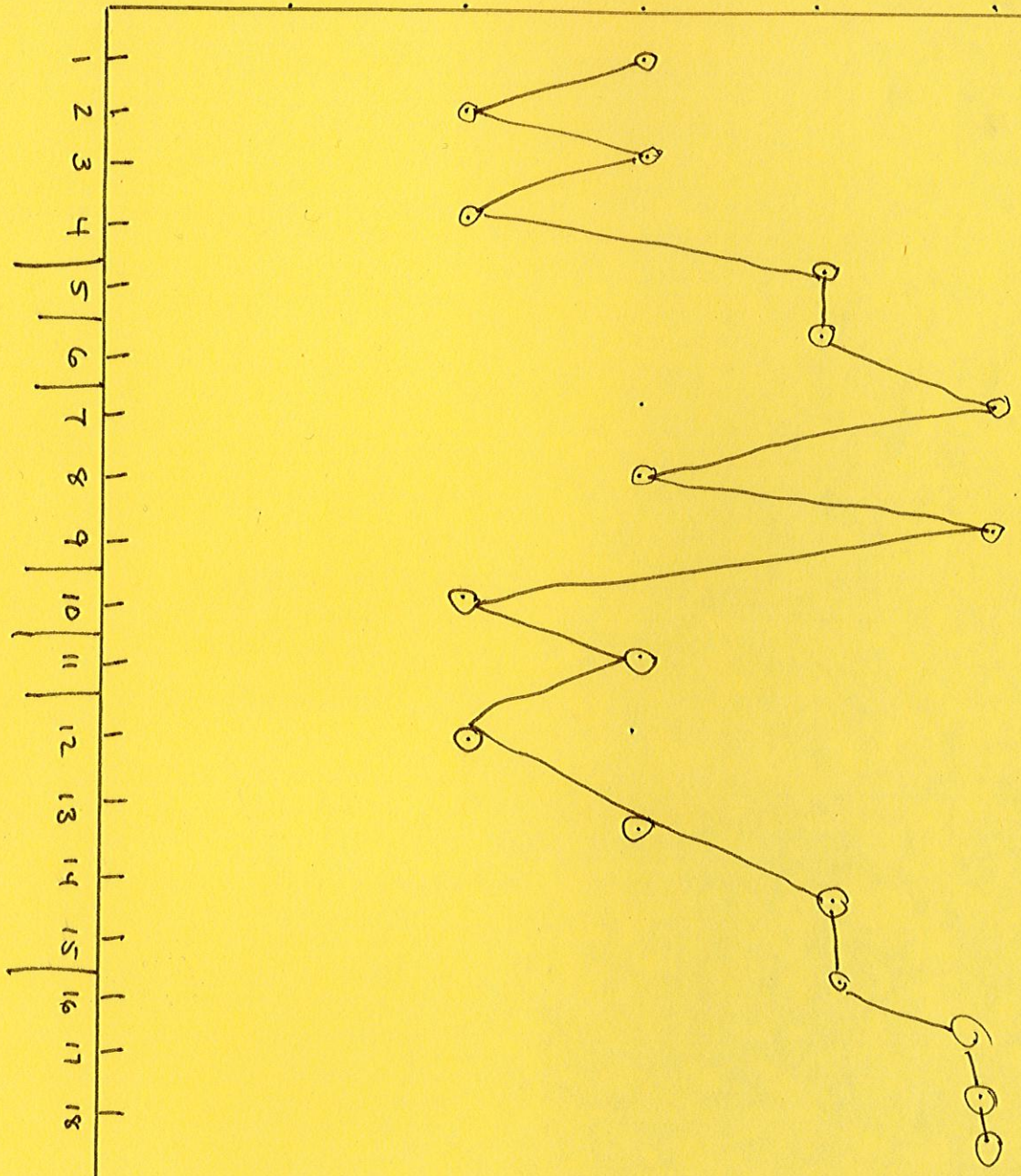


KOD - Essays &
Notes

1. The encoded signal passes from the unconscious to the subliminal level. If it is strong enough it impacts on the conscious mind at the liminal level. Once perceived it is important to distinguish the signal to pass through to be objectified as an ideogram without attempting to analyze, decode, or introspectively extract the signal. All of these add noise to signal. The objectification in an ideogram prepares the information to be reintroduced at the objective level where analysis is can be done.
2. It is encoded; non-visual, travels from unconscious to conscious.
3. Noise is encountered in the area between the unconscious and objectification.
4. Do not - Decode; analyze; introspect.



EX
V9
G
F
P



9 July

12 13

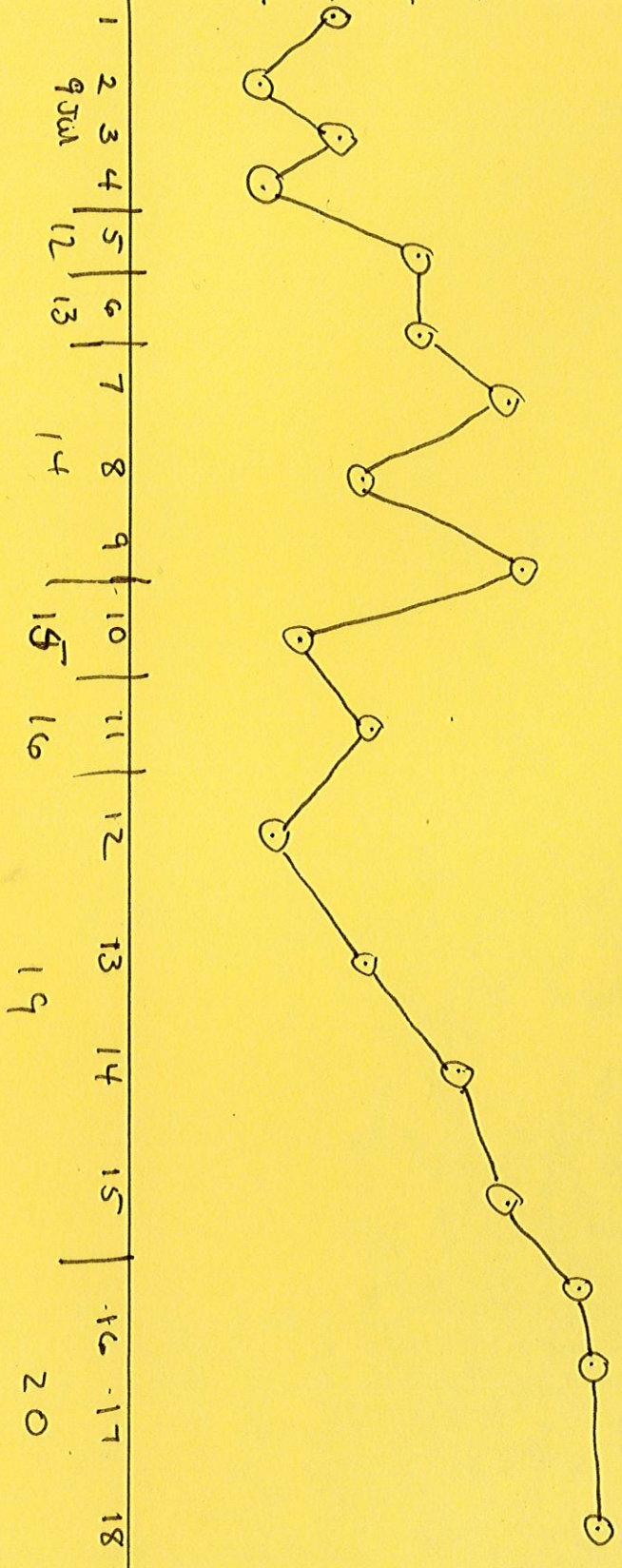
14 July

15 16

19

20

EX -
V_G -
G_F -
F -
P -



7 July 84

Consciousness : ① Awareness esp. of something within oneself.
② also the state or fact of being conscious of an external object, state or thing
② State of being char. by sensation, emotion, volition or thought : MIND.
* Aware of things internal or external

Awareness : 1. watchful.
2. having or showing relative perception

Unconsciousness : 1. A. Not knowing or perceiving = Not AWARE
o. free of self-awareness
2. Not marked by conscious thought, sensation or feeling.
* 3. having to do with those of one's mental processes that one is unable to bring to his consciousness.

Subliminal : 1. inadequate to produce a sensation or perception
2. existing or functioning outside the area of awareness.
3. below the threshold of awareness.
4. not enough force to produce intrusion in consciousness

liminal : ① ~~Threshold~~ Threshold
②. Coming into the light

objective * ① something External to the mind. ↙ independent

subjective * ① of or produced by the mind or a particular state of mind.

objectify: * 1. to cause to become objective
2. Externalize
3. Give FORM.

Introspect: 1. To look inside } DON'T
2. Analytical }

ENCODE: 1. To TRANSFER from one communication to another.

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

impact: to push through ^{to} from consciousness.

ideogram: a symbol for idea, a thing or concept.

idea: mental conception

Automatic: REFLEX, involuntary.



a. up-down b. mountain



a. Down b. Mountain

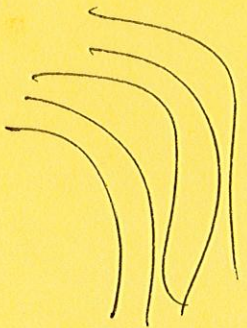


a. up down then flowing b. mountain & river
a. Flowing b. River

a. Flowing b. Rivers



a. mountain b.
a. river b.
a. Building b.



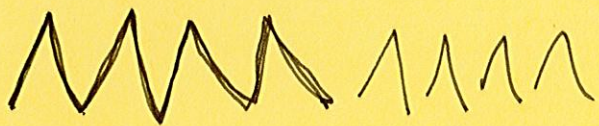
a. Falling b. Water Fall



a. Vertical b. two cliffs



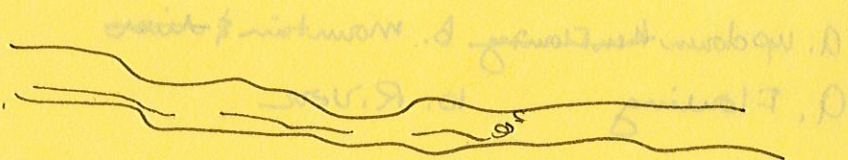
a. up, across, down b. Buildings



a. Mountain b. Highway



a. Dash b. Highway



a. Mountain b. Highway

a. River b. Highway



a. Flowing b. River

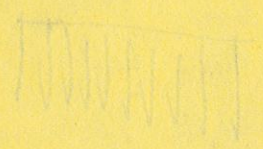
a. Mountain
b. River
c. Highway



a. Falling b. Waterfall



a. Vertical b. Cliff



a. Highway b. Road



Essay 3
21 July 82 ROB.

I have learned a lot that I am completely unaware of or cannot put into an ordered meaning. I have learned to allow the signal to pass through to the subliminal to the liminal and automatically portray the symbol of the signal on paper with a pen. Carried on the signal is encoded information which is ^{decoded} in the form of a feeling-motion. I can perceive this information by allowing myself to feel the feeling-motion. I can then objectify that feeling-motion on ~~paper~~ paper as the (a) portion of the feeling motion ideogram. By combining the feeling motion with the ideogram and analyzing the information automatically ^{I am able to} produce more information ^{as a whole}. I am better able to control this whole process by the structure of the session. I am able to say that I have overlay when I am aware of it without trying to struggle with it. I can simply stop the process by calling a break and recalling from memory what the overlay was and, objectify it and move on to get more information without interference from the overlay. I have also experienced periods when overlay was not present and the noiseless signal came through without the images associated with overlay. I have learned to control this imageless feeling motion without forcing imagery to be associated with it. I am also sure that the drawing portion of the ideogram is merely symbolic of the feeling-motion associated with it. An ideogram drawing can be as small as a dot on the paper and carry the volume of information that a photograph might have. I have also known that the real understanding of the process lies in the subconscious and

like other automatic processes is only really apparent to those who have
Experienced it. I have seen ^{steady} ~~steady~~ progress in learning the
structure and how to use it. I know when to prepare to
receive the signal and when to call a break. I understand that
Control of the session comes by structure. I also understand the
subtlety of the signal and its insistence ^{on coming} ~~of coming~~ through and
sensitivity to proper interpretation. I am able to allow the
ideogram to draw itself slowly now and ~~also~~ slow down the
feeling-motion ~~associated~~ it represents and experience it more
clearly. I have also been able to more clearly interpret the
feeling-motion by slowing it down. I have noted that in the
most recent sessions my AOLs have been rapidly identified
or not present. I have also had ~~double~~ and multiple and composite
~~of~~ ideograms and been able to work with them almost as
easily as single ideograms. ~~After~~ I am ready to progress
to stage 1 phase 2 and eagerly wait to begin.

excellent.

multiple ideograms come through two modes.

MODE I is a series of single ideograms that relate single ideas relating to major gestalts about the ^{site} target. Usually with the greatest idea first then decreasing to the smaller ones. ^{gestalt}

Mode II is a multiple ideogram representing two or more ideas or major gestalts about the site. Usually decoding according to site composition. Exception is in

the case of a (single) ^{line} ideogram that is a multiple because it represents more than one idea about the ^{site} target. [?] Stage two sensations are more often associated with multiple ideograms. When the multiple ideogram is one line that represents several ideas it is important to methodically and carefully work to establish feeling motion for each idea to include negative spaces. It is also important to pay attention to the spontaneity of the feeling motion as with decreased spontaneity is a corresponding decrease in correct information. Associated with the ideograms are Stage 2 sensations. These are different from the feeling motion associated with an idea and are not analyzed but simply ^{often physically} sensed and reported. Stage 2's ^{will} often come in a cluster and lead to aesthetic impact. Care should be taken to distinguish when too much

or confusion or AI has occurred and Breaks are
properly called.

steps

Mode I

① Coordinate Ideogram



A. Flat
B. Plain.

AOL
BREAK
Desert.

② Coordinates



A. Angles
B. Buildings

TM BREAK

③ Coordinate



A. WATER way

B. water

A. Land solid

B. land.

A. Solid

B. Concrete

S-2 smell of chlorine

AT BREAK

Strong Sense of Position



mode I

In example ①-③ the mode I is illustrated by a series of single ideograms each describing a particular gestalt of the site. In example ① a Break was taken when AOC was recognized and objectified. In example ② the second major gestalt was received and too much information was received and rather than struggle and produce overlay a break was taken. In example ③ the driver had an AI with the sense of position with this a break was taken.

mode II

Example ④ is an example of the multiple ideogram of mode II. The receipt of several A's or feelings-motions resulted in stage 2 sensations being produced which further resulted in the AI of a dimensional attribute of the site. A Break was taken on the AI.

mode II

④

Coordinated



A. Flat

B.

A. Right angular

B. Structure/Tower

A. Smooth

B. liquid

S-Z wet

Smell of Chlorine

Feel of concrete.

AI

BREX

Huge man made

Container

Mode I & II Mix

Examples (5) and (6) are a combination of Mode I and II combined to produce the information in sum. The confusion of sensations ~~as~~ resulted in a break to clear the confusion.

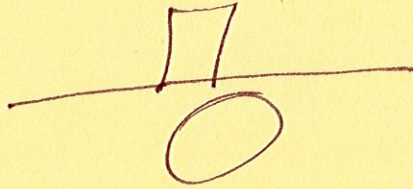
mode I & II
max

⑤ Coordinates



- A. Flat Angle up Down
- B. Building

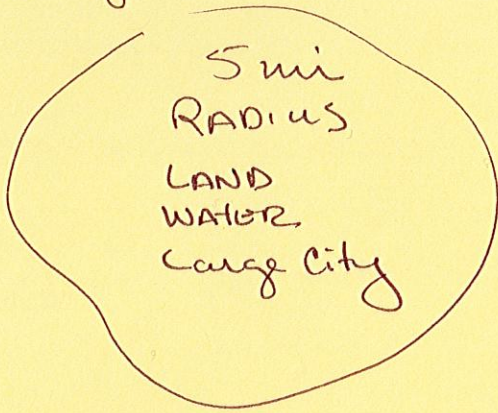
⑥ Coordinates



- A. Flat
- B. Plain
- A. Angles Sharp Tall
- B. Tower
- A. Solid
- B. Earth Soil
- A. Smooth
- B. Water
- S-Z wet
- Cherime
- Concrete Texture
- ~~C~~
- Cont.
- BRAR



Single



multiple

Decoder two ways

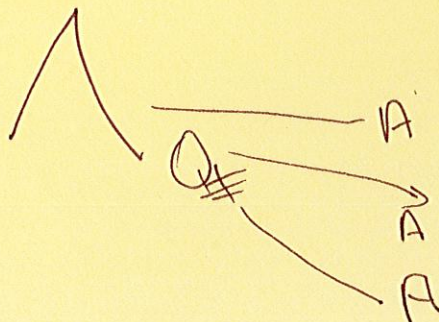
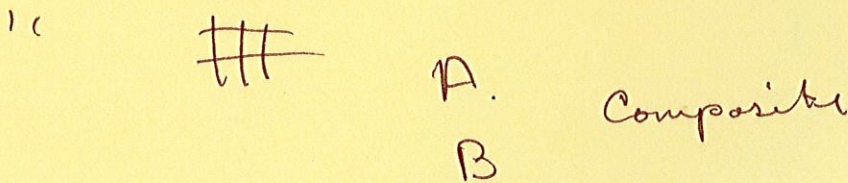
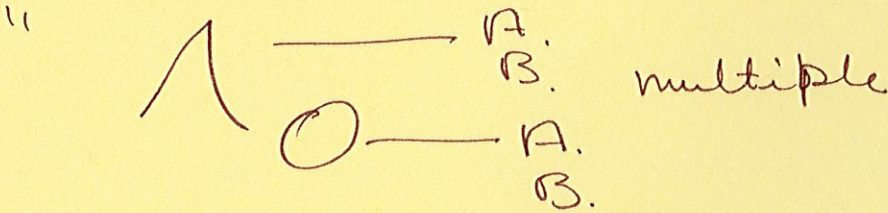
mode I

String of single ideograms

Greatest Gestalt to decreasingly smaller

mode II

Two Gestalts



When working a complex site, it is extremely important to pay attention to the feeling motion.

Ratchet - ~~for~~ to allow effective motion in one direction only.

Aperture - an opening allowing passage through or in or out.

Dimensional - Bodily form or three dimensional.

Aesthetic - of, relating to, or dealing with aesthetic appreciation of, responsive to, or zealous about the site.

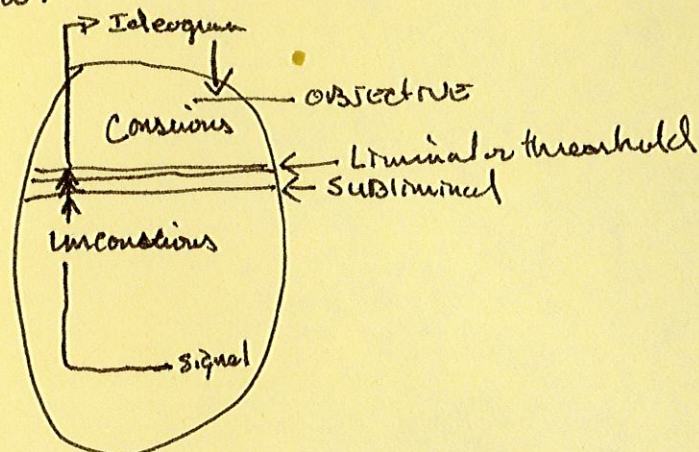
Appreciation - sensitive awareness, interest in value.

Essay 5
2 SEP 82
R03

Basic Theory of Ideograms.

The psychic signal is encoded and passes from the unconscious to the subliminal level. IF it is strong enough it impacts on the conscious mind at the liminal level. If it is perceived as a feeling-motion. Once this has been, or as it is, perceived and decoded as a feeling motion the ideogram is drawn and the feeling-motion ^{or a portion} objectified on paper. At this point automatic analysis may or may not occur, if it does then it is recorded as the B portion of the ideogram. It is critical to allow this to take place without attempting to analyze, decode, or introspect as all produce analytical overlay or noise. Objectification in the form of ideograms with all components ~~are~~ is the preparation of the encoded signal for reintroduction as an object to the objective for analysis.

SEE Drawing below:



Ideograms are classified into four types:

Single - one line symbols or drawings where the pen does not leave the paper.

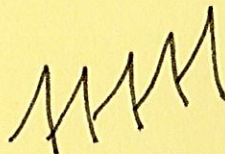
Example



A. Up down
B. Peak

Composite - Two or more lines in a series of repetition or similar lines which represent one idea. *Pen leaves paper more than twice*

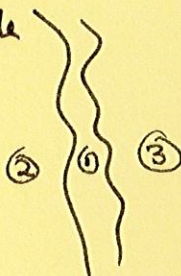
Example



A. Up Down
B. Peaks

Double - Two lines representing more than one idea but one major gestalt meaning negative space to be interpreted also.

Example



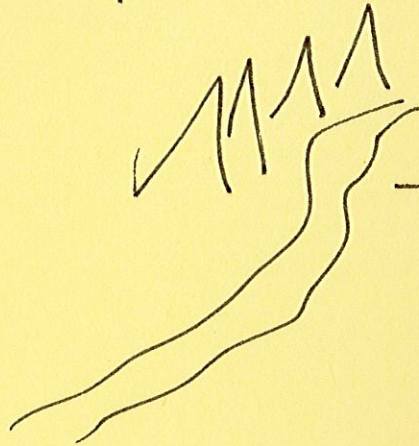
A. Flowing
B. RIVER water

A. Solid
B. Land

A. Solid
B. Land

Multiple-ideograms including two or more other type ideograms combined and requiring a separate A and B for each individual ideogram

Example



A. up Down
B. Peaks

A. Flowing
B. WATER

A. FIAT
B. LAND

All ideograms share the following characteristics:

ENCODED; Non-visual; travel from the unconscious to the conscious and are subtle feelings-motions.

Structure of the session while collecting and reporting the information is the key. The following following is an example of the ideally structured and controlled session incorporating multiple ideograms in mode I (a

Series of single ideograms and mode II (multiples) and Stage 2 (sensations)

MODE I //

I



A. Flowing

B. WATER



mode I //



//



A. Up Down
B. Aoo Peak

A. Up Down
B. Peaks

AOL BREAK
SMOky Mountain RANGE
SCENE

MODE II //

//



A. Up Down
B. Peaks

A. Flowing
B. RIVER
A. ANGLES
B. Structures

S-2 SNOW
muddy water
TREES
MANMADE STRUCTURES
Concrete
GREEN TREES
High Mountains.

AI BREAK
Beautiful FOREST

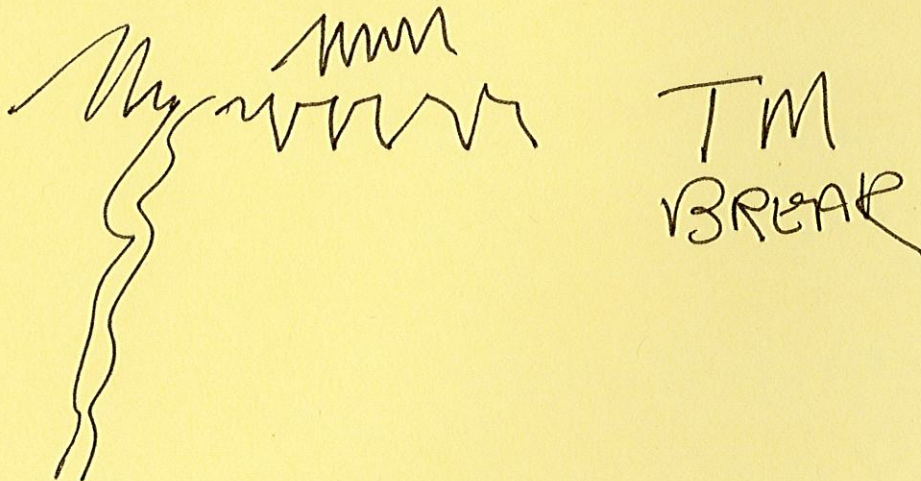
S-2 Swift RIVER
COLD water
Large City
AOL BREAK
Chicago

END

Unfortunately the ideal series may be interfered with in the following ways:

Sometimes the signal is ^{so} abundantly endowed with information the viewer is unable to decode any one single idea. It is simply best and easier to declare that "Too much" information was there and then BREAK to allow this to pass. If one were to attempt to break out these pieces into individual signals he must inspect and would simply produce overlay or introduce noise and control would dissolve. Below is an example of how too much information is handled properly within structure and control.

11



A signal can also be missed or simply not paid attention to by the viewer who was watching the ideogram drawing itself and not paying attention to the falling motion. When this occurs the viewer must declare that he has missed and ~~to~~ take a break. Below is an example of this handled properly.

11

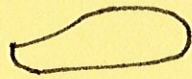
—

MISS
BREAK

Confusion can be distinguished from signal and should be declared and a break taken. Confusion usually occurs when the viewer is unable to label the feeling motion or hesitates when automatic analysis occurs.

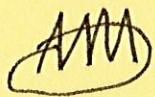
Aesthetic impact of the site on the viewer is also an inhibiting factor for a period of time and must be identified and a break taken. A.I.'s have an overwhelming impact on the viewer and eliminate the accurate analysis of the information while impacting. The following is an example including properly handled confusion and A.I.

11



Confusion BREAK

11

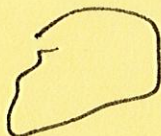


- A. Enclosed
- B. Land
- A. Up Down
- B. Land
- A. Wavy
- B. Water

S-2 GREEN
Lush vegetation
TROPICAL climate
Tall mountains
AI BREAK
Beautiful Island

AOL or Analytical overlay is when a visual scene is received and or a memory can be recalled as a memory. The distinguishing between AOL and signal is very important to the accurate accumulation of information. When AOL is recognized as noise the break is taken and the AOL recalled, objectified and discarded. Below is an example of the proper handling of AOL. During all of these.

11



A. Enclosed

B. LAND

AOL BREAK

Scene of Hawaii.

During all of these previously described interference the break is taken to inform the analysis portion of the mind that the signal is not being received or received in a form which can be recognized as wrong.

Stage 2 sensations can be received at anytime during a session after the ideogram has been shown and correctly decoded and during an AI Break. Since these are directly channelled and require no analysis they may be included and ~~shown~~ in some cases must be present to correctly identify the site. However they should be within the structure to be considered accurate. If they occur out of sequence they are often wrong.

Structure is the method of controlling the session. It is critical to accurate work and at the expense of losing information in the short term should be diligently followed. Because the information will continue to reappear in the session until it is correctly identified. Structure helps to eliminate noise, therefore if it is adhered to the information reported will be accurate.

I learned that Structure and paying attention to feeling motion as opposed to content produces better results and is easier also.

The stage 1 phenomenon includes being able to work without the introduction of noise and ~~distractions~~ producing information which describes accurately the major gestalt of the site.

Ideal session outline

what is wrong completely listing

what's learned -

~~what can go wrong~~

Theory / Stage 1

M ✓

TM ✓

AOL

Cont ✓

AI ✓