

rewritten 11 April 83 31
~~It is~~ The ideogram therefore is not
seen ~~as~~ visually but felt. Provoking
an ~~auto~~ 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
Stage two type of ^{sensation} 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.

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. ~~Don't~~

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 ~~translate~~ ~~translate~~

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 chunking, it will be immediate. ~~it will~~

The signal impacts on the liminal and if strong enough the objective universe but 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 INGO.

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

- 1. objective U - Coordinates
Session Structure
Session Central
- 2. Signal ^{impact} line & A B
- 3. Bal line Bal Breaks
& objectify

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

12 April
Feb

* 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. ~~being~~ self-acting

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

* Vapors

5. feedback-

Deb
4/8/83

1. nothing - if wrong, not verifiable
2. correct - make a small c by correct/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 Narduzzi
16 May 83
800

Prediction of
1st site

A up over

B. mountain

23° 6' N
41° 16' E



C

23° 6' N
41° 16' E



C

Det 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 produce itself autonomically, have the ideogram produce ~~as~~ 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 till 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 greater brilliance.

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 completion 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
 comparison

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

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

and also capable
 of doing tracking
 ideograms

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

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

aesthetic impact - engages both mind & 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 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 within 1 hour to remove the pen from the paper

20 June 83
Deb Nardozzi '5

idiograms depend on:

day -
person -
site -

special relationship/dimensional shift (Stage 3)

Stage two

deserts - textures

waterfalls - 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

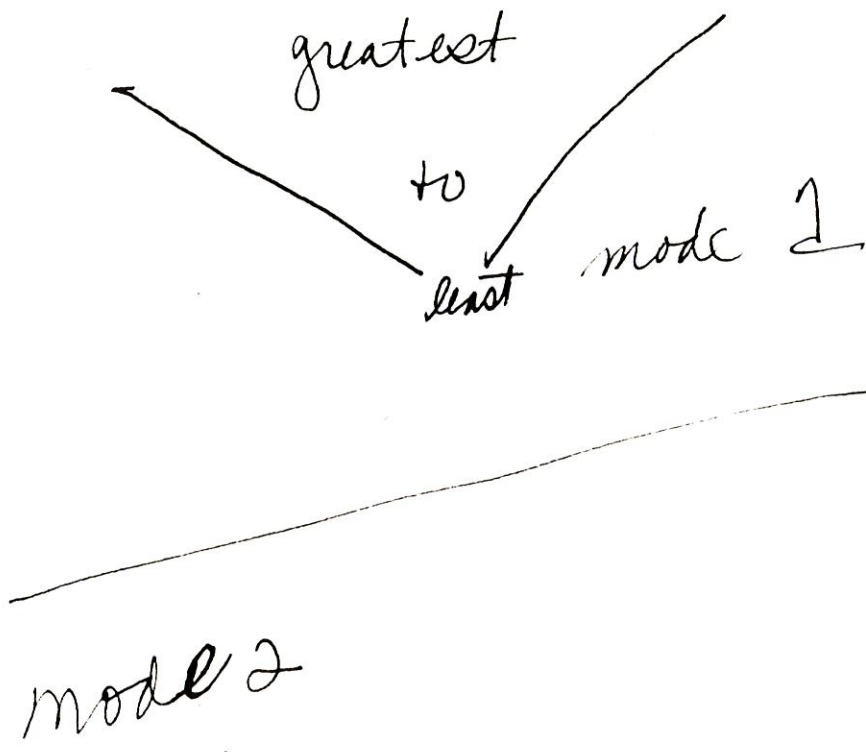
Take (one) as come

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.

something in your previous A+B ~~is~~ is wrong,
so now take a very careful A+B.

- It is a self connecting process



* 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.

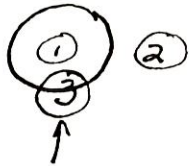
A's will lead into stage two's
must get A's

select stage 1 phase two

1. 2 or more features at ~~stage~~ ^{side}
2. mile radius / $\frac{1}{2}$ mile radius

20 June 190
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
BOL - Confused or holding back

Break -
~~too much~~

* 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

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 AOL's

Stage 5 - sounds?

20 June 1983

Dan

-3-

aesthetic = appreciation vs force
or collision

20 June 1983
-6- Jan

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 overlay

Slow drawing of line - focus attention on feeling motion.

PUT attention On feeling

Motion - motion - objects by A
+ then ideogram - get feeling
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 Nardozzi

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 - psychological 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 sub
boats recreation

submarine - S2's
base
stale air
metal fish

recreation -

stage two integrate it / widening operation
then Aesthetic Impact

-3-

20 June 1983
Deb N 31 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
ideogram

A

B

2. 1.

3. 1.

Confess to AI

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

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.

attenuate - to lessen the amount,
force or value

The threshold tends to attenuate
between subjective and objective

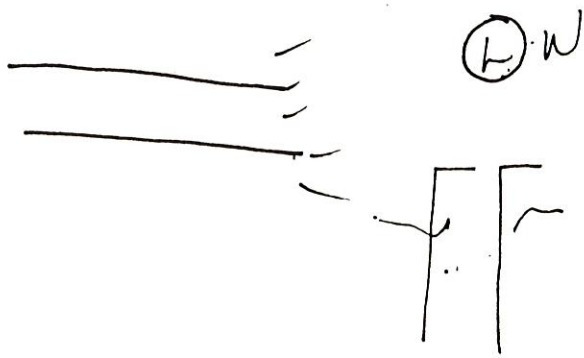
prefer strings of single ideograms to
multiples

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

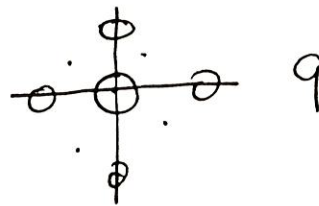
buildings with rivers going
through

city  mountain
Lake 

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



negative space
part of ideogram



more control

Breaks desirable under 3 Conditions

1. cont

missed

Too much

2. (avoid Break)



20 June 3

Vertical
Horizontal) mess + negative spaces

working in two dimensions

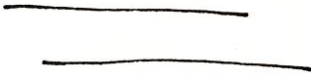
/ A up / A flat usually can
must be
through
A function

get A while drawing

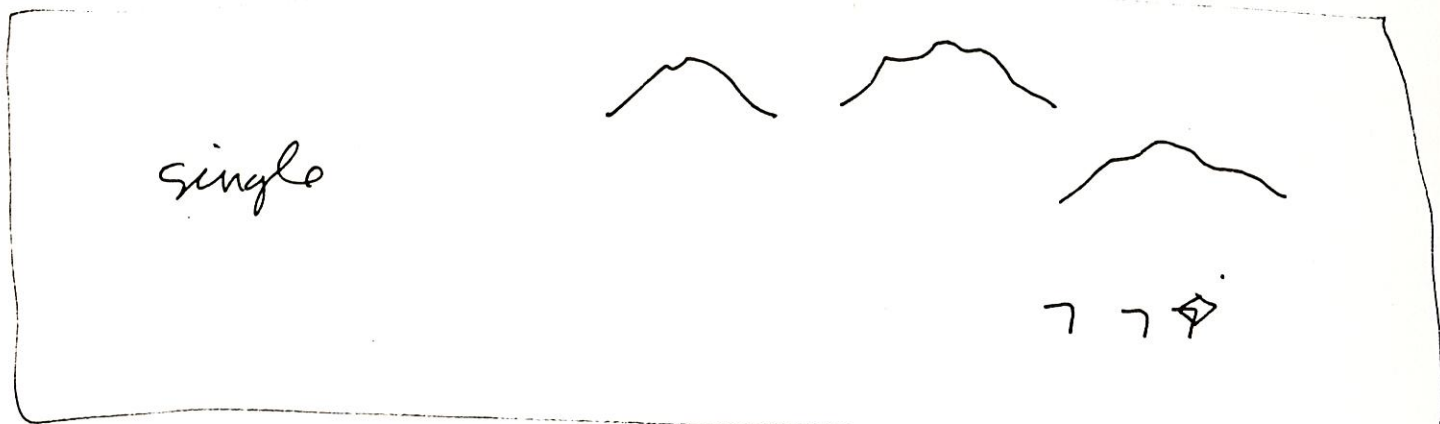
_____ A up - once in awhile conf break

4

20 June
Feb

	Single	multiple
not identicals		
identicals composite →		
	composite	Double

one idea	Two ideas.	difficulties.
single		none. Sung
Composite		-
double		5. to one.
	multiple	



multiple s.



A my
B no

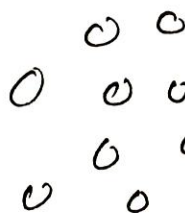
A w m
B water

Composite

777777 A
B

.....

A stick up
B hand grass



x



TM Brack



45°
20°



777777 77

45° 36' 20" 20.4 feet
20° 25' 36" 4.089 feet



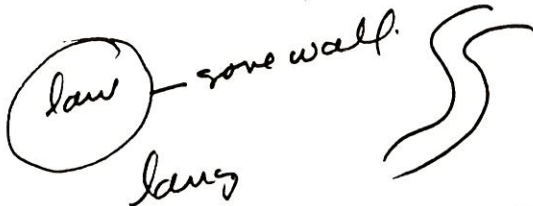


A wavy
B water

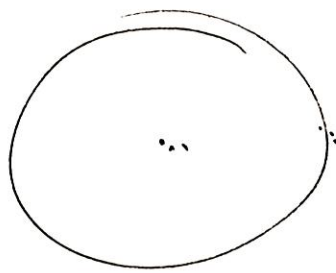
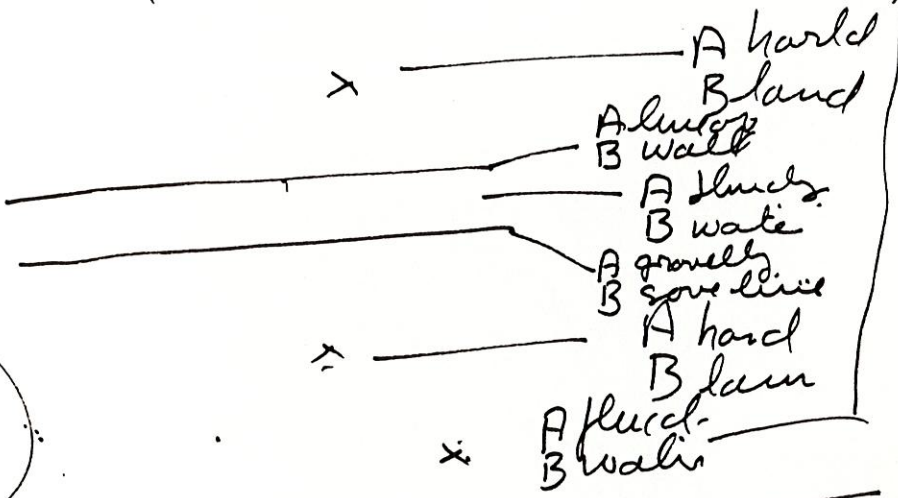
A solid massy —
B land



double



A rolling
B land



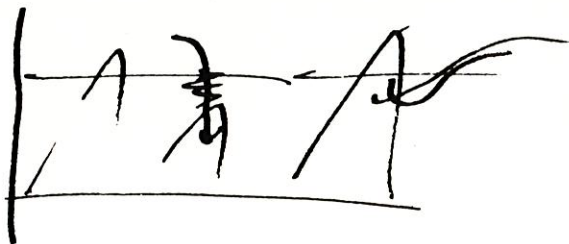
A sandy
B beach

x A hard m B beach
B land

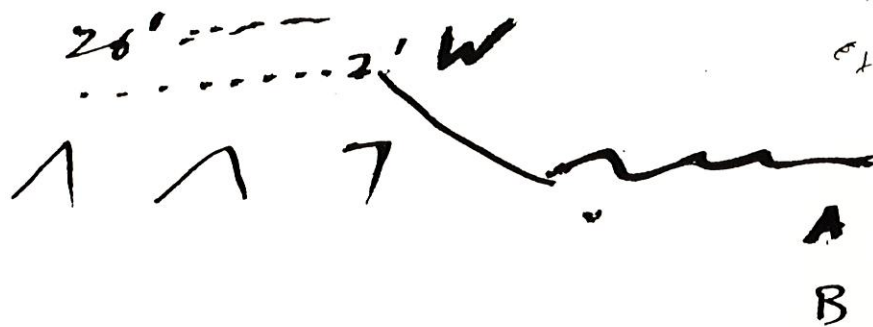
A wavy + grassy
B sand dunes



1. CORRECT
2. CFB
3. NEAR
4. P.C.
5. NOTHING
6. SITE



H PUTWORTH
2 Nov 1983
426



BREAK

26
..... W

MIST
BREAK

26
.....

CONF
BREAK

26
..... W

Essentially the ~~subjective~~ The signal comes in encoded with subjective information and by objectifying it you decode the signal, returning it to near original form. By objectifying the signal, is translating it to words on paper, you ~~to~~ retain the signal in a form that can be used by someone ~~outside~~ ~~than~~ other than the receiver. You learn to refine and perfect the techniques of receiving it by objectifying the signal and you also learn to apply controls on analytical overlaps. Once you have successfully objectified the signal it experiences fulfillment and shuts down. ~~down~~ EX

The subjective universe is composed of personal attributes, and an awareness of those attributes, including memories, perceptions and knowledge.

The objective universe is more limited. It lacks the richness of human experience by fixing or limiting alternatives. It is the subjective stripped down to what triggered the subjective in the first place. The objective universe exists ~~in~~ independent of mind, it is verifiable by scientific methods, makes the information perceptible to persons other than affected individual, it emphasizes the reality as it is by focusing on it, and prevents distortion by eliminating personal feelings or prejudices. EX

20 June 83
Deb Nardizzi

Ideograms

Q x C.

There are four types of ideograms that can develop after the reading of the coordinates. While each is distinctly different they can be combined in many variations. ^{1. must get A - as you draw it} To correctly interpret them you must consider their vertical or horizontalness and test for negative space A + B's.

The four kinds of ideograms are as follows:

1. Single - a single ideogram is one ideogram that represents the major Gestalt of the site. While you may be able to pull A's from the negative spaces it is not necessary to do so.

2. Multiple - a multiple ideogram is more than one ideogram that may or may not be drawn with

the pen leaving the paper. It will ^{also} require more than one A. and they ~~will~~ (ideograms) will most likely not be identical

3. double - double ideograms are usually identical ~~ideograms~~ ^{lines etc (forms)} that ~~are~~ have a two fold relation or character. A common double ideogram is the land/water interface. Double ideogram requires more than one A.

4. composite - a composite ideogram is an ideogram with identical distinct parts. It breaks out to one A and one major Gestalt. Pen leaves paper more than twice.

Quick identification of of the type of ideogram that presents itself as well as training conditioning yourself to recognize/feel

the A function(s) as you draw the ideogram will make identifying the site easier.

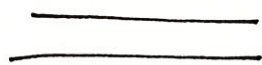
not identical	 Single	 Multiple
identical	 Composite	 double

Chart 1. Ideogram Types

22 June 83

azimuthal equidistant projection — Dan

a map projection of the surface of the earth so centered at any given point ~~can be measured~~ that a straight line radiating from the center to any other point represents the shortest distance and ~~is~~ measured to scale.

prime meridian — the meridian of 0° longitude which runs through the original site of the Royal Observatory at Greenwich, England, and from which other longitudes are reckoned east and west

second — the 60^{th} part of a minute of time or of a minute of angular measure

22 June 83 - Dan

Circumference - the perimeter
of a circle.

equator - a great circle of the
earth that is everywhere equally
distance from the two poles and
divides the earth's surface into
the northern and southern hemisphere

axis - a straight line about which a
body or a geometric figure ~~is~~ rotates
or maybe supposed to rotate.

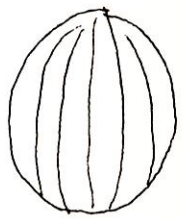
azimuth - an arc of the horizon
measured between a fixed point (as true
north) and the vertical circle passing
through the center of an object usually
in astronomy and navigation clockwise
from the north point through 360
degrees

22 June 82 Dan

longitude - the arc or portion of the earth's equator intersected between the meridian of a given place and the prime meridian and expressed either in degrees or in time



latitude - angular distance north or south from the earth's equator measured through 90 degrees



meridian - a great circle on the surface of the earth passing through the poles - a representation of such a circle or half circle numbered for longitude on a map or globe

minutes - the 60th part of an hour of time or of a degree

degree - a position or space on the earth or in the heavens as measured by degrees of latitude - a 360th part of the circumference of a

Del N

Where do we get a B?

The one that comes instantly after the A is interrupted
If B comes after ~~B~~ hesitation must call A off + Break

What happens after 10 S-2 } they break out into
dimensional references
opening of aperture
then Aesthetic Impact
Appreciation ~~of~~ site
viewers interaction
with site
Don't want
so break
|

leads to more S-2's
and sketches or
drawings

→ Confusion distorts the signal line
distorted signal lines triggers
analysis
MUS4 Break