

Tom - Beach  
+ note

ADLs - always associated with a <sup>comparator</sup> ~~comparison~~ of or reservation of some sort  
qualifier

this is a house      this is <sup>qualifier</sup> like a house

S1 - overall gestalts, landscape configurations

S2 - sensations

S3 - Aesthetic Impact (beginning images)

3a - motion

3b - trackers

3c - AI

1. Be ready -

2. write, coord and decoded signal LH

Feel signal - RH

3. discriminate C

4. open <sup>- Auto Ideogram</sup>

5 Data L

6. Intel analysis decision

7. Verbalize

#### THEORY

delines data  
 understand it  
 essays

#### mlay a program

verbal thinking  
 +  
 objectivication

#### PRACTICE

actual sites

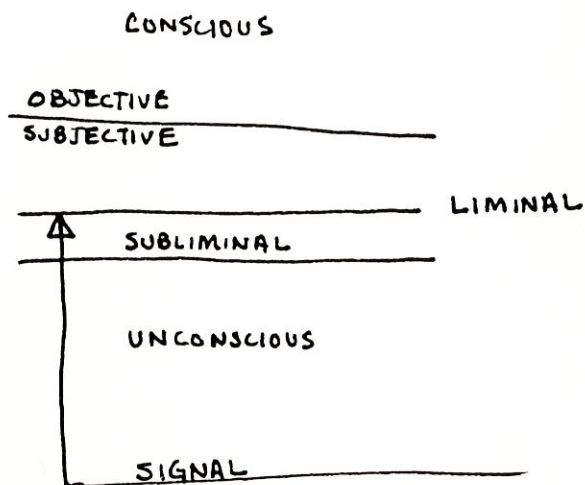


1. Neologism - a new word or a new meaning for an established word
2. consciousness - ① the state of being conscious; awareness, especially of what is happening around one. ② the totality of one's thoughts, feelings and impressions; mind.  
[outer and inner]
3. Awareness - conscious, knowing, informed cognizant.  
[syn. to consciousness]
4. unconsciousness - ① not endowed with consciousness; mindless ② not aware  
③ not known, realized, or intended ④ not aware of one's own existence not conscious of self  
[having to do with those of one's mental processes that one is unable to bring to ~~front~~ into his consciousness]
5. subliminal - below the threshold of awareness [consciousness] or apprehension too slight to be perceived [cannot enter consciousness]
6. liminal - [threshold of awareness] coming into the light  
objective - [anything external to or independent of the mind]
8. subjective - [of, affected by, or produced by the mind or a particular state of mind]
9. objectify - [to externalize, to make objective, to give form]
10. introspect - [to look into one's own mind, feelings, and reactions etc]  
↖ [DON'T] ↗
11. Encode - [to transfer from one system of commo into another]
12. decode - [to translate into comprehensible language]
13. impact - to impinge upon } [to push through] From U to C  
impinge - to strike hit or dash
15. ideogram - [a symbol representing an idea] rather than a word
16. idea - [a mental conception] DON'T WANT

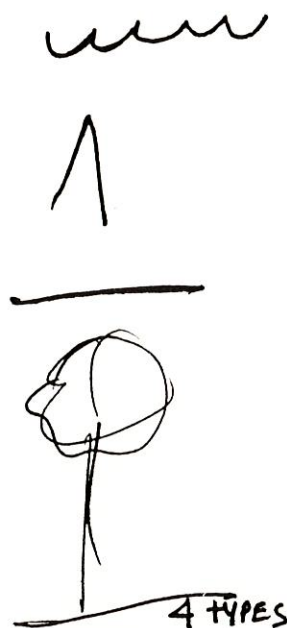
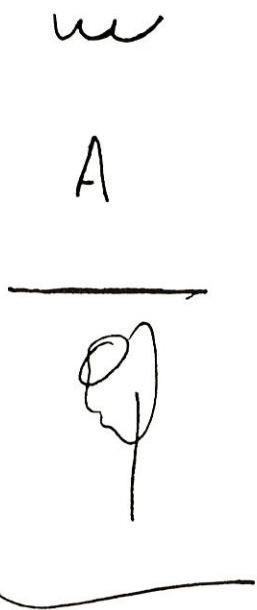
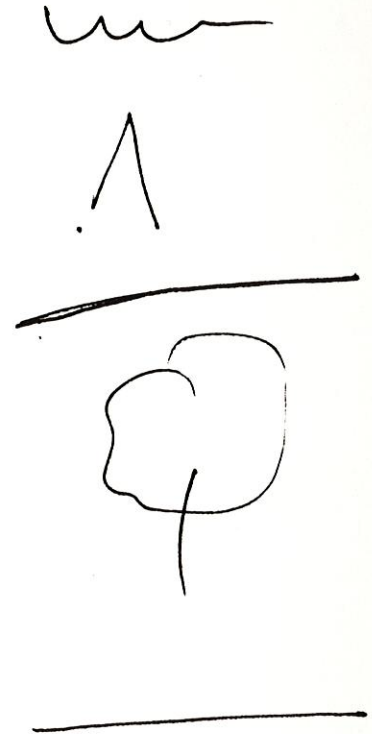
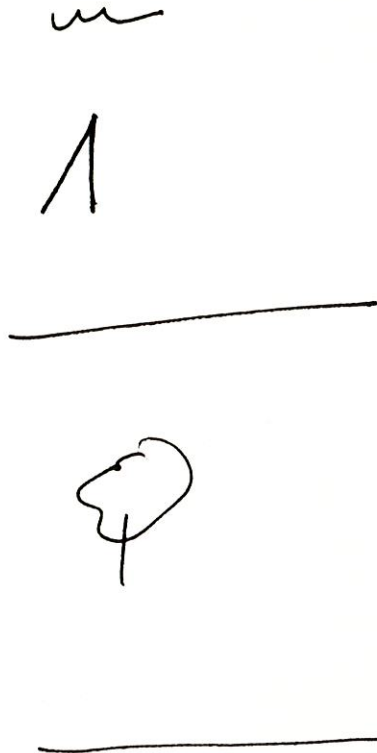
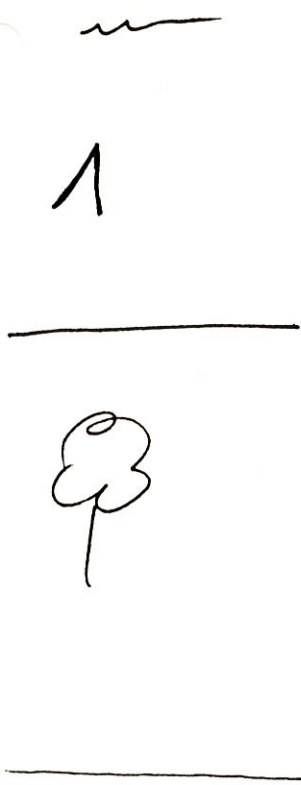
9X

THE INFORMATION WE SEEK ENTERS THROUGH THE UNCONSCIOUS, THE SUBLIMINAL, AND THE LIMINAL INTO THE CONSCIOUS. AFTER THIS SIGNAL BREAKS THROUGH THE THRESHOLD OF AWARENESS ONE GETS A GESTALT WHICH WILL BE DRAWN ON PAPER TO OBJECTIFY IT. THIS GESTALT WILL NOT BE AN IMAGE. IT IS IMPORTANT THAT IT BE AUTOMATICALLY DRAWN BEFORE THE CONSCIOUS MIND TRIES TO DECODE IT THROUGH INTROSPECTION WHICH WILL ALMOST ALWAYS PRODUCE AOL.

THE SIGNAL IS A SUBLIMINAL MESSAGE<sup>X</sup> WHICH IS ENCODED INTO A LANGUAGE WHICH THE CONSCIOUS MIND CANNOT UNDERSTAND WITHOUT DECODING. NOISE IS ENCOUNTERED WHEN THE CONSCIOUS MIND TRIES TO DECODE THIS SIGNAL. INCORRECT DECODING DISTORTS THE SIGNAL AND IS KNOWN AS ANALYTICAL OVERLAY. IN TRYING TO REPORT THIS INFORMATION ONE SHOULD AVOID INTROSPECTION AND DECODING.



1. automatic - [reflex, done without conscious thought]



- phases of ideogram
- (A) - feeling motion
- (B) - see ideogram and feel motion  
one word verbalization

1  
b 1m  
cccc  
ss

#### 4 TYPES

1. SINGLE IDEOGRAM - ONE LINE
2. MULTIPLE " - TWO OR MORE LINES PEN USUALLY LEAVES PAPER
3. COMPOSITE " - REFERS TO ONE OBJECT, PEN LEAVES PAPER, SIMILAR
4. DOUBLE " - TWO IDENTICAL LINE TO EXPRESS IDEA



TOM

8 JUN PM - 2

ERROR ENTERS IN PHASE (B) DUE TO INTERPRETATION

I-A-B



A - UP/DOWN

B - MOUNTAIN



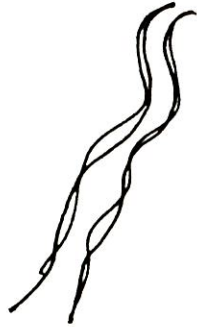
A - UP/DOWN ROLLING

B - WATER



A - FLOWING

B - RIVER



SINGLEMULTIPLE

REQUIRES 2 A's AND 2 B's

MULTIPLE

- 3 A's

3 B's (MAYBE)



WATER FALL

COMPOSITE

A DOWN FLOWING



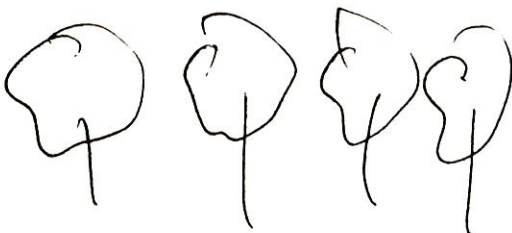
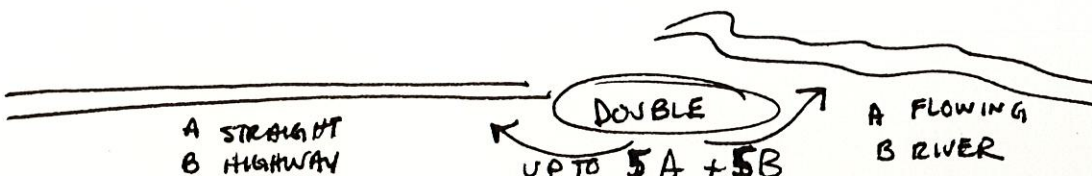
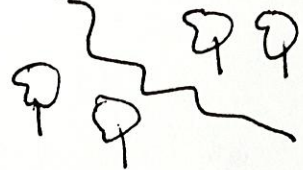
CLIFF

COMPOSITEREQUIRES 1 A AND 1 B  
A SHARPE/DOWN

BUILDINGS

COMPOSITE

A ERECT/MAN MADE

COMPOSITEA STRAIGHT  
B HIGHWAY

DOUBLE

UP TO 5 A + 5 B

A FLOWING  
B RIVER

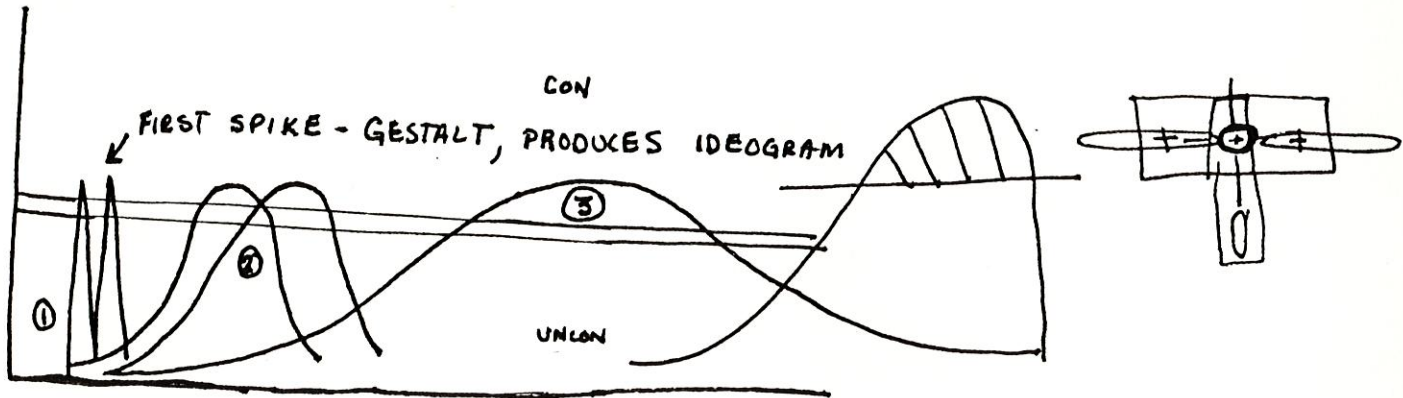


TOM 8 JUN PM-4

|       |     |     |
|-------|-----|-----|
|       | A+B |     |
| _____ |     | A+B |
|       | A+B |     |
| _____ |     | A+B |
|       | A+B |     |

DOUBLE I

✓ WHY DRIVE INTO PSI-MISSING? DO WE KNOW WHY?



### LEVELS OF SIGNALS

1. GESTALT
2. PHYSICAL SENSATION
3. Aesthetic Impact
- ? 4.

Aesthetic - appreciation of, responsive to

Analogy - [comparisons] similarity

- Comparison - uses qualifiers

Allegory - tells a story in terms of fictional symbols

### AOL

BRITE  
STILL PHOTO (NO MOTION)

CON

OBJECTIVE

SUBJECTIVE

SUBLIMINAL

LIMINAL

UN



AN IDEOGRAM IS THE OBJECTIFICATION OR GRAPHIC REPRESENTATION OF A PSYCHIC SIGNAL.

THERE ARE THREE PARTS OF AN IDEOGRAM. FIRST IS THE IDEOGRAM WHICH IS A SYMBOL PRODUCED BY THIS SIGNAL WHEN IT REACHES THE LIMINAL.

A IS THE SECOND PART. A IS THE FEELING MOTION RECEIVED WITH THE IDEOGRAM.

B IS THE THIRD PART. B IS THE AUTOMATIC ANALYSIS OF THE IDEOGRAM AND A. ( $I+A=B$ , IDEALLY)

THERE ARE FOUR TYPES OF IDEOGRAMS.

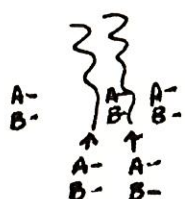
 THE SINGLE IDEOGRAM IS A ONE LINE DRAWING OF ONE IDEA, IT REQUIRES ONE A AND ONE B.

A-  
B-

 THE MULTIPLE IDEOGRAM IS A REPETITION OF THE SAME LINE REPRESENTING ONE IDEA. A MULTIPLE IDEOGRAM REQUIRES ONE A AND ONE B.

A-  
B-

 THE ~~COMPOUND~~ <sup>COMPOSITE</sup> IDEOGRAM IS A SERIES OF DIFFERANT LINES WHICH REPRESENT SEVERAL IDEAS. THE ~~COMPOUND~~ <sup>COMPOSITE</sup> IDEOGRAM REQUIRES ONE A AND ONE B. FOR EACH IDEA EXPRESSED.

 THE DOUBLE IDEOGRAM IS TWO SIMILAR LINES EXPRESSING ONE IDEA THAT MAY HAVE AS MANY AS FIVE SEPERATE PARTS. THE DOUBLE IDEOGRAM MAY REQUIRE AS MANY AS FIVE A's AND FIVE B's.

TOM McNEAR  
13 JUL

- forming ideograms -

¿ (right brain writing)?

00 E   
00 E ~

X

0° 0' E



0° 0' E



ST. 00 E 

BUILD 00 E 

CANYON 00 E 

1 RGE 00 E 

0 00 E 

0° 0' E 

0° 0' E 

0° 0' E 

0° 0' E

0° 0' E

0° 0' E



PLAIN  
Break

1. JET LAG

2. CHANGE OF ACTIVITIES (ENVIRONMENTAL)

3. HIGH STAGE CREATIVITY BURNS VITAMINES B -

4. UNCONSCIOUS WORKING  
EXPERIMENT

BETAIN HYDROCHLORIDE 15 MINUTES  
BEFORE

B VITIMINES

B<sup>1</sup>, B<sup>6</sup>

PANTOTHENIC  
ACID

ALL BEFORE

13000

CALICUIM  
+

MAGNEISUM

C

E - OX. BLOOD

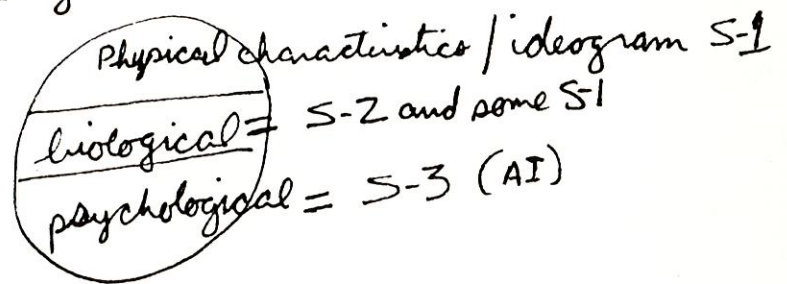
MULTI-VIT

Stage I hardest until stage 4

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

3pts. physical

Site = given area





THE SIGNAL ENTERS THROUGH THE UNCONSCIOUS, SUBLIMINAL, AND LIMINAL INTO THE CONSCIOUS. WHEN THE SIGNAL IMPACTS ON CONSCIOUSNESS WE OBJECTIFY IT BY DRAWING AN IDEOGRAM. THIS IDEOGRAM CONSISTS OF THREE PARTS, THE DRAWING, THE A, AND THE B. A IS THE FEELING-MOTION WHICH ACCOMPANIES THE DRAWING AND THE B IS THE ANALYSIS OF THE DRAWING AND THE FEELING-MOTION. OX.

THERE ARE FOUR TYPES OF IDEOGRAMS. THE SINGLE IS A ONE LINE DRAWING OF ONE IDEA, IT REQUIRES ONE A AND ONE B. IF THIS ONE LINE IDEOGRAM IS AN INTERFACE <sup>multiple</sup> IT MAY REQUIRE AS MANY AS THREE A AND THREE B. THE SECOND TYPE IDEOGRAM IS THE DOUBLE IDEOGRAM, IT CONSIST OF TWO SIMILAR LINES EXPRESSING ONE IDEA THAT MAY HAVE AS MANY AS FIVE DIFFERENT PARTS. IT MAY REQUIRE FIVE A AND 5 B. THE COMPOSITE IDEOGRAM IS A REPETITION OF THE SAME LINE REPRESENTING ONE IDEA, IT REQUIRE ONLY ONE A AND ONE B. THE MULTIPLE IDEOGRAM IS A SERIES OF LINES EXPRESSING MULTIPLE IDEAS. IT REQUIRES ONE A AND ONE B FOR EACH IDEA EXPRESSED. lxc

AS THIS SIGNAL ENTERS THROUGH THE UNCONSCIOUS IT <sup>cdm</sup> PICKS UP AOL. IT IS IMPORTANT TO BE ABLE TO DIFFERENTIATE BETWEEN SIGNAL AND AOL. AOL IS EASILY IDENTIFIED BY THE QUALIFIER WHICH ACCOMPANIES IT. THIS ~~QUALIFIER~~ QUALIFIER HOWEVER OFTEN MAY BE VERY SUBTLE. WHEN YOU REALIZE AOL IS ENTERING THE SYSTEM YOU MUST IMMEDIATELY OBJECTIFY AOL-BREAK AND THEN WRITE DOWN THE AOL TO CLEAR IT FROM THE SYSTEM.

THE SESSION IS CONTROLLED BY THE VIEWER. THE VIEWER WRITES HIS NAME, THE DATE, AND THE MONITOR STATES THE TIME. WHEN THE VIEWER IS READY TO GRASP THE SIGNAL HE PUTS HIS PEN ON THE PAPER AND THE MONITOR READS THE COORDINATES. THE VIEWER OBJECTIFIES THE COORDINATES AND THEN DRAWS THE IDEOGRAM AND COMPLETES IT BY FILLING IN THE A AND B IF THERE IS ONE. THE VIEWER THEN CONTINUES IF NECESSARY BY REPEATING THE PROCESS. IF THE SAME IDEOGRAM IS DRAWN IT MEANS IT WAS MISINTERPRETED OR NOT COMPLETELY INTERPRETED THE FIRST TIME.

NO IDEOGRAM IS PRODUCED THE VIEWER SHOULD IMMEDIATELY LABEL IT A MISS OR CONFUSION AND CALL A BREAK. ALL AOL SHOULD BE LABELED AND A BREAK CALLED A BREAK SHOULD BE CALLED ON AI.

THE IDEOGRAM SHOULD BE DRAWN LARGE ENOUGH TO ALLOW THE VIEWER TO GET THE FEELING-MOTION WHICH ACCOMPANIES IT.

NOISELESS OPERATION IS THE GOAL. NOISELESS MEANS LACK OF AOL OR RAPIDLY LABELING AOL. I FEEL I HAVE REACH THIS STAGE. NOISE ALWAYS IS WORST JUST BEFORE THE CALM.

lxc.

Multiple ideograms present themselves in two modes. Mode I is a series of single ideograms which when combined express the multiple ideas. Mode II is where the multiple ideogram presents itself in one action. Ideograms can be drawn in a combination of Mode I and Mode II.

The real difficulty in multiple ideograms is in the proper interpretation. ~~One~~ One A and possibly one B must be made for each idea expressed by the ideogram. Great care must be taken to ensure that no idea or area of the ideogram is omitted? - no push, Break

Stage two sensations will begin to present themselves in conjunction with the feeling-motions. These sensations should be labeled S-2 and written. Two to ten sensations may be expressed. When <sup>dimensional</sup> size descriptors are used this indicates a "change of operation" and a break should be taken.

~~Essay~~

TM  
MSS  
Bh.

## Mode I

~ N  
 ~ E

A - UP DOWN  
 B - PEAK

~ N  
 ~ E

A - FLOWING  
 B - WATER

A - SOLID  
 B - LAND

S-Z COLD  
 BLUE  
 FLOWING  
 SOUND

AI  
 Break

dimensional

In this example the ideogram of a mountain was expressed. A different ideogram was presented the second time so we assume the first was correctly interpreted. The next ideogram is a lake, the feeling-motion for the outer portion indicates land. The enclosed portion is A-flowing - B-water. Stage Two sensations accompanied the A and were objectified. As the sensations presented themselves an AI was encountered and a break was taken. This is similar to a TM Break. If too many sensations were encountered a break also would have been taken. If a dimensional descriptor was present in the <sup>any where</sup> S-Z sensations it would indicate a "change of aperture" and a break would be taken. why.

## Mode II

~ N  
 ~ E

A - UP DOWN  
 B - PEAK

A Down

A - SOLID  
 B - LAND

A - FLUID  
 B - WATER

S-Z Brown  
 Rocky  
 Sandy  
 sharp

TM  
 Break

TM.

## Mixed Mode

~ N  
~ E

1 - A UP Down  
B Peak

~ N  
~ E

A Fluid  
B water  
A Solid  
B land  
A Man made  
B City

In the mode II and mixed mode examples the multiple ideograms presented themselves in a series. Greater care must be taken to ensure all aspects of the ideogram are accompanied by a feeling-motion,



when you misinterpret or incompletely interpret the signal it makes for a long day.

Ratchet - a mechanism that allows movement in one direction only

attention should be on the feeling motion

Aperture - an opening or open space allowing passage in or out - Hole

Dimensional - bodily form - three dimensional

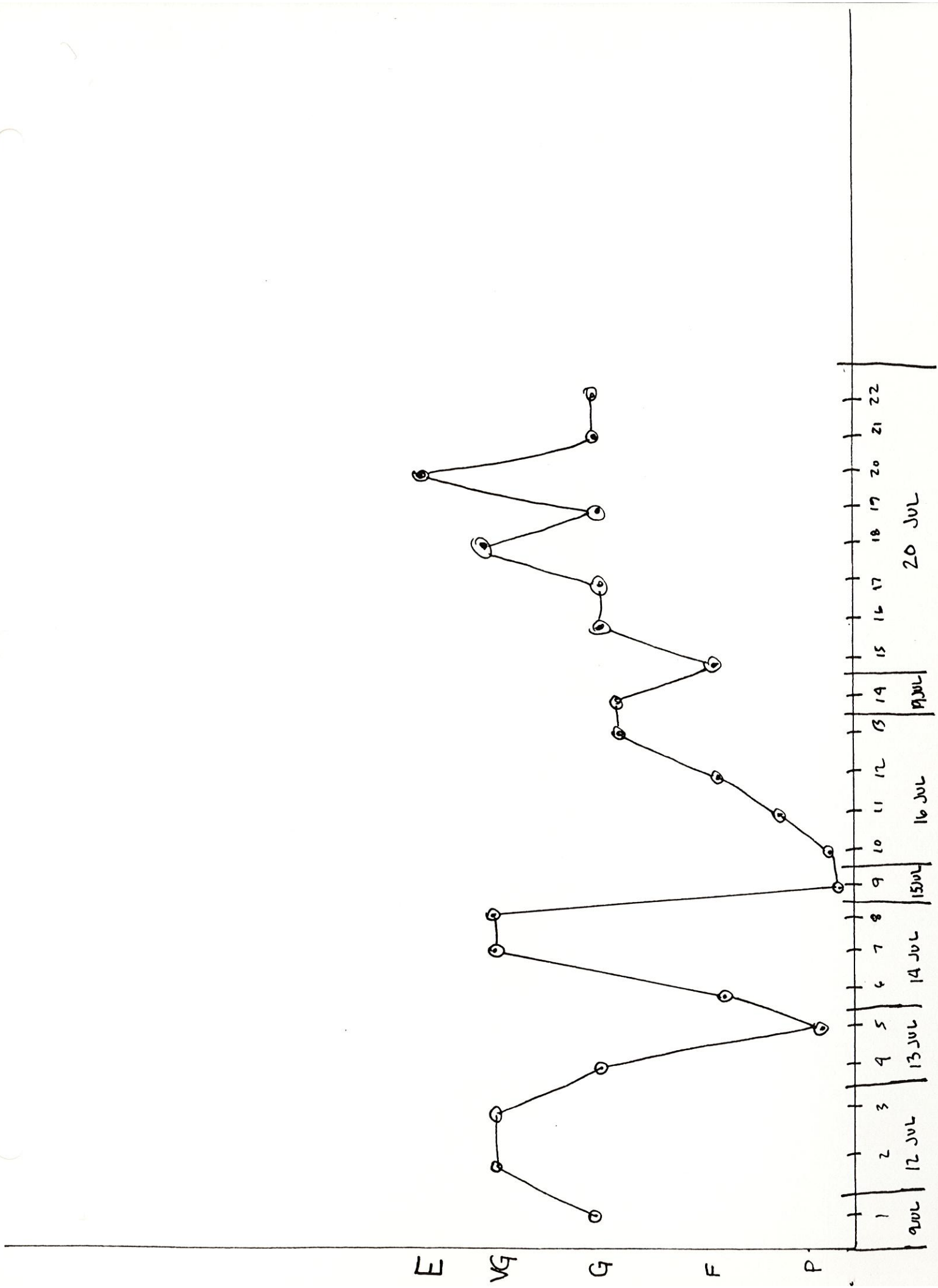
Aesthetic - appreciation or responsive to or zealous about the beautiful

Appreciation - sensitive awareness, increase in value

Aol Break

Define it

\_\_\_\_\_





P-F-B-VG

- 1 091058 G00D
- 2 120843 VG
- 3 120900 VG
- 4 131025 G
- 5 131044 P
- 6 140857 F
- 7 14902 VG
- 8 141306 VG
- 9 150914 VP
- 10 160832 P
- 11 160840 P-F
- 12 160854 F
- 13 161317 F-VG
- 14 191004 G
- 15 200855 F
- 16 0858 G
- 17 0908 G
- 18 0918 VG
- 19 1308 G
- 20 1312 E
- 21 1412 G
- 22 1420 G

TOM 9JUL PM

TOM McNEAR  
9 JUL 82  
1017 AM

42°N  
37°E



A UP DOWN  
B MOUNTAIN

S - SITE

C - CORRECT

PC - PROBABLY CORRECT

CFB - CAN'T FEED BACK

N - NEAR

NAME  
DATE  
TIME

0 1 11

42° N  
68° W



A - UP DOWN

E

E

Σ

N W  
~~E~~ E  
S W  
N W  
Σ

S - SITE

C - CORRECT

PC - PROBABLY CORRECT

CFB - CAN'T FEED BACK

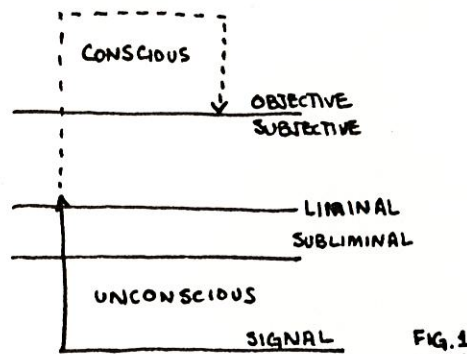
N - NEAR

Σ

M MISSED

break

The signal enters through the unconscious and the liminal into the conscious (see Fig. 1). After the signal breaks through the threshold of awareness one gets a gestalt of the site which will be drawn to objectify it. This gestalt is not an image nor is it a drawing of the site. It is a representation of the main idea of the site. When this idea is combined with a feeling-motion of the site automatic analysis can identify this idea of the site. By drawing this ideogram the idea is taken through the



subjective into the objective. This immediate objectification eliminates or lessens the problem of the <sup>uncontrolled</sup> subjective input which is called analytical overlay (AOL).

Ideograms have three parts; the drawing (I), the feeling-motion (A), and the automatic analysis (B). During this process of drawing and labeling the main attention should be on the feeling-motion.

There are four types of ideograms. The single ideogram is a one-line drawing of one idea, it requires one A and one B. If the one line, however, is a land water interface it is then classified as the next type of ideogram which is a multiple ideogram. A multiple ideogram expresses multiple ideas and requires one A and one B for each idea expressed. Multiple ideograms will be discussed in greater detail later in this essay. The third type of ideogram is the double. The double ideogram consists of two similar lines expressing one gestalt which may have as many as five separate parts. The double ideogram may require as many as five A and five B. The final type of ideogram is the composite. The composite ideogram is a repetition of the same line representing one idea. The composite ideogram requires only one A and one B. <sup>where pen leaves paper more than twice</sup>

There are two modes of multiple ideograms. Mode I is a series of single ideograms which when combined express multiple ideas. Mode II is a string of ideograms drawn in one swift action. Ideograms can also ~~be~~ be drawn in a combination of both modes.

Mode I is preferred. A series of single ideograms is easily analyzed. Mode II can be difficult to break into proper feeling-motions thereby making automatic analysis difficult.



and feel  
Ideograms must be drawn large enough to allow the viewer to get the feeling motion which accompanies it.

Stage-two sensations will begin to present themselves in conjunction with the feeling motions. These sensations should be labeled S-2 and written on the paper to objectify them. Stages two generally come in strings of two to ten. When dimensional descriptors are used this indicates a "change of aperture" and indicates an aesthetic impact is impending. Once an aesthetic impact occurs a "Break" must be taken.

The session is controlled by the viewer. During the session the viewers attention will be on the session structure and not the content. Proper structure will allow accurate products to be produced.

The viewer writes his name, date and time on the paper. When he is ready to grasp the signal he places the pen point on the paper. Upon seeing this the monitor reads the co-ordinates. The viewer objectifies the co-ordinates on the paper and draws the ideogram. He completes the process by identifying the A and B. If necessary this process is repeated until all elements of the site have been addressed. If the same ideogram is produced twice it indicates it was misinterpreted or incompletely interpreted the first time.

If no ideogram is produced the viewer must immediately label it a "Miss" and take a break. This prevents "AOL" from being added to the system.

If the viewer receives a rush of data too large to handle this will be labeled "Too Much(TM)" and a break will be called.

If at anytime during the session the viewer is confused he will label it as "Conf, Break".

Anytime a dimensional descriptor such as ~~large~~ huge, giant, etc. is used or a statement like, Wow, Beautiful, etc is used this indicates an aesthetic impact has occurred. This will require and "AI Break" to be taken until the viewer "calms down".

The final problem the viewer will encounter <sup>and</sup> ~~the~~ probably the biggest problem, This is properly labeling all analytical overlay (AOL). Any time a comparator like, like, or, etc. is used it indicates the statement is AOL. The viewer will label it "Aol Break" and then identify the AOL on paper.

Noiseless running is the goal. Running noiselessly indicates no AOL or properly identifying AOL and removing it from the system.

A sample session is attached.

The goal upon the completion of S-1 is to noiselessly be able to present the major gestalts of the site.