26 examples that can help better distinguish unified from broken visual sensory information.

This approach is based on the fact that the sensory information of Bach, Beethoven, Escher, La Tour, Rembrandt, etc is alive today because of its organization, highly unified sequences of sounds or forms.

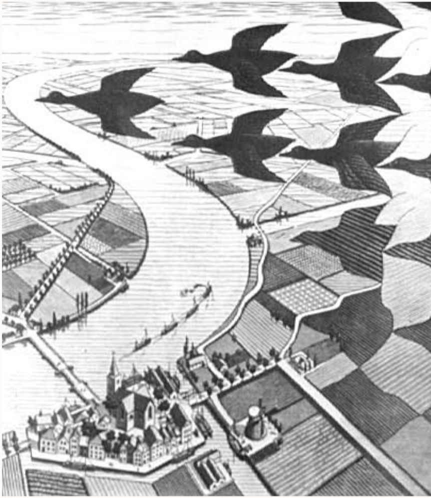
Deduction: Durable communication must follow the same principle.

For more information, please view section 1 / examples of expansionist thinking, the precision of the human mind, the evolution and the results of visual competition (3).

Giguère©

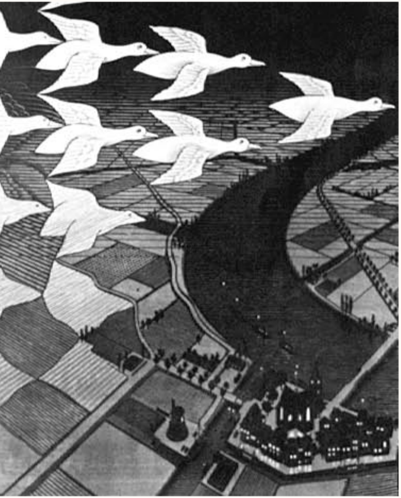
For a 1200 pixels screen in width.

UNIFIED SENSORY INFORMATION



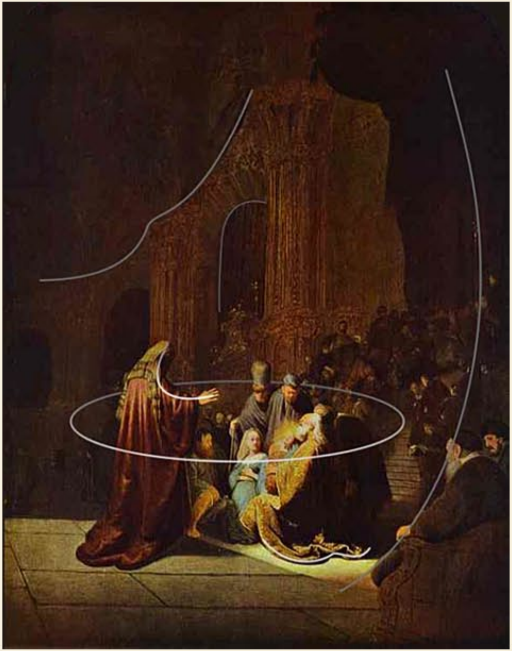
Escher :
The transition from day to night is barely
and the forms reflect a high level of comm
is the proof that the human mind feels at h

Bach, Beethoven : Same organization bu
symphony by Beethoven or the concerto i
that each sound has a very specific purp
repeating this experience, we might eve
ment, etc.

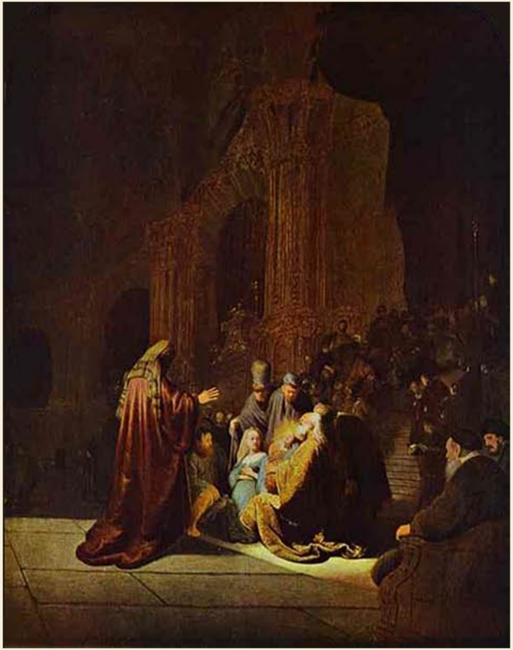


noticeable. The organization of the light unication between each form. This image home when there is unification.

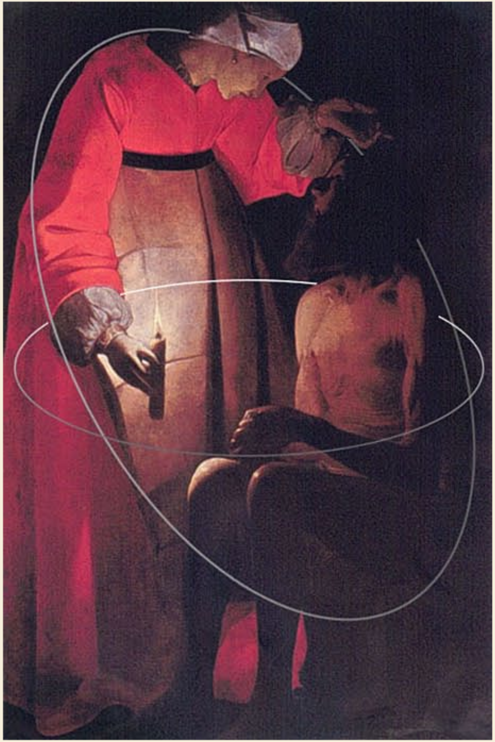
t with sounds: While listening to the sixth n A minor BWV.1065 by Bach, we realize ose, the unification of all the sounds. By ntually find a passage towards improve-



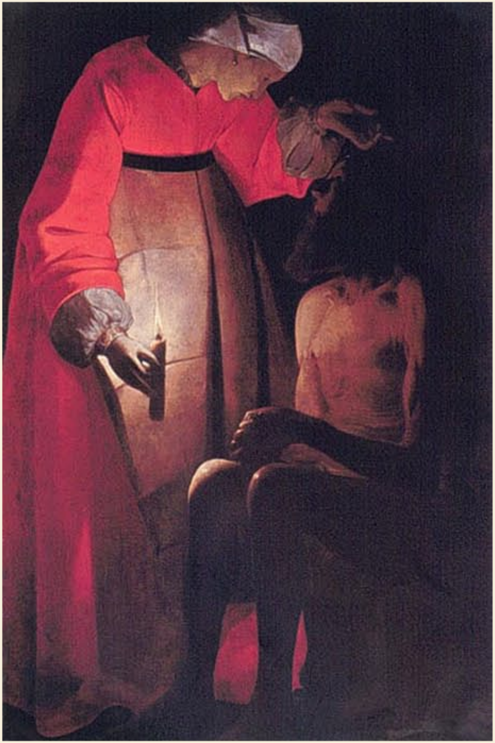
Rembrandt :
The lines in the left image are for explaining part of the complements one another in order to create a continu anyone to eventually go beyond the material appearan human mind proceeds smoothly towards knowledge, w



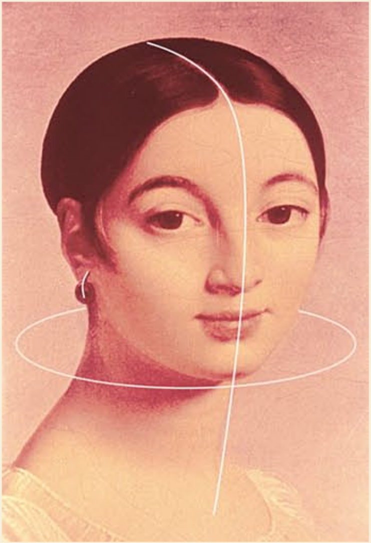
unified sphere. Each form, line, color, light ity whose precision is high enough for the ce of the image. This organization lets the here resides the solutions.



La Tour : The lines in the left image are for explaining part of th another in order to create a continuity whose precision is high pearance of the image. This organization lets the human mind

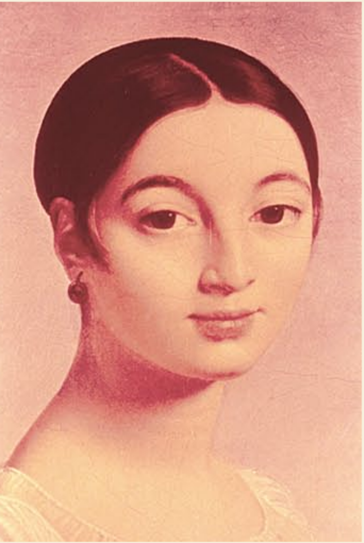


ne unified sphere. Each form, line, color, light complements one
enough for the anyone to eventually go beyond the material ap-
proceeds smoothly towards knowledge, where resides solutions.



Ingres :

The lines in the left image are for explaining
line, color, light complements one another in o
sion is high enough for the anyone to eventua
of the image.



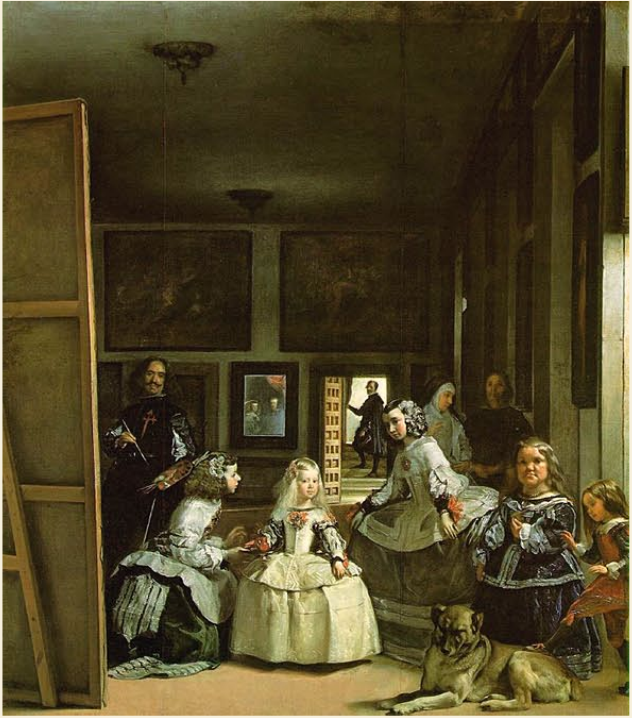
part of the unified sphere. Each form, rder to create a continuity whose preci- lly go beyond the material appearance

Le Tajmahal :
Symmetry, each line links with the others to reproduce a that lets the human mind slide towards improvement.

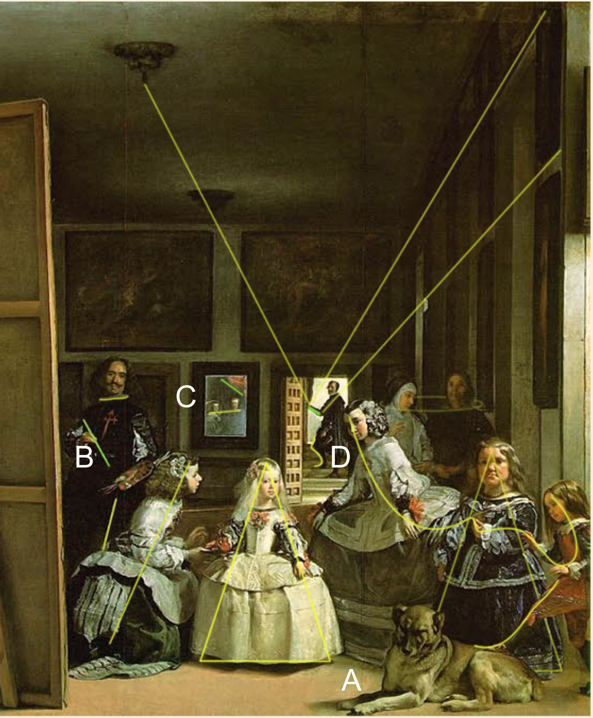
motion

Cardinal, architect:
Asymmetry, Each line
others to reproduce a
lets the human mind s
improvement.

links with the
motion that
lide towards



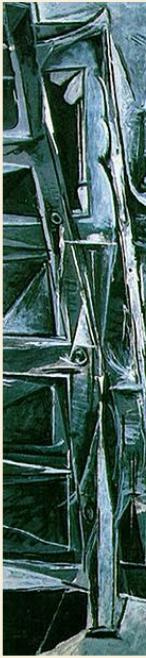
The lines and the letters in the right image are for partially explaining the passag
strates a high degree of unification, but introduces C, the KEY element that prepa
(the painter’s brush) and A (foreground). C (reduced light) is used as relay between
C has a frame whose dimensions are closely related to the golden rectangle, and



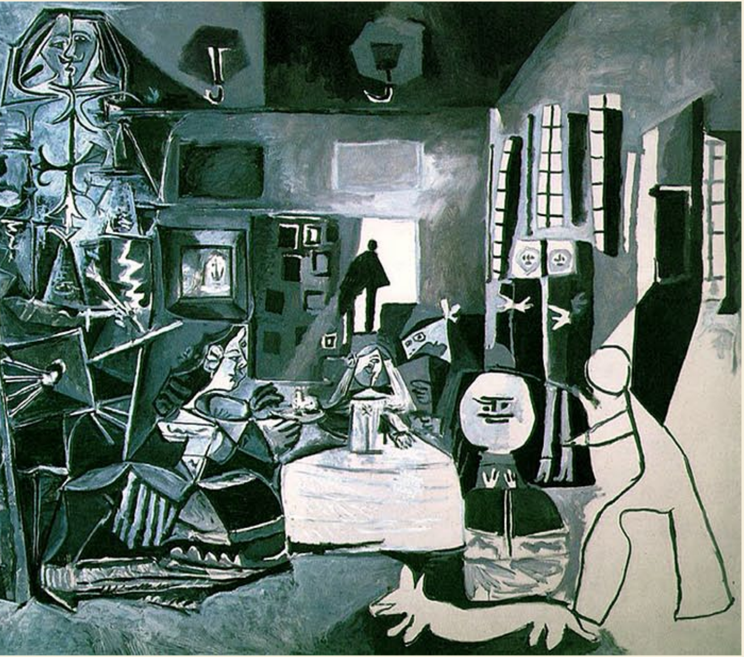
Vélasquez:
“Las Meninas”
Each form, line, color, light complements one another in order to create a continuity whose precision is high enough for the human mind to go beyond the material appearance of the image = a voyage free of obstacles = freedom to explore dimensions where resides the solutions to any problem whatever they are.

The unification of this image shows the highest respect for others. It is the proof that it was conceived by a WE (unified sensory information).

e between the forms inside of the sphere. This image not only demon-
res the passage from D (the green oblique line in the background) to B
the foreground (light) and the background (return to light) of the sphere.
two of the forms near A are closely related to the golden triangle, ETC.



Picasso : This im
not unify but that
demonstrates tha
reach. Result: **Co**
tion, image exec
playing an import
that is amplifying
to point humanity



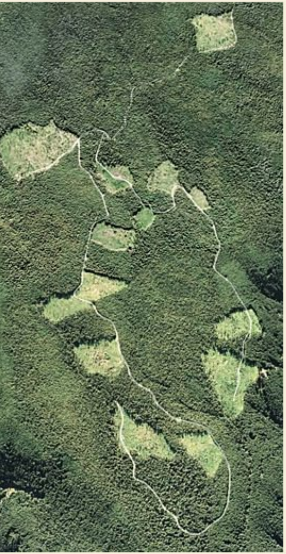
age is an interpretation of the left image. It shows that not only the different elements do
the KEY passage, C, is missing, simply because it was never taking into account. This
at its author was unconscious of the high level of precision that the human mind can
onstant reminder of the physical presence of the image, extreme visual competi-
cuted by a me (broken sensory information). Picasso cannot be held responsible for
tant role in the liberation of broken sensory information. Thanks to this mega confusion
day by day, we are becoming more and more conscious of the problem. Was his destiny
towards the canyon of permanent darkness, and ours to change its present direction?

BROKEN SENSORY INFORMATION

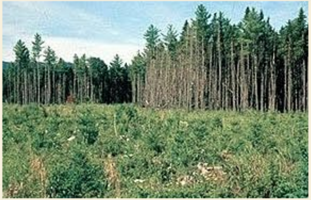
Images
left,
1-4,
7-14,
16 -17.

1

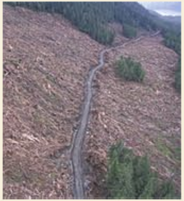
1) Reminder of th
2) The high contra
3, 4) A few trees i
defining the clear
5) Having trees o
6) A valley or a m
sounds, solutions
visible forests re
Velázquez = equa
In nature, vegetat



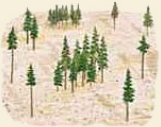
2



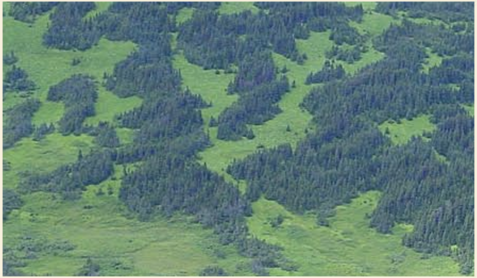
3



4



5

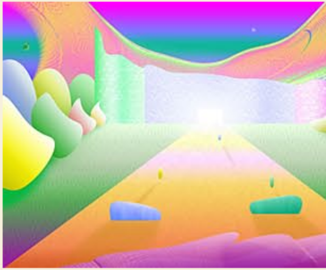


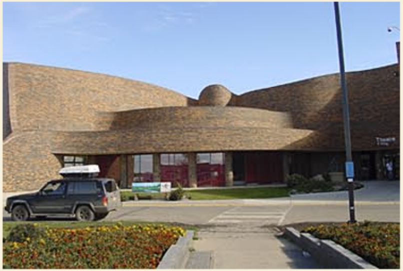
6

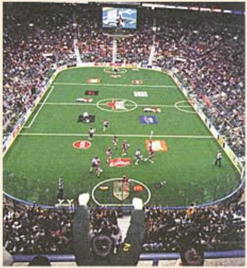
e straight line (manufactured world).
ast between the standing trees (vertical straight lines) and the clearing (horizontal space or flat surface) is not supported.
nside the clearing can partially reduce this visual contrast. The standing trees have to link not only between themselves but with those
ing. Suggestion the use of Ø, etc.
f different size (medium to small) and the absence of the straight line facilitate the visual perception of this natural medium size-relief.
ountainside can be compared to a blank sheet of paper onto which we can put into writing our personal experiences (words, images,
to all sort of problems) letting the next visitor the same visual freedom. It is logical to deduct that in any democratic society, the highly
main visually speaking the property of all people, because of equality. The visual communication of Escher, La Tour, Rembrandt,
al unity for each element = the WE.
tion is in the family of the greens = simplicity. Please refer to section 1 / Parallel Color © and Transition.

7

8

9


10


11


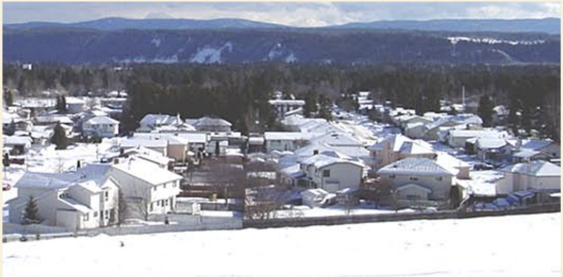
12

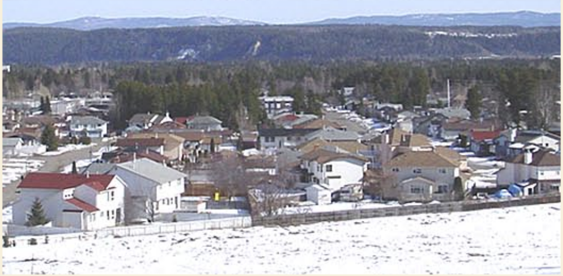
In the images above, the forms in the foreground / middle ground / background or on the left /on the right or on top / at the bottom do n
ment one another form wise and color wise. We must constantly try to find the missing pieces that can ease the passage from one form
Because of the visual movement of the spectator and the forms being visualized (static and in motion), it is impossible for the thought
adjust to so much unpredicted information. The unification caused by the curves in image 10 is broken by the advertisement on the ben
truck resulting in going back to the sign or the vehicle instead of the curves because they do not complement the rest. Whether we view
to a field, a red house next to a white one, or a blue or white vehicle, the thought process analyzes each element in the same way, it loo
cation between each one. When there is motion this merry go around becomes accentuated and the thought process unconsciously e
the WALL of static thinking or the inability to think clearly.

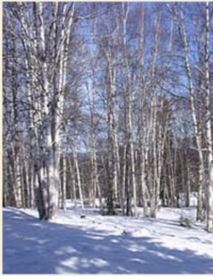
Is the song entitled “Roll over Beethoven” the result of the above? The music of Beethoven cannot disappeared because its sounds ar
they free the thought process so that it can access personal and universal solutions.

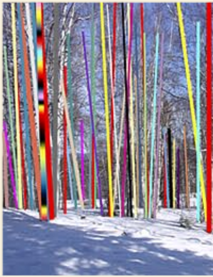
ot comple-
to another.
process to
ch and the
a tree next
ks for unifi-
encounters

e unified =


13


14


15

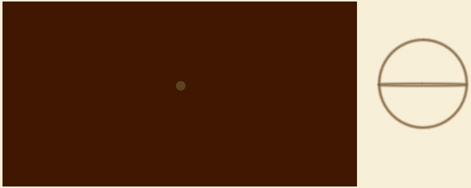

16

One of the reasons for the expression “**The first snow is here**” is because it eliminates part
conflict between the various flat surface elements = the white (snow) roofs of 13 and those whic
the brown / red / black / gray… of 14 (the equivalent of small clear cuts in color). The majority of h
lawn. This is one of the rare natural elements left besides a few trees that try to reproduce the di
cation. Parallel color © is a natural system that can unify the various elements. It can even round
tations cause by the straight lines of the buildings.

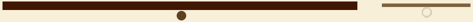
Image 16 can be compared to the Olympic Games. Each country brings its colors and the specta
tions: The overall visual competition and the athletes competing for medals, motion is part of th
process almost constantly is occupied trying to find the missing links between the static and the
attain a visual unification.   In 16, if the trunks of the tress were natural (opaque color), would t

of the non parallel color
ch are in competition for
ouse owners enjoy their
isappeared natural unifi-
off (soften) the confron-

tors attend two competi-
e package. The thought
moving forms in order to
he universe be livable?



FRONT VIEW IMAGE
almost totally flat



VIEW FROM ABOVE
the straight line = the vertical circle
the horizontal circle (the rounded
form) is almost absent

The image (front view), was and still continues to reflect one of the many artistic movements of the twentieth century. It is the result of the frustration caused by the incapacity to be able to correctly analyze the manufactured world. The freedom of movement (depth represented by the horizontal circle) is almost non-existent because the thought process is almost totally busy trying to reunify the surroundings.

Deduction: Broken sensory information with rare and unexpected particles of unified information = inability to think clearly. For more information, please view section 1 / expansionist thinking.

VISUAL

Let us say that a 2 D or a 3 D i
inside of a sphere. As for a 3D
human form, it is the equivaler
side.
2 D Image: Is there a light sou
Can we move from the foregro
rior of the sphere) with ease?
3 D image: Can we go around
ease? If there is color, do the f
is the same color used by mor
Are we experiencing a visual c
Are we looking at the image or
Are we very conscious of the p
one minute? It is preferable to
times the height of the image.

The image is a tool of commu
prison the thought process. Sp
what we register. The larger th
bilities to explore beyond the p
order to reach discovery. What
if there is no figurative referen
higher because there is no ref
cess eats motion.
The comparison between a pa
could not have surfaced befor
because of the difficulty to put
Virtual reality has become an i
theories:
Unified sensory information
nized can lead to improving wh
Broken sensory information
has no universal reference, ca
behavior.

L APPROACH:

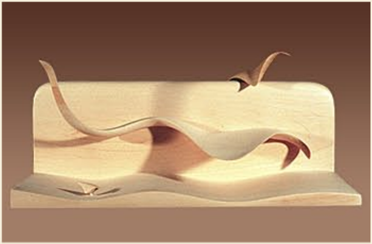
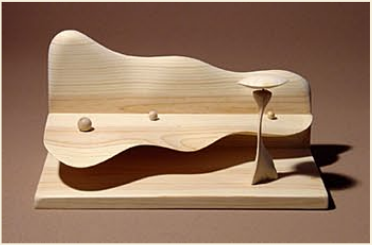
Image is the equivalent of visiting the
image of format smaller than the
nt of analyzing a sphere from the out-

rce?
und to the background (visit the inte-

the forms and visit the interior with
forms complement one another and
e than one form?
competition?
the image is looking at us?
physical presence of the image after
keep a distance between 5 to 10

nication which can release or im-
pace reproduces inside the sphere is
e sphere, the higher are the possi-
physical presence of the image in
t it represents is secondary, however
ce, the space within the sphere is
erence to matter. The thought pro-

rallel and non parallel environment
e the arrival of the new technology,
them into practice.
mportant tool to verify the following

being almost instantaneously recog-
hat needs to be.
is not being analyzed because it
using stress that awakens negative