**METAGRAPHIC MANIFEST**

De Antonio Brech

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**Preface**

Inter-Modal Theory. Investigation. Experimentation

**Chapter I : Psycho Sound Graphic Presentation**

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**Chapter II: Terminology**

Inter-Modal-Meta accession process to the basic skills of inter-modality.

Meta reality is formed by sound elements, graphic elements and movement which we will call meta sound, meta graphic, and meta movement.

**I- Scope meta sonorous:**

It refers to the time in which acoustic material is susceptible to the translation or interpretation in accordance with determined criteria on its consistency in terms of functional interrelation and inter structural interaction that involve the emergence of new forms of activity and experience.

The possibility of a motivational axiology character leads to an enrichment of resources for inter-modal activity and as a consequence of this enrichment, the convenience is to precise the characteristics of inter process in terms of meta abilities.

In this manner a non-stereotyped meta auto interactive model is produced, where sound material is a constituent part of the basic units formed by the composite components for the load: audio-graphic-motor.

Among its attributes and interactions we will find the assignation of values in the process of meta communication, relation, formation, expression and knowledge or even better in reverse, because the experience is not possible with the transfer of the experience, or it without an adhoc support, specifically development for this new floor: S-G-M (Sound- Graphics- Movement).

This raises the question to clarify the repertoire of the factors and characteristic effects of the inter sensorial integration work, that lead to the meta content as concrete manifestation, explicable, describable and determinable.

As a result the categorical definitions of tone and musical patterns pass to have some implications and applications to respective pre-textual and post-textual nature.

*II-Scope meta graphic:*

In this case colors and their magnitude of support and use in the field of auto interactivity have a potential to develop as they put into consideration their role as inter mediators and an assembly between sound and the movements.

*III-Scope meta movement:*

The role of the repertoire of actions in the presentation and performance that involves auto interactivity is evident.

When interactivity is proposed in the intrinsic environment, its not talking about of what each one can see, hear or of the follow up the routes that rise to S-G-M (Sound-Graphics-Movement), but the materialization of its sense with means to an end of inter acting that opens meta biology and meta ecology.

So neither do we refer to a theory of movement interior or exterior, but to a new floor on adhoc meta gestural dynamics. This is perhaps the question pending in order to get more practicality on the meta process.

**Psycho-sonography**

It’s about the stimulation through sequences of structured sound. These sequences are previously conceived to promote concentration, stability, consistency, accuracy and productivity. Therefore this experience becomes an activity that allows the production of simultaneous graphic schemes to audition.

When we talk about the results of psycho-sonographic experience we refer to a psycho-sonogram.

* Synesthesia. SENSE and Integration of the senses.
* Inter-sensory stimulation.

**Sinlogic Space**

Since in any of the cases it is Cartesian coordinates, as it is obvious the concepts of time, space and emotion are trio dialectical categories susceptible to an integral optimization that facilitate tune and conciliation with the principles of meta reality.

There exists a psychophysical and cultural background. Now transformed by the benefits of technology, which provide benefits in the management and understanding of its results in order to inter transmit new knowledge. However, no proportional progress has been made in correspondence to the framework actions established at the behavioral level in the production process of new materials S-G-M (Sound-Graphics-Movement), so only the set of conformations detailed here can generate favorable conditions for Inter-modal vision.

Finally, the results of the inter stimulation in a meta contextual environment at the backbone level with the plane of new motivations, suggest the possible existence and appearance of a new repertoire of general schemes of activity.

**Singraphics:**

The impact of meta graphics both static and animated, does not frequently favor its interpretation or translation in precise terms.

They often lack detailed references about their own composition as its load is not determined in function to remissible patterns for referral to any functional operation in correspondence to a repertoire of patterns of manifestation consequential or consistent, not even defined, explained and esplanable, therefore they have great difficulty adjusting to their productive discrimination.

The sound stimuli, graphics and animations are frequently understood separately and not as complete agglomerates of a unique meta process.

Assumptions and scenarios where the intermodal materials are presented and treated in an integrated manner the need arises to a new mode of inter process, when reading thereof.

It should be remembered that all “meta visual” scenes are difficult to set and give sense. A huge quantity of information that continually passes through our meta perceptive screen apparently can’t be “encoded”.

Without including the potential contraindications for this methodological failure, these considerations don’t even touch the rules of creation process composition, or the reconstruction of the process of recreation. But the internal functional structure, their interrelations and characteristics of inter modal charged units and its parameters (that affect the nature of complete agglomerates, made of sound, graphics and movement) are formed by attributes, magnitudes and values although flexible, they are recognizable through their instrumental and operational roles.

The results could be suitable and it is possible to submit them to higher rigor, for their treatment and comprehension, clearly allowing the allocation of its role in the exercise of auto inter activity and their appropriate productive solution. ven if initially it seems as thick considerations, however it is about respecting the importance of getting a presentation of the inter stimulation process so that the material manifestation although diversified, it offers a more susceptible approach in order to anchor or fix their true inter functional nature in the process of inter-sensorial integration and as a consequence facilitate the appropriate management and get better quality when consumed.

In the case of degrees or levels of the different attributes or magnitudes or assigned values to each parameter or factor. With five grades or levels it would be sufficient for the correct translation or interpretation based on diversity or selective contrast or appreciative) in the end integral inter-discriminative.

Likewise the matrix 5 by 5 perfectly corresponds with the organization of axiology interpraxia. See Criterion-PHASES. (The keys to Psychosonographics).

**Supragraphy**

Using the sequences of sound materials understood as complex stimuli once organized follow up a systematic criteria in the process of application. The objective of its effects is to search for new references that work for the constitution of general schemes of efficient activity in no-stereotypical tasks through graphic expression.

It must distinguish stimulus materials (sounds and images) with a degree of complexity below the upper limit that pose the intermodal operation.

**Paragraphy**

Nature of Intermodal activity:

The experience consists of venturing out and performing an experimental path through empty space in which the mission is to encode the unknown.

The sound sequences conducive the concentration and provide an accompaniment that eradicates the irrationality and imposes its rule of evidence that points towards a resolution of the simultaneous automation with heterogeneous forms and different supports (Sound and graphic).

It is not easy to get a standpoint or position on spontaneous graphic automatism and its result.

Neither does the exposition of the arguments prepare the detailed explanation of a repertoire of activities that meet the multitude of different magnitudes and differences from the usual and stereotyped.

We must avoid the sense of repetition, because it is a discrete system with determination of the phases or functions that suppose the Intermodal process. It must produce the impression of an endless continuum and surprising. It cannot depend on the richness of the derivative records from sound experience or the level of acquired knowledge assimilated in visual education.

The “trasladation” of schemes like smell, or taste and the inability of assumption of the functioning of a complex level and the continuous need for dosing and gradation higher than usual can interfere normal development of positive action, the same as the associative emotional component.

**Prography**

The focus parts from a general theoretical conception according to which the presentation is favored with sound stimulation. Thus, the graph shows a progressive level in the production quality both in the sensory-perceptual and cognitive planes.

This is produced by the increasing perception such as linear process of assimilation of the subjective experience, through contact with reality.

It is based in the facilitation of knowledge through indications that guarantee understanding of the relationship between audio-visual stimulation and its bearing, that allow the production a new patterns of activity by evaluating the results of process of assimilation of the emotional effects of sound sequences.

This is propitious by the application of references resulting from the creation of new patterns of expression at the motor, which in turn are taken by the translation of a more structured experience in the field space-time and emotion.

The internal movement, (or Global Performance) favors the sound processing, constituting the schemes. It is the representation of the psychological interactive TRAIL in function with executed dimensions, in terms of instrumental writing.

The integrated result is the scheme, which favors the constitution on the motor plane of the new expressive possibilities that can be applied, first, to the new generation of new sequences, second, to explore new possibilities in the field of graphic expression.

The consequences, in this case, are particularly suitable as means of stimulation in respect to the need to satisfy the superior motivations, as this is an enjoyable, happy, progressive and open process.

The process is concluded in:

1. The generation of new content:
2. Graphic material and structural schemes like symptoms to the effects of stimulation.
3. Objectification of the Process. Systematization. Evaluation:

It is the way of pretextual consistency. From where they extract and squeeze from the repertoire of new contributions.

As is the analysis of the structures used to construct sound sequences and the process of understanding and consequently the representation of the effects of sound stimuli on different dimensions of human behavior. New references have a positive relation as a function and the resulting increase of quality in the conception and execution in the work of graphic expression. This facilitates the contextualization and the articulation of an absolute mark in achieving the meta productivity.

The sense is to facilitate the knowledge of the content and reflect the relations between the representation and interpretation, resulting in augmentative and clarifying consequences (what we call evidence) of the real world. The graphics produced and presented therefore become an example exposed here.

Its parts from an empty state o nothingness and its reaches a level or grade of elucidation through continuity solution.

**Metagraphy**

It consists on the presentation of inter-modal stimulation in favorable conditions to develop new types of activity and experience.

The dynamic consists is the emergence and /or appearance of an element or various elements that substitute each other or that develop a simultaneous actions.

They belong to the same color or several different, in order to create a sense of depth, movement, etc.

According to the positions and dispositions of the elements when they appear and disappear from the plane we introduce the idea of direction.

The pace of editing, the script that follow the elements complete or samples, and the support of potential activity, facilitate the access of new manifestations of reality, to their application and a better comprehension (including the emergence of new motivational records).

We can say that the consolidation of new schemes of useful action for assimilating experiences and the management assertive terms.

It is about, the transmission of the benefits of connection in the meta process.

**Interdiagraphy**

It’s about the graphic record that is produced from sound variations.

Using as a pretext the systematic presentation of original sound sequences and slides or images of graphic schemes all unedited, it pretends to stimulate the development of related abilities with the quality of the productive process sound expression and graphic matter.

Sound does not exist in its purest state, nor the conventional idea of it because the sound produced through the synthesizer is only a starting point or again an arbitrary definition, with the pretension of absolute objectivity.

What suggests that either the color presented in its ideal form or devoid of alterations, preventing the establishment of theoretical characteristics or early metatypical order.

The resulting criterion of the elaboration of sound metarials is informed in the experience of graph-driving expression, which leads to precise that either ideal form or destitute alterations make it impossible to establish the theoretical characteristics or principles that could work as a guide or a reference for evaluation.

The introduction of a combination or mixture of basic magnitudes in both cases in order to facilitate the correspondent “Notation”, is logically impossible, since what makes the sound stimulation discourse stand and its consequences or contributions to the plane of graphic experience is precisely the level of evolution reached in the elaboration of intermodal, (Sonography) and its results.

The supra object is the meta support and raises new types of activities and procedures that touch on both theoretical and practical questions.

Reporting the actions of structuring and acceleration through intrinsic references constitutes and introduces the meta reality and its solubility.

Resolving at a certain time, both the qualification turn and the personal auto-synthesis.

**Neography**

Paradigm of intermodal acculturation.

It seeks to find sufficient explanations that support a clarification of reality that remain as an integration of relations of integrated character, with independence of the variations in a pseudo invariable plane, as in the case of physical, mechanical, electronic, informatics and virtual phenomena.

A consistent procedural discourse, that includes distinct phases of endowed significance, entity, sense, character or the importance in the global order.

It is neither the scope of the rules or laws, but an interaction of metarial actions understood as the confluence of complete and diverse natural stimuli that develop in evident productive activity, interrelation and generative.

It about evaluating procedures of complex stimuli and the monitoring of superior processes of management of general schemes of effective action in non-stereotypical surroundings. Intermodal Ecology, as a concept that goes beyond the consistency of various magnitudes or acting dimensions.

The description that follows the exploration of the interaction psychomotor in contact with an acoustic or sound surrounding and its transcription to the graphic representation to the emergence of Intermodal hipergraphy which is omnipresent, as meta support, medium, vehicle or transportation and the simultaneous encoding inter-graph-sonic. Of which is of particular interest in their approach to a very developed hypergraph perspective.

In any case, thick forms are necessarily produced from the representation of geographical character as a result from the interpretation or translation of experience of the expressive integration motor-verbal-writing-sound-graphic-idea, pose an overcoming of forms of action both superficial and elementary.

**Chapter III: Practical Application-Meta Formation.**

Application perspective in the occupational, industrial and commercial planeThe teaching is based on the application of logic to the facilitating of learning. This teaching is based on grounded meta-didactic on a logic processes that focus on inter functional relations between parameters and meta real units. These units are generated in a meta process that involves unification or integration at the level of experience of the propitious meta real results by the exercise of meta abilities.

The meta sessions are not subjective nor objective, neither real nor ideal, not emotions nor sensorial, not rational nor creative. But simply, activities in non-stereotypical environments.

They are not axioms, nor logical categories, neither natural or artificial processes but the means, tool, method or meta knowledge of meta process, in other words to manage traffic of this kind of entities and supposed meta reals.

Everything is of new construction, from nothing, from point 0, of an empty state.

Once you access this type of experience its where new encoding of definitions, implications and applications of the new manifestations of the reality in terms of salubrity which is the same as heath, arises.

The meta gives us: expression, communication, relationship, knowledge, formation. All together, integrated and simultaneously.

Social Formation (Meta didactic) and collective education (Meta formation).

Its must start from the base of functionality (epistemological and ontological) of graphics, it transforms into a contextualization in which instrumentality becomes operational based on the interaction of sound-graphics-movement, instead of reading-writing-calculating.

The connection between the implications and applications of inter-sensory integration is at the heart of change required by the new manifestations of human reality. In the sense of access to a better comprehension of the meta contents, which are the attributes, magnitudes or values of the auto interaction.

The length, width, speed, direction, point, mode of occurrence and their location upon arrival at the time of support, its mode of disappearance and the time of the presentation on stage produce an inter stimulus immersion that refers to an inter functional relation between sound, graphics and movement.

The affection of the sound sequences (talking about an environment outside of the criteria for general music theory), imposes the need to generate a circuit formed by the paths of translation and interpretation of each of the series of sounds (up to five simultaneous), in which the tone or note have no greater value than to facilitate the intelligibility, given its universal acceptance as a formulation of a script, something like the sight reading of sound material.

It’s perfectly appropriate for an edition of the production resulting from the initial affectation (auto interpretation) and after affectivity or elaboration simultaneous terms of expression, communication, relationships, knowledge and training, characteristics of the meta process or eco-auto interactivity.

The sound is the expression of compressed reality, represented in terms of communication.

The following modalities of visual inter process must be established: Supragraphy, prography, metagraphy, neography and interdiagraphy.

The visualization of reality through graphics aims to improve production and support materials that proceed, or report the truth of the intrinsic, which contemplated in all its virtually plants some minimum required levels of legality that suppose a discontinuity of the Cartesian and phenomenological models.

Therefore the quantitative and qualitative methodologies require of the meta Tran versatility to prevent suture that derived from rational or emotional models.

Finally, the aesthetic becomes traversed by the dynamics of the results of integrated sensorial inter process, which places it as a new writing of the lucid converting it to healthy, as it transmits updated information, as it converts to a propaedeutic and prophylactic discipline.

The progestion replaces the prolepsis to representation; in the end a repertoire of general patterns of action emerge. These new patterns generate a new category of samples at a motivational level that place a level of discipline to this thematic in the order of a new Inter-modal Ethics.

They are not ideas or emotions, but skills that can be placed in a meta conductual state of activity of new plant and its only important for the access of meta real experience.

**Chapter IV- Metagraphic Software**

*Meta Painter*

* The storage or registration must be done element by element.
* For each of the elements data processing must be recorded, (length, width, color, color intensity, location, position…)
* Up to 625 elements or units.
* The movie or meta graphic must allow: Establish the order of appearance. Assign a time exposure. Taking into account the following criteria:

*Movie To Full Screen:*

During the load up to five gray squares gradually appear, once reached the fifth it edits and opens the file. See www.inter-modal.org

**Chapter V: Inter-Modal Experience-Practice.**

*Meta Session/Session Intermodal:*

It consists of a series of 5 basic open units; each will have a maximum of 125 elements. In total it materializes in less than 625 pieces.

Its not a process neither totally static nor fully dynamic, but it maintains a pace of presentation that facilitates the meta reading for the viewer.

All elements (background and figures) should be translucent.

It has a frontal and telegraphic format.

Combinations between attributes and magnitudes of meta contents:

* Length.
* Width.
* Intensity of color. Criteria of discrimination. (Visualization through chromatic nuances).
* Mode of appearance.
* Presence of support.
* Mode of disappearance.
* Direction by the orientation of the segments at the time of its emergence.
* Speed.
* Transparency. Mix of the colors at intersections.
* Brightness-Shadow.

*Instructions. Protocols. Meta diagnosis. Evaluation*

As a technique, first, we proceed to the vision of exemplary images of these features, from previous tests.

Then follows the listening of the sound sequences. Simultaneously with the audition, it asks to conduct a free graphic expression.

It’s convenient to maintain sound stimulation at the necessary time, according to the subjects to be assumed and produce affectation.

It follows the analysis of graphic work done by other subjects on these assumptions.

Then the participants write their impressions and read the previous participants’.

They are allowed to analyze the drawings of each of the participants, also the written comments made during the session.

It concludes with a dialogue of the topics discussed.

The session lasts about two hours.

Once developed the graphic diagrams, as an expression of an idea, concept or structure, will seek to exhaust the interlacing of the different pieces or series for the subsequent analysis and study and ultimately for the constitution of the definite interactive notation.

The result of this psycho-sonographic experience is a psycho-sonogram.

Practical Session:

To express the most interesting content of self-activity.

Graph the sound sequences.

Static/Dynamic. Express what you cannot represent.

Ideas that give rise to this type of stimuli.

Reflections on these experiences.

*Questionnaire:*

Brief description of the impression or the effects of the sound sequences.

Affectation of graphic schemes.

Explanation of the process followed in performing the meta graphics.

Summary of the nature of the patterns produced by each participant.

Impressions on various aspects of the experience made.

*The scenario*

All these elements allow us the individual management of meta information:

* The environment must have low light
* Materials will be needed to enable us to draw and write.
* Necessary means will be needed to enable us to view pictures and listen to music.
* It is possible (and in some cases recommendable) to freeze the emission of images to guarantee a detailed analysis.

*Actual experiences users.*

* It is another type of mental functioning.
* Sound script.
* Difficulty in finding the meeting point between the sound and the graphics.
* Draw a melody.
* Roll back to the beginning of everything.
* Creation of space, filling it all.
* Fascination. The sound can direct the intention.
* Perception as a weapon creator.
* Psychosomatic exercise. The sound comes out and enters through the hands. Be transferred with enough time under favorable conditions.
* Communicative power of the being without language. Transcend the everyday life.
* Wakes up the interest for the global and the absolute.
* Imagination, when it lacks references it’s an alienating weapon.
* The suggestions of the reflexivity.
* -Representation of the auto activity.
* -The importance of the collective ecology. .
* What makes us choose a line, a color, etc…?
* Transport to intermodal activity.
* Is getting there like that before, better and later on?
* To enhance the more productive skills. .
* The results show many similarities when compared.
* A new level of representation.
* The best is within us.
* Interpretation of nonsense.
* Listen and speak first seeing and later through movement.
* Intelligible access to functioning motivations.
* Materialization of the ideas.
* Mode of acting, fluid and flexible.

**Helpful Links**

http://visualmusic.ning.com/profiles/blog/list

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