Juxtaposition Theory

From Jovian Archive Report, Living Design, October 2002 – August 2003

I am grateful to the subscribers of the JAR. Your support allows me to explore many divers aspects of the knowledge that was given to me. Rave Physics, if I can give it such a name is the subject I will explore in this new feature over the next 12 issues.

Intro - Comments on the Neutrino Biverse

On one side of the Biverse, we have the four dimensional fields of light, Einstein's universe – yang. We live in a yang Maya. On the other side are the five dimensional mechanical aspects of duality –yin, the invisible yin.

I was told by the Voice that the Biverse is the unborn entity in the womb that is still developing. This is the foetus that resulted from the conception that took place at the Big Bang. At the moment of singularity, which was pre-Big Bang, and the moment of contact between the yang and the yin, two formulas existed. There were two different ways to come to grips with the Biverse. One formula was for the light that is four dimensional time and space. The other formula was for the darkness, and included the mechanical nature.

When two things are arbitrarily placed beside each other, they immediately show their relationship. This is juxtaposition. In the Biverse, we have the juxtaposition of the mechanical and the light. It is not about being them being integrated, as they are juxtaposed. The mechanical side is hidden until it is exposed. The moment it is exposed, than one can live out the juxtaposition itself, live out the design. It is a juxtaposition of the quiet inner rooted in the mechanical and natural turmoil of life around you. Life is not duality, but juxtaposed.

The same personality crystal goes from vehicle after vehicle, and doesn't have any relationship to those vehicles. It is about seeing what it is to be in play, but not identified with being player. Then one can accept juxtaposition and accept whatever happens. There are inner mechanics to live by, and the outside is just what it is – a movie, a passing scene, but you are not one with that. To be juxtaposed, you can't be one with that. The yin and yang can make love, but still two remain. We're always going to have juxtaposition, as it is the dynamic tension that creates life.

This juxtaposition, which we call the Biverse, is talking about two things that are separate from each other, but living in the same space. The interaction with each other is life. Juxtaposition creates the tension and says they have to be different. If you don't grasp juxtaposition, you can never be tolerant. Juxtaposition has to bring tolerance. There is no natural bond between the male and the female. They are designed to be juxtaposed, to be tension fields. This is how the universe lives with these two mysteries, the penetrating yang and the creative yin

There is no way to get to peace through the Maya. You just can't. One has to be brought to juxtaposition – to see that you play two roles, live a duality, and have two separate lives in one. We live out the mechanical life, and have no choice in that whatsoever. The field of light gives the impression that there is nothing but choice – everything in the Maya is about choice, all these choices. Just because you know this and live your strategy, you don't escape the Maya, but live in it seamlessly, because when you then understand the mechanics of the Maya, it becomes seamless.

Then you can have the other side of the juxtaposition by being aware of your helplessness. Wait for what you need to come to you, despite what the mirror shows. Then you get to live out both sides. We are two-faced beings and are always in these two different realms at the same time. You don't need to struggle in the light. You'll never find reassurance there. You can only get that from the mechanical side.

Get yourself into the mechanical level by learning about your type. Then you can be yourself in it. You can accept your role, and the ride you're given. The moment you accept both, accept creation and accept being created, there is an enormous step in consciousness. I'm point of the creative life force, so vast, yet a point. The moment you come in contact to that moment of surrender, there is a place for you to move. There is so much for you to absorb and put back. We are all unique in that, but we must come to terms with the binary to live in the juxtaposition ourselves. In accepting your place in that, you have to let go of "This is bad. I need to go there." We think that we can cheat fate – this is the last illusion. We fear giving up control, as that's what we feel so intensely in the field of light.

Come to your own darkness, and accept the mechanical. Linger in light, but remember that the mechanical side demands a strategy. It is not a struggle, but you have to accept both, not just one. Accept being in the Maya fully, and live your type seamlessly. You'll get the normal chaos of human life, plus this deep, deep quiet, which is the recognition of the mechanics and your own helplessness in that. The mechanical side is at peace in the maya and okay with what happens. After all, it's not up to us; it never will be. Letting go is not a philosophy, but something that takes seven years. You have to go through the pain, as the Maya is dense. By working your way through it and grasp it deeply, you can then jump out of all of that. Get to the point where you are saying, "Yes, there are these two domains – the movie here and the truth of the mechanics there. I have no problem with those two and I can live with each other."

Life goes on, and nothing changes, as you still make your choices in the Maya. If you enter the Maya process correctly, live in the Maya correctly, then it won't constantly occupy you. By accepting these two ways, these two forms, you see that you create one and experience the other. In that acceptance, one truly awakens. In your own way, in your own process, you will get to that point, and get to see the state of awareness. So take out the garbage. We think it's so special, but it's really not a privilege or a right. If you move correctly, you get the reward. No choice in that.

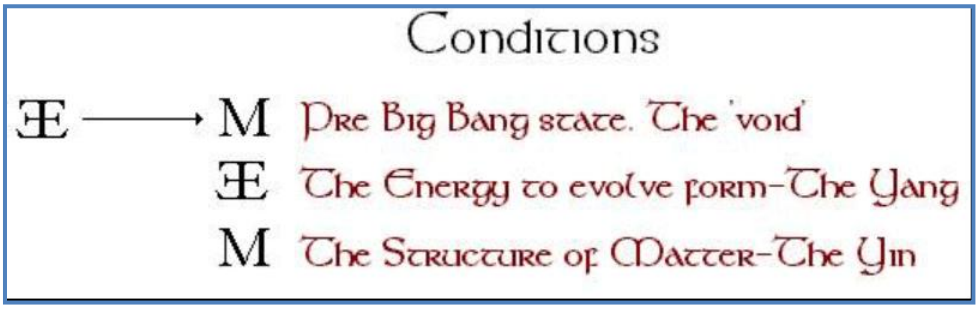
From Jovian Archive Report, Living Design, March 2003, Volume 3 Number 12

The Equation

The Equation is

It is the formula of our mechanical Maia. It is the formula of the Child E equals ME Juxtaposed or for punsters and sceptics, E equals ME Just Suppose. In order to show you how the formula came into existence we have to begin with the Conditions.

Simply, the conditions before the start was binary potential within a practical void. The binary is the heart of all things. The binary juxtaposition is life. The Binary is composed of a primary Yin and Yang

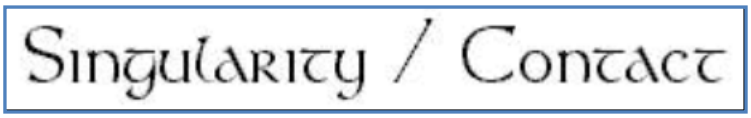


It is hard to image the 'size' of these components. We have a phenomena in modern physics that we call "black hole". The black hole is an extremely compressed object with extraordinary mass. Both of the primal components shared qualities of super compression based on different core agents. If either were larger than the eye of a needle, I would be surprised. Yet, together contained the mass potential of the entire Biverse (Universe).

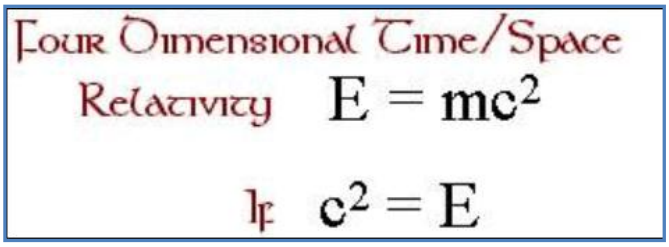
The Yin was composed primarily of super compressed Quarks around an anti-neutrino core.

The Yang was composed primarily of super compressed electron waves around a prime Magnetic Monopole core.

We know what happen after they met and therein lies the illusion. Einstein's theory of relativity is based on light .Yet let did not, could not, emerge until after the impact or Big Bang as it is known. What Einstein charted was the world of illusion. Creation has three stages, the Void, Singularity and the Light. In other words, out of the void comes a binary, one established at Singularity and the other with the emergence of the light.



Singularity is the moment of meeting. In that times cape, in the infinitesimal time between meeting and explosion, there is no light, no relativity, only Juxtaposition. In this context the Relativity formula does not exist.



In the Relativity formula, Energy equals Matter multiplied by the speed of Light squared. We have seen that at Singularity, there is no light, nor obviously speed to measure. What the C2 actually represents is light as a potential of Energy. Thus the C2 is simply Energy.

What we call life is determined by two formulas, a four dimensional Relative formula and a five dimensional Mechanical formula. The result is a nine-dimensional Biverse. I hope that you will join me over the coming year in an exploration of the mechanical formula.

From Jovian Archive Report, Living Design, October 2002, Volume 3 Number 7

The Juxtapose

It is this symbol, the Juxtapose, which is the essence of understanding the life process, the Maia and all its illusions. In Einstein's theory of Relativity, the universe is the by-product of mathematical squaring; i.e., the speed of light multiplied by itself. Juxtaposition Theory is based on a Biverse that is the by-product of primary forces juxtaposed.

Any two things regardless of differences when juxtaposed have a relationship. The primary Yin and Yang when juxtaposed formed a relationship whose by product is what we experience as existence.

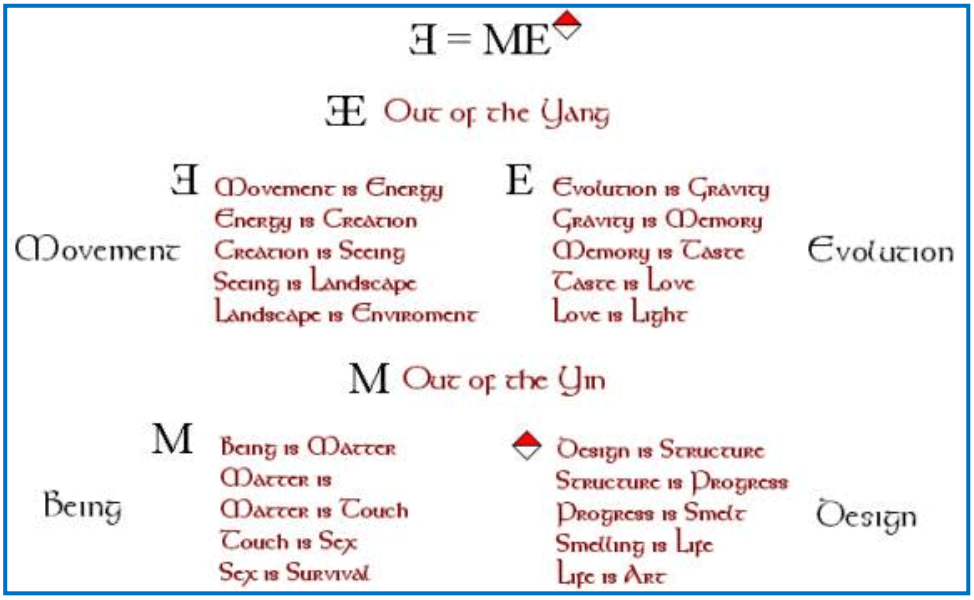
Rather than the basic principle being endlessly multiplied, the Biverse is rooted in juxtaposed separation of its primary principles. It is their quantum interplay, the illusion generated by juxtaposed energy and matter that is life. It is in the symbol and not the principles.

The above is a description of what consciousness is. Nothing really at all.

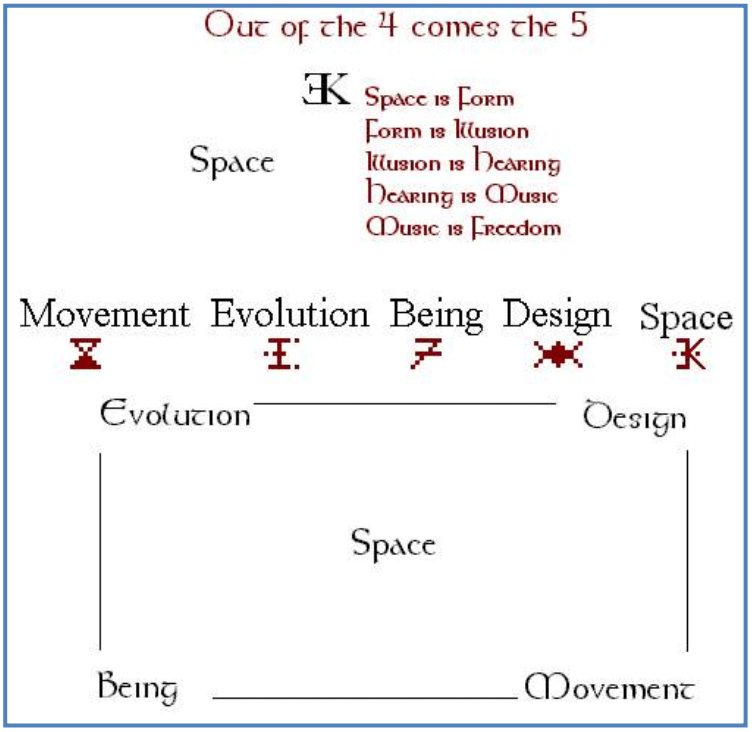
From Jovian Archive Report, Living Design, November 2002, Volume 3 Number 8

First the Four

The Juxtaposed dimension is a four that are a five. However, first the Four, which in fact were the two, Yin and Yang which become four.



Below the Five Dimensions of the Juxtaposed field.



The Poetry of Science is all the above, but before I enter into long explanations the above diagrams are for meditation and contemplation. The field above juxtaposed to the four dimensional field of light is our totality. When you break through the illusion it is the 'gears' above that you discover.

From Jovian Archive Report, Living Design, December 2002, Volume 3 Number 9

The Juxtaposition Lecture 1995

When I went to school with the voice, I was not told the story of Human Design the way I have taught you. I have been teaching the surface of what it is for us to be inside of these vehicles. The surface tends to be a great deal and overwhelming in its density for most of humanity. Contemporary Human Design is a tool in which we come to understand how the surface operates in the mechanics so that we look at ourselves and others, this is still the surface of the play. It is not to diminish its value; the value of Human Design as it is now is its ability as a tool to release people from the burden of ignorance. In the mechanics is the opportunity to see what is reliable and possible. At this level, it is accessible to everyone. Juxtaposition Theory is about being able to understand the nature of what it is to be a totality. It is about understanding the basic framework of our interrelationship to all things. Juxtaposition is for a time where it is essential to know when the conception point is and the exact birth moment of separation from the mother to the fraction of a second. When you have data based on fractions of a second in time, you have a degree of accuracy in being able to look at a human being that is astonishing. The value is that everybody has a fundamental right to know precisely what they are and what they are here for. That is what mind yearns for. Because of the relationship between the Human Design System and the I Ching and the I Ching in relationship to genetics, what was given to me in my education was an opportunity to be able to see the nature of the genetics of the totality.

42nd Hexagram: - Evolution

When the voice got the point of telling me about hexagrams, one of the most curious things was that the names of the hexagrams that the voice used had nothing to do with the names of hexagrams as I have ever seen them. I was given a number and a name. I think it was a way for me to be trained to see these hexagrams in a certain way. Each of these names that I was given for the hexagrams; these were things that I did meditations on, when the voice went away. I would look at hexagram chart and I think of the name that I was given for that particular hexagram and I waited and saw what came out of me- basically commentaries on the nature of the hexagrams. One name that I will reveal to you is the name that was given to me for the 42nd gate. The voice called it evolution. By the way, the names used in the Rave I Ching are what is accepted as the traditional names of the hexagrams. We talked about how the abstract circuitry represents our evolutionary process - the experiential stream from the 41 to the 35. The root of understanding that is recognizing that within the format you have the very gate of evolution itself. The nature of evolution is in the 4th line. The 4th line is like Einstein. It says everything is a straight line moving in space. Whatever discomfort you may have with somebody's 4th line, is a very pure evolutionary trap. It is fixed, direct and moving in space. If you look at the 4th line of the 42, I will read to you the original which is the translation of the Chinese done by Wilhelm and translated into English. The traditional interpretation of the 4th line of the 42nd hexagram is: wind and thunder reinforce each other. The superior man reinforces his good traits and not his bad ones. This is the nature of evolution. This is what genetic selection is all about: To eliminate the bad traits and continue the good traits. We know that those terms are relative. There is a village in the southern of Italy that had people who had six fingers (two thumbs) on the hand. It was a freak genetic business. The small village surrounded by mountains had been isolated for many years. For them, that genetic trait was good. It identified them as a member of the same clan. Now, that the highway and hotels have come and they are interbreeding, they have children which do not have six fingers. There are people in the tribe who don't like that because they do not think that having only five fingers is a positive trait. It is very important to understand that the nature of evolution is the nature of culling. What is culled is what is

weak. When a lion goes to attack an antelope, it will not attack a healthy animal but a weak, a young animal. It is will attack those that cannot survive the attack. The nature of our movement is that we are on a perfecting process. It is an ongoing process which is to find exactly the correct genetic material. The 4th line is: The man keeps to the mean. The prince follows his advice. He can be relied on for important things even relocating the capital. Evolution carries greater power than anything else. It carries more power than the prince. Wherever you may stand, if your trait is not of value it will not be taken into the collective pool and it does not matter what your position is in the world. This line, more than any other line, speaks of the vanity of human beings which is that they are more powerful than the evolutionary forces that shape them. They look at their movement in space at any given moment and judge whether that movement is correct or not. We shouldn't do this. We should do that. In the Rave I Ching it says: The expansion of resources which maximizes the development of full potential. The full potential comes out of getting the best of our resources. In the incarnation programme that we are living in now, we have this vast genetic diversity. We have an enormous expansion of possibilities in the gene pool due to all the blending that is going on. It is very important for the totality to have the traits that will be able to move into the future that will be able to survive in the future and to keep the species alive. The 4th line of the 42 is the middleman, the quintessential manifestation of the mediator. One of the things to see is that it is not simply a question of the survival of the fittest. Sometimes the unfit is essential like having the bizarre man serving as a shaman for the tribe. What appears to be unfit can prove to be of value and strong. The fact and the matter is that in the genetic pool system, the strong will take in the weak and hope to have a stronger offspring. If that second generation is weak, they will not stay in the gene pool.

The concept of singularity

Those people of you who have taken the gray course with me, will know that one of the most satisfying moments for me in my experience was when the voice told me about the design of forms - mammals, insects, fish. It was clear to me that this was something that included all forms of life and recognized the inherent consciousness of all things. This is about an evolutionary programme. I will show you how the evolutionary programme is structured and how it works. It all starts like everything else in a beginning which we practically know nothing about. When the physicists tried to go back, they got to a mysterious thing that they call singularity. It is the incredibly tiny space of time between, in their language, nothing and something. Between nothing and something there lies a moment of singularity in which everything and nothing is possible. Out of that moment, or place or point, of everything and nothing being possible, all the physicists can do is say. "Something happened." They call it big bang. They don't know why. They don't know where it came from. They don't know how it happened and they don't even know how it is possible that it happened. It obviously did. In this century, we are blessed with the most educated and vastly educated population in the history of our species. We have a lot of very efficient minds peering into all of these questions. Einstein got to the point after singularity. It is so important to understand the nature of what the theory of relativity is because it is something that everybody hears about and knows that it exists, but most people do not understand it. The nature of Einstein's universe and the universe that we have inherited from Einstein is that everything is about light. The whole nature of the universe is measured by the speed of light. They discovered that the speed of light is relatively constant (186.000 miles a second). The nature of that constancy and the miracle of what light is for us - it illuminates the universe - everything about relativity and the nature of the world then becomes conditioned by light. When they try - and they have been trying for a long time now - to take that concept which is rooted in light and get back to before the light, there is

no way. It is not possible. Whether you are a quantum mechanics or metaphysics, as long as you are caught in light, you are caught in the illusion. The illusion is our world. We neither live exclusively in Einstein's world nor did we live exclusively in Newton's world.

Juxtaposition- the underlying mechanic of Einstein's theory

I begin by giving you a metaphor, an analogy. When we look at the nature of how we live in this world, we live in this world within illusion. We are content to live in this world with its illusions - this world of light that we move in. The work that I have been doing for the last 11 years is to bring the underlying mechanics, to show what is underneath and within that illusion. Everything about the nature of the universe is dualistic. We have an illusionary Einstein universe. It is the universe of light and time. Underneath his universe is the mechanic of that Maia which is what I will share with you. Understand that we are always living in this illusion. We have the illusion on the outside, but we have a pure mechanic on the inside. Einstein's universe is a universe of dogma. His universe is a universe of light which is an illusion. What lies underneath, what the mechanic is, is the fundamental yin of what the whole universe is as a totality. It is not this yang expression but the yin underneath. Juxtaposition theory is what is underneath. It is the foundation upon which the Maia operates. When that foundation operates in the Maia, we call it life.

E = mc2

The Einstein relativity begins with his famous formula E = mc2. E is energy, m is matter and c is the speed of light which is multiplied by it. This is the law of the universe which says: as long as light is streaming out into the universe, we have a dimensional field that we can live in. In Einstein's terms, it is a four dimensional field. It is actually three things, energy, matter and the movement of light. Out of that can come what they call time space. In other words, it is a by-product of the three. Relativity is trinity. Out of that three comes a magical four - the interactive field between the three. Look at the speed of light in this formula and let me take you back and follow the light back to its source, to the moment of singularity. At this moment, there is no light. The moment that there is no light, this formula disappears. But that point of singularity is not nothing. The light is inherent in that point in space, it is not anything. But there is no light. It is important to understand that relativity is something that functions only when the light comes. Before the light and before the beginning it was all there in this moment of singularity. What happens in that moment of singularity? If we take away the speed of light, if we make that light equal to energy, because the light, its radiation, will be a result of that energy. It will be a by-product of the energy to make three. The moment that we take away that speed of light, it becomes energy again and we come back to a basic equation that existed at the moment of singularity - like my joke that I borrow from the hitch-hiker's guide to the galaxy, we are sorry for the inconvenience - there is the yin and the yang. There is the energy and the matter. The great law of the universe is that energy and matter can neither be created nor destroyed only interchanged. The moment you strip away that light, you have a balance. You don't have three, you have the fundamental binary of all things: energy and matter.

The binary of life - energy and matter

In the 20th century, it is obvious that all life is binary. At the genetic level of understanding that we have and the way, in which the genetic material operates, it is clear to us that all life operates out of a binary, that the binary is the nature of the physical mechanic of life itself, the ordering of the structure of life itself. In the beginning, when you have energy and

matter, you have the fundamental binary. There is no trinity in the beginning. If you historically go through the ages of humanity, you will see that they all had their number fetishes. Because what you think the number is, whether it is a 12 or a 6, the reality is that this is the Einstein illusion in the light. This is not about what the basic mechanic is. The basic number is always 2 - forever, as long as we are in these forms, in this kind of life. It has been a 2 from the beginning and underneath it has never been anything else but a 2. Nothing will change that. Think about what happens. The big bang is the moment in which the yin and the yang, the energy and the matter, meet first. It is the moment that they come together for the first time. The universe, our bodies, much of life is deeply violent. It was not like they came together and had a tender kiss, mutually, physically attracted to each other. In the force of those two coming together, out of that 2 we have the basic binary programme. Out of the 2 comes the 4. The moment that you have the 4, you have the beginning of form in the universe. What lies within the 4 is the mysterious 5. Everything appears to be a binary but ultimately, like the great goddess Venus, we are all ruled in life by the 5. Everything about what is the mechanics of the Maia is rooted in the foundation of the 5 and comes out concretised in the form as a 4. It is the way that it works. Look at this diagram: when the energy and matter meet - the E is double sided because we have the transference of the light into another E - when this double sided E bangs into the matter, in this penetration and release, in that moment the light will come up and Einstein's world begins. At the same time, that the basic begins, the Einstein world begins and the illusion that goes with it. The veil goes along with it. The mystery of life is that there are always these two fields at work. You can't live in either one of them unless you understand them both. When it comes together instead of getting E = m c2, we get E = mE2. I thought that this is a very nice joke for the formula of the universe. E equals me. It is us. It is true and not multiplied by juxtaposed. Juxtaposition is a word that I met when I studied literature many years ago. It is a critical terminology that was used. You have one of the anthologies of poetry and you get a poem from the 17th and one from the 19th century and for some reason they are stuck side by side on a page together. These people never had anything to do with each other, they are writing about totally different subjects. It is totally incongruous, but the moment you put them side by side, a miracle happens. They become juxtaposed. You immediately find a relationship between one and the other what we call genetic continuity in design. You discover that everything has something to do with everything else. This is very mystical. What this is saying is that auras exist. If you put one thing next to another thing, they will connect to each other. Juxtaposition is just that. The yin and the yang are forever different from each other, but when you put them side by side, you find that they are connected. This is the nature of our universe, the yin juxtaposed to the yang. Out of that comes life itself. Underneath this is the life and the form of the life. On top of that, we have this illusion. It is the 4 that sets the foundation for all life. Within that is the mystery of the 5. These 5 that exist underneath the Einstein's world, exist in all of us at a very profound level because as you will see, we all carry with us all of these qualities in our genetic material. I show you how we get to that place, where we actually can see it in our genetic material.

Question: What about the 1?

The 1 always exists. It is mE juxtaposed. There is a pun in that in English. Juxtaposed can sound like just suppose. Just suppose that that is what life really is. That is what we are. When you look at your personality by itself in your chart, you are looking at the design by itself in your chart, you don't really think that they get along until you put them together. The moment you put them together, you only juxtapose them. Life is this juxtaposition, whether it is DNA/RNA, whether it is personality or design. Those things are very different. This is what we are here to learn. If we can learn it within ourselves, then we can deal with

the other. When we can deal with the other, we can ultimately deal with the totality. Just suppose that that is what we all are. These two mysterious parts that simply are placed beside each other think of what it is to incarnate and you have these two crystals. Your design crystal was somebody else's body before this life. Your personality crystal was in some other body before this life and both of these crystals have gone through that process over and over again. You think that they are by nature meant for each other? They are not. They are juxtaposed and out of that juxtaposition comes the experimentation of life. Without the dynamic it does not work. Life is the Dao of that juxtaposition.

Question: How can you equal light with energy?

You can equal it, because light is a by-product of energy. If you replace this c2 with an E, you have E = m E2. But I wanted to go back to the beginning. Before it became this, I use the illustration of this double E to show that there are two of them. In other words, the second E has been changed. When these two met, the end result would have been E= mE. Einstein could not replace the E, because they are not separated yet. All that I am trying to show with this double E is that inherent in this double E, it is the part that when it gets hit, it will also go over to the other side, like this does. What this formula says is: when energy and matter come together, part of the energy is equal to the matter and energy together. It is the splitting up of that energy field. It is imbuing the matter with its light force. It is not that the E gets squared. It is the combination of matter infused with energy, juxtaposed. It cannot be squared, because there is no space.

The concept of time

The difference between the illusion on the surface and the fundamental mechanic that lies underneath is the difference in the way time is conceived. Einstein's universe is a time universe. This is their great dilemma. Einstein was very frustrated with the fact that he realized that if time and light together is the universe, if you go back to singularity, there is no time. It does not exist which means that if there is no time, there in nothing there. There was nothing there at the point of singularity. It couldn't be because there is no time. There is nothing. That drove him crazy. How does that work? There is no logical explanation of this enormous quantum leap. In juxtaposition theory, time is not a dimension. If you look at Einstein's world and you look at our world of light, we have what is in fact nothing more than all kinds of different times. We have the illusion of our human time, but every other thing that is alive has its own timescale, its own time frame, from beginning to middle to end to its maturity process. The earth, the sun and the galaxy, they each have their own time. There are all these different times. Because after all, it is an illusionary field and we can do whatever we like with it. We constantly make up time. We have conventions that regulate the summer time. We play with time and even adjust it. We adjust our calendars. That is the surface. In the surface, there is the mystery about god, because we know that on the surface there is no time at that point. Everybody is worrying: what is before that? Juxtaposition theory says that the dimensions that we live in which include movement is the life itself. This is the whole process of the universe because that whole process operates in a continuum of time. There was a time before. There will be a time after. It is the ultimately line. It is the great continuity of whatever that is. If you want to know what that time is, is like asking: What is god? That time is the ultimate continuum. There is no way in the illusion that we can ever see the exact time frame. It is unknowable. This deeper continuum is so mysterious that it is not something that we can ever touch as long as we are in these bodies. I know from what the voice told me that you can tell exactly what the time frame is for a person's life. How long they are here? All of these things are there underneath in the mechanics. The

mechanics move along in the time. It is not of the time itself. That is very different. We don't know how old the universe is. Ask a physicist how old the universe is and they go crazy. They have a range of 3 billion years now. They don't know. The mechanic of the universe does not operate on Einstein's time. Einstein's time came out of the form. First came the form. Only when the form was there, only at that moment could time and light be released. Only the form is truly in the movement of time. This is the underlying truth. When we get to that point that is when you can begin to see in the structure of the form what the real age is. It is different from this out here. If you think about how many things make up your living body and how they all have their different times, the only thing that unifies them is a mechanical movement through a continuum that is eternal. As far as we know, it has nothing to do with these relative times on the surface. There is this line and movement that is there always there for us - underneath. That is why people have difficulty with the human life. In the mechanical scale, all of us have existed since the beginning - all of us together. We have all been around since the beginning of this universe. That is a different time frame. How old these crystals are that sit inside of us and what their relationship to time is compared to these bodies and their illusion and our brain pan that is conditioned to deal with time in Einstein's world? It is all relative. The mechanics are not relative. They are absolute. Please understand: What I am showing you at this level is all how the totality functions. We make up the totality. The totality has a time that we as individuals do not have. Your crystals go in and out of the crystal bundles of the totality, there are always in play. They are always part of the whole consciousness.

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The five dimensions

The Western four and the Chinese five

In my mystical life, I did not have any knowledge of the elements that make up the Human Design System. As I mention in every introductory lecture that I do, it was my introduction to the I Ching that was the most astonishing for me because of its mechanics and its genetic relationship. But that led me to look at other concepts and ideas that existed in Chinese mythological law in the various sciences of the East. It was something that always struck me as rather ironic or peculiar. It is the fact that we were fixed on the four in the West. If you look at Babylonian astrology, you will see that this concept of structuring the four came out of that. When you go to the Chinese, you have these five elements. When I first began doing Rave charts, I kept a diary of people's Chinese astrology because I was very curious about how that related to the Raves I did. Then, I got in the five different elements that are always at work in the Chinese. That five does not square with our Western four. It is basically the story that I began to tell you this morning. We have both, the five and the four. They are always around us. We have the illusion of the four through Einstein and we have the five. I will take you through the nature of this five.

The five - the interactive field

The first thing to recognize about this is what you are dealing with is: If you look at this illustration, you have four different points and at the center you have an integrative field. Think about how the assumption of illusion works our genetic code. We know that our genetic code is binary. We know that we have four basic components that make up the

amino acid structure. It looks like a four. It is a four in the DNA and in the RNA. T is actually a fifth component which is interchangeable. Thus, the four on the DNA is different from the four on the RNA because there is this fifth component. In our illusion of the four there is always a five hidden within it. Whenever you are looking at a four, you have to recognize that the fifth element is always there. This illustration is there to give you the sense of that. It is the four that creates the structure. It is the four that gives it its form and only when the structure is created, is there such a thing as the space within. Otherwise it does not exist. The moment it is structured then space is there. That space takes on its own nature which is its interactive capacity with the other four. It becomes something else. It becomes the fifth. It is important to recognize that the interactive space, as long as the form exists, that five is as "real" as the other four. The moment that that structure breaks down, you have to come back to the four and the five disappears. That would be the end of the world as an example.

In the Gray course, I talk about a mechanical reality which is that everything is form and there is no light in that sense. There is no light, because light is an illusion. In the sense of the mysticism of Human Design, everything is form because the personality crystal has not entered into the totality. Imagine, if you will - this is a story that I told many times - that we are dealing here with some kind of foetus as a metaphor analogy. In that fetal sense, like in a human foetus one goes along for approximately six months without ever experiencing the yang because the yang has not entered the body yet. The personality crystal has not come into the body. In the sense of the totality, the crystal of the personality of the totality - that is why we do not know who we are as a one - has not entered in. So think about what it is to be us. We have a mechanism within us that we call personality crystal that is training or preparing us for the time when we have to deal with the real personality of the totality. Built into this illustration, into this dimensional field, is how that actually works as a basis. There is no time here. Time is not a dimension in this field. What you have in this field, in the four corners of this form, is that they are all material principles. The only thing that is not a material principle here is the space in between, inside of this illustration. This space is an illusionary field. It feels enormously real because as long as the four corners are there, that five is as real as any of these corners. It is the way in which the juxtaposed mechanic can integrate with Einstein's world. Here in the space is the opening up to the illusion of the personality of the world. It is built into us, in the mechanic. It is built into us to be open to the light, in that sense, and to be open to the illusion. But all of that itself is only an illusion that comes out of the form. Remember, in this illustration of the beginning, before the light was the form it is always so and out of this form is the possibility to be open to the light, to the illusion of the universe that we live in.

If you look under the five dimensions that are listed here, you see that there are symbols underneath. The voice gave me six symbols. The sixth one is the juxtaposition symbol itself (these opposed black and white triangles). I was given these symbols and I was told that everything - all number and letters - come together in these symbols. They are the root symbols. They are used to describe these particular dimensional fields and to illustrate them - as you will see later when we get to see how these dimensions operate in us.

In the black book, page 122, you will find this illustration which will give you all kinds of information about the dimensional fields. I will go through them with you now.

The macrocosmic level of the five dimensions

Movement

The first thing that I want you to take a look at is: When we are looking at each of these five dimensions, please understand - while we are going through this, you will see it clearly for yourself and even be able to see roughly which ones you have - that we all have - built into every activation you have in your chart, at the root, at the base, of that activation, you have an aspect of one of these five dimensions at work in you. We all do. So what I am going to describe to you are universal principles in each of these fields in an every overview way - we will get to the detail - so that you begin to see that these aspects are within us. At some time, we will be able to distinguish a great deal of information by understanding what the balances of these five are in each of our designs. That is another story.

When you look at this graph, you see that it is divided into two parts. One is called macrocosmic - that is on the universal level - and the other is called microcosmic and that is on the human level. If you look underneath the two divisions, you will see that there are five different headings - dimension, nature, dimension, nature, and keynote. Let's begin with movement as a dimension. That is the macrocosmic keynote. If you go to what it is within us: We call it individuality and what it is as a keynote is uniqueness. What comes out of this dimension is what we call - in our own lives - our unique individuality. That is the first dimension. Think about this at a grander scale - to create a unique individuality. This is also the nature of the totality. The totality is a unique individuality. That is its movement. If you look at the nature of this macrocosmic movement, you will see that there is a progression. It is highly generalized. It is there to simply stimulate you along this track to understand that this movement is energy. It is energy itself and energy is creation. At singularity, there is no life. The moment that energy and matter come together that the light is released - in the moment of this energy going out, creation is possible. Creation is - people have always asked me what it is all about and I always tell them the same thing: just to see. It is not about what we do or about seeing in the grander sense of the word. All of creation is about seeing and seeing is about seeing the landscape and the landscape is the environment. Energy creates the field for individuality to exist and the uniqueness of individuality comes out of our perspective. This seeing creates the unique. This seeing brings out the individual.

Evolution

So in the beginning, we have uniqueness but everything is dualistic. If you move from "movement" and you go diagonally across and you go up here to evolution. This is the pole on the other side. You see that the evolution - its relationship within the human context - is the mind and its keynote is role. The first thing to recognize about this: The universe is about the individual mind. Think about that. It is about the individual mind because mind is what our evolution is all about - the evolution of mind. It is not simply that the universe is an individual mind in the illusion that we live out in our own body but to recognize that the totality - the sum total of the consciousness of this planet which is greater than its parts - is also the unique individual mind. The development of consciousness is our evolutionary process. Evolution is gravity. Think about the big bang. There is no way within the imagination that it is possible to figure for even a second what kind of energy that was. It was blowing the hell out of everything and smashing it out into the universe at incredible speeds. Within this thing that we call gravity there would be no way for any of it to hold together, no way for any of it to coalesce or to hold on to the warmth of the sun. It is this force of gravity - this pulling and holding together of gravity - that creates the possibility

itself for life. Gravity is memory. Creation without memory = no mind. We have all kinds of examples - keep on reproducing and having no consciousness of that, the cells in our body that are constantly reproducing. Side by side with creation is the memory of the process. I have so many people who want to know about past lives. By the end of this course, you will be able to go with any kind of accurate detail and see where it is within you that you carry this base. Which gate, which line? Where do you carry this base? This gate carries within it all the old memories. There is nothing in creation - from the beginning that we have forgotten. Whether or not we have access to it, that is another story. Unless the memory of the totality and its movement is stored there is no evolution in the consciousness. None. This memory is rooted in taste. Taste in the sense that it leaves within one a deep impression. That impression that one has is what we call love. Everything about evolution is about the recognition that there is this constant pull from one to the other - to pull things towards us, to continue - this gravitational theme of evolution to constantly pull things towards us. The monopole is the field of love because it is always attracting and always pulling things to us. And love is light. Gravity is a light junkie. Think about a black hole. That hole has an insatiable need to swallow up light. Our earth is constantly pulling. Gravity loves light. It is always pulling to light.

The thing that you notice about these first two dimensional fields is that you have the individual mind and its unique role. This is one aspect of this duality. One side of it because when you come to the next two dimensions being in Design what you get is the ego body and the genetic self. What comes first is this individual mind and its unique role. That unique role is that individual mind. The mind is there before the form. Consciousness was there before the form in that sense. Then, you have the ego body and its genetic self. We start with being - be in G. Being is the genetic body. This is life itself. This is Buddha: The body is not yours. The body is the life. The being is matter and matter is. It just is and it always will be. Matter is touch, touch is sex and sex is survival. There is no being without that survival. The nature of the nature of the binary is built in. The nature of reproduction at our cellular and specie levels are built into this. If you think about it this way: Material itself is what survival is all about. People are always asking me what happens when they leave their bodies. I always tell them the same thing. When the crystals leave the body, they go back into the hum. Nothing happens. Nothing happens as far as you are concerned because you lost your vehicle. Everything that you think of as being the reality is tight up with the way the vehicle operates. When the vehicle is not there, you are not there. Your crystals are there, but that is not you. These crystals inside of me, they are not me. I am the result of these two being together. In this happenstance of this little trip I am taking on the evolutionary train. When they leave this body, I am gone. I don't exist but matter is eternal. The matter survives. The crystals survive. The survival is not there in the evolution. We know that species die, disappear and never come back. This survival is here in the fundamental material itself, in the basic nature of material: to have a life, to be. You can only be in a body. It can be a different kind of vehicle but it still is a vehicle and it is never going to be any being without that vehicle. That individual mind and its unique role, the software, have to have the hardware. Otherwise it will not be able to experience that unique mind, that unique consciousness. It comes out of the material, out of the being. This is the genetic, the biology of what we are.

Design

When you are looking at this dimension of being, recognize what that is: A formula to create vehicles, not simply our vehicles. It is a formula that creates tree vehicles, dog vehicles. It is a generalized formula for the matter itself. If you glance over at the humanity side, you see

that it goes from biology to chemistry, to objectivity, to geometry and trajectory. This is just an unfolding of matter replicating moving through space. What we work with in our work is the dimension of design. What design does is that it differentiates the vehicles and even so differentiates within the various vehicle types. This is design and the dimension of design is all about structuring. It is out of this structure comes the ego. Structure is what progress is all about. In other words, what structure does is that in this dimension of design diversity is created as well. This leads to progress and progress is smelt. Smelling is life. Life is art. The whole thing to recognize about the nature of this is that with unique structure we are forced in the end to live in an illusion, to live in what Shakespeare called the great play. We are all in the play together. This field of design gives matter its unique structure. When it relates to us, this ends up with homo sapiens. Out of the field of design we get growth and decay. We get life and death. How long will you be here? When will you go?

Space

So we have two fields. We have a field that creates this individual mind and its unique role and then we have differentiated ego body that has a life span that has its own unique structure. Of course, there is something else that is not exactly in those polarities. This fifth dimension that here is called space. In other words, out of these two polarities coming together, we end up with the individual mind and its ego body, this unique role coming out of the genetic self. When that is together, we get something very special. Then we get what it is all about, because in the center - of this illustration - is where the reflective consciousness is. In the center is this integrative field that connects to everything else in that sense. It is the result of the others, if you will. Out of that comes the illusion of what we think that all of this means: the form that it has taken, the illusion of seeing each other in these bodies. Form is an illusion. Out of this illusion comes what we call personality. The totality is a unique mind. It is a huge ego body and it is developing a personality. That is the net result of what this is all about: to bring out a unique personality. This is our own process in microcosm in our lives. As you will see, the interaction of these dimensions within us does exactly the same thing. It brings in this microcosm of the unique mind and these little egos bodies and out comes this personality that says: "I am it and what is wrong with me?"

Combination of the four macrocosmic keywords

I love patterns as I said and I enjoy working with them. If you look at what we have just been through with the basic four before we approach the illusion which we will do later. Just look at the way things work when you bring them together. If I go over to the macrocosmic side, I see that the first thing which is movement is energy and the next one is "evolution is gravity". Energy and gravity lead to matter - structured. In other words, I am taking the first coordinate on the other side (the last word of the first sentences). The second one is: Creation and memory lead to matter itself progressing. Without the memory there is no progress for matter. Without the storage of information there is no way for it to progress. I will not look at the sensory ones in the middle because these are - as you see later - just perspective keys. (These are the senses you experience the dimensions with. I will refer to that later. We will see that in our bodies. We will see that within the body graph so that you can see which sense is at the core of which activation you have in any line.) Landscape for example: People always ask me what that word landscape is and never really understand it. Landscape and love is sex in life. I think that works rather nicely. That is how all that fits together. The environment as light leads to survival as art. The art of survival in the environment of light. If you look at it this way, you will see some delicious relationships. That is the only way that you can really understand how those progressions work and then you

can see how they are interrelated to each other. Again, all of these aspects are within us. So there is this lovely move. We will see later what happens when you take those four together and what the illusion thinks of all that.

The integrative function of the fifth dimension: space

We have these four dimensions; these polarities create the structure in the sense of the diagram. In the creation of this structure, we have this interactive field which is called the dimension of space. In that dimension of space we have the personality and its presence. In other words, think about what we know about nature, that is animal and insect life. One of the things that is practically universal is this calling out of attention to oneself. The dog barks at the moon. The human being says, "This is me. I am over here." You have to understand that it is not enough to have an individual mind in an ego body. You have to let everybody else know about it. That is what the illusion is for. This is the whole game. This is how we get an interactive consciousness out of this planetary matrix. Here in the dimension of space, we have "space is form". Form is a great illusion. Look at the movement that we have and look at the four and what the five is as a result. We have: Energy and its relationship to gravity and out of that comes the progression of matter. Out of the progression of matter comes form. It is our illusion that these bodies have this form. Under a microscope they do not have the same form. It all depends. It is an illusionary field. Form is the illusion. Think about that. We do not know what this is all about. How can we? All we can do is to play around with the illusion, nothing else. We are designed to be in the Maia because that is where the individual mind in its ego body gets to say: "I am here." That is what life is. "I am here." The perspective, the sense is out of hearing. When I was given this mantra or this formula from the voice, it was very strange for me to get to the place where hearing is music. I always thought that music was an art. It is not. It is something quite separate and different. In my work of talking about the development of the emotional spirit is the recognition of the impact of music on the emotional spirit. How important music is for the emotional spirit, for the illusion. How soothing it can be to the illusion. Music is freedom. We have: Energy and gravity, matter, structure leads to form. The creation and the memory, this progression of the matter that takes place leads to illusion. Progress is an illusion. That is okay. This landscape of love where sex is life is music. All of life, the vitality of the nature of life, is present in music. It is one of the extraordinary things about being human. Finally, this environment of life where survival is art, this is where freedom is and freedom is the greatest illusions of all. It is trapped inside of a box. It is so wonderful to see that in this diagram: to see something trapped inside of a box that represents freedom. It is a nice joke.

The hexagram structure

Now, I will take you away from what appears to be all this abstract stuff. I will take you into a place that you are relatively familiar with. I will make you all comfortable. In the very beginning of my process of bringing Human Design out into the world, I will always get these kinds of questions about: "Is there any real difference between twins?" People often tell me: "These are all generalizations. Is there anything deeper? Is there anything underneath?" My work in the world is to get Human Design to the level that you all have experienced, the level of seeing the mechanics on the surface. What I am about to go through with you is to take you down to the very basic level of Design, where I was taught from the beginning. I was taught from the base up. I taught you from Design down. Now, I will take you back to where I started. I will take you from the base upwards. When you are looking at the structure of a

single line, this is what we will actually take a look at. In this graph, we have the structure going right down to the point where it matters to us. By the way, it goes further. On the other side, where it goes further, that does not mean anything to us in terms of what we call a life or what directly impacts upon the nature of what our life is. It is the physics before the chemistry. This is all about the chemistry of what it is to be, to be alive, to be in these forms. Remember that we are dealing with a basic genetic matrix now which is what we call a hexagram. What in genetics is called codon. What we know about the nature of the hexagram in terms of Human Design is that each of the specific hexagrams takes up a certain portion of arc in the wheel. This is the way we get to measure the influence and the imprinting that impacts upon us because we know these various positions. So what we begin to work with in Design is that we look at the position of a planet. The first thing we look at is: In which hexagram does it fit? The arc of that hexagram is 5 degrees, 37 minutes, 30 seconds. They are 64 of these, these arcs going all the way around the wheel. This is the most obvious level of the matrix. This is where you will get the imprinting that results in a finished product which is us. We know that at the hexagram level there are 64 possibilities, the basic binary. But that is the surface. We already know that every hexagram has a subdivision that we call lines. We know in our work in Human Design that those lines occupy their own arc, in this case, 56 minutes, 15 seconds. The process that we went through in the last few days is dealing with lines at their surface level. When I say "surface", I am not talking about "superficial". The surface level in that is the level that they manifest in the world. That is how the information is going to come out. But you see that there is something much deeper. Why is it going to come out that way and why does it come out in that particular way? How does it come out in that costume with that perspective? All of that lies underneath but there is a huge difficulty with that.

The importance of accurate birth times

The moment that you go below the level of the line, just about 50% of every chart that I have ever done has been inaccurate in its time. We all know that. There is very little accuracy in birth times, plus or minus 15 minutes is good. People give you times like 11.00, 11.15, 11.30 etc. This level below the line level - because it is so important and because it is so accurate - you cannot go there with bad time. I don't image that there is anybody here who can get to the base level with any accuracy and most of you can't get to the tone level with any accuracy. You may reach color zone, depending on how good your time is. This is why I keep on stressing the importance of having accurate time. This is for the future. It is only for an era where you are going to have access to that kind of time. Pointless for me. In the beginning of my work of bringing Human Design into the world was to bring something into the world that could not be used, because we do not bring any accuracy. When I first started doing charts, I only did hexagrams and did not bother with the lines. The first two years of doing readings for people, there were no lines. I just did the Design for them. Basic mechanics is what people need anyway. They do not even know that such a thing exists and how liberating that can be for them in their process, let alone what the lines mean, let alone what is below the lines. There was no accurate way of getting there because they weren't people around that had exact time. Because I carry this knowledge within me, when my son was born, I had an official timer, BBC digital beside her, a stop watch in her hand. We got down to plus or minus two seconds. When I do my son's design, I can go all the way down to the base. I go right down to the base. The knowledge I have about him, compared to the knowledge I have from reading somebody's chart, as you see, the difference is astonishing - day and night. But you need that accuracy of time. This process of sharing juxtaposition with you is too full. This is the basis of what will be part of the third edition of the Human Design system. This will be transformed into a much larger description for people. But the other

thing is for you to recognize that the program goes all the way down to a very, very deep level and you will have access to looking at this, because you can look at the transits. This will help you to begin a process of understanding what kind of deep energy is at work in any given moment because we can measure those exact moments and we can begin to look deep inside into that process. The other thing is that with this knowledge you will recognize how important it is to stress to people that their children have a right to the exact time. I often tell people that my philosophy in terms of life itself is simply rooted into individual human right which is to know what you need to know and the right to have access to what you need to know. One of the most important things to need to know is when you came into the world. It is essential. When we get to the point that that is universally respected the knowledge that is here will be of enormous value to humanity. Until that point it is of no value except the soothsayers which is why I never wanted to introduce this stuff in the first place. You can take these deeper levels and you can look at the nature of transits and have an understanding that is really quite astonishing. It is very deep. I am always concerned about people who want to take power from knowledge and this, of course, is an open invitation to these kinds of people.

Question: Can you reference the exact time for a birth using a normal watch?

The time needed has to be accurate to the fraction of a second. They will have birth watches. The moment that you really know the exact time that you have come into the world, you know exactly why and who you are and why you are in the world. The whole movie is locked in that. This is the genetic code of the planet. With the exact time you can see all this. This is the greatest liberation of all: the moment that we can all see clearly what it is that we are and our place in the wheel, we will get rid of this burden and we start being able to accept what is there for us in our true lives. This accuracy is not possible now and therefore nobody of us is designed to know. I am very lucky for my generation because due to the circumstances of my birth I know the time within the minute. Now, with this kind of knowledge, we always stress the importance of birth times. I meet so many people along the way and I tell them. I know that they don't care. There is something inside of me that says: "Where is their love for this being that will come into the world?" They don't grasp it. Have you ever met somebody who does not know the time and they are interested in these things? It drives them crazy. It is so cruel for them. They desperately want to know and they can't. This possibility was cut away from them. There is no choice in life. I am not a moralist. My concern is that we will not be organized until we get organized at the most primary level. When do you come in? This is a great key.
(Question: How far can you get with a time accurate to the minute?)
That will vary. You normally can get to a tone. With the second, you can get to the base with certain exceptions.

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Overview: hexagram sub themes of a line: colors, tones, bases

Something always struck me as very unusual about the voice. I am projecting so I do not really know all these things. It is far beyond me to know that but it seemed to me that the voice did not like colors. If it did like color then it did so in a way that I don't understand what it means by colors. When I was given the first images of the Human Design Systems, they were black and white. It never seemed possible for me to talk about that. In these moments where I would have this kind of something inside of me that said they are of different color. I had the impression that that was a really dumb question. I did not get a response. I just got this flash that showed me the colors that we still use in the chart. Many people ask me what the colors mean and I tell them that I don't know. What was even funnier is when it came to the first level of sub theme below the lines because they are called colors. I will not give you any color. I assume that there is a color that goes with each one. Somebody will figure out one day what that is. I do not know because I wasn't told. I really think that the voice had a thing about color. I think that the voice did not really dig colors. It did not relate to colors. One of the peculiarities of whatever the voice was is that is was perhaps color blind. Maybe: From the level of speed it was acting at a subatomic level, where the light is not there, where it only is black and white. There is an English expression: When you say that something is coloured by something else, it does not have to be a color. It can be a spirit that is colouring something else. It can be used in that way. The word color changed its context.

When you come to the color you can see that it also has its arc which is like any other constellation that we looked at in Design. Underneath every line there a six sub divisions just like the line is one of six sub divisions of the hexagram. Underneath the line level is one of these six colors. We will look at their meanings and their keynotes as we move along. You can see that the arc of a color is getting tiny now. We have 9 minutes, 22.5 seconds. That is not a lot of arc. We are getting in small spaces and because of that it is so important to have the right time. You have to have the accuracy of fitting into that small space. You really need to have accurate time. The color, though, is only the preparatory step for the release of the line. Underneath the color is what built that. What builds that is a tone. Underneath every color is one of six possible tones. There are six lines to a hexagram, six colors to a line, six tones to a color. This is 666, the beast - that comes from the revelations of John. This is carbon (six electrons, six protons, six neutrons). We are a carbon based life form. We are living on a carbon based life form planet. The 666 is the nature of life going down in the process. When you get to the tone, you have a little, tiny space. The arc of a tone is 1 minute, 33.75 seconds. This is very small. Remember that when you are looking at our incarnation. It begins with the fixing of the planet at the base level. After all, when you are taking a measurement of a planet - the personality sun for example - to actually see the nature of that personality sun, if you have accurate time, you will get down to the base. Thus, you get down to the whole fundament upon which the 666 is based. When you get below the tone level, you are not going to another six, you go to the five. You go to what is the basic structure which is the five. This five is those aspects dimensionally that we have taken a look at. Those five dimensions concretized in our chemistry as part of us. That base, its arc, is 18.75 seconds. This is an incredible tiny space. The moment that you have the information of that base, you get to see how you will be able to move all the way up in this chain reaction of the chemistry to get to the point that it is a genetic feature in your life. You can only have one base at the bottom of that whole thing. That is one of five. That is one of the things that we are going to see: Built into the nature of what we are is in every single activation we have, we have a deep limitation. We only get one base out of the five. That will

be the ground work of what the ultimate expression will be out of the line of the hexagram. In other words, we have all kinds of people in the world who have the same hexagram, the same line but they will have different tones, different bases and different colors. Obviously, all of us who look into the nature of other human beings know how complex human beings are. When you get to this level, you can see the complexity and all the differences between this kind of 25.1 and another kind of 25.1. I will show you some of them. I will show you how incredible it is to go down to that level, because you see all of the themes that are there. When we dealing with somebody and we are doing their chart and they have a gate and a line, because in our work we are only dealing with the surface of that. The future is that you have somebody who has a gate, a line and you know exactly how all of that works and how it will come out and why it comes out that way. You know precisely what the limitation is and therefore you know exactly what the structure is. All of that is rooted at this lowest level, the base. There are five of them. Each base is a concretization of one of these five dimensions. That is our next illustration.

We have seen that we have these five dimensional fields. What I tried to describe to you is that they are concretized as these five bases that exist at the root of all things in terms of how we are in this life. The first thing you can see under the bases is that it is headlined or keynoted as orientation. It is very important to understand what a base is really doing. Imagine if you will - this is only an illustration - that you have a pentagram, a five sided object, which has sensors in each of its sides. Thus, they are five different ways that that object can take information in or can look out. What a base represents is that you only get, in each place that you have activation, one way of orientation and not the other four. In other words, my sun is in the 51 hexagram in the 5th line in the 3rd color, 3rd tone, 1st base. That is the progression going down and that orientation limits me in the way my sun will ultimately operate genetically in my life. It is limited right from the very beginning by its orientation. We are all like that. One of the things that will be very important for my sun is that in order for my perspective on the totality to be balanced I will have to meet all those other orientations, those other bases. What we start off with is our positioner. We are going to be positioned in that aspect. That is orientation leading to what the position is going to be. Tomorrow, we will go through the five bases in depth. Don't feel that you will not get it all now. You will not miss anything because we go into them in detail and see exactly how they operate. I give you all kinds of keynotes for them so you have good information to work with. What I will take you through now is for you to have an idea of how this progression works that leads to the genetic outflow that we call living. You have the five bases. So if you are born with your sun in the first base which is called reactive. This is a dimension we call movement that we looked at before. Movement is about energy and creation and in a human being it is about individual uniqueness. At the base of my sun in the 51.5 is the base of individual uniqueness. That is my perspective because that is the base that I have. But how that individual uniqueness as an orientation is going to operate is has to go to the next step. The next step above is going to be the tone. The six tones are all about cognition. In other words, in the beginning is orientation. But how is that orientation going to be experienced in the life. In what way are we going to have contact with the world through that orientation? This is what the tone is.

What you are dealing with in that is that you are given your orientation. You have your position but the next thing is how does is operate as awareness. In other words, what awareness is going to facilitate that orientation? Underneath this tone - cognition - is not the positioner but the sensors. You can see in this sensing that you have all of the different senses - smell, taste, outer vision, inner vision, feeling, touch and sound is in all of it. One of the things to recognize in that is that we are given our orientation - that is number 1 - and

out of that orientation, we are equipped with an awareness tool that will allow that orientation to operate properly. It is out of that specific form of awareness that orientation will be most successful. When you look here, you will see that the six tones are divided up into three binaries: a Splenic binary, the first two tones, the Ajna binary - the second two tones - and finally the Solarplex binary - the final two tones. As we move along, we will go into greater detail in all of these things, but I want you to have this impression there. I have the third tone. It is binary. It is called action and it is about outer vision. My unique reactive individuality o is my position. That position is going to operate best through outer vision and sound. It is going to operate through action. I end up being a doer in life and my sun ends up being defined to the throat. With this substructure of the base/tone/color you can clearly see why you have the connections you have. That particular orientation of mine is given its cognitive field that it will operate in. It won't operate in those other fields. It will operate in the orientation that it is given. This is setting the foundation of what that is ultimately going to be when you get to the line level. First is your orientation, second is: What awareness field, what cognitive field does that operate best out of? What does that orientation leads to as a cognitive field. Understand how complex this is. You can have the first base, but you can have any of the six different tones. In other words: This is something in which there are so many different themes. Human life is what it is. It is a complex pattern but it is a pattern nonetheless and completely logically understandable. What I am offering you here in all of this is the opportunity to see that you can deep down and read your code. The purpose of my work on the global incarnation index is that humanity can read its genetic code. This is how our coding system works. Orientation first, the awareness of cognition direction next and then we get to the color.

You will notice something here. You notice that sound is separate from all the other senses. One of the things to recognize about that is the old biblical start. The biblical codon - the initiation codon - is: In the beginning was the word. The nature of sound at this tone level is that sound itself contains all of those other things within it. They are all within sound, within frequency. The next step is that you go from the orientation and its cognitive field to the mode. The mode is the response to that. How will you respond with all of that in the world? Within the mode are the 12 character possibilities of all human beings. There is an archetype of 12 different human modes. They are called: communalist/separatist, theist/ anti-theist, leader/follower, master/novice, conditioner/conditioned, observer/observed. Exactly underneath every single line is your mode. You will have many of them in your chart, obviously. It is another story how you synthesize all of that but I want you to understand that by the time you go from orientation to cognition, the cognition leads to a certain kind of mode through which it can come out, through which it can eventually be expressed through the line. In many ways, the color is more important than the line. Take that as a belief system. I only mean that in the sense that the color has an enormous influence over how that line is going to function in the world itself because it establishes the mode. You see that there are six different colors: Fear, hope, desire, need, guilt and innocence. That is the voice's colouring system. For example, in my design with my 1/3/3, there is this reactive unique individual that operates through the Ajna system through outer vision and action and all of that comes out in the mode of desire to be the leader or the follower. Then this will be there in the line. Out of the line, you will have the hexagram. In that you begin to see all of the information that leads up to what is manifested as that hexagram and its activation in your chart. This is the structure of our genetic system and it is the way in which all the expressions, which come out of the lines we have, are built. I am sure that you can taste now, how nice it would be if you had exact time to look at your own design. This is something delicious to think about because you can go so deep to see what the mechanisms are. Understand: This has not been shared with people because they will try to do this

without having the exact time. Without the correct time, all of that becomes nonsense. When I say to you that I am a 3/3/1 , itis a guess. That is not accurate. My time is only accurate to the minute. It is not accurate to the second. I may be way off with all of that. I don't know. I am using this as an illustration for you so that you can see how these things built up. Tomorrow, when we start with the bases in depth, you will see that these bases are not simply these keynotes. How we are orientated is very profound. The orientation makes up so much of what we think of as our final character and final direction in that genetic process.

I will leave you with one image. The sun is going to cover approximately one degree in a day - around 60 minutes. Each minute is made up of approximately, in this 18.75 of arc between each base, three of them. But 180 times a day the sun is going click in this orientation and click to the next orientation and so on. As the sun is moving and transiting during a day, each of these orientations gets clicked on, one after the other. Every time that sun is going to click into the orientation that matches with some line that you have, or you have that base and orientation, you are in resonance with the sun. There are many things to learn about how we interact with the totality. It is not simply a matter of understanding how profound it is to get down to this level of information, but I want you to understand that in the whole program there is a way to know exactly when you are in and out in terms of your interrelationship with it. It all fits together.

In order to be able to get you to the point where you can see how our incarnation process works and how the crosses work, the essential information is to understand the nature of these five bases. What we looked at yesterday through the juxtaposition theory is that we have a five dimensional universe that we are working with which operates as a mechanical universe, underneath the Einstein world that operates on the surface. There is some painting from the 19th century. It looks like a child's painting and it shows a man on his knees beside an apple tree and there is a sky. He has broken through the sky - you see this picture being used in all kinds of esoteric magazines and books - through the other side and there is this black starry field but it is full of gears and all kinds of things operating. This is the binary universe. In this mechanical universe, in this mechanical dimensional field, these five different dimensions operate within us in a way that each of these dimensions is directly related to each of these five bases. In other words: The dimensional world that we operate in mechanically, we are deeply equipped to be in that mechanical universe because we operate by its laws. All of these fields are representative in us through each of the five bases.

From Jovian Archive Report, Living Design, March 2003, Volume 3 Number 12

1. Base - Reactive

When we started with the dimensions, we started with movement. The first step that we see as a step in this movement is that movement is energy and the energy is creation. Here, this first base is called reactive and its theme is measurement. In the beginning is the potential for the Maia. The theme of the very first base is to measure and this is what Maia is. It begins with this measurement. It is one of the things to understand is that when that first base is at the base of a line that you have, no matter how that line will read and no matter what hexagram it is and no matter what the design is inside of you, this underlying base of measurement is how it is eventually going to come out. This is a kind of person that says: "How much do you love me? How far will you go for me? How much do you need?" They measure. In the beginning is Maia, in the beginning is measurement. I assume (I don't know)

that all of us have one of these. I have never looked at a whole chart this way, so I don't know whether it is possible not to have a first base. It is a deep connection for us to the Maia, from the beginning.

Measurement

The first stage that we are looking at - so that you become familiar with how this chart works - is the general keynote for what the base is. The general keynote of the reactive base is about measurement. If you go across the top, you will see that you have the five different things that we are all about. We are about measurement, experience, survival, order and communication. These are the grand themes that exist within us genetically. It is obvious that if you have a base that is about communication as its theme - however that will come out in the line, wherever it is and whatever the tone or color is - communication is going to be the driving force when that manifests in the world as an aspect in somebody's design, a deep need to communicate that. Or the second base and the need for experience because experience is the only way that it operates. When you are looking at these five bases, please remember that you get one and you don't get the others in any particular aspect. So it is the fundamental limitation. I will take you to the point that you recognize that the position of your personality and design sun/earth forms your cross of incarnation. But that cross is not a hexagram line cross. It is a hexagram/line/color/tone/base cross. It is the base cross that represents your true incarnation pattern. You have to get down to the base and in doing that you see that you have two fundamental limitations. You have the same base for your personality sun/earth as you have for your design sun/earth because they are oppositions. These two bases will represent at the personality and the unconscious level what is the fundamental direction for that being in its life. You get to see the true nature. So when you are looking at these bases understand how important they are because this is where you start all measurement. You start all measurement with the first base of measurement. Everything gets measured out of that. Everything comes out of the bases. How you are is all rooted in the bases of your suns and earths.

The facet – individuality

We have the name of the base. It is reactive and we have the keynote of what that is: measurement. The next thing we come to is what the facet is. Facet, that is in the sense of a jewel which has five different facets. Which of the five facets is it? Each one is different and each one has its limitation because it is not the other facet. This is the facet of individuality. If you could see all of the bases that you have in your design and put them all together, you would be able to see the actual crystal itself. You really get to see the essence of what the facets really are. This facet of individuality is saying that at the base level of any kind of place in the wheel, if that position is activated at the first base what will eventually come out of that is a theme of individuality, even if it is coming out in a collective or tribal hexagram. The underlying theme is individuality. It is not going to be the mind, the body, the ego. That individuality is rooted in movement. My mantra: where you are is who you are. This is the first law of being in a body moving along as we are. In the beginning was the movement. In a moving universe, it is good thing to pay attention to where you are.

The quality – activity

The next step is called quality. The quality of this base is the orientation towards activity. The movement establishes the individual. The movement establishes the individual vehicle and

activity becomes a key. As long as there is activity there is movement and identity. It is all about being active.

The keynote – uniqueness

This keynote is an expression of the nature of the facet. It is all about uniqueness. The uniqueness is that one from the very beginning, from the first base, one defines everything else from one's position. Everything else is defined out of that position. "I am here and you are there." I define because I know this measurement between me and it. All about being unique is about recognizing your place. Remember when we looking at the dimension itself that it comes to the point of being landscape and environment. There is no way in this process of being unique. You can only be unique if you are moving through something. The movement is to is what is there and what is there. You define it in doing so. That is its process. What it defines is the landscape around it. It may be a forest or a city. What it describes by moving through it is not only that landscape "I have to go up/down/in/out", but it also see, as a result, the environment of that landscape because it has to move through it and take it all in. The dimension here, uniqueness, is the recognition of what is around you. This is essential. This is one of the fundaments of preparing us to be able to be alive. Survival - as you see - will come later. The prerequisite for survival is the ability to have the capacity to define the landscape and environment around you. Otherwise you will never find anything to eat. It won't be possible. So only out of uniqueness, only out of this individual movement, out of this base comes the capacity to measure and thus to create out of that the Maia. This is the dimension of creation and the Maia, the universe, only exists because we give it words. We describe and measure it. We talk about the sun, about the moon about us and the distances. We measure all of that. This is us at work. By defining, we keep creation alive. As long as we keep defining we are in a creative process. That definition comes from being able to see where you are. You will notice that all five of these bases have a key question: Where? What? When? Why? Who? This speaks deeply about what is going on at the very base of activation. There is a question at the base of each of them. It is one of the jokes to see that when we come into this life, genetically we come in with a question. Basically, we come in with five questions. We need to have those five questions resolved in our process That is what we look for. In this first base the question is always a matter of where. Where am I? Where am I going? Where are they?
This "where you are, is who you are". The first thing to recognize about the nature of being in movement is that movement is about being separate from other things. You are just moving along. In order to be secure in the nature of the world, you need to know where your place is in the world. So many people ask this question. What is my place? Where is my place? They do not ask: Who am I? They ask: Where do I belong? Where do I fit in? Where is my position? The whole thing about that is: At the very beginning of the base structure in this very first base is that not only is there a recognition of movement - we are moving and as such we are able to make comparison - but also a deep recognition that one has a place within some kind of higher structure, some kind of order. These are aspects of a whole that we are looking at. Remember that. We are combinations of all these things in the world. The order is built in. It just comes later in the fourth base. Each of these are designed to couple with and come together with the rest of it to create the totality in order to live in this five dimensional mechanic. Here the "where" becomes very important because seeing is not about the eyes. We will get there, when we get to the tone. It is not about seeing in that sense. It is about seeing only in the sense of where is one's location. In order to complete the understanding of how this graph works: If you look at the keynote under the name of the base, under "reactive", we have measurement. You see where that measurement is going towards. It is going towards location. When we get to the second base, you go from a theme

of experience in order to find out identification. This is the process within the base. The measurement is there to find a location to be able to see one's place, to be able to see where one actually is. Where am I?
When you are looking at the first base, you are dealing with something that is very small in terms of its arc. You have 18.75 seconds of arc. What that is saying to you is: If you are looking at any position in the wheel, you know that every minute and 33.75 seconds, the same base is repeating. Think about that. There are five bases here, they are each 18.75 seconds of arc apart. Five bases make up a tone. This is something to look at because it will tell you about the deep interrelationship that exists in the wheel. Everything that is 1 minutes 33.75 second away from any position has exactly the same base and the resonance of having the same base. We will be able to see, for example, that you can even go to any position in the wheel and if you are dealing with an aspect that you have with somebody else's aspect and it is both in the same base, you have a very different kind of way of interacting with each other than if the bases are different. This is obvious. So it is something to keep in mind that every second 33.75 seconds the same base is repeating but in between that - to get to the surface - so many things are happening, so many things are going to be layered on top of this initial position, this initial first base and its structure.

In this illustration, we have three levels of the process that are below the line. We have our bases which are all about orientation, we have the tones - cognition - and then we have the color - response. If you are starting with the first base, this is all about measurement and activity in order to find location, but the moment that the base will come to the next level in the genetic structure, it is going to come into the tones, into one of the six possibilities of tones. In other words: This base, already at the very first step gets broken up into its thematic possibilities. For example: If to find the location is going through the first tone it will find its location for its security. Security is the main theme in finding that location. Where I am is where I can be safe. Where I am is where I can make the most money. So there will be this movement that will go to the security. That security itself has a relationship to a sense that we have. In a human being, all questions of security are a matter of smell. It simply is that way. That is how it works within us. Our whole security system is built on smell. Our whole uncertainty system is built on taste. If you have a reactive base and you are moving and you have the second tone, you will always feel uncertain about whether you are in the right location or not. Some people are very certain that they are in the right location and other people are not certain that they are in the right location. This will be dependent on the tone underneath. Or it could be the third. These tones, please notice that they are binaries themselves. If you have the first or second tone after the reactive, it will operate best as an existential awareness. It does mean that it is available. This is an existential field of awareness and this is what the smell and taste is all about. I am trying to show you that the base itself, as it comes out, will come with all of these six possibilities and then it is not finished. So you can have the first base with the security - you need to find your place in order to be secure - and then you can end up with the first mode and be afraid. So you either become a communalist or a separatist. If you have the second tone, you can be looking for your place and be very uncertain and be full of fear in that first mode. You may end up being a communalist because the others are there, so may be that is the right place for you to be. Or if you are going across the top for that security and you are caught up in the individuality of this base, you recognize that and you go it alone and be the separatist. Every one of the combinations of the tones and the colors is above the base. The base is showing you the fundamental orientation. It is giving you the line of perspective, if you will. Out of that line of perspective - we know that from our experience as intelligent human beings with other human beings. We know how complex they are. Complexity is these layers of information. You are aware of Human Design to see very clearly that ultimately all of this

leads to being incorporated into the understanding of the line, of the hexagram and its place in the design. Then you are talking about a very profound accuracy because we are talking about reading somebody's genetic code. In showing you these bases, I am showing you the foundation of the code itself. It is out of these bases that the code is built. Out of these bases everything that we experience is there. So the moment you get down to that level, you have to see: We come in - our sun, our earth, 70 % of what we are - at a specific base. When we come in on that specific base, what is going to be the net result of that position? So many different things are possible. You begin with the base and you begin to see how the process is structured, so that when you do get to that line, to that gate and that place, you have this enormous resource of information, because you understand the mechanism at its deepest level. Why responses come out in the way that they do. The way in which the actual thing functions and not simply saying: "this function in you" but to be able to say: "this works in you because.. Let me show you why it works that way." When we look at the bases isolated, understand that the base itself opens up a whole world with many different kinds of combinations. The beginning points are very profound because out of them, comes the whole lotus of what it is to be in the world and what it is to be in this joy of being cut between the light and the darkness. All of that is being built up from these bases and it says something very intrinsic: When we get to a certain point, we can see that very little differences lie within us. When you get down to the base level, you realize that our orientation is limited. The five different kinds of orientation is at the totality sense the five different kinds of energy manifested as consciousness. We all have balances of that in between but when you look at the totality, you see that it is five. The totality is a five and that five is us and it is rooted in these bases. If you want to know Yahweh's name, you only have to understand the five bases. The concepts of divinity that we have are all rooted in these five bases, the five archetypal forces of the gods and goddesses.

If you are fixed on the second tone, you are never certain in that line, in that one aspect. Uncertainty will be there in a lot of human beings because at that level very nine minutes, this base is repeated in the wheel. So we have a certain percentage of people who have aspects that are always uncertain. It is the function of the splenic center to be uncertain. This is the way the Splenic secures your life. If you add up all the activations inside of you and you see that you have this second tone consistently, you know that you are very uncertain. If the second tone is there underneath the line, no matter how it manifests in the real world, there will always be this underlying uncertainty because that is part of the spleen's job. Its job is to keep us alert so that we can be protection so that we can remain secure, if it is possible. By the way, this uncertainty may never be noticed because above that is a color and a line and a hexagram that is in its place in its design. In humanity this uncertainty is everywhere because otherwise we could not stay alive. The uncertainty can come out as fear, hope, desire, need, guilt or innocence. There are all these different levels of it and that is not even dealing with the line that is involved. You cannot judge it good or bad, because all of it is essential. It is just one the ingredients of the mechanics. I think there are very few people here on earth - including the Human Design people - that want to know themselves in the kind of detail that is available with this information. There is something very frightening about the concept of going deep down into your essence. The thing to recognize about this is what we have space in interpreting a line to give ourselves intellectual freeway. The freeway disappears the moment that you start going down in these levels, because you really do see what is there. When you get down to the color level, you already discover things about yourself that are very profound. They show you the modus. How and why you are bringing out the information in the way you do. There will be a time where people must know these things. If you think you have problems in dealing with the conditioning that you have been part of at the superior level and you get down in the

interior, then you really see that you have to deal with a lot of things that are much more profound because you go down to the root of what your process is. We will be able to see by the number of base, tone and color combinations that a person has in their design, what is the underlying matrix of their nature. Where are the more of one and not the other. Is there a certain concentration on bases/tones or colors. That will really help up to understand how people function in the real world and what happens to them in the real world. For example, this reactive first base: Its natural ally will be in the Ajna binary because we see that it is about where? and seeing and location and the Ajna binary is outer and inner vision. We will see all of the ways in which a base will be "exalted" in some tones and in "detriment" in other tones. That is what makes up the world.

When you see this information in the context of design data, you see that the whole psychological and psychiatric industry and all of the labours of trying to understand the underlying human psyche are available at this level, because the root of all activity, the root of manifestation is out of these levels. If you have situations in which you have a difficult chain - a difficult way in which the chain runs from the base until it finally gets to the hexagram and its design. You can all kinds of difficulties in the way in which that is released in the world. - That can be understood. In being understood, the burden of that is relieved, because at the conscious level this information is deeply fascinating because it gives you the deepest underlying themes of what of moves us at that hidden level.

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2. Base - integrative

The second base is called integrative. When we were looking at the dimensional fields we saw that evolution is gravity, memory, love and light. So out of this second base comes the whole the evolutionary process. The base of our evolutionary process is to be able to hold on to our mass - that is gravity - and in doing so, that gravity is also memory because we can hold on the experience of what has happened to us. Out of that comes the love and the love of light. The second base is integrative. Underneath the integrative, it says "experience". We know now, in this graph, that we are looking at experience leading to identification. Experience is only experience if it is remembered. It must be remembered. You have to recognize about the second base that wherever it exists within us, it carries a very powerful memory facility with it. It is also the part of us that is heaviest. When you say "this person is heavy", I don´t mean weight, I mean nature. This is where the heaviness is, because this is where the gravity is. Wherever you have this second base, it is a gravitational point that is holding things together. After all, none of these bases can exist alone. They always exist in relationship to the other four. The second base is the experiential root.

The facet - the mind evolution

The first base is all about establishing the vehicle in its movement. The movement immediately establishes the "this and that", the measurement, the comparison. But it does not mean that that is a cognitive field. What that first base is saying is: "Where are we? or Where is it?" It is one thing to say that it is over there, but it is another thing to know what it is. What it is is what the second base is all about because this is the first binary that we looked at in the creation of this five dimensional field. On one side we have the measurement. But it needs to be enriched by experience. That experience comes out in

what the facet is. The facet is not simply the individual movement. The facet is the mind evolving. Here in the second base, you get the endowment of light and love which is god's gift which is the gift of being conscious, the gift of being aware, the root of consciousness, of awareness. It lies here in the second base. This brings self-reflective consciousness into the form. It brings it into the form through experience, through integrating as it moves. First we just had the movement and the definition and then we have the integration. The integration is not about touching the other; it is about remembering the other. One is no longer alone.

The bases and their global nature

Please remember that you cannot take any of these bases personally. You couldn't take them personally, even in your own design, because they are underlying mechanical bases for everything. In that sense the word "mind" is the fact that the global mind exists through this base. The genetic demand is that there is a global mind existing through that base. What happens to that when it gets up to the higher levels is another story. Once you get below the level of the line, you are looking at the individual losing their identity rather than gaining one. If we went down for it deeply, we would understand a great deal about ourselves, but what that knowledge is really showing us is that we belong to a vast consciousness and we are integrated to it that way. Therefore, don't take the bases personal, take them cosmic. It is much more important to understand it in that way. Every minute and 33 seconds you will share the base that you have with somebody else. All of the people who share all of those bases bring that aspect of the necessary field into the totality. None of them knows what they are specifically doing with that. In their lives - by the time you get to the top that is all gone. They are living out their line and hexagram. Just the fact that that is deep underneath does not mean that you are cognitive of it. It is part of the global consciousness, the totality. Those of you who are interested in the transpersonal consciousness field, this is where you find it, this is where you find the linking's. The linking's are at the level below the personality. They are at the level outside of the personality field which is the fifth base. There is something else. It allows us to integrate at a very deep level. That is why we can all live in the world together.

The quality – character

In the second base, you can see that the quality is not activity. It is character. It is trying to get to identification. I know where I am but what am I? This is not who am I but what am I? Am I human, am I a dog? It is about the identification of what one's form is, to identify, to know what it is. It is not simply about recognizing that it is over there but to know what it is through experience.

The keynote – role

The keynote of the quality character is that its uniqueness is simply being alone in the vehicle. On the other side is the role. What does the vehicle do? When I have a reading with somebody, I always get question at the end. The most common question is what. What should I do? What should I be? Rarely is it any of the other bases. This is the great what? What am I? What am I here for? What should I do? What will become of me? This is all a matter of finding identification which is rooted in memory. The more you remember, the more detailed, the more complex your identity becomes. This is simply a fact. That is a microcosm for what it is for us to live in the Maia. When we get all the detail, we do not have to ask any more questions. That is when these bases won't work anymore. We will say goodbye to them and get a new vehicle. But until you get to that point, all of these questions

need to be resolved. They are there to come to grips with the nature of our dimensional field. Our dimensions will change, when we change. Everything that is perceived as Maia is just a mechanic. After all, this is a mechanic of the Maia. It is very important for you in looking at bases is: Don't take them personal; see them for what they are. They are interconnectedness in a consciousness of a vast total consciousness. The nature of the mind is simply to identify things. That is evolution, to get really good at identifying things. Mind is meant in the grand sense of awareness. That is the universal mind. If you imagine that we are the design crystal of the totality, we need to know how everything works and in order to know that you have to give everything a name. What is it and what does it do. That is the business of consciousness in the world. What is our universe and what does it do and what do we do here.

Taste

You can take colors personally. But you cannot take tones and bases personally, because they have to do with the mechanical structure of us as a species integrated with the life and the totality that is around us. Look at the word taste in the second base. Again, like in the first base where seeing was not about the eyes, it is taste in the following sense: in order for identification to be made, experience must be its guide. Out of that we come with the empirical method; we come with our way of proving things. We prove them by experiencing them, by getting a taste for them so that we can identify them accurately. Taste is meant in that sense. The experience has to be tasted and one has to go through the experience and it is not enough to be the first base and recognize that there is something over there. The second base has to go over there and it has to taste it, it has to experience what that thing is in order to identify it. By identifying it, we create the universe, the world, everything around us. Out of identification, we create love and we release light.

2. Base integrated with the tones

To see the complexity in this illustration: When you are starting at the base level, we have no individuality in the sense that we as a finished product do not exist. This is simply an aspect of life, an aspect of what it is to be in form. When you come to the second base, we are talking about an underlying orientation which is to identify things through experience. When you bring the second base into the tone level, you go through the same thing: What is security? What do I smell? The first base will say: "The smell is over there." The second base says: "What is that smell? What is that thing?" It is the need to recognize what it is. What is security? It is what that is important. By defining it, by being able to come to the point of recognizing what of security by identifying it, it fulfils itself. But you will have to go to the next level. By the time it gets to the us, it will have to go to the point where it becomes a mode. If you go along and get the experience that is going through the security - what is the security? - to identify the security needs. If you have the first color, that is perfect. What does the security means for a fearful person? These people know what is frightening. They know what to be afraid of and what fear is and what brings fear and not where it is and not when it is going to come. You move through this process until you finally get to the mode that it will come out of. For somebody who needs to experience and identify what is secure for them, that security - out of fear - may make them either a communalist that it grouped around with others or a separatist or go back to themselves. One of these binaries are good for them. Please recognize that the base is really the essence. Out of the base comes all our experimentation with all our variations and themes that are possible. This is the flowering of

consciousness. It is like a tree where all of the branches are popping out. You go up from this base and you have all these wonderful possibilities out of this foundation aspect. It links all of us because it says that every time you take a 1 minute 33.75 step, you get from one base to the next base which is the same. Then you are really in the same work together. There will be a time, when bases will come together in groupings because the moment you fill a room with a dominance of people who have the same combinations of bases in their profiles that is sun/earth axes and work with them, you will have a different kind of organizational potential being maximized. This is because the orientation is the same. It will be one of the deep way in which our world is organized. It will be organized through base groups which are binaries, of course. They will always be one with the combination with the other. That is the way it is in the nature in our personalities and our designs. At the core of that it means that the department of planning only has five sub-departments. We all belong to one of these sub-departments in that sense and the moment that we recognize that in each other - which will be a long time from now - there will be the capacities to integrate with forces that don´t simply appear to be similar on the surface but have the identical orientation in fact. That is quite different. We don't know that kind of sense of organization in which we feel like we are the hand in the glove of the person beside us.

Resonance's in the base/tone/color

You saw that the reactive base would be exalted operating through the Ajna, because it has to do with seeing. When we come to the integrative base, it is about tasting experience and therefore its natural ally as a tone is the second tone which is uncertainty. The mind thrives on uncertainty because it forces accurate identification. This has been our evolutionary process - to go from thinking that it was the West wind that impregnated women to finally figure out how it works. In other words, we have been moving along this path and we do have optimal roots. One of the things that can be of benefit to you: There is no resonance between one base and another. There is none. Except that the fifth base - space - can always be in resonance to the other bases. When you get to the tones there is no resonance in the tones between one binary and another but there is resonance inside of the binary. The first and second tone is in resonance each other, the 3rd with the 4th and the 5th with the 6th. I told you that the base and the tone levels are not personal. The moment you get to the personal level which is the colors, they work in exactly the same resonance as the lines in a hexagram. In other words, 1 with 4, 2 with 5 and 3 with 6 and you can use exactly the same terminology for colors - introspective etc. - as you use for the lines. You can apply the same overview language for the colors, for the six different responses. For example: Mode no. 6 is the response of transition. The fifth mode is always projected on. It is the conditioner or the conditioned. The fourth mode is fixed and one minded. This is the master/novice. The third is about trial and error and adaptation. This is the leader/follower. The second is projection. Hope is a great projection. The first is introspective and it is the foundation of all the modes. What comes out of this is the hunter and the gatherer. You can see the communalist gatherers and the individual hunter. You can see that fear is at the root for us. The quantum leap will be when we get to the observer/observed. When mutation takes place and opens up spirit consciousness, this will happen at the base level first, because it is our universal field. We will have a mutative base and we will see how that works. In our evolutionary process we are at the fifth line now. At the evolutionary level we are at the conditioner/ conditioned stage of our evolutionary consciousness. We are living in the age of guilt.

This will help you to understand what the inter-resonance is: On the base level, the five can resonate to any of the others, but between them there is no resonance. On the tone level, resonance only exists in the binary. On the color level, due to it being personal (it is the very

basis of how your line is going to come out), you find the same resonance as in the lines. There also is a resonance between the first color and the first line. The line and the color are on either side of the boundary. Thus, they are deeply connected to each other in terms of resonance.

(A nice image for the five bases is the baseball: It has four bases around the diamond and there is the pitcher's mound in the middle. If you look at that diamond it is the juxtaposition symbol with this fifth element in the middle.)

How to apply the juxtaposition information

Today, the comment was made to me about: What do we do with this information? I whispered in response: "Nothing." The level of information and understanding you have about the Human Design System and the Rave Body Graph. The one thing that I know is: Just because there is a duality in the nature of the universe itself, whether that is the Einstein world or the mechanical world underneath it, wherever the duality exists, there are also two kinds of Rave Charts. There is a Rave Chart that goes as far as the color. That is basically the Rave Chart that we use in our work and it is about our individual process and it is about the nature of that individuality as it is expressed through these two forces of design and personality. It is about the world that we understand in terms of the nature of the Maia of our world, what we call our human experience in this civilization. But there is a second Rave Chart which is just a base/tone chart. The base/tone is not personal. It is the base/tone that connects you to everything else in the totality. In that Chart you lose the ability to identify with your individual ego/body mind because it is not there yet. There is still the matrix of the totality before this moment of branching off into its various possibilities. There will be a time where the base/tone Rave will show us where somebody belongs in terms of what they are here for and do in this life and who is here for them in all that. Out of the individual Rave Chart that we work with is the nature of that unique individuality and how it is going to operate wherever it belongs and it going to be. When we are looking at this material, though it has no direct application to us now in the work that we do, what it does represent is something very important. It is something deeply to grasp: The moment that we have a chart at this level, we have our way in and out of our place in the totality. That is what is so important about this level: To see that through this we can begin to recognize what our place in the totality is and the bases and the tones from that glue, that matrix. Out of that come all these little individual components. It is very important to grasp that that is something else for us: What is built into us is not only the aloneness of what appears to be our personality life but underneath this is a much grander connection to everything that is at the core of everything that we are. We are the one but we don't get to deal with it consciously in the world beyond the color level. There is a barrier which prevents us from going back to the one, from getting back to your place in the totality. This is the root, the basis of what the totality is for us. The base/tone is the level of "we". All of us go back to this point in every single aspect that we have. We go back to the "we". By the time it gets to being manifested in the life, it will become ours. This is the whole movement from the base/tone to the point where you get to the color.

3. Base – Objective

When we were looking at the dimensions, what is here as the first bases, the one/two, were about the establishment of the individual mind? But we have another kind of polarity at work which is about establishing the body/ego or the ego/body. So when we get to the third base, remember that 1,2,3,4 do not mean that that is the order. Where the one is is relative. This is just for the purposes of graphically aligning them for you. The only way to actually see them is through their symbol because the symbol is greater than the number and it represents the structure. The number is not quite satisfactory in this sense but it helps us to put it together in alignment. When we get to the third base, we get to being. This is all about matter. What we saw in the first two bases, in this whole energy and gravity relationship, that it was all about trying to control the energy and by doing so, the gravity to be able to identify one's unique place in the universe. But when you come over here, you come to the basic material itself. In other words, you are coming to the equipment polarity. What kind of vehicle are we going to have? What we have just seen are the principles of what is necessary for consciousness and the evolution of consciousness and now we see the duality to that which is the vehicle and the structure in which all this has to take place. Being is matter; matter is about touch, sex and survival. This is the dimensional field. The first thing to recognize about this is that this base which is called objective has survival as its keynote theme. Don't confuse this with the capacity to be able to stay alive. It is about the ability to make more, to replicate life itself. This survival is much more about procreation than anything else. In other words, survival is never something - remember that this is a base and as such it is not personal - that is about an individual process. Survival is about continuity. The thing to recognize about this third base is that it is designed to be reproductive. Being reproductive, everything gets to expand binary in the universe in movement and be subject to mutation. This is ongoing process.

The facet - the body, being

Here, we have as an ongoing theme "survival" and you can see that the facet itself is the body. We have gone from individuality and the mind to the body. Now we put the individual body inside of something. We will put it into the body. The body is the being. When you are looking at this base, the first thing to see is that the survival leads to collaboration. Think about this. This is not about anything that is even human. As you see, only the fourth base is about being human. We share the genetic code with everything else. There is only a small part of it that belongs to us. What are really Homo sapiens is in the fourth base.

The quality – biology

What you are dealing with in the third base is general biology on this planet. You can see that this general biology is the quality. We are not talking about character here but about biology. When you are looking at this survival through collaboration and at this reproductive ness, understand how that works. Every single cell in our body has to be able to reproduce because if they don't, we die. This is simply essential. All of life is based on this function of cells that are capable of dividing and reproducing in order to make more so that we are able to survive. It does not matter in what kind of life form you are. It does not matter as long as you are part of our carbon system. We are all operating out of this kind of mechanism.

The keynote – genetics

In the keynotes of the first and second base we talked about the unique role. But when we come to the keynote of the third base, you just come to genetics. Recognize that the third base orders the genetics in our body. It will always be the focal point. In that, you can see that the nature of the genetic is to release the "I am", because this is life, this is being alive. The first two bases don't know very much about being in the body. They really don't. The first base knows that it is moving and the second base tries to identify what is outside of it. But they have no idea what they are. Here, when you come to the survival, what you come to in the genetics is the biological "I am", basically "I am alive". The genetic basic structure of a fly and a human being is 60 % the same. A fly is very small but the size of the cell is the same as in a human body. A fly just has a smaller number of cells.

This is the basically our animal body but it also is the body of the totality which is more important. When you get to the question, you get to when? When what survival is is all about? When will the cell divide? One of the things that we know is: If the cell starts dividing in the wrong timing, we have disease and death. This is the end of it. Recognize about the nature of the third base that it is very concerned in time. Its time is ruled by its biological time. In other words, this is biological time. This is not the way that time is necessarily perceived by us at the finished level. What is working in here is a timing system which is the great work of the third base. It has to figure out when to do things. That is always the major question and when is a matter of smell. It is something that is smelt but not in the sense that it really is the nose smelling but it is something that is built in to recognize the right moment in the timing system. By the way, when you get that all the way up to the top and it comes out in somebody's line, there will always be this base information at the root of all of that. The question of when will be something that they will deal with in their life and it is a sun or an earth theme it will be a major theme for them in their process. When to make more? That will just come out at another level inside of them. So this third base is very important for us because it creates the biological matrix and in doing so, it means that we can all live here - the plants that produce what we need - the oxygen. All of the cycles that go throughout nature and all the living forces together is because at the root of all living things is this base that unifies us in our collective genetics, the collective pool underneath. Differentiation comes with the fourth base.

Interconnecting the bases

This illustration is a kind of magic box, if you know how to play with it. They are lovely things inside it. If you just look at the themes at the top here and if you just jump: (1 and 3 and 2 and 4). Measurement and survival and experience disorder. These are the four bases. We are not talking about the 5th base, because it is something different. We continue: The individual body and the mind/ego, they do together. The movement is being and evolution is design. Activity is biology and the character is human. When you bring them together you see what the whole thing is all about. The uniqueness of genetics produces the role of the self. Out of the unique genetics come the self and its role. I define that I am and I remember and I design. Location through collaboration leads to identification and manifestation. There is all this interwoven connectiveness. What I am doing is very crude. I am taking something that is alive, that is interconnective in a way that we don't really have the equipment to imagine, because all of these things are interrelated to each other, and I am dividing them up into boxes to try to give them little names for you but, in fact, they are all jumping and moving across. So as you look through here, you see, particularly when we are dealing with the first four, that that is all interconnective. Out of that come the physical totality and its

capacity to be conscious and aware. Once that is established, out of those four interwoven with each other, emerges the fifth, the illusion which gives us this lovely movie of being able to share our illusions with each other. By the way, animals have this third base as a foundation base for them. Tree and insects have that. The different forms of life live in different - relative - dimensions relative to the nature of their design. As you will see when we come to the fourth base which brings in the nature of what it is to be human. What it is to be human brings in the fifth base. (When we talk about dogs in reference to the fourth base, we would change the quality from human to "dog".)

Because the third base has to do with our biology, it has to do with our sexuality in terms of the nature of how sexuality is imprinted in us. Wherever you find the third base, you find the underlying theme of sexuality and reproduction in that base. In order for biology to survive in the world, it is built into the genetic field that the sexual impulse and the need for reproduction is built in. So there will always be that theme underlying the third base, because it is all about finding out when through collaboration with others. Inherently in the basic biology is also the capacity to be special which is the capacity to be bound in some kind of communion with others. Here in this process, if you are going to the tone, we know that the objective is keynoted with smell, because smell is the essence of survival. This is the splenic system and this is security. All animals know for example that if there is a drought, they do not reproduce. They know that there will not be enough game available to feed their young. The depth of the nature of reproduction is also "when". It is usually about security because human beings also recognize that whatever has to be produced has to be maintained and looked after, so one has to be secure. When these themes come up to a level where it gets personal, you come into your own individual Maia and you can turn that into a big story or a little story depending on how it is coloured and depending on the line and the gate, whether it is defined or not, whether you are a generator or Manifestor. There is a long way to go before you get to see how that comes out. There are so many layers on top of reproduction and mating that it no longer has its innocent value that is has behind that veil of colors. When it is underneath the veil of colors, there is no individual ego involved. It is not what we live in the world. It is very different and it carries with it that essential innocence of not being what it is once it gets to the color. Once it gets to the color, it has a motive. There is not any sexuality in the world that can ever be seen without a motive through one of those twelve different modes. It is built into us. This is why it is called colouring. It gets coloured by what is underneath. It colors the way the line works. It is like a shade, like putting on green or blue sun glasses. It gives it another kind of feel.

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4. Base – Progressive

When you come to the fourth dimensions, you come to live as art. Immediately, you understand that this is human. What that dimension represents is structure, progress and life as art. This life as art is the human process. The thing to recognize about the human process is that this fourth base is about order that will lead to manifestation. The order is human. That is the kind of order that it is. This is the base that establishes our specie integrity. In other words, it establishes the gene pool of our specie and no matter how much one can be attracted to another species, we will not be able to mix up those gene pools because in this base lies the exclusivity of being human.

The facet - the ego, design

What we had here in the facets was: individuality, the mind, the body and now we have the ego. This has to be understood as the biological ego. The best way to understand that is: we are at the top of the food chain. That is our ego trip. At the top of the food chain means that we have gone through the whole evolutionary process of having to compete with the other forces in nature and we have conquered these forces to a point that we are at the top of the chain and we can get whatever we like. That being at the top of the pool is human and that is the essence of the body's ego. Its essence is to be at the top of the food chain. As long as we can stay there, that body's ego is satisfied and that is what you can see in design when we get to the higher level. You see that the stomach is in the ego center. It is there for a very good reason. This is a driving force because order is established by having the necessary resources. That means: everybody has to eat. As long as everybody eats, manifestation takes place because if you don't have the fuel, there is no way to go. Don't confuse this ego with the psychological ego or the psychiatric ego. Remember that this is not at a personal level. This is simply at the very basis of what it is to be human. To be human means: as long as we are well fed, the body's ego is satisfied. As long as that body is not well fed, then that ego will be disturbed because it is about our ability to feed ourselves. We see in the progressive base is that being human is its own segment. That human segment stresses the importance of satisfying that ego. That is our way. The violence in the world will calm down if everybody has enough to eat. We are designed to get to the top of the food chain and see how well we can look after our species.

The keynote - the self

The keynote is the biological self. The self represents the capacity to project and manifest. It is about doing. It is why when you get up to the body level and you look at a body graph; you start with the throat - the center of manifestation. This is the place where you start. Basically, this fourth base has a deep connection to our thyroid system. It is deeply related to what is our special and unique capacity which is to be able to design. When I say "to design", remember that that capacity is only there when it is coupled with the rest. It is best to see them as the one/two (because something strange happens in the 3/4). I define - in the first base -is: I can tell where I am and because of that I can remember that and so I began the process of structuring a world. When you come to the other side, it is: I am. It is I am because I design. In other words, it has to be productive, otherwise there is no survival. It has to be productive by bringing about order. The order only comes about by being at the top of the food chain to make sure that there is enough available. One of the things that are interesting is that if you look in the juxtaposition theory dimensionally, you see that the smell and touch are reversed. When they come into the bases, they are the other way around, the way you see them here. They are deeply related to each other in the same way that location and identification are related. In the drawing that I showed you yesterday, you can see them in their polarity but here the transition is very important. That is: The question of the base of order is the human way. Why? A long time ago, the answer was in the smell. But that is the third base and there is no way that works. When Uranus was discovered and the Human Design knowledge began to be initiated, the answer has become touch. This is the underlying base of the so called Aquarian age that is coming, because the answer to "why" is not smelt anymore. It has to be touched. One really has to have the proof not some kind of aroma. This mutation in the third and fourth base tells me, at the most obvious level: when the knowledge that comes out of this transition - out of this base - can be accepted by the tribe, it means that it will belong to the whole world because the tribe will give it to the whole world. You have a selection of the five different bases in your design and they serve

different functions. The fourth base will align you to your humanness. But, all these other things are also at work and we don't see how they play until they get above.

The use of the sense terms

Remember that the use of these sense terms - seeing, taste, smell, touch, and hearing - does not really mean those things in essence. We are not talking about noses or eyes. I want you to think about them generally: I often talked about the fact that when we go into the next century that we will have a population crash. This is not a matter of something that is occurring in this moment but it has been an ongoing process which began when this switch took place. I mean in the broader sense of the word in design, if you remember from the courses on sexuality, you will see that the touch is associated with the tribal stream of sensitivity and it is sexual. It is the sexual bonding in bargain. Up until the discovery of Uranus, in the late 18 century, this was the key for how that functioned as a base. It changed and the smell is associated with the instinctive tribal stream which is not sexual at all. It is about caring. The deep sexual quality of the third base was changed then. In the moment that changes, it lessened the reproductive capacity even though it appears to be exactly the opposite because we seem to be having this enormous explosion going outwards. We will get to a point where that will all click in and you will have this population crash taking place. In the old days, the touch was the sexual and smell was the order and now it is the smell which is the caring and the touch which is the sexual is now the order. The sexual bonding used to be part of the third base. It changed. Sexual bonding is not a part of survival. It is a part of order.

5. Base – Subjective

As long as there has been civilization or even before, there have always been those who wondered about the nature of what consciousness is and tried to figure out what that is all about and tried to put a finger on it. That is like trying to catch a thought. What the fifth base represents for us is this experience of living illusion in the sense that it requires no body. The thoughts that move through us don't seem to be connected to these things what we are. You cannot grab them, you can't hold on to them. They exist in this field of energy generated by these four bases. It is the metaphor for the totality within us. The metaphor of the totality is that the whole is always greater than its parts. One way to understand the fifth base is to understand it as the key or the access to the whole that is greater than the parts. It has that opportunity inherent in it to resonate to any of the other bases because it is a by-product of all of them. It is this by-product, this nothing that is so beautiful. It is this nothing that seems like everything to us. We make it all up. It is our nothing and we turn our nothing into something and this is the nature of being conscious. It is there as a result of the interaction with the other four bases.

Let's imagine the mystery of gauze which is that you have this box frame with its four corners and then you take a piece of gauze and you attach it to as a surface. That gauze becomes a diaphragm which will vibrate and all of a sudden you have communication. That is what this base is all about. It is the communicative diaphragm of that interconnection between the four. You can visualize it in that way: vibrating out its frequency but dependent on the tensions, connections to the other four. It can communicate because it can resonate to the others. It is there to communicate all the possibilities, to communicate the measurement, the experience, the survival and the order. In other words, to bring it out to

the level in which it can, once again, be shared by others. In other words, the whole business about illusion is to communicate one's existence, to communicate this survival of this experience in this measured order or any other way you like to put these four together. It does not matter how you connect them. They keep on working. This subjective base in its vibration, in that release, it allows the aspect and its value to be communicated to the rest. Out of that comes mutation because mutation is the great illusion. When I describe mutation in individuals, I tell you that it exists between the pulses. It does not exist when the pulse is there. There is the on and off and when the pulse comes back, there is mutation. It takes place in the illusionary space. This is where everything can be mutated through communication. Without communication there is no mutation because this is not personal. This is about making sure that it goes through the whole humanized species.

The facet - the personality

The facet is the personality which is an illusion. In Human Design mystical terms, the personality has not entered into the body of the universe yet. That is why we don't know what we are as a totality because we don't have the soft ware or the hard ware. What we have is the personality as an illusion as a kind of training process. Personality in this sense is an illusion, because it is a result of the interplay. When I say illusion, it does not mean that it is not real. I mean, it is what you live, this is what is there. What we live out as this human structure is that we live out this personality which is the interplay of the individual mind and its ego body. Think about this is simple terms. We have seen that the ego body is dependent on being at the top of the food chain and we have seen very clearly that the individual mind is rooted in being in the right place and knowing what that place is. For example, if you are not in the right place and you don't have enough to eat, the nature of that personality will be different than if you are exactly in the right place to be able to fulfill yourself being at the top of that food chain. In other words, the interplay of the four is always going to be the result in the five. It is dependent on that interplay in order to establish its nature. So it is the one thing that unifies our process. It allows us to experience the individual mind in an ego body. If we did not have that reflective capacity or the capacity that exists in the subjective, we would be here but we would not know that we are here. If you don't know that you are here are you here? I guess not.

The quality – type

When we come to quality, we come to type. What this literally means is that built into us obviously is that out of this interplay of the other four, we are going to have many variations on what it is to be a biological human. There are all these different variations which are types. The type like black, white, red, yellow or brown is an illusion. Now it seems to be that but again in that sense, type is always an illusion however. The whole thing about this particular base is that it is rooted in communicating. It needs to communicate all of the potential that lies in the other four. Communication is the way in which it establishes the illusion of the world. Here lies the illusion of the world built through this base. It is your connection to the Maia and therefore it is also the place where you can wake up and recognize the nature of the Maia to either recognize the Maia or to wake up to the recognition of the Maia or to be lost in the Maia is all Maia anyway. This is simply about mechanics. The reality is, though, when you are looking at this, what is being communicated, the type is my variation on theme. This is what I am like. This is our underlying nature: to stay up and say: "This is who I am. This is what I am like." in order to have a presence in order to be able to communicate. This quality is that there are different types of

communicators but all of them are also establishing the type of universe that we live in, the type of world that we structure around us. We are the Maia makers.

The keynote - I think

The keynote says "I think". This is us. We are out there in this frequency and we call that our thinking. If you really look inside of it, you say: "Where is it?", because it is not really there. One of the deepest realizations in my life was the recognition that there is nothing that I think that has ever belonged to me. It is just passing through. It is just the result of the rest of me, whatever that is. It is just part of the prana. It is that movement through. The question is who am I? Who is this thinker I? Who is doing this thinking? This becomes the great question for the whole thing. It is the only part of the whole thing that says: "Who am I?" The moment we stop thinking about illusion, it is real. It is just it. It works and we can live in it.

The base level and the tone level: What often happens to me in a reading is that people really want to know what to do in life. They want to know where they can find the illusion that works for them; where they can find their presence; where they can feel comfortable in communicating their nature. At this level when you have a pool of information, because at the base and tone level you can see exactly where people can fit in. This is not about their personal nature, but it is about the balance that exists within them and how that balance can be altered. Some of the deepest ways to connect to each other in the future is at the base level. The moment you have people that connect on the base level, you begin to have, at the deepest level, a pull of the living individual and its ego and its relative illusion, pulling it back down to make contact with what is out there as a totality so that it can have real access to it. In other words, no matter where you meet the same base, even if it is a totally different hexagram or line and totally different design, there will always be in that an orientation that is the same. Out of that same orientation one can recognize it, because they will be allies in that sense for one's development.

The global incarnation index I am working on is an index and not a story. There are all these positions in the wheel and each of them generates a different incarnation so that you can see that the genetic level what is necessary for the totality. In other words, the totality that has a genetic field that has to be implemented. Thus, all of these aspects have to come into flow. But we are not yet at the stage in which we can participate in the totality's mechanic. We are having enough trouble dealing with our own mechanics. That is the way things work right now. Again, you will all feel much more familiar tomorrow, because tomorrow I will take you back to the hexagram and line level. I will take you into the nature of crosses. The moment that we leave this ground that we are standing on now, you begin to see that when you step over to the next level and we go back to what is familiar there will be a deep understanding that that is so deeply rooted in these bases and tones. We will look at the crosses of incarnation which is the two suns and the two earths. Their position is important because these are not gate crosses or line crosses or color crosses or tone crosses. You are born on a base cross. In other words, the bases are at the root of what you are. We are all born at a base cross. At the base of that cross that we live out, we are connected to everything and as you slide up the arms of that cross you descend into the world that we live in and how it manifests in this way. But with this background information, you can understand, when we step to that next level, to my description of the nature of the crosses, that these crosses are rooted in a deeply exact position. They are all base crosses. We all carry a base cross, because that is our incarnation cross. They are 69.200 of them.

Hearing in the fifth base

The diaphragm is created by having the other four aspects there. That diaphragm does two things: I can articulate and it can sing. It can communicate. It is one thing to recognize that music is the communication of illusion. Music announces presence. That is something else as well. It will always attract attention. In many ways, music replaces what animals have naturally that is that animals call attention to themselves or they will howl "I am here". Human beings have different ways of doing that and one of ours ways is through music. We announce and present ourselves this way. We make contact with each other and communicate with each other. We communicate the illusion itself.

Mutation

Mutation is about what is not there. Mutation only occurs between the pulses. It is not there and suddenly it is there. This mutative capacity is there because that space in between the four, there is nothing there. After all, it is an illusion. It happens to be real. It is what we live but nonetheless. What we call mutation only exists in that interplay. Please understand something: Just because I call it illusion and say that it is not there does not mean that it is not what we live. It is what we live. It is how mutation comes into the world. It can affect all the other four parts. It is the interconnective principle of the other four. Everything can get changed: the nature of measurement, experience, survival and order. This is the nature of mutation. It is a wonderful joke to recognize. It is taking place nowhere and it is not anything. But this is what we live. For us, it is everything. This is life. And this is why life is so threatening because it is really not here. It appears to be here. Hearing is an illusion, too. But it does not matter. This is Buddha saying: "I can't stand it anymore because I know it is all an illusion." So what do you do: Kill yourself? It is life and it is the richness of life because otherwise we wouldn't have all these types. We wouldn't have this presence: We wouldn't have music. We wouldn't be able to share it with each other and tell each other about it. That is what we are here for. We are here to have a consciousness that is at work which is the interplay of these fields. Illusion has a dirty name. I don't know why. Illusion is wonderful. It is life. It is okay. That is where the mutation takes place. Otherwise it can't happen because the other corners are locked into each other and you have a structure that is fixed. Without the mutation nothing is going to change. The Maia is the illusion that it is the body of the consciousness. The mechanic of it is simply very clear. That is how it works. The nothing is always something. As long as the four corners don't break down, the nature of the nothing that becomes something - what we call our life, our civilization - and we go rolling along on its track. We are ultimately getting to the point where we are fully mutated. By the time you get to that point, you don't have this anymore because you have the next structure and its dynamic. This is the game now.

Integration with the tones

As it has an unusual function in the relationship to the other bases, it also has a relationship to the tones that is very different than the other bases because the subjective base is related to hearing, to the acoustic field, to music, to that illusion. As you can see when you are looking at the tones that all the tones have as an underlying theme sound. So in that sense, out of that capacity for illusion comes an opening up to each one of the sensors. Each cognitive field is grounded in sound. All awareness is rooted in illusion. It simply is the mechanism of it. In other words, what that is saying to us is that what awareness is, our main receptors for consciousness operate in the interactive field. They do not operate in the corners, in these fixed fields. They are the results of the interaction. The actual step to

understanding spirit or emotional consciousness is that it is not very different: The difference will be that you will be able to do that from one individual with another instead of that illusion of personality being generated within yourself. You will have a mutual illusion of a consciousness personality that emerges out of your coming together. This process is within us. So built into the base/tone level is this uniform field throughout all life on this planet is part of the illusionary field. We make it all up. We give it names and affirm them. Underneath is how it is all assembled and all of that is really saying at a very simple level that the illusion is how we perceive it because is underlying all of these things is simply a frequency. We are all nothing but frequencies together vibrating in space as we move. That is the simple physics of our nature. That is what this sound at its deepest level is all about. This is the illusionary field but in fact it is a frequency. It is this frequency that gives us this sense of life. It sounds sweet.

The subjective base in its capacity to communicate and its resonance to the tones: It can communicate security, uncertainty, action, mediation, judgment or acceptance. One of the things you know it that because it has a direct relationship to communicate each of these six themes that those are six fundamental themes for the totality. At the global planetary level, those are six major themes. It also has to do with the nature of music because it is also able to communicate through each of those different tones. It will communicate in different ways, in different types. In other words, what the tone together with the subjective base show you: All the things that must be - and will be - communicated by the totality and what are the major forces at work in our ability as a totality to recognize our self-conscious awareness. It is about this whole process becoming a single mind. After all, this is the nature of the design. You generate the individual mind and at the totality's level that is its one mind and not our little one mind.

From Jovian Archive Report, Living Design, June 2003, Volume 4 Number 3 (also July 2003)

Concept of Foundation and Changing Crosses

The first thing to recognize about this illustration and the illustration that I have given you is that it gives you a very simple and basic guide and if you are really interested in all of the information that goes along with what we are discussing, you can actually use this as a guide for yourself. The first thing to recognize is the nature of this graphic here. It is called the twelve crosses of the hexagram. These crosses represent the twelve different themes in a hexagram that we find in each of the lines because each of them has a dualistic quality, the foundation aspect and the transition aspect of the line, which we notice is called changing. I had some of the illustrations that I am using as material for quite a long time. The name transition is confusing with the transition theme of the sixth line. Therefore, I went back to the original I Ching word for the changing place of the line. These transition places, these 7 ´ and 30 ´´, are called changing here. You also notice that in the illustration below the hexagram is structured officially from the first line at the bottom to the sixth line at the top. If you look at this illustration, please notice here that you have a very large 1 to 6 and the larger number always represents the position of the personality sun. What that is telling you is that beside it, you have two smaller numbers which represent the two variations that can exist with that position of the personality sun. In other words, there are two possible positions of the design sun. The first number means that you have the personality sun in the 1st line. When you have that configuration, you have the design in the third line, in most cases. This is the foundation part of the cross. When you get to the part of the cross where

the changing takes place, the last 7 ´ and 30 ´´, you get to the four, the changing of the position of the design sun. So the first dark number, the first design sun position is the majority of those crosses and then you have the transitional portion, the changing, and that is the second number. A transition cross is always accentuated by a diamond cut in half, the juxtaposition symbol cut in half. When it is pointed downwards and white it means that it is a changing cross that is right angle and when it is dark and pointed upwards it means it is a changing cross of a left angle. Whenever you see that triangular symbol, it is telling you that you are dealing with a changing cross, the transitional field of 7 ´ and 30 ´´. These are the only combinations possible. In other words, whenever you are looking at somebody's chart, the moment that you look at the line of their personality sun, you can automatically look here and you can see what they are. Are they a first line foundation cross or are they a first line changing cross? Are they a second line foundation cross? When you come down here in the illustration and you see that beside the R indicating its right angle, you see the little number 2. This is the indication that this is a second line foundation cross which obviously is different from a first line foundation cross. It is the second line foundation cross. When you get to the changing cross, you get to the movement of the design sun and you get to the five there, then you can see in the symbol: What you have is not the first line changing cross but the second line changing cross. So you have first, second, third right angle crosses. This is the way you can look at anybody's chart. If you take the position of their personality sun and their design sun, by looking at the lines of those two Suns, you get what is called a profile. Profiles are very important. Next summer, I will teach a course here on profiles. So you can understand how to look at a profile and read the basis of a whole being. But that is another story. Profile is what you get when you look at your design. My personality sun is in the fifth line; my design sun is in the first line. So I have a left angle cross. If my sun was further along in Aries, at the end (which is the last 7´ and 30 ´´ of the line), then the design sun would have moved into the 2 and I would have been a left angle transition or changing cross.

This graph from one to six is giving you the boundary of the nature of a hexagram. It is giving you that boundary in terms of arc. You notice that one this side you have the line numbers, beside each line number you have both its foundation and changing cross and then as you move along, you have a whole series of degrees and ´ and ´´ of arc and then you have descriptions to the far side. Now if you go along from the very bottom, the first line at the very base, you get the point of 000000. This is giving you a basic scale for your own measurement no matter what hexagram it takes place in. It is just a basic scale for you. At the bottom it is all zeros and at the top it is 5 degrees, 56 ´, 30 ´´ which is the arc of a hexagram. This is a basic structure of a hexagram in terms of its arc. The first thing to see here is that in the foundation, in the very first cross, you get from the beginning, in terms of arc, to the point where the change is going to take place. This is a movement of 48 ´ and 45 ´´. Of every line, 48 ´ and 45 ´´ of the 56.15, that is always going to be the foundation part. So that is the measurement itself. What follows is this changing arc which is 7 ´ and 30 ´´ wide in arc. The moment that you put the two of them together, 48, 45 + 7, 30, you get the whole size of a line which is 56 ´ and 15 ´´. This is the basic structure of how every line is broken down. The first 48 ´ and 45 ´´ that is always foundation in a line and then you get your changing arc which is the last 7 ´ and 30 ´´. If you have a calculation down to ´´ of arc, then it is possible for you to figure out in that position - based on that information - whether it is foundation or changing.

The frequency of foundation and changing crosses

You are dealing with a space that is made up of 56 ´ and 15 ´´ and 48.45 of it is one aspect of it and the other aspect is 7.30 (it is approximately 1/8 of it). This fact is going to be impacting

in terms of the numbers that will exist in the population. We have a lot more people who are born with foundation crosses than people who are born with changing crosses. In our group, we only have one changing cross. When I first started with this, I did surveys and I was astonished to discover how few changing crosses there are (at least in the community that I know about). You have a space that is much smaller and based on any law of probability; more of them are going to be in the foundation than in the changing. There are many things about this, as it applies to population, which is always strange. When you start looking at it, you begin to see what is really there. In looking at this base, this last 7 ´ and 30 ´´, this place where this change is taking place, you can see that in our global genetic material that there can't be too much of that because they are forces that bring about transformation. Those forces of transformation or mutation are kept in check. There is a balance that is at work in our genetic field. We don't really know how the percentage of the changing crosses is in fact, because we have no demographics.

The juxtaposition cross

When you go to the next stage - you know that a line is 56 ´and 15 ´´- in this diagram and add another 48.45, the foundation distance, then you get that that next point where there will be the next changing cross. You go along in this same structure that we have looked at until you get to the fourth line, because something happens there. The moment that you get to the fourth line, you go into the foundation of it and you have a right angle at work. When you get into that fourth line with its right angle at work it is in the relationship to the hexagram where it looks like a right angle and all of a sudden, you get to this last place which comes at 03 degrees, 37 ´, 30 ´´ into the hexagram, at this point it changes. At that point the design sun moves forward from the 6th line into the 1st line of the next hexagram. In that 7 ´ and 30 ´´, you have somebody who has one foot on one side and the other foot on the other side because this is the nature of it. Part of them is right angle, part of them is left angle. It is a very small piece of arc - this 7 ´ and 30 ´´ you have 64 different kinds of juxtaposition people obviously, (because there are 64 hexagrams). The juxtaposition, at the end of that 7 ´ und 30 ´´ point, you suddenly have a full left angle cross. It is totally different from anything before it and a new process has begun, because you have an alignment in that left angle cross with what used to be the foundation of the cross but now it has a totally new structure. It has been changed. Then the left angle crosses follow the same process. The first 48 ´ and 45 ´´ of this fifth line, is going to be the foundation left angle. That is me. I have never met or seen in my records a left angle changing cross. They are rare. Any of these changing crosses are rare. You are not going to meet a lot of them. There is not a lot of them in the population. I suggest that you collect that data of your parents, children and friends. The position of your suns/earths is your profile and these profiles are about natures to that. So seeing what the configurations are of those around you is very interesting. We need records of this data to know what the right/left/juxtaposed people are like. It will build up a recognition of what this is and how it actually operates.

The names of the foundation and changing crosses

This chart is the other way around that is the one is at the top and the six is at the bottom. In the last year and a half, I have been in a process that many of you participated in which I given commentaries for each of the lines. I am going through all the centers. As part of that I introduced you to this Human Design way of looking at the structure of these lines and the keynotes that go with each of these lines. It will be of enormous value and assistance to you to keep these keynotes in mind because that is the way, in my work, in which I think about these crosses.

1. Line - cross of introspection

In other words, the first line always represents two different kinds of crosses of introspection. They are about looking inward. This is an incarnation, when you come into the world, you have to explore inwardly, you have to get down to the foundation of things, to understand the very basic of what things are, to find the primary yin, the material, of things. This first line is always going to be a right angle cross of introspection. That cross of introspection will always have a variable as its unconscious. That is the personality and its position of the sun is always what is going to identify the cross. It will give the cross its fundamental theme. If you have your personality sun in a first line, you have a cross of introspection.

2. Line - cross of projection

We know that the second line is very different from the first line because it is line that rather than looking inward is projecting outward. All personality suns in second lines are right angle crosses of projection. This is an incarnation you are here to project out into the world and deal with the consequences.

3. Line - cross of adaptation

The third line, the end of the lower trigram, what we talk in Design in terms of trial and error, is the line of adaptation and people who come in with their personality sun in the third line; they have the right angle cross of adaptation.

4. Line - cross of externalization (foundation)

4. Line - juxtaposition cross (changing)

In our work, we see that the fourth line is the beginning or the foundation of the upper trigram. But it carries within it this magic of the place where the nature of the cross is actually going to change. Think about the nature of the fourth line. It is fixed, rigid and single-minded. At the end of the fourth line, because it is so fixed, it breaks to the left angle on the other side. That is intended as a metaphor for you to see it. We know that when we get to the fourth line of externalization, that people, who come in on this cross, they must be fixed and externalized and when we get to the point of juxtaposition - when you get to the last 7 ´ and 30 ´´ - you have the fixedness of the fourth line as fate. This is the most direct and fixed fate of an incarnation that you can have.

Think about how this works in terms of its relationship to the way we look at this line when we are discussing them in Design. We know that the lower trigram has difficulties because it does not recognize that there is anything at the other end of the channel. In other words, when you look here, you see that it is about personal destiny. It is much more internally involved because there is less recognition - genetically, built into this incarnation - for clear interaction with others in the life. It is much more about figuring things out and recognizing the nature of what the incarnation is rather than working it out through others. It does not mean that they do not meet the other. They do. It is about the nature of how the lower trigram works.

5. Line - cross of universalization

6. Line - cross of transition

When we get to the upper trigram - the 4, 5 and 6 - we know that we have already built into them transpersonal qualities. The 5 and 6 which are pure left angle carry with them the terminology of being a transpersonal karma. That is the way in which these lines operate. In other words, they are aware that there is a gate at the other end. They are prepared for that gate at the other end. So somebody comes in, like myself, with their sun in the 5th line, I come in on a cross of universalization. I am a left angle cross of universalization and the next step is the sixth line. We know that it is about transition. It is the movement over to the next hexagram. We know that it is looking to the whole circuit. The real difference lies in the juxtaposition because it is a blending of a personal destiny and the transpersonal karma. In the tension between the two fields its fate is fixed. It marks that transition point between what is right and what is left angle.

What is important to look at: When you come to the name of the cross, this cross of introspection through the personality sun and you go back inside, you can see what the developmental process is as you move through the hexagram. This introspection has as its theme the third line - adaptation - underneath. It has to adapt within its introspection. This is the combination of the two that will come out. When you step into the transition field suddenly, the introspection has to be externalized. We know that the first line is not built for that, but this is the transition point. It is still introspective but now there is this unconscious that wants to externalize. In the moment of externalization, when the shift comes to the next line, suddenly it is projection. The externalizing is taking hold as a personality trait. Most second line foundation-cross people who are projecting externalizers or externalizing projectors. Then the shift comes. If you look at the way it works, it goes introspection/externalization, from externalization out of the projection to the projection/universalization and so on. If you can see this is space, you have a helix, you see our code.

This picture is one of my favourite ones because patterns are fascinating to me. If you end up with your life being dedicated out of your complete control or choice to a logic system, every time that you see how magnificent patterns can be it is very rewarding and it feels very nice. You have a changing cross when you have the personality sun in the first line and the design sun in the fourth line or the other way around. You have a changing cross, if you have the second line in your personality sun and the design sun in the fifth line or the other way around. The same is true with the 3/6. In other words, you are a changing cross when you are a 1/4, 4/1, 2/5, 5/2 or 3/6, 6/3. They are exactly opposite each other. They are mirrors. You can see that the changing cross of the first line which is introspection/externalization when it becomes the changing cross of the fourth line you have externalization/introspection. The personality and the design get switched around. This is all about resonance but it is more than just resonance. It is resonance of a binary mirror and that the changing forces within us, these 7 ´/30 ´´, these are the binary forces which bring the movement from one thing to another and they are mirrors of each other.

If you look at the very first line, you see that the personality is introspective. It is fascinating to watch what the transition is going to be underneath. In other words, as you move along and you go through, you begin to understand that the whole nature of life, the whole mechanism of the genetic structure, is all built into us thematically because don't forget what we have just been through. It is like we have been deep sea diving. We went way down to the basis. Now, we have come back up to the surface and everybody is connected to their charts again. You left them behind in the beginning. Now, you are back to them. The thing to

see very clearly about the nature of an incarnation cross is that it is thematic. We are the many that create the theme.

From Jovian Archive Report, Living Design, July 2003, Volume 4 Number 4

How the cross is generated

When I actually began to live out my Human Design life, the charts that I worked with for the first two years showed the body graph and included the two wheels.
Mysteries are about only having half of the information. What I have been showing you in the last couple of days is that we live in a binary universe because we experience it dimensionally one way but its mechanical nature operates in another way.

Until you can understand the mechanical operation underneath, until you can see your body graph and its design, no matter how you experience your Einstein life on the outside that life is incomplete without understanding the mechanics that is inherent within it.
That is the moment that you make contact within yourself with the eternal symbolism of the yin/yang: the moment that you meet your soul mate. Your soul mate is your personality crystal and your design crystal coming together in harmony within what it is to be you.

These two worlds that we live in: Our personality crystal functions in Einstein's world and our design crystal operates out of the laws of the mechanical world underneath. We are always looking for this combination. When the process of taking the cosmos and stringing it out into a circle began for us, we measured the movement of these objects in the sky.
This was the beginning of the process that lead to the revelation and development of astrology. We were always limited because we were only dealing with half of the picture. We were only dealing with Einstein's world or Newton's world before it or the Euclid's world before that. From the beginning all of you have had contact with what is so mysterious about having two wheels.

Everybody who comes to Human Design recognizes what is unique in the body graph, what has no relationship inherently with anything else, the G center. It is part of everybody's training, when they come into Human Design, to be introduced to the eight gates of the G center and how they function as two crosses in the zodiac.
One is called the cross of the vessel of love and the other one is called the cross of the sphinx.

Everybody takes this in from the beginning in Design. But please understand how magical that is. There was no way to solve the mystery of the sphinx with one wheel. We did not even know what it was because the other parts were not visible to us. They were hidden behind the veil of the mechanical world like the man in the picture who was pushing his head through the sky. It was impossible and the mystery could not be revealed. The nature of what it is for us to know what love is and to know what our connection to the totality is, was a mystery and it was hidden from us. It was veiled and we had no access to it. We did not even know that it was there in that sense.

The moment I began to work with Human Design, I suddenly realized so clearly what the voice told me about the nature of incarnation. The moment that I came at it simply from the crosses not knowing anything other than that, I suddenly realized what was being revealed

to me.
All these old mythologies, all these old mysteries, they lie within these crosses because they are the crosses upon with we incarnate. But when you have one wheel, you have no cross. Here is the sun. Here is the earth. It is just a line. There is no cross. There is no way of seeing that it is more than what it appears to be. Half of the story is missing.

So you don't know. If you look over here, there is just this line of the sun/earth because it is a single wheel. It can only be that. But we are the sum total of both of these crystals and their work. They come together in the totality that is us.
They come together in the body graph which is the integrative field. But if you lay each of these wheels on top of each other, what emerges then is a cross. The cross is formed by the sun/earth of the personality and the sun/earth of the design. They form a cross. From the days when I was clearly mad I have all kinds of stories that I wrote, bizarre parables and one of my favourite is a story that puts down Pythagoras.
This story on him is very heavy, I must say. I am not a fan of his. Pythagoras is mister right angle. I am a left angle. So you can appreciate that I come towards the right angle with distrust. What always disturbs me about the right angle is that it, in and of itself, is sterile. When you super impose on wheel on top of the other, the first thing that you recognize about these crosses is that they look like they are Pythagorean. That is they look like they are a true right angle cross, but they are not. The difference between the personality sun and the design sun is not 90 degrees of the movement of the sun. It is 88 degrees. Those 88 degrees is what generates life itself.
I will show you how that works.

The concept of mythology in a chart

Mythology: Whenever I deal with people's charts, ever often I say to them: "You have to live out your mythology. Live out our ego body." It is one of the things for us to recognize. We come in on crosses that have many variations but they are all linked to general themes.
As you will see, the general themes of these crosses - they are twelve major themes for a hexagram - represent all of the godheads that humanity knows.
It represents all of the possible mythology because it is the genetic information of that particular section of the code.
Each and every one of us, in the era of being able to come into contact with your design, you are coming into contact with your mythology.

That mythology is your vehicle. Your vehicle is living out a pattern which is manifested by its design crystal. It has with it, in its pattern and in its movement in this life, what that body's life would be, it carries its unique aspect of a mythology.
When you get to see yourself and know yourself, you can be in both universes at the same time. Within the mechanics lies your mythology. It is there for you. How your personality lives that out in the mundane world is what we call the difference between being asleep and being awake. After all, to be enlightened is an illusion. Therefore it is attainable. The Buddha state is not being enlightened but being awake or as a polarity being asleep.

The illusion of the right angle

There is a wonderful illusion when you look at the Human Design wheel. It is the Pythagorean illusion. If you are looking at the cross of the vessel of love, you have the 10 above and the 15 below. It appears to be a straight line and as far as we can tell - because the sun and earth are exactly opposite each other and the lines are the same. So it the color,

tone and base. We know that it is a straight line and in that sense the sun/earth is going to cut the wheel in half. We know that.

If we take a look at the other arm of the Vessel of Love - the 25 and the 46 - we have the same thing. That Sun and Earth is exactly opposite each other right down to the base and it again it appears to be a straight line. Yet, when these two lines intersect we know that the difference between the two birth Suns, the personality and the design sun, is not 90 degrees. It is 88 degrees and yet when we look at the cross, that is formed by those two Suns and earths, the cross itself looks perfect because you are dealing with the hexagram space and you are dealing with the illusion of seeing these hexagrams exactly opposite each other. Now, this 10 to 15, this 25 to 46, this is called a right angle cross.
First illusion: It is not right angle anyway. It is actually 88 degrees. But it looks like a right angle when you have it on the wheel because the hexagrams are exactly equal distance from each other. If you go from the 10th gate to the 25th gate, it is the same distance as the 25 to the 46. In other words, when you bring the hexagrams together, they form a right angle cross.

The personality Sun as a basis for the establishment of the cross

I will talk to you a lot about the personality Sun because it just helps as a key to be able to work out any of these calculations. The personality sun marks that moment when we have the complete entity in the world. If you think of the personality sun, you think of it and the personality earth, they are always going in the same direction. They do not retrograde. They always follow the same program and they follow the same program on a cyclical basis. Please remember: When we are looking here at the crosses and you begin to look at your own crosses, you have to see that these two Suns and earths represent 70 % of what you are. This is your incarnation cross. This is the general theme upon which you come into the world. The way in which we do a calculation is based on the position of the personality sun and obviously the earth, because it is its opposition. When you are born with the sun in the first, second or third line and most of the fourth line, you will be born into a right angle cross. Then something happens. The illusion of the right angle breaks down because when the personality sun in 25 gets to the end of the 4th line, at throughout the fifth and the sixth line, if you go back 88 degrees, you are not in the 10 anymore. You have already passed the 10 and start in the 58. This is a left angle cross and you can see physically how different it is from the right angle cross. What has happened here is that one part of the cross has remained the same - the 25/46 - but the design cross underneath has changed. The Chinese and their I Ching is so good. The revelation was so incredible because they have all these changing lines and I show you, wherever a line changes, because it is a place. It is this moving; this changing that creates life itself - my reference to the right angle. The moment that the angle can change there is continuity and you have growth. The 25/46 remains the same but something is changing and you will see that we have a chain system that operates like the genetic helix that is in our very body. As the sun moves, there is a whole program moving. What we have is that we have a world in terms of the nature of incarnation in which we have two different kinds of crosses as a major generalization. In other words, I am a dualist. Everything about my existence is about the spontaneous recognition of the duality in all this. I have been simplifying things all of my life. I finally got to the point now where I now that there are only two kinds of people. That is exactly where you have to go to get to the root of all things. If you get to the root of all things, you don’t go to the one. You go to the two, you have to find the two first. Everybody thinks that the two comes out of the one. The one comes out of the two. If the two came out of the one, we would have nothing to learn. It is out of the two that the one comes. I keep on telling you that about emotional

awareness. What happens when to people become one. This is the theme of god and one is in the totality. Here is the fundamental division of what it is to be human. It goes along with the basic division of what human is which is as a species we are male and female, we have a fundamental yin/yang to our nature. In terms of our incarnation, they are only two kinds of vast generalized incarnations. You are either a right or left angle.

The binary of right and left angles

Tomorrow, any of you that have relatively good time for your birth in terms of degrees, minutes and seconds of arc, you can give it to me and I will give you the colors, tones and bases, so that you can see the material that is there within your cross. It is interesting for anybody to look at. Thus, you can distinguish whether you are a right or a left angle cross. For me, something of great beauty is to be able to come to a point to be able to see the pure binary nature. This is something very wonderful to me: to see that this is the way it works. It begins even with us in our incarnation pattern as a very simple binary. That is simple but it is a binary nonetheless: the binary of right angle and left angle. As a knower what I recognize deeply about the nature of my work with this kind of information is that there are certain things that cannot be known until I get to the end. That is there are certain things that are not knowable until all the patterns are visible. The most obvious is the difference between the two. I was told that the two exist. I wasn't told what that means. So for me that is a process of examining all of these crosses and ultimately getting to a point where I have some kind of recognition or not of what it actually means. Before I haven't done this, I don't know. I enjoy don't knowing. It is one of the more beautiful things about the knowing process. Because Design is logical, all of these things reveal themselves in time. This is the matter how far and how long you have gone. I don't know. I have many speculations obviously. I have looked at charts for about two years in this way. In every reading, that I do I will check whether they are right or left angle, so I have my own impression on what the difference is. But like any good scientist, I will wait until that whole process is complete before I publicly say anything about the difference. That is always dangerous. It is easy to see whether you are right or left angle. The right angle is obvious to see in a wheel because they always exactly equal in a part. You can always see a right angle in a wheel. It is always the same space between the arms. That is not true for the left angle. It appears to be closer. It is not actually because it is still 88 degrees. The illusion has changed because it is in a hexagram that is closer. So it looks like it is actually closer. The left angle is tighter at one end and more wide open at the other end.

The movement from right angle to left angle

I will show you the mechanical dynamic of how these crosses change so that you really grasp what it means to go from the right angle and to move into the left angle. Over the next three days, I will continue to work with a cross that is initiated by having the personality sun in 25, in the gate of innocence which is a nice place to use as an illustration. Remember that we started off with juxtaposition and bases and we go back there because all crosses are rooted in bases. The first thing that I want to do is to open up the world that we are then going to explore in a more microscopic level. The way to do that is to understand this movement that is taking place as an incarnation process. The moving Indian swastika is very much was this is. You have four have four arms which are moving in space like fire wheels. Always remember that that is what the incarnation cross is like. It is these four spokes in a wheel which are moving with the wheel as it turns. We all come in with our four spokes in a different place. So you have this image of the personality sun which is imprinting, at each birth, what that cross configuration is going to be. If you look inside the hexagram itself, in

our case you look inside the 25th hexagram, you can see that it is a right angle cross of the vessel and its variations 22 to 28. You will discover that they are many variations in all of these things. I am just giving you an example here. The first thing you notice in this graph: on the far side you have angle and underneath angle you have a series of symbols. You have the R which is consistent and R is always referencing right angle. So you know that wherever that R is, in any of these positions, we are dealing with a right angle cross. The second thing you notice is that underneath the first R there is a second R and it has what looks like an upside down triangle. What that triangle represents is the word "change". This is called a changing cross. We know that we have changing lines in the I Ching. One of the interesting things about the I Ching is that it appears that there is a capacity within lines to change. Let me show you how that works. You have your personality sun in the 25th hexagram, in the first line. That position is 22 degrees, 15 minutes, 00 seconds of arc in Pisces. If you have your sun in that position - in 25.1 - you are going to have your design sun in the 10.3 - you go 88 degrees of sun backwards. The position of the sun will be 00 degrees, 15 minutes, 00 seconds. What happens is that there is a place within the arc of the first line - so you can't see the difference in the personality - that is the moment the personality gets to 29 degrees, 03 minutes and 45 seconds in Pisces, the design sun shifts from the third to the fourth line. That place at the end of a line - a line is 56 minutes and 15 seconds of arc - is 07 minutes and 30 seconds of arc. So at the end of every line, there is a space of 07 minutes and 30 seconds of arc where the personality line remains the same but the design line changes. If you are somebody who is born with your sun in 28.15, what you have is a 25.1 personality sun and a 10.3 design sun. But if you go to the end of that line, and you go to this position which is 07 minutes and 30 seconds before the end of a line, that is the moment that you stay at 25.1 personality sun but all of a sudden the design has moved a line and has entered into the fourth line. In other words, at the end of every line you get the bulk of the information of a line and at that space near the end of the line, this is the place of transition within the line that opens it up to the possibility of the next line. This is the magic. The magic is that this is a living system. The 25.1/10.3 which becomes 25.1/10.4, it actually works like a snake and it changes as it moves through like a helix. It is always changing in the design underneath, while the personality stays stable and then there is a shift underneath and the personality changes. Thus you get this snake, this genetic serpent, this spiral in space that is generated by this movement. We have a vast genetic spiral that is moving around us. It is an incredible thing to come so close to be able to see these lines moving underneath.

The primes

When you are dealing with any kind of logical system, when you are dealing with patterns, you will always come across things that are very unusual. When I was laying out the bases in the wheel, to lay out all the small possible, measurable components for us on the wheel, something very strange happened. When you get to twelve different places in the zodiac and you get to the changing aspect of a line, you will discover that there are twelve places in the zodiac where everything is just nothing but zeros. There is a cross for 000000 Aries. It is there and it is called a prime. That is this diamond with a P inside of it. You can see in this particular case, you can see that the second line - remember we have 25.1 with the 10.3, we get to the last 7 minutes and 30 seconds of the first line and the design sun shifts. We now have the 25.1 with the 10.4 and when the shift takes place, the unconscious stays the same (10.4), but the personality has shifted to the 25.2. When you get to the last 7 minutes and 30 seconds of the 25.2 and there you have this transition in which the design is changing to the 10.5. There are 12 prime places in the wheel. In terms of the mathematics, no matter where you go in the mathematical chain, there are always there. In other words, if the 000000 point of Aries was in the middle of a color, a tone or a base, there would be something

wrong. If that zero point was in the middle of a spectrum of a base, there would have been something wrong. Everything that we describe - base, tone, color, line - there are all degrees of arc. That arc is a space. If this 00000 coincided with the beginning of that space, it is correct. But if this zero point could only be found in the middle of that space, it would be incorrect. I am dealing with many levels now. It is one thing to see that the line changes here. It is another thing to see in the mechanics of all of that, in the mathematics of all of that, that the mathematics, that as the lines change you have these points of transition that are prime points, because they are points of transition that go to this 000000. That is what is on the surface. My work is to go down to colors, to deeper levels. In doing so, you have smaller and smaller places. Some things will be in the middle of others in their relationship, one layer compared to the other. One is bigger, one is smaller and sometimes you have a boundary of an upper layer that is cutting a boundary of a lower layer. That is the imperfection of any system. When I get down to the base level, the cusp of the base is exactly the same as the cusp of the prime points - not in other place but only the prime points. The prime points are prime all the way down to the base. You can see that this zero point happens in the middle of the 25th hexagram. When you take this prime point line and you go right down inwards to the base level, it goes all the way down to the base. It is not in the middle of a base. It goes right down to the beginning of a base. So these twelve prime points represent a very special point. That is why astrology at its 12 cusp positions that were fixed. We know that they are not accurate anymore in terms of their relationship to the heavens. They were fixed in such a way that it works very nicely. The whole G center is rooted in cusp hexagrams.

7/1/4 hexagram structure

The one thing I want you to notice is that I started off by saying to you that in a hexagram, you have twelve different cross themes. Those twelve themes with a hexagram are made up of the fact that every line has this dualistic function. It has the main portion of the line, the largest amount of that line, and the last 7 minutes and 30 seconds, of that line is a transition field or a changing field. So for every single one of these lines - in other words, for these two different 25.1s - we have two different crosses. We have only right angles in this table and by looking at them; you can see that out of 12 possible cross themes, we have 7. For every 12 themes that are in a hexagram, 7 of them are right angle - the vast portion of the 1st, 2nd, 3rd and 4th lines and these three transitions. That is the first thing to recognize. Where it changes there is a position that comes next after this. Anybody who is born with their personality sun in the 4th line and their design sun in the 1st line, these people are called juxtaposition people. They are neither left angle nor right angle. They are the bridge between the two. So if you look at the very end of the right angle structure in the table, you can see that we have the personality sun in 25.4 and that the right angle is caught up at the design side with the 10.6. In the last 7 minutes and 30 seconds of this 4th line, a transition is going to take place. The 10.6 becomes 58.1. That is taking it into another hexagram and taking it in to the left angle illusion, but the sun is caught up in the right angle field, because most of the fourth line is right angle. So this person ends up being a 25.4/58.1. It looks like a left angle cross, but it is actually still partially a right angle cross. This is the bridge that exists throughout every hexagram. At the end of every fourth line in every hexagram is the potential bridge in incarnation to link right and left angles. The moment that you get to the fifth and sixth line, both are left angle. If you have your personality sun in either the fifth line or the sixth line, you will be a left angle person. What that says about the nature of the structure of a hexagram is very interesting. You have 7 right angle themes, you have one juxtaposing theme, and 4 left angle themes. It is a 7/1/4 structure within the hexagram, thematically. That is also saying to you that technically speaking, there are a lot more right

angles than left angles and there are certainly a lot more right and left angles than juxtapositions. So it gives up a proportional structure of the way in which the population will look like, because you will have this spread in the theme. I will show you that you get your ticket along with this difference of right angle, juxtaposition and left angle. That is you get your special kind of ride in your vehicle.

The different nature of destiny in the crosses

We will be working with this illustration this afternoon. I will just show you a couple of things that relate that what we were talking about and I just focus on one of them for a moment. As long as I have been working in design, I had people come up to me that talked to me about whether I am a fatalist or I am determinist. People ask me what I think about karma or fate. One of the things that is very important to see is that we have built into us in the way in which we incarnate - relative to the nature of our crosses - we have a different kind of process that comes under similar kinds of names. In other words, the right angle is about personal destiny, the juxtaposition - here is the juxtaposition symbol at the end of the fourth line and you can see that this is a major field of transition - is fixed fate. These are people where in life things are truly fated. The left angle - the five and six personality suns - has a transpersonal karma. Jürgen is a 6/2 and I am a 5/1. We are both left angles and both of us are fulfilled through our transpersonal experience, that is our destiny, our karma is intertwined. The fulfilment of everything that we do is transpersonal. We come into the world on our incarnation crosses and we come in with this information. Please understand something. You also have a design in all of that. I am just taking you through the surface now. If you are looking at this illustration it is obviously upside down but for a reason. Normally, when you draw a hexagram the first line is at the bottom and the sixth line is on the top. These illustrations were not created for you but for me. I liked to draw them that way because it is always my sense of the way they move through the wheel. For me, it is a much cleaner way of understanding the nature of my own work instead of constantly having to reverse them in my head; because that is the way the hexagram looks. I do it this way to see the logic of its movement. I should be easier for you too, I hope. The first thing that I just want you to think about and we leave this diagram with this is that the way in which we come in is ordained in that sense in our genetics. We do have a genetic purpose. This is the whole thing about the incarnation crosses. When you get down to the level of the incarnation cross, you begin to see that there is a purpose and there is a way in which that purpose unfolds for you. For every one that is carrying a right angle personality sun, there is a very clear way for them. They have their destiny. It is personal. But there are others who do not fulfil their incarnation and what is there for them in a life, unless they have transpersonal associations. These entire things end up being a matter of whether people know their design or not. We all know what conditioning does. It takes us away from our nature. You will never live out the nature of the incarnation cross unless you are very clear about who you are. This afternoon, we will do the analysis of the structure and thus we will be able to see how these generalities - personal destiny, fixed fate, transpersonal karma - actually work in fact in the structure of the cross. (Out of 21 people in this group, we have 8 left angles, 1 juxtaposition cross and 12 right angles. That is about the right balance you get in society as a whole.)

180 variations in a line theme

Look at the first line; we know that we have two themes. At the beginning of that first line we have the vast majority of that line which is going to be the first line right angle. We also know that in the last 7 minutes and 30 seconds of that line that it will have a change of the

design side and you have a new theme present. The personality sun will stay the same and the design sun will change. In that line we have two general themes. Look what happens to them. What I am showing you here is what really happens. You see that this is the 180 base crosses of line 1 which is broken up into a 156 that are foundation - they are the largest part of the line - and then you get 24 because the final 24 bases in a line is where the change takes place. The 24 crosses are crosses of vacillation. Thus you have this changing cross. (The number of crosses is 180 because there are 5 bases multiplied with 6 tones multiplied with 6 colors) When you look at a line and you look at the foundation side of that line, that general theme is covering all of these sub themes. You see what I meant about the two making one. The beauty of all this is to recognize something: What we have here is each individual base cross. Every single one of these calculations is exactly 18.75 seconds of arc apart because that is the arc of a base. So it takes all of those bases - 156 bases, 156 times 18.75 that makes up that part of the line - and the rest of the line is 24 of these 18.75s. When we get down to the base, you get down to the core of what you are within that larger field. Think about it: I mentioned earlier that in each hexagram there are 12 themes which represent gods in that sense. They are archetypes or mythologies. They do not even have to be gods; they can be spirits and demons. For every one there probably is a binary. But there is a mythology that goes through all of that. The mythology is made up of all the parts. The god, demon or spirit, that mythology that is the theme for that large aspect of the first line cannot exist without all of its parts. We create the gods. We are the many that make one. This is what we do and our purest nature is to come together as many and to make one. It is built into our mythology. Every single person born with their sun born in any one of these 156 variations of this line participates as a totality in that grander mythology. Wherever these people are in the world, they worship the same god, the same demon, the same superstition. They just have a different colouring, the culture for example. They all make up that synthetic force that we give a mythological quality to. We make the gods; this is our job in life. Until we get to the point that all of us together are focused on one entity. Now we just have all the bits and pieces. My work is to describe each of these components. Each of these components represents all the basic sub themes for all the possible incarnations that exist on this planet. It is in this way, that when you look at a line that you remember the mystery of the line which is: Whenever you look at somebody's sun or earth positions, you know that they come in on a very special track. It is their incarnation. It is their cross. In that cross, as we know now, there is an enormous amount of information. In our process here, I will take you deeper and deeper how to look at a cross so that you can see what the information of a cross is for you, because all of you have that capability to look at your own incarnation cross outside of your personal business with it and look at see for yourself, what the mythology is in that. The deeper you go, the closer you get to the root of your mythology. When you get down to the base level, you get right down into the core of what you are here to incarnate at. What is your place? We all have a place within god. It is a god that we make up. That is o.k. In the future we will know who our allies are. In the future we will know who we need to participate with in order to bring the mythology into full flower where all the variations of all those themes are recognizable to each other. The whole mythology begins to become alive. There is a deep place to go to find your incarnation cross and there is where the differentiation is. There is where you get to the core of what we are here for and to recognize that we are all here thematically, because we are all part of groupings. For example: If you are a 25.1 with the third color, third tone and the third base that is if your sun is in a position between 28 minutes, 37.30 seconds and 28 minutes, 48.75 seconds (we are dealing with a space of 18.75 seconds in a base), then this is what your theme is. You are in the foundation cross of the challenger. That is its theme: to challenge. The third color is called desire. This is a challenger whose mode is to be either a leader or a follower. They will either challenge by leading of by following and they are very different

from the communalist or the separatist for example. Automatically at the color level, you have a different theme. When you come down to the tone level: The third tone is Ajna related. It is about action and outer vision. This is somebody who has the desire to see things outside, to see them materialized on the outside, to be able to literally see them out there. In seeing them out there or get them to manifest out of their desire, that desire will come out through whatever the line is (the first line in our case). At the base level: this is somebody who is going to be objective. In other words, we have somebody who is interested in survival and sexuality. They have these deep genetic drives underneath that are going to be at work. Somebody who has the same color, the same tone but a different base and it will change the way in which that operates. So each of these point out a subtle difference in the way the general theme of the line, of the color, of the tone and finally down to the bases operate. My purpose in this is not to reveal the names of crosses. I am here to give you this very basic general information because it is all being recorded and I will use it as material for a book. So I am very careful what I will tell you. This work is not done. It is work in progress but it is important for people to understand the nature of what this is and how it operates. There are so many things that I could tell you about my own musings which are very different. I won't really know how to synthesize of all it until I have all of it and it gets synthesize. I never know what I am doing. I have to wait and see how all of that fits together. I understand its principles but nobody has ever seen the whole genetic process. This is just a matter of waiting and seeing how that operates. By the time we get to the last day, you will see how it works.

One last thing: It is interesting to see that place of change in the cross always takes place between the first and second base. The foundation part of this first line ends on a first base and the cusp between the first and the second base is always the place where it

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