

Explanation of Artistic Methods in First Draft of



‘Visions of Bosnia’ The Movie -1

(working title)



What is Kaleidoscopic Filmmaking

From 2005-2008, I made a film based in the lamas of Tibet, in Nepal, titled, 'The Circle of Immortality'* , whose final layout and structure is based on the shape of an open pyramid art piece I'd made, also called 'The Circle of Immortality' (2005).

While making it, I discovered a new way of expressing the overall meaning and energy within the movie.

Since then have been experimenting with and developing this new kind of film-making, which I've called, 'Kaleidoscopic Film-making':



'Circle of Immortality'
art piece
(2005)



- using the natural attributes of filmmaking; visuals along a timeline (light), music (sound), narration (perception) and timing (4D)
- embedding shapes with intricate meanings into its layout and structure
- using specific timing within sections
- and specific sounds to express meanings
- creating narrative that would not steal intellectual attention, but stir deeper levels of consciousness
- to overall naturally emanate a deeper meaning to the viewer

*The Circle of Immortality film may be seen at: https://www.youtube.com/watch?v=CLfXP1cC71U&feature=emb_logo

How I came to make a movie of this nature about the Bosnian Pyramid Complex?

It was actually when Sam Osmanagich, the discoverer of the Bosnian Pyramid Complex saw my movie, 'The Circle of Immortality' that he asked me to come to Bosnia and make 'a movie like that' there.

Apart from going to Bosnia, learning about the place and taking visuals of its various aspects, I would need to create a specific shape, a picture that would express the meaning of the place within it that I could embed into the timeline of the movie, so that its energy would be infused into it.

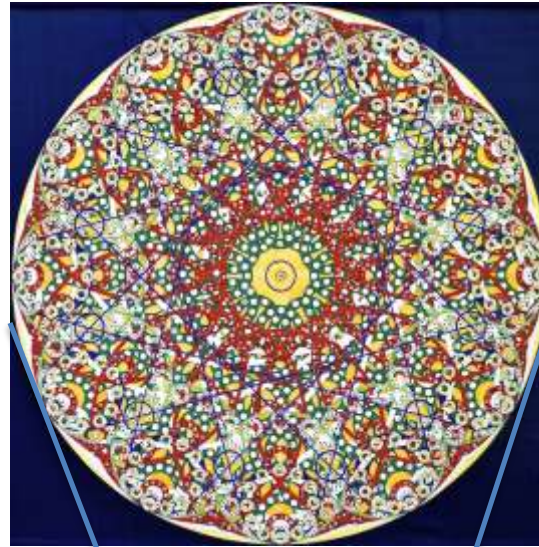
The layout for the whole movie, in 3 sections, follows the sequence of shapes in 'Crystal of Time'



'Crystal of Time'

Layout for the film

My aim was to embed the shapes and meanings of 'Crystal of Time' and 'Diamond Lens, Doorway to Infinity' into the timeline of the movie.



'Diamond Lens,
Doorway to Infinity'



'Crystal
of Time'

List of subjects included in my previous presentations on my process of interpreting the Bosnian Pyramids and their relevance to Bosnia:

Naga Beings/Dragons/Snakes/Serpentine creatures and relation to the number 9

Pythagorean Tetrad

Octaves of harmonic resonance

Consciousness (Awareness & perception), the Vajra of Tibetan Buddhist masters

Fractality

The Caduceus

Electro-magnetism (Hertzian waves, scalar waves)

Golden ratio Phi angles, fibonacci sequences, Pi

Standing waves

Pyramid energy; tachion energy, The Kybalion (Hermetica), Orgone energy

Vortices of energy transfer between dimensions

DNA

2D and 3D solids and their relation to Hertzian vibrations and Factor 9 grid

Time and time pulse

Crystals; as solid rocks, morphogenetic crystalline field, Mind, quasi crystals, E8

Key Numbers in both pictures

I started by looking at key numbers in the pictures, 'Crystal of Time' and 'Diamond Lens, Doorway to Infinity'

1 octave of harmonic resonance in 'Crystal of Time', of whole tones: = 8

+ golden central circular space: = 9

+ relating to the number of vibrations of each principal 12 circles placed where numbers go on a clock (in golden ratio proportion, in 'Diamond Lens, Doorway to Infinity': = 9

5 principal layers of magnetism (golden lines) and 5 of dark blue lines in 'Crystal of Time' = 5

5 elements and 5 mental attributes of 'Diamond Lens, Doorway to Infinity': = 5

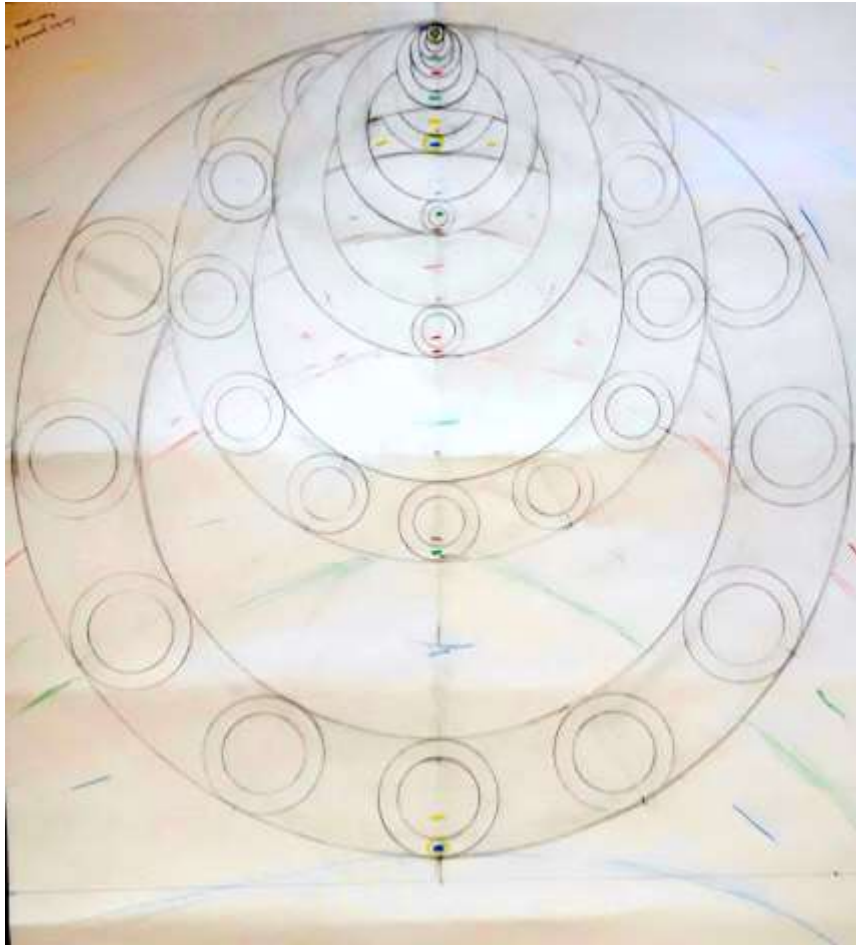
Number of main circles in 'Diamond Lens, Doorway to Infinity' forming 1 octave of Harmonic resonance in semi-tones: = 12

+ one whole circle that encompasses them: = 13

Tuning to 432Hz, and moving up and down in multiples of 9, a 14 tone matrix of synchronicity appears: = 14

Adam Kadmon, Primordial Man, the layout of the whole =10

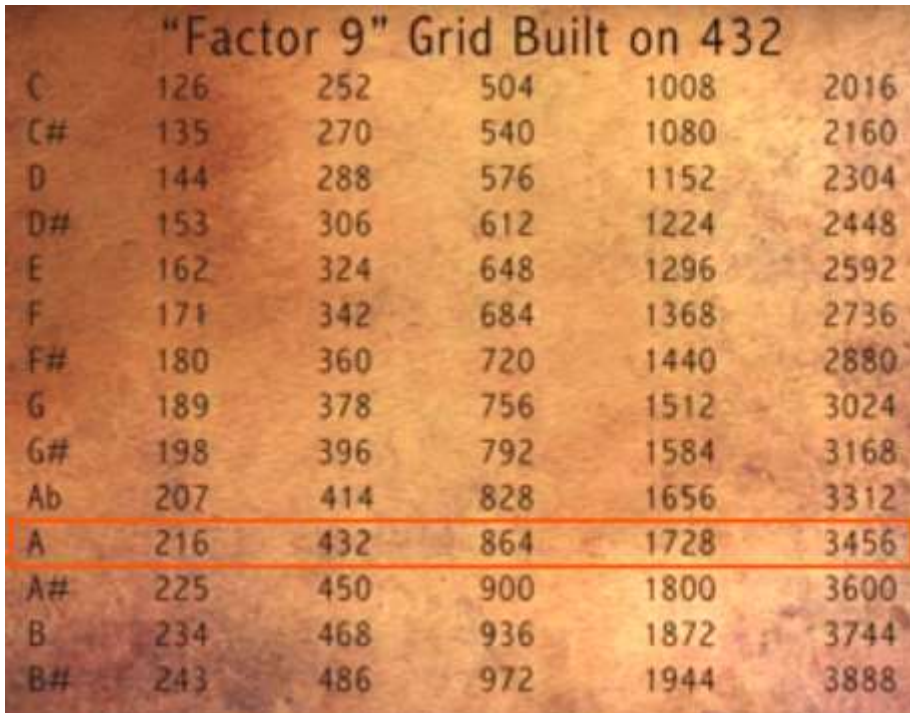
9 vibrations of 5 colours in 'Diamond Lens, Doorway to Infinity'



+4 including photos = 13

Factor 9 grid

The tuning method required to reveal geometric shapes is based on a mathematical grid rather than mathematical ratios – known as the ‘Factor 9’ grid, because the number 9 is found not only as the sum of every note on the grid, but also as the number required to move up and down the scale.



C	126	252	504	1008	2016
C#	135	270	540	1080	2160
D	144	288	576	1152	2304
D#	153	306	612	1224	2448
E	162	324	648	1296	2592
F	171	342	684	1368	2736
F#	180	360	720	1440	2880
G	189	378	756	1512	3024
G#	198	396	792	1584	3168
Ab	207	414	828	1656	3312
A	216	432	864	1728	3456
A#	225	450	900	1800	3600
B	234	468	936	1872	3744
B#	243	486	972	1944	3888

Courtesy of sonicgeometry.com

Here on this grid we find all of our geometric numbers, but modern tuning does not reveal one correlation to geometric numbers.

ie. A - 216 432 864 1728 3456

All we'd have to do is add or subtract the number 9 to reveal all the other tones in that octave.

When we tune to 432, and move up and down in multiples of 9, a 14 tone matrix of synchronicity appears, ALL of the numbers relevant to every primary shape, ie. triangle, square etc...

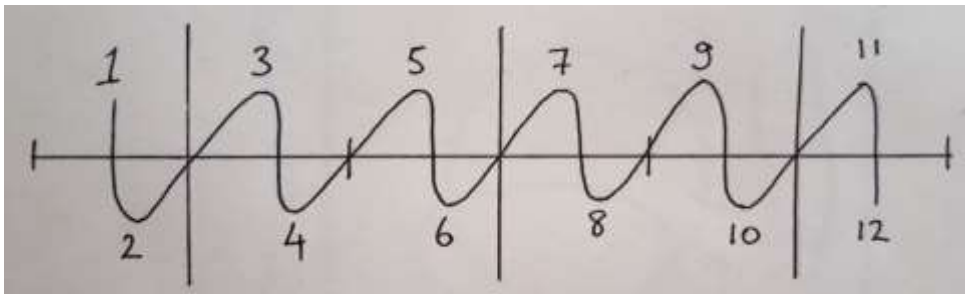


Crystal of Time
picture

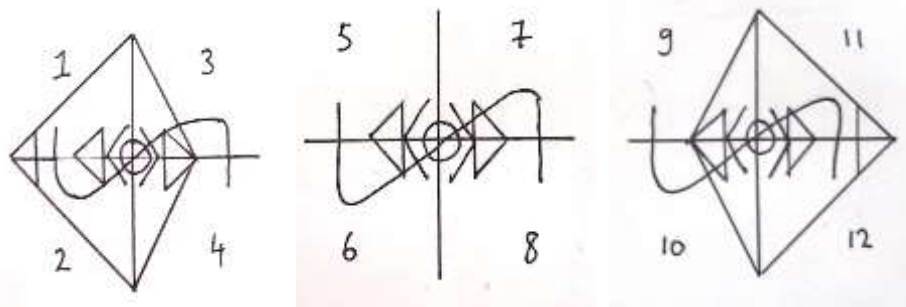


Air-Fire-Water-Earth-Earth-Water-Fire-Air-Air-Fire-Water-Earth

= 12 elements in
Fibonacci, golden ratio
shapes



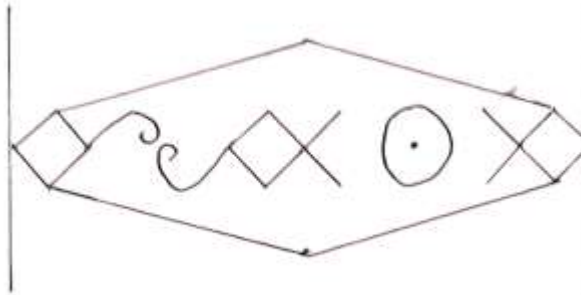
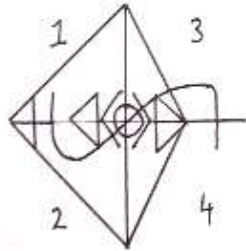
As a complete flow



Adding in the other
aspects; small crystals,
64 grid, Diamond Lens,
Doorway to Infinity,
large crystals

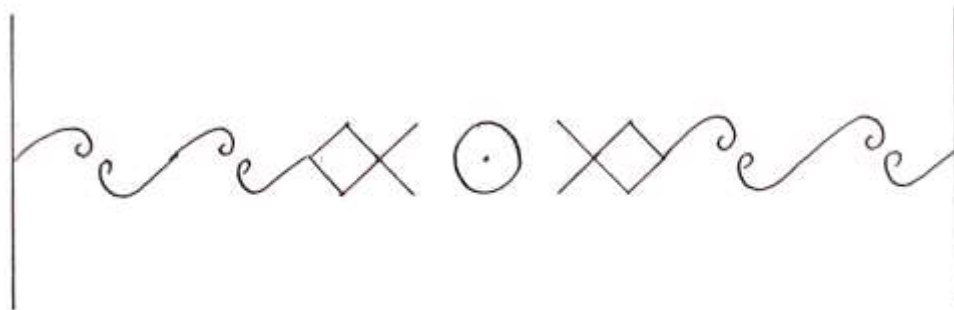
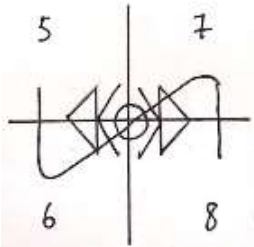
Layout for Visuals for Bosnian Movie

1. Physical



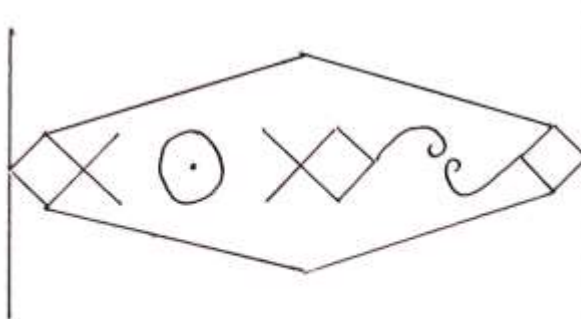
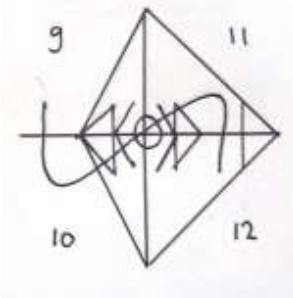
= 9 sections (with big crystal)

2. Mental



= 13 sections

3. Spiritual



= 9 sections (with big crystal)

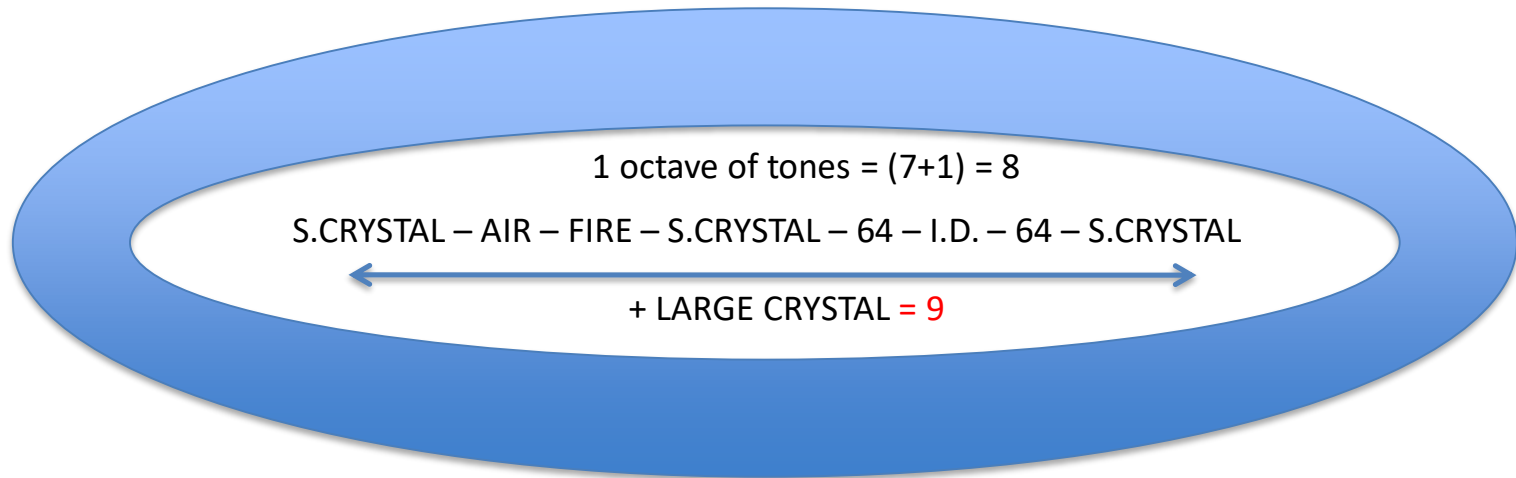
Need to code each of the symbolic aspects into types of visuals;

Crystals, 4 elements (Air, Fire, Water, Earth), 64 grid, Diamond Lens

= 31 sections of visuals in 3 parts

Visuals and Music (using numbers 8, 9, 5, 12, 13 or 13)...

1.

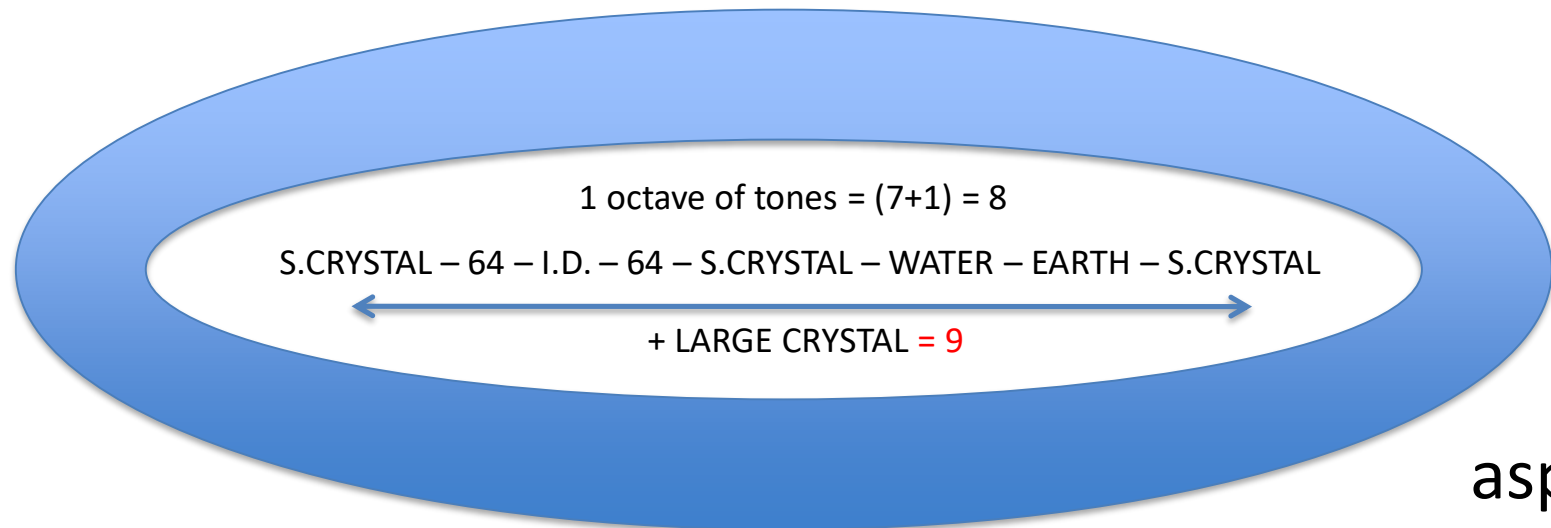


2.

1 octave of semi-tones = $(12+1) = 13$

WATER – EARTH – EARTH – WATER – CRYSTAL – 64 – I.D. – 64 – CRYSTAL – FIRE – AIR – AIR – FIRE

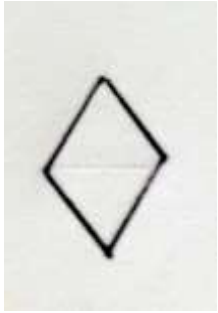
3.



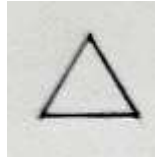
= 31
aspects

10 Symbols

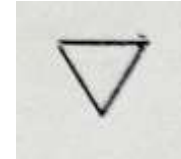
and what they represent in terms of Bosnian movie:



= small crystals



1. Upwards pointing crystal = upwards movement/going along



2. Downwards pointing crystal = downwards movement/going along



= elements

3. Air Element = Dragon Pyramid

4. Fire Element = Sun Pyramid

5. Water Element = Moon Pyramid

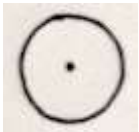
6. Earth Element = Temple of Mother Earth



= 64 square grid

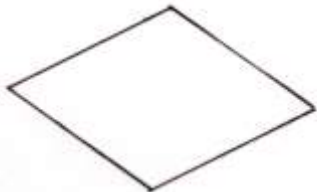
7. Left side of central circle = Ravne Park

8. Right side of central circle = Ravne park



= central golden circle/'Diamond Lens, Doorway to Infinity'

9 = Sarajevo and centre of Pyramid Valley complex



= large crystal capping each end of 'Crystal of Time'

= Love Pyramid, other visions of Bosnia, spacious, beautiful, dance, song

10. Space element

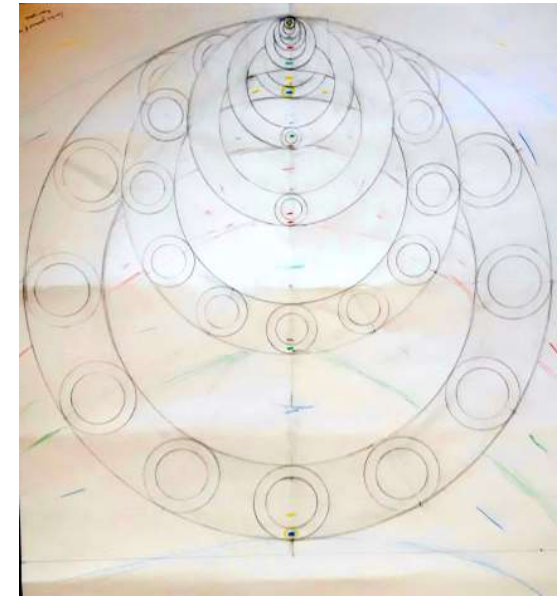
Timing of Visuals:

9 vibrations from the 12 main circles in 'Indestructible Drop'

$9 \times 12 = 108$ 108 is a spiritual number and also on the
Factor 9 grid of 432Hz wave

$108 / 2 = 54$ minutes – also on the Factor 9
grid of 432Hz wave

54 minutes is a suitable time for a movie...
and perhaps there will eventually be a 2nd
movie, making 108 mins !



$54 \text{ mins} / 31 \text{ sections} = 1.74 \text{ mins per section} = 1 \text{ minute, } 45 \text{ seconds or } 104.5 \text{ seconds}$ if
the movie is divided into equal sections.

Corresponding to the 3 principal planes of Energy:

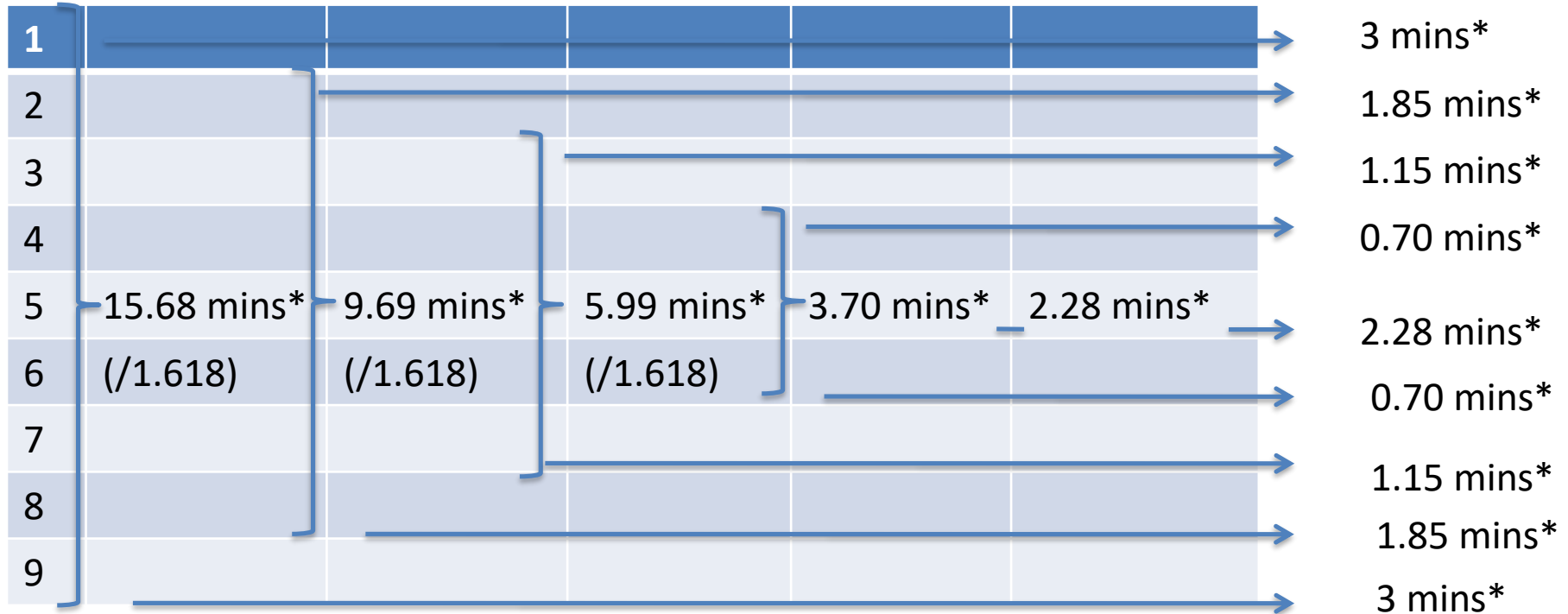
1st - Physical: 9 sections – in golden ratio ascending and descending vibrations of timing

2nd - Mental: 13 sections – in linear timing - 1 minute, 45 seconds per section

3rd - Spiritual: 9 layers - in golden ratio ascending and descending vibrations of timing

Timing for sections 1 and 3 of the visuals

54/31 (x 9) = 15.68 mins (15 mins, 41 secs = 940 secs) divided into 9 sections organised in golden ratio proportion



*in decimals, not converted to 60 secs per minute timing yet

= 15.68

x 2 (1st and 3rd sections)

= 31.36*

+ 22.64*

Timing for section 2 of the visuals

54/31 (x13) = 22.64 mins* – 13 sections of 1.74* mins each.



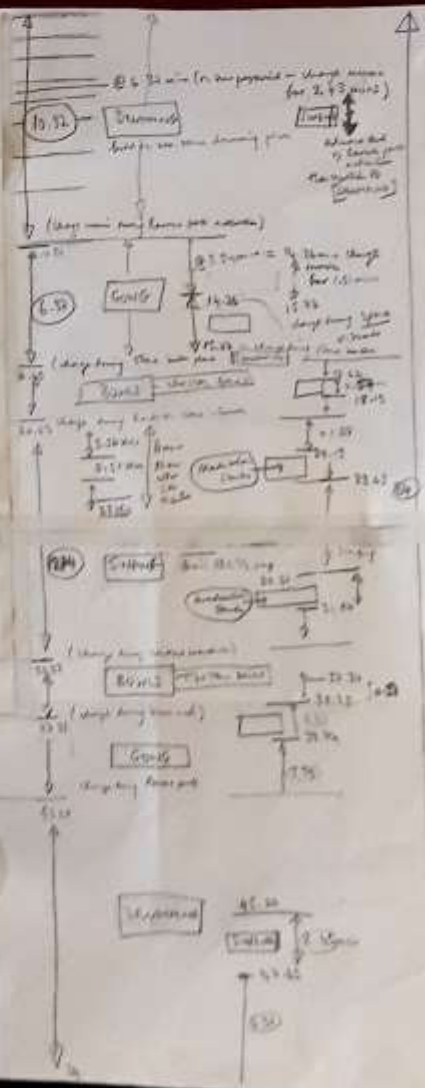
Total: = 54 mins !

Step 1

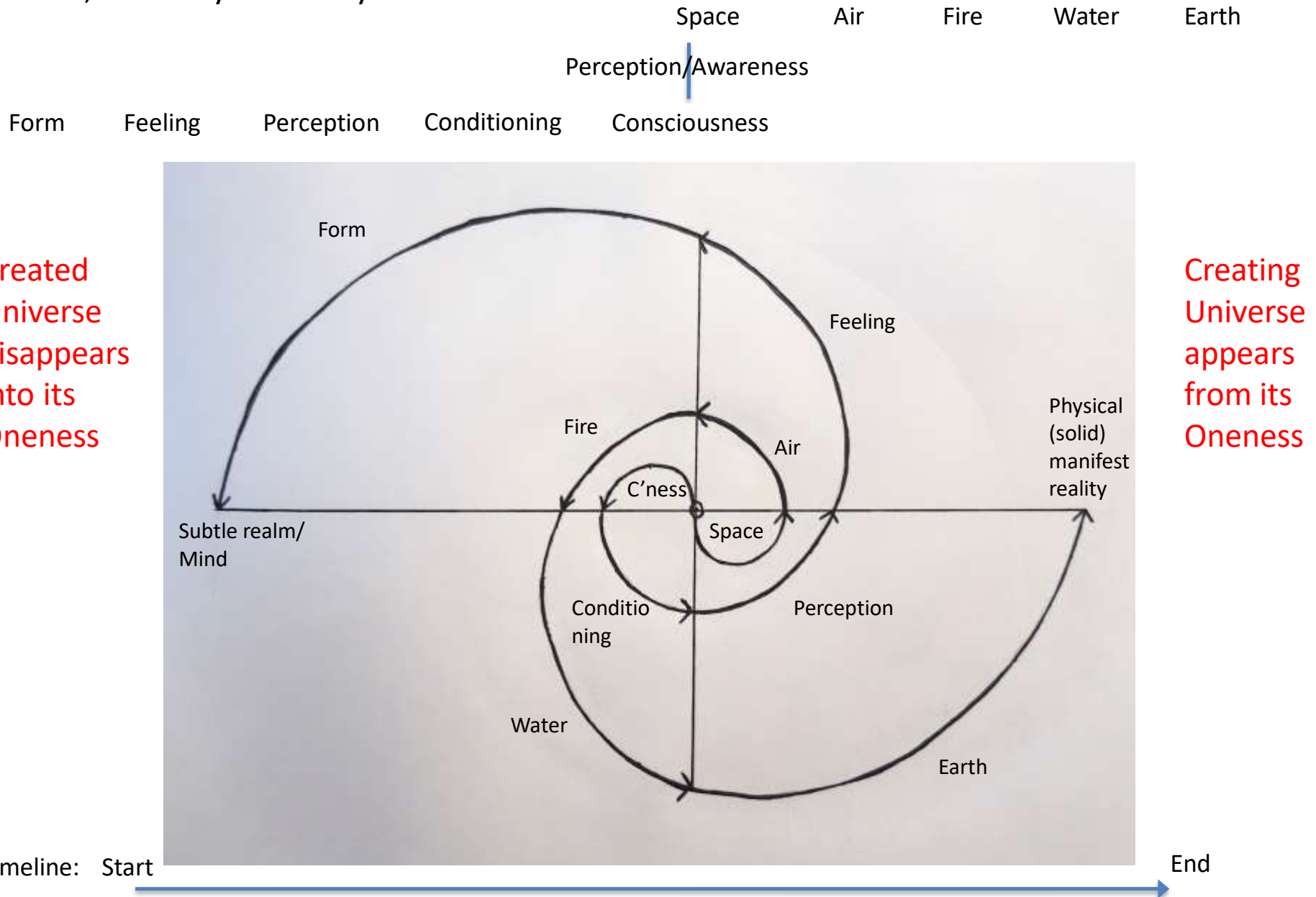
Codes for symbols of various layouts

① - small system
 ② - basic
 ③ - 64 system
 ④ - I/O
 ⑤ - large system
 ⑥ - 64 system
 ⑦ - I/O
 ⑧ - large system
 ⑨ - 64 system
 ⑩ - I/O
 ⑪ - large system
 ⑫ - 64 system
 ⑬ - I/O
 ⑭ - large system
 ⑮ - 64 system
 ⑯ - I/O
 ⑰ - large system
 ⑱ - 64 system
 ⑲ - I/O
 ⑳ - large system
 ㉑ - 64 system
 ㉒ - I/O
 ㉓ - large system
 ㉔ - 64 system
 ㉕ - I/O
 ㉖ - large system
 ㉗ - 64 system
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 ㊲ - I/O
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 ㊶ - large system
 ㊷ - 64 system
 ㊸ - I/O
 ㊹ - large system
 ㊺ - 64 system
 ㊻ - I/O
 ㊼ - large system
 ㊽ - 64 system
 ㊾ - I/O
 ㊿ - large system

①	Large Capital	Small Capital	Large Capital	Small Capital
1	Large Capital	Small Capital	Large Capital	Small Capital
2	Large Capital	Small Capital	Large Capital	Small Capital
3	Large Capital	Small Capital	Large Capital	Small Capital
4	Large Capital	Small Capital	Large Capital	Small Capital
5	Large Capital	Small Capital	Large Capital	Small Capital
6	Large Capital	Small Capital	Large Capital	Small Capital
7	Large Capital	Small Capital	Large Capital	Small Capital
8	Large Capital	Small Capital	Large Capital	Small Capital
9	Large Capital	Small Capital	Large Capital	Small Capital
10	Large Capital	Small Capital	Large Capital	Small Capital
11	Large Capital	Small Capital	Large Capital	Small Capital
12	Large Capital	Small Capital	Large Capital	Small Capital
13	Large Capital	Small Capital	Large Capital	Small Capital
14	Large Capital	Small Capital	Large Capital	Small Capital
15	Large Capital	Small Capital	Large Capital	Small Capital
16	Large Capital	Small Capital	Large Capital	Small Capital
17	Large Capital	Small Capital	Large Capital	Small Capital
18	Large Capital	Small Capital	Large Capital	Small Capital
19	Large Capital	Small Capital	Large Capital	Small Capital
20	Large Capital	Small Capital	Large Capital	Small Capital

[illegible][illegible][illegible][illegible]

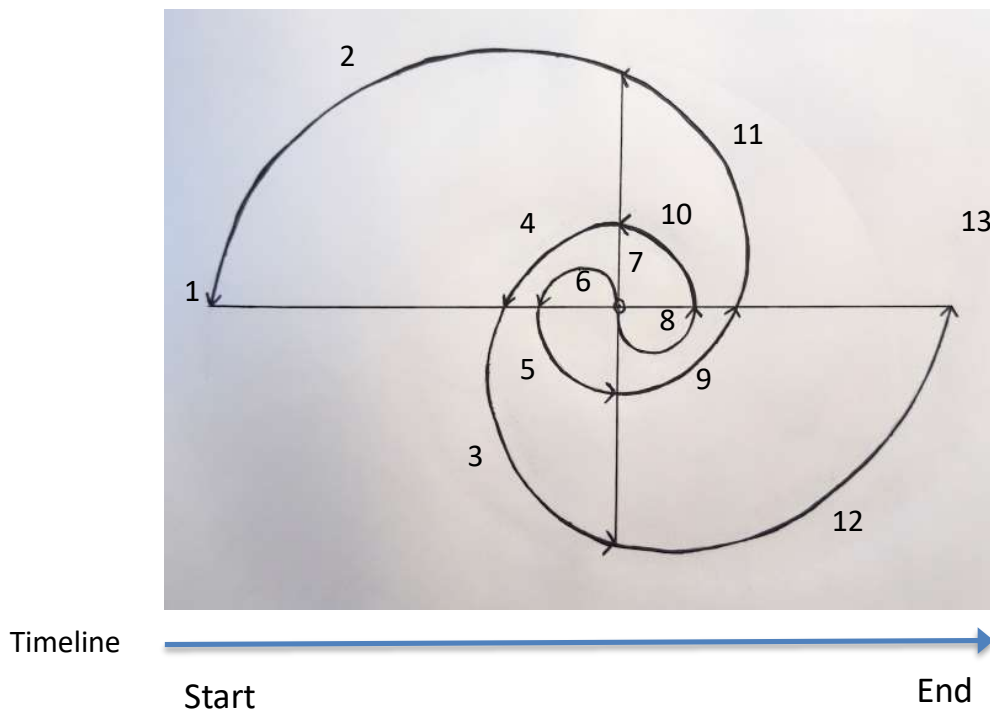
Then I conceived a layout of 2 Fibonacci spirals, in golden ratio proportion, containing the 5 elements and mental attributes, which relates to the emanation of vibration in 'Diamond Lens, Doorway to Infinity'



Layout for the Music...

‘Diamond Lens, Doorway to Infinity’ is the heart and indeed, rhythm of ‘Crystal of Time’.

These Fibonacci spirals have now been cut up in golden ratio proportions, to become the timing of individual sections of music for the movie.



No.	Aspect
1	Subtle realm/Mind
2	Form
3	Water
4	Fire
5	Conditioning
6	Consciousness
7	Perceptive Awareness
8	Space
9	Perception
10	Air
11	Feeling
12	Earth
13	Physical (solid) manifest reality

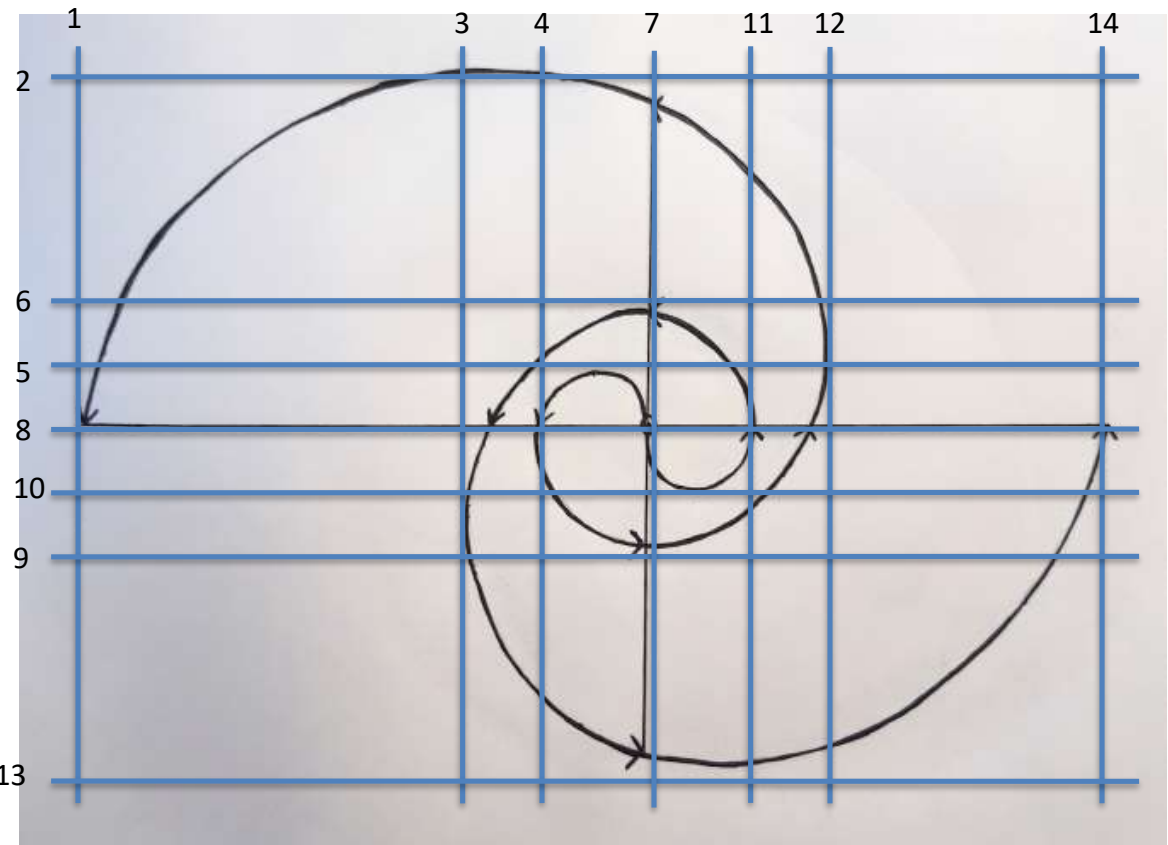
Inside the ‘Diamond Lens, Doorway to Infinity’, there are 12 principal circles inside 1 whole circle, making 13 main circles in total. In this picture, each of the 12 main circles are emanating 13 times in size of vibration, in perfect golden ratio proportions, and this Fibonacci sequence pattern would symbolically display this.

Timing of Music

There are 13 aspects, but as the point in the centre occurs once on the vertical line and once on the horizontal line, and as both need to be considered, there are actually 14 aspects in total.

Looking at the 13 (+1) aspects, I would need to work with crossing points both on the vertical and horizontal axes.

Here we have a grid of 14 lines, 7 horizontal and 7 vertical, where the furthest most parts of the spirals reach, in each case.



No.	Aspect
1	Subtle realm/Mind
2	Form
3	Water
4	Fire
5	Conditioning
6	Consciousness
7	Centre 1 - Perceptive Awareness
8	Centre 2 – Perceptive Awareness
9	Space
10	Perception
11	Air
12	Feeling
13	Earth
14	Physical (Solid) manifest reality

In this case, it becomes a 14 tone matrix of synchronicity, like when tuned to the 432Hz range on the Factor 9 grid, therefore very suitable when

corresponding to the music for the movie!

Timing of Music

Vertical lines on the grid that would form the MAIN outline for the music:

1					10 mins 20 secs	Drumming
3					6 mins 22 secs	Gong
4					3 mins 56 secs	Bowls
7	54 mins	33m 22s	20m 40s	12m 45s	12 mins 45 secs	Singing
11					3 mins 56 secs	Bowls
12					6 mins 22 secs	Gong
14					10 mins 20 secs	Drumming

All timing here has been converted to 60 secs in a minute ie. not decimal.

Now, to work out the timing for the horizontal lines, I needed to work out some more golden ratios:

10 mins 22 secs = 10.33	/1.618	= 6.37	= 6m 22s
6 mins 22 secs = 6.37	/1.618	= 3.94	= 3m 56s
3 mins 56 secs = 3.94	/1.618	= 2.43	= 2m 26s
2 mins 26 secs = 2.43	/1.618	= 1.50	= 1m 30s
1 min 30 secs = 1.50	/1.618	= 0.92	= 57s

So, to assimilate the horizontal lines into the music timeline:

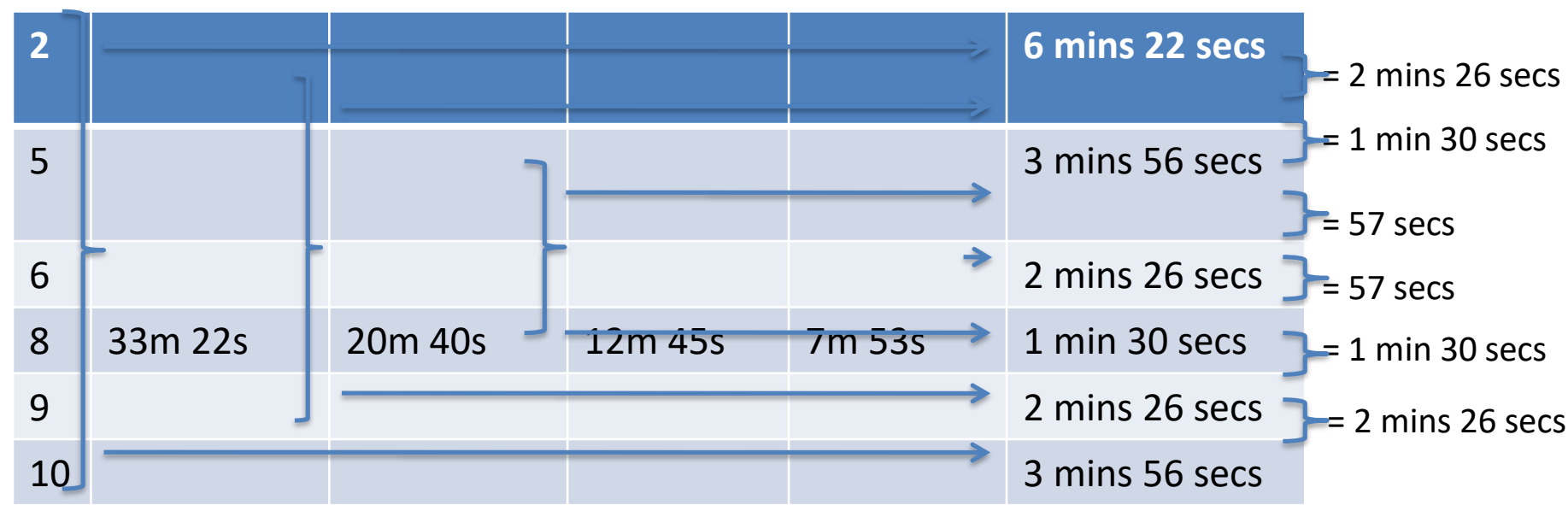
Inside the Drumming section of 10 mins and 20 secs, after 6 mins 22 secs, a period of 2 mins 26 secs is allocated for another aspect - SINGING

Inside the Gong section of 6 mins 22 secs, after 3 mins 56 secs, a period of 1 min 30 secs of SINGING is allocated

Inside the Bowls section, after 2 mins 26 secs, a period of 57 secs of SINGING is allocated

Central section (SINGING) is different: Total 12 mins and 45 secs. After 3 mins 56 secs, a period of 1 min 30 secs of MEDITATION SOUNDS, then as everything is totally mirrored here, because it's the central section, coming backwards from the end of 12 mins 45 secs, there will be a period of 3 mins 56 secs of SINGING, then back from that a period of 1 min 30 secs of MEDITATION SOUNDS, leaving a period of 1 min 8 secs x 2 = 2mins 16 secs in the middle, of SINGING.



Horizontal lines on the grid:



Step 2

Station	Spot	Height	Visual	Visual height	Result
Station 1	Spot 1	6.32	Visual	Visual height	Result
Station 2	Spot 2	7.41	Visual	Visual height	Result
Station 3	Spot 3	8.50	Visual	Visual height	Result
Station 4	Spot 4	9.59	Visual	Visual height	Result
Station 5	Spot 5	10.68	Visual	Visual height	Result
Station 6	Spot 6	11.77	Visual	Visual height	Result
Station 7	Spot 7	12.86	Visual	Visual height	Result
Station 8	Spot 8	13.95	Visual	Visual height	Result
Station 9	Spot 9	15.04	Visual	Visual height	Result
Station 10	Spot 10	16.13	Visual	Visual height	Result
Station 11	Spot 11	17.22	Visual	Visual height	Result
Station 12	Spot 12	18.31	Visual	Visual height	Result
Station 13	Spot 13	19.40	Visual	Visual height	Result
Station 14	Spot 14	20.49	Visual	Visual height	Result
Station 15	Spot 15	21.58	Visual	Visual height	Result
Station 16	Spot 16	22.67	Visual	Visual height	Result
Station 17	Spot 17	23.76	Visual	Visual height	Result
Station 18	Spot 18	24.85	Visual	Visual height	Result
Station 19	Spot 19	25.94	Visual	Visual height	Result
Station 20	Spot 20	27.03	Visual	Visual height	Result
Station 21	Spot 21	28.12	Visual	Visual height	Result
Station 22	Spot 22	29.21	Visual	Visual height	Result
Station 23	Spot 23	30.30	Visual	Visual height	Result
Station 24	Spot 24	31.39	Visual	Visual height	Result
Station 25	Spot 25	32.48	Visual	Visual height	Result
Station 26	Spot 26	33.57	Visual	Visual height	Result
Station 27	Spot 27	34.66	Visual	Visual height	Result
Station 28	Spot 28	35.75	Visual	Visual height	Result
Station 29	Spot 29	36.84	Visual	Visual height	Result
Station 30	Spot 30	37.93	Visual	Visual height	Result
Station 31	Spot 31	39.02	Visual	Visual height	Result
Station 32	Spot 32	40.11	Visual	Visual height	Result
Station 33	Spot 33	41.20	Visual	Visual height	Result
Station 34	Spot 34	42.29	Visual	Visual height	Result
Station 35	Spot 35	43.38	Visual	Visual height	Result
Station 36	Spot 36	44.47	Visual	Visual height	Result
Station 37	Spot 37	45.56	Visual	Visual height	Result
Station 38	Spot 38	46.65	Visual	Visual height	Result
Station 39	Spot 39	47.74	Visual	Visual height	Result
Station 40	Spot 40	48.83	Visual	Visual height	Result
Station 41	Spot 41	49.92	Visual	Visual height	Result
Station 42	Spot 42	51.01	Visual	Visual height	Result
Station 43	Spot 43	52.10	Visual	Visual height	Result
Station 44	Spot 44	53.19	Visual	Visual height	Result
Station 45	Spot 45	54.28	Visual	Visual height	Result
Station 46	Spot 46	55.37	Visual	Visual height	Result
Station 47	Spot 47	56.46	Visual	Visual height	Result
Station 48	Spot 48	57.55	Visual	Visual height	Result
Station 49	Spot 49	58.64	Visual	Visual height	Result
Station 50	Spot 50	59.73	Visual	Visual height	Result
Station 51	Spot 51	60.82	Visual	Visual height	Result
Station 52	Spot 52	61.91	Visual	Visual height	Result
Station 53	Spot 53	63.00	Visual	Visual height	Result
Station 54	Spot 54	64.09	Visual	Visual height	Result
Station 55	Spot 55	65.18	Visual	Visual height	Result
Station 56	Spot 56	66.27	Visual	Visual height	Result
Station 57	Spot 57	67.36	Visual	Visual height	Result
Station 58	Spot 58	68.45	Visual	Visual height	Result
Station 59	Spot 59	69.54	Visual	Visual height	Result
Station 60	Spot 60	70.63	Visual	Visual height	Result
Station 61	Spot 61	71.72	Visual	Visual height	Result
Station 62	Spot 62	72.81	Visual	Visual height	Result
Station 63	Spot 63	73.90	Visual	Visual height	Result
Station 64	Spot 64	74.99	Visual	Visual height	Result
Station 65	Spot 65	76.08	Visual	Visual height	Result
Station 66	Spot 66	77.17	Visual	Visual height	Result
Station 67	Spot 67	78.26	Visual	Visual height	Result
Station 68	Spot 68	79.35	Visual	Visual height	Result
Station 69	Spot 69	80.44	Visual	Visual height	Result
Station 70	Spot 70	81.53	Visual	Visual height	Result
Station 71	Spot 71	82.62	Visual	Visual height	Result
Station 72	Spot 72	83.71	Visual	Visual height	Result
Station 73	Spot 73	84.80	Visual	Visual height	Result
Station 74	Spot 74	85.89	Visual	Visual height	Result
Station 75	Spot 75	86.98	Visual	Visual height	Result
Station 76	Spot 76	88.07	Visual	Visual height	Result
Station 77	Spot 77	89.16	Visual	Visual height	Result
Station 78	Spot 78	90.25	Visual	Visual height	Result
Station 79	Spot 79	91.34	Visual	Visual height	Result
Station 80	Spot 80	92.43	Visual	Visual height	Result
Station 81	Spot 81	93.52	Visual	Visual height	Result
Station 82	Spot 82	94.61	Visual	Visual height	Result
Station 83	Spot 83	95.70	Visual	Visual height	Result
Station 84	Spot 84	96.79	Visual	Visual height	Result
Station 85	Spot 85	97.88	Visual	Visual height	Result
Station 86	Spot 86	98.97	Visual	Visual height	Result
Station 87	Spot 87	100.06	Visual	Visual height	Result
Station 88	Spot 88	101.15	Visual	Visual height	Result
Station 89	Spot 89	102.24	Visual	Visual height	Result
Station 90	Spot 90	103.33	Visual	Visual height	Result
Station 91	Spot 91	104.42	Visual	Visual height	Result
Station 92	Spot 92	105.51	Visual	Visual height	Result
Station 93	Spot 93	106.60	Visual	Visual height	Result
Station 94	Spot 94	107.69	Visual	Visual height	Result
Station 95	Spot 95	108.78	Visual	Visual height	Result
Station 96	Spot 96	109.87	Visual	Visual height	Result
Station 97	Spot 97	110.96	Visual	Visual height	Result
Station 98	Spot 98	112.05	Visual	Visual height	Result
Station 99	Spot 99	113.14	Visual	Visual height	Result
Station 100	Spot 100	114.23	Visual	Visual height	Result

Synopsis of Bosnian Movie layout

Aspect of movie	Physical	Mental	Spiritual
Visuals	9 sections in timing of golden ratio proportion	13 sections of same timing visuals, in linear mode	9 sections in timing of golden ratio proportion
Timing of Visuals	15.68 mins* in golden ratio proportion	22.64 mins* (1.74 mins* each section)	15.68* mins in golden ratio proportion
Music		13 (+1) sections in 2 x Fibonacci spirals	
Timing of Music	14 sections on vertical	and horizontal lines of	Fibonacci sequence
Narration	Electricity/Magnetism Male/Female voices	interchanging	throughout timeline

Through these 3 levels of the movie, I lead the viewer 'up' the scales of harmonic resonance from physical, to mental, to spiritual planes, using all the tools of movie making; visuals (light), music (sound), narration (perception) and timing (frequency).

*in decimal numbers, not yet converted to 60 seconds in a minute