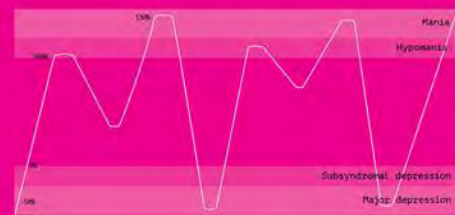


Good morning



Flights of The Mind



BODY

5 sleepless nights
40 incongruous manic ramblings

THOUGHTS

5 death threatening reactions
11 grandiose plans
14 intellectual property paranoidias

EMOTION

3 instances of falling in love
10 aggressive accusations

BEHAVIOR

42 tweets
5 strangers met
2,730 pictures taken
9 buroughs explored
6 frantic facebook posts
50 journal entries
4 homeless nights

564 texts sent
32 vines

7 days
168 hrs
10080 min

Flights of The Mind



BODY

9 nights of deep sleep
9 days of insurmountable energy

EMOTION

44 aggressive accusations
9 tearful episodes
13 guilt ridden instances

BEHAVIOR

4 new best friends made
3 masterpieces drawn
0 tweets
5 strangers met
0 pictures taken
0 burroughs explored
0 frantic facebook posts
50 journal entries
0 homeless nights

9 days
216 hrs
12960 min

THOUGHTS

10 death threatening reactions
230 existential awakenings
22 possible explanations
45 manic journal entries (legible)
5 manic journal entries (illegible)

Flights of The Mind



BODY

30 days in bed

EMOTION

30 days of indifference
0 tearful episodes
0 guilt ridden instances

BEHAVIOR

0 new best friends made
3 installations made
0 tweets
0 strangers met
3,068 pictures taken
0 burroughs explored
0 frantic facebook posts
47 journal entries
0 homeless nights

30 days
720 hrs
43200 min

THOUGHTS

0 death threatening reactions
3 existential awakenings
2 possible explanations
0 manic journal entries (legible)
0 manic journal entries (illegible)

451 notes app entries

ADULT GROUPS

TUESDAY

September 23, 2014

Time	Group	Leaders
9:00	Check In	Maribeth, Willy,
9:45	Talk Group	Rich
10:45	Family Issues	Willy
11:30	Lunch	
12:15	Health and Balance	Willy
1:15	Emotion Regulation	Maribeth
2:15	Relapse Prevention Skills / Wrap Up	Rich

THIS IS YOUR LIFE

WORKSHEET



FAMILY

VOCATIONAL

SOCIAL

EMOTIONAL

PHYSICAL

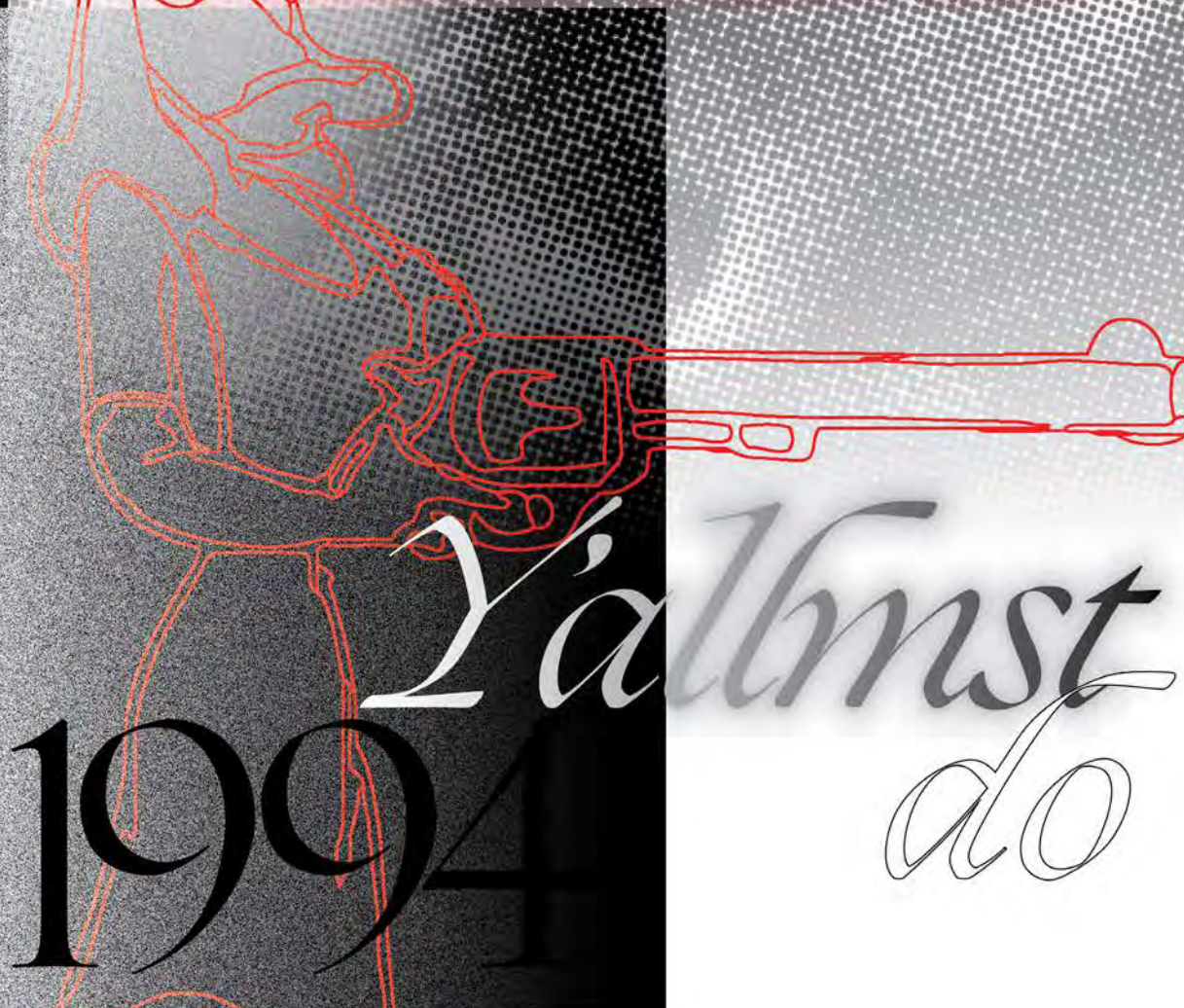
INTELLECTUAL

SPIRITUAL

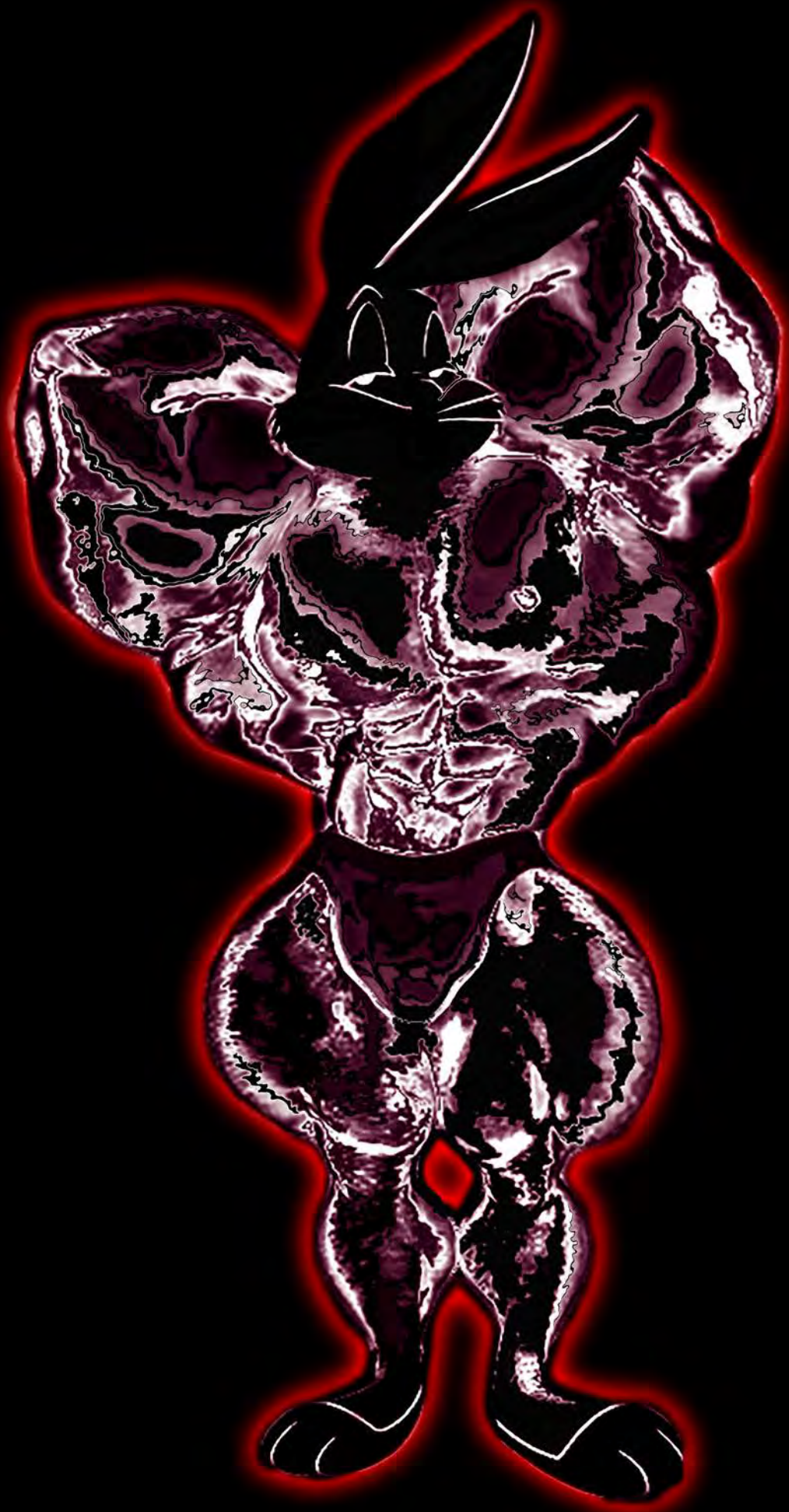
FINANCIAL



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1994



Y'almost
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COTAFARDA

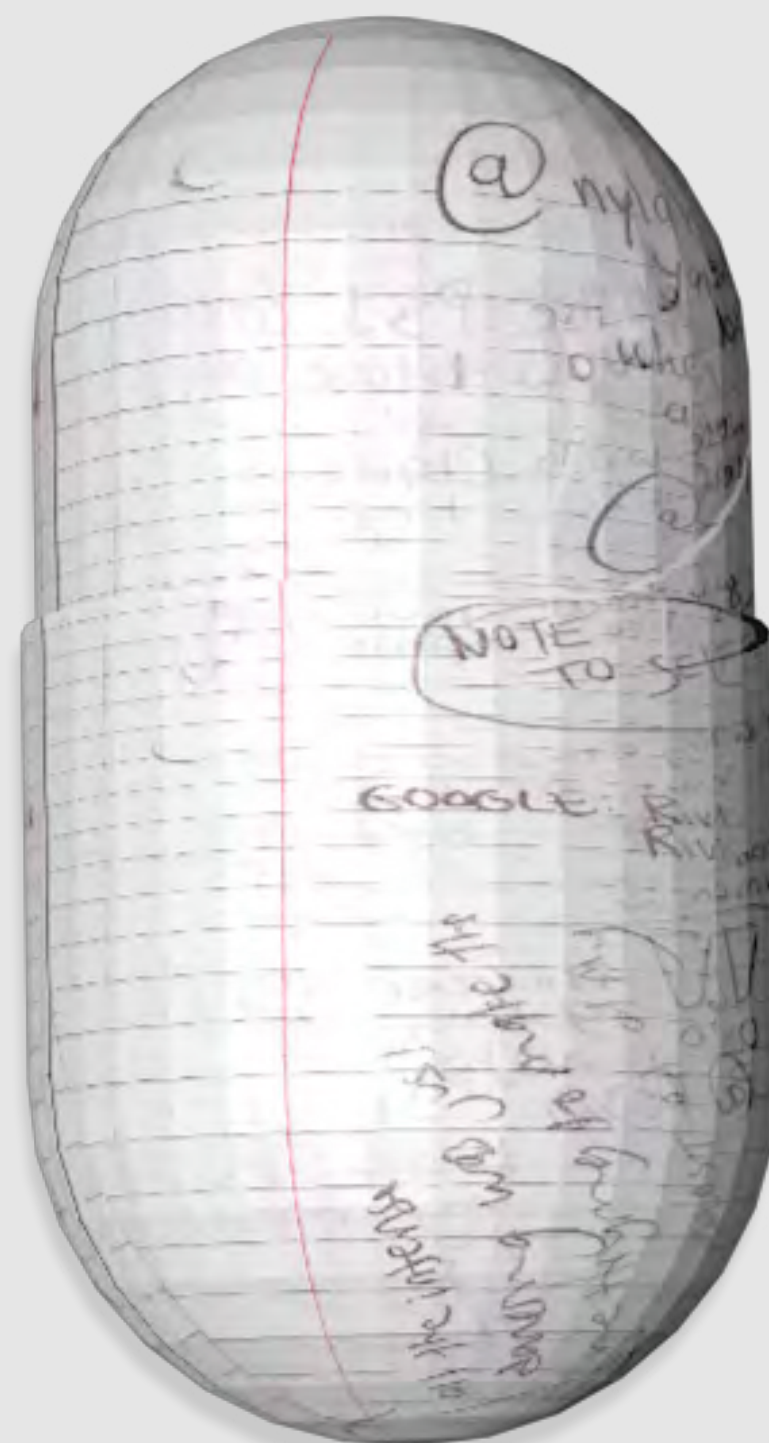
ALL SERVICE PHARMACY



STARTING DAY

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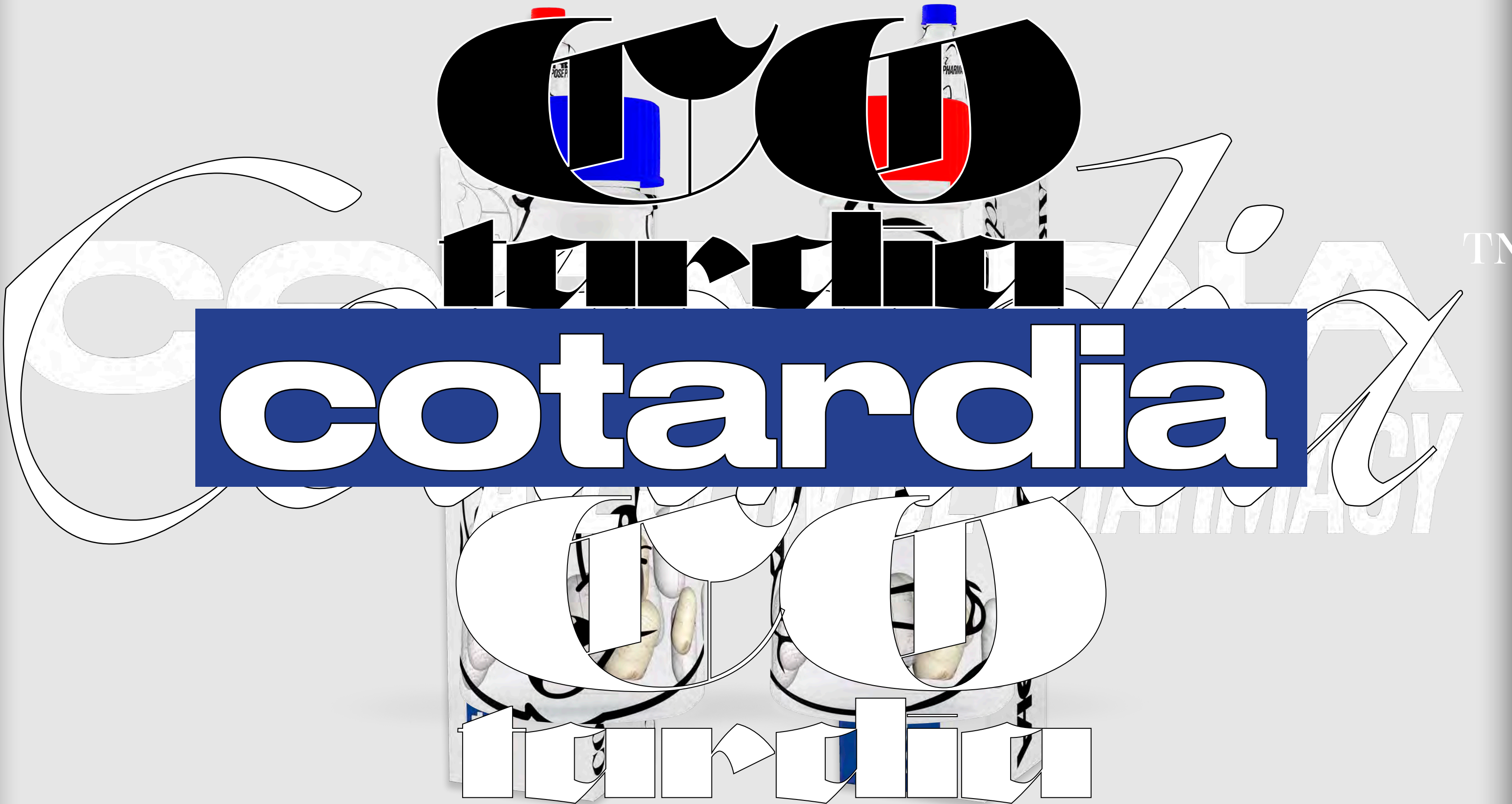


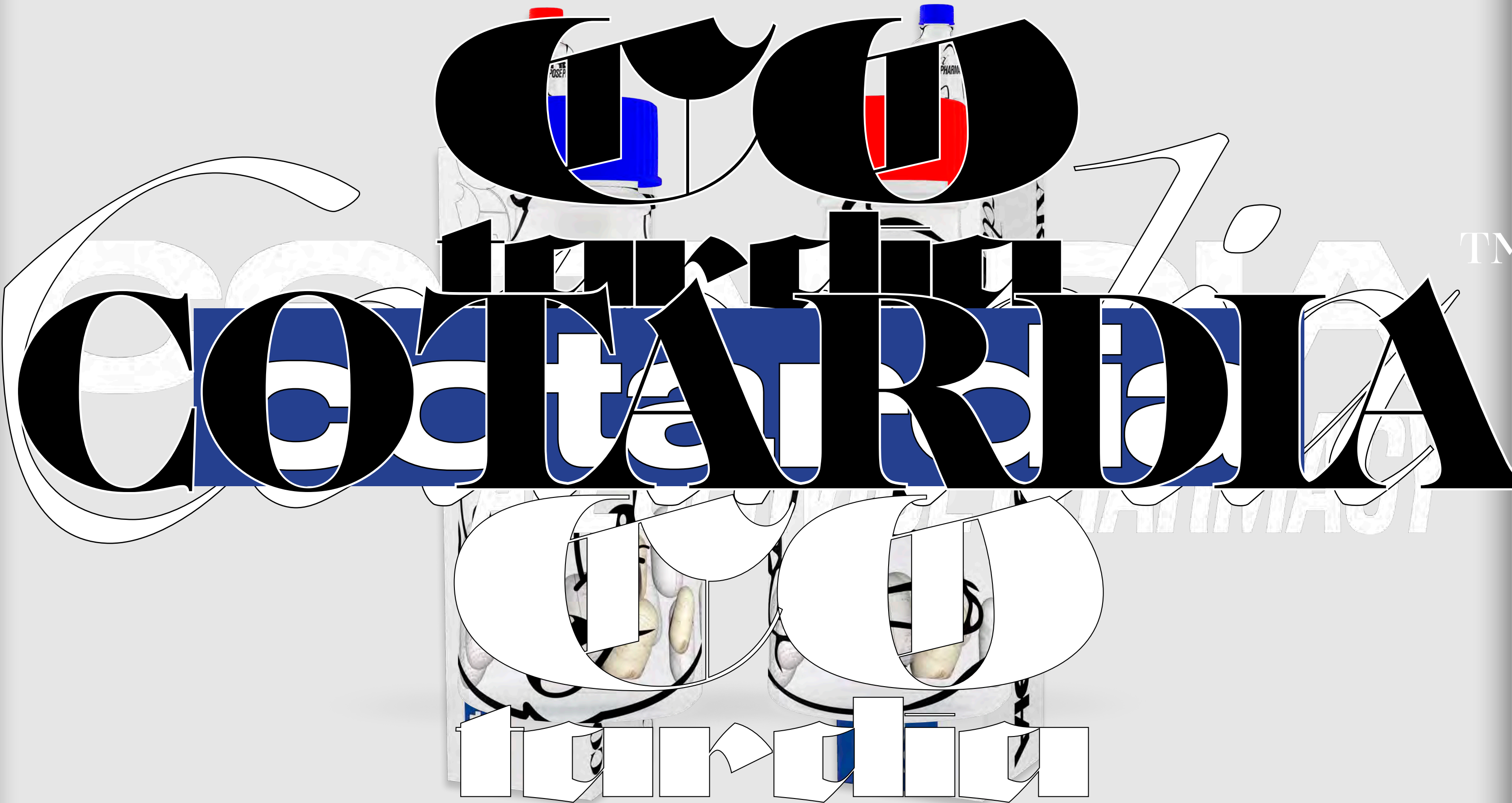


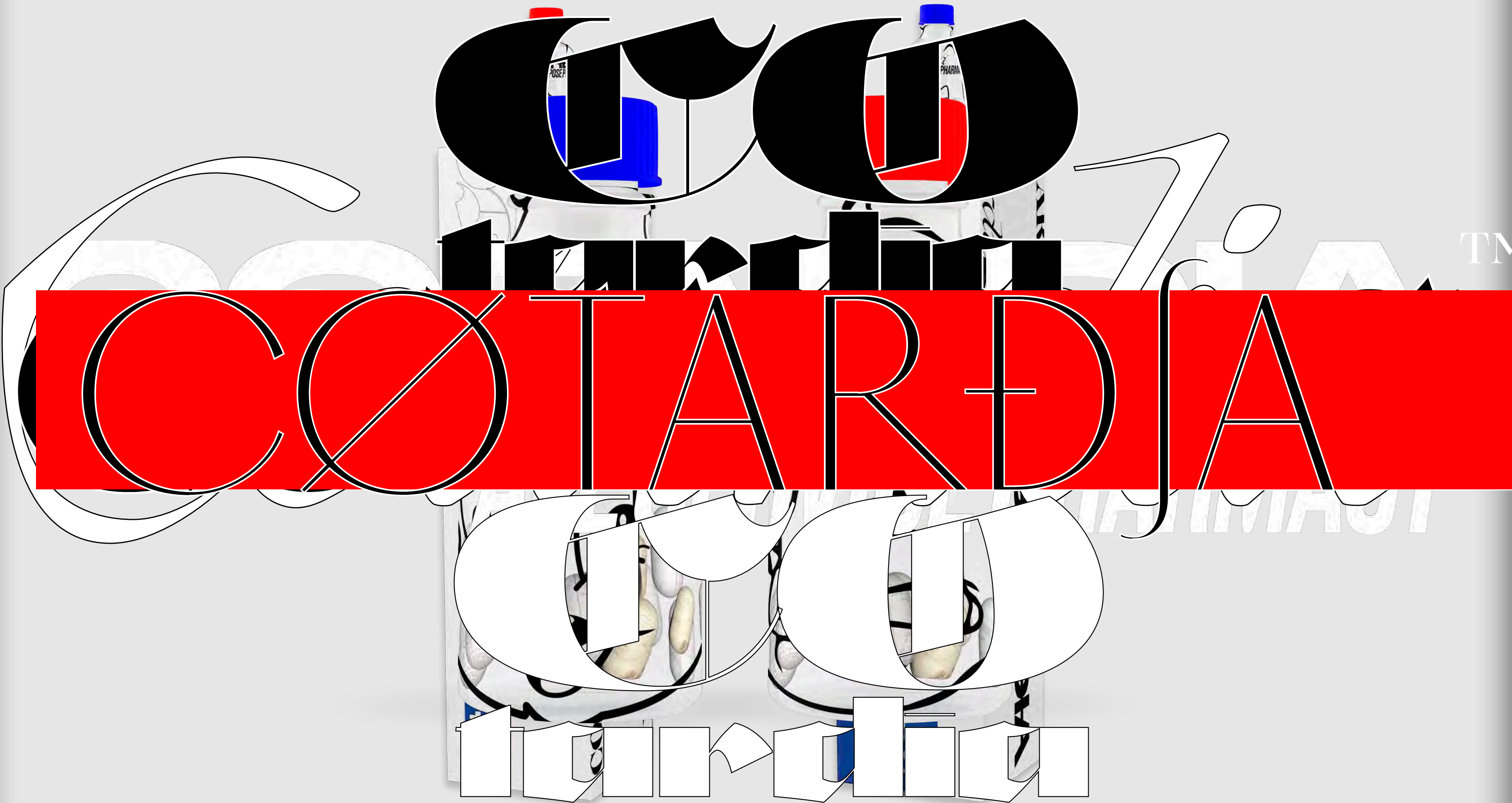
















Columbia
Master



CETARDA

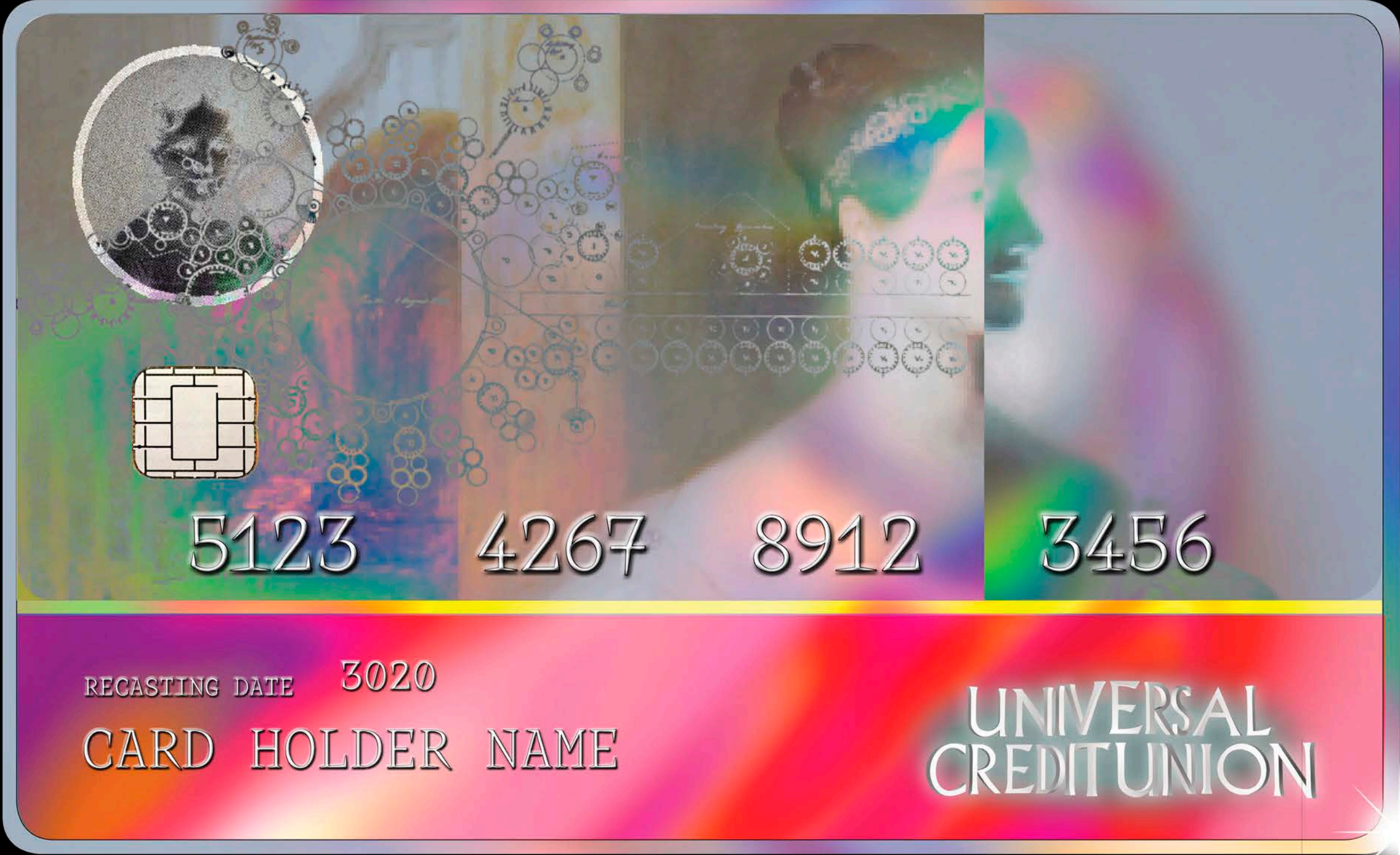


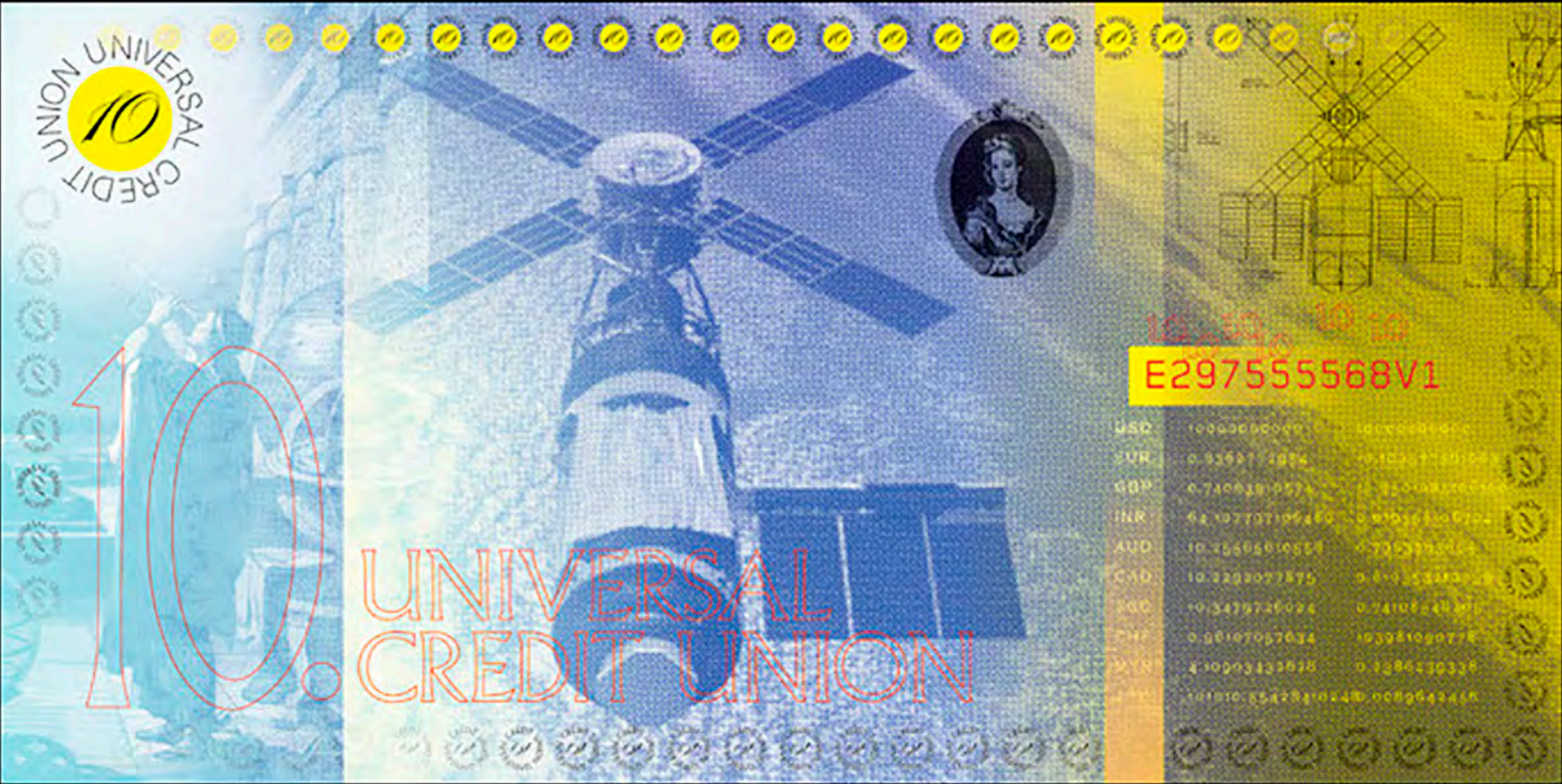
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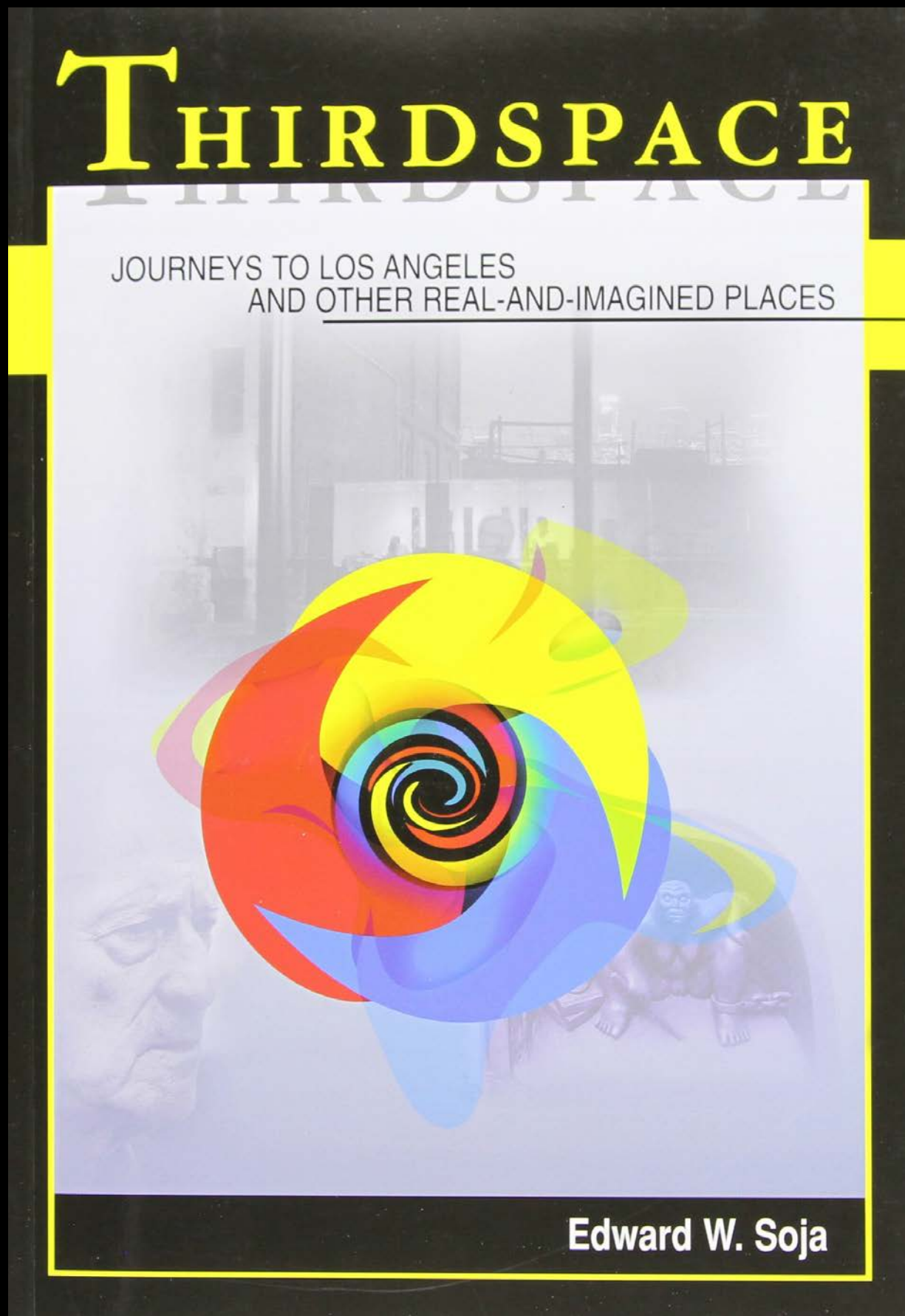








the building of a utopic
society: what is needed
for function? what is
space?



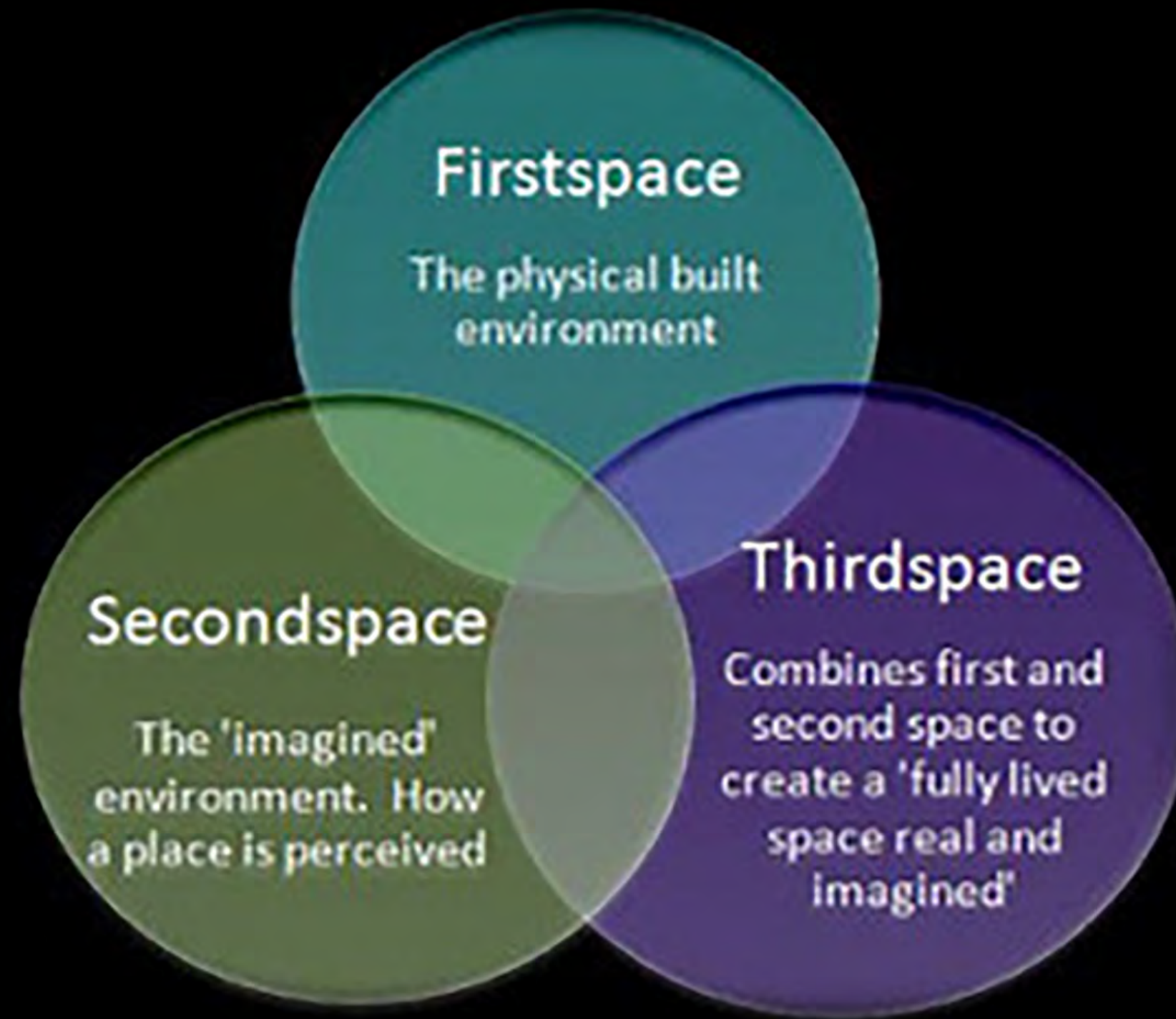
Thirdspace =

1st space
(real/built space)

+

2nd space
(imagined/perceived space)

3rd space: real & imagined space
(fully-lived space)



different modes of spatial thinking



there exists a
socially produced
space & we should
consider different
ways of thinking &
interpreting it/them



HENRI LEFEBVRE

CRITIQUE OF
EVERYDAY LIFE

VOLUME 1

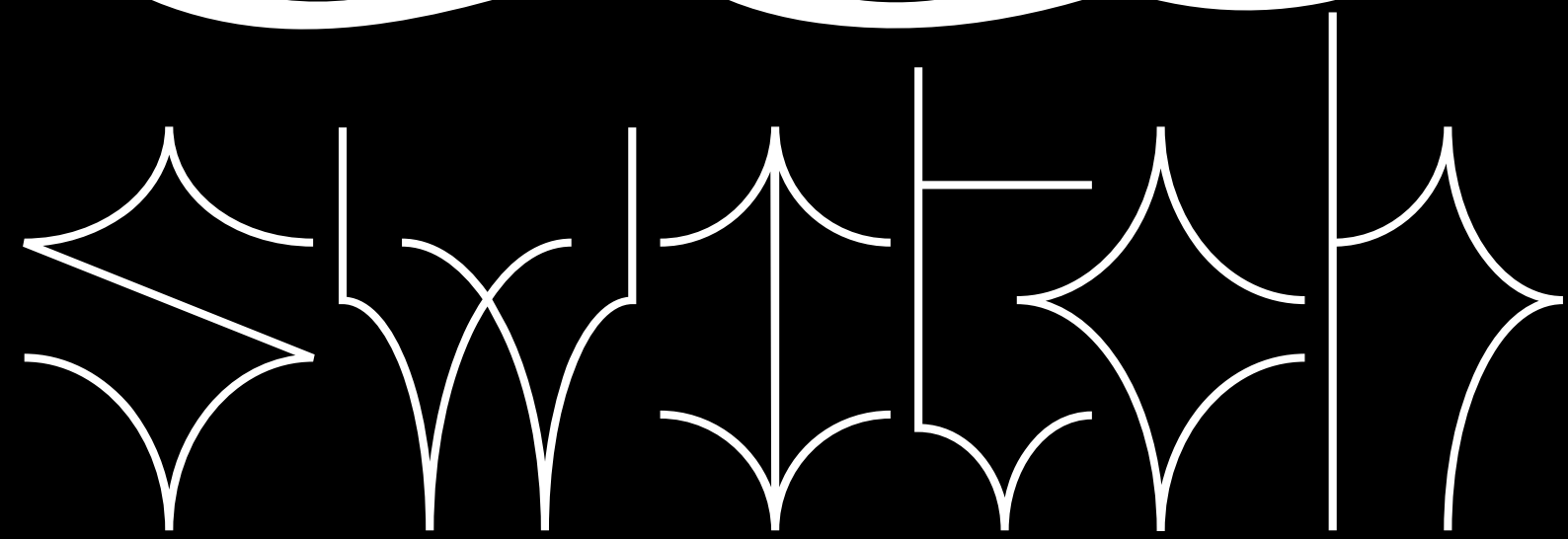


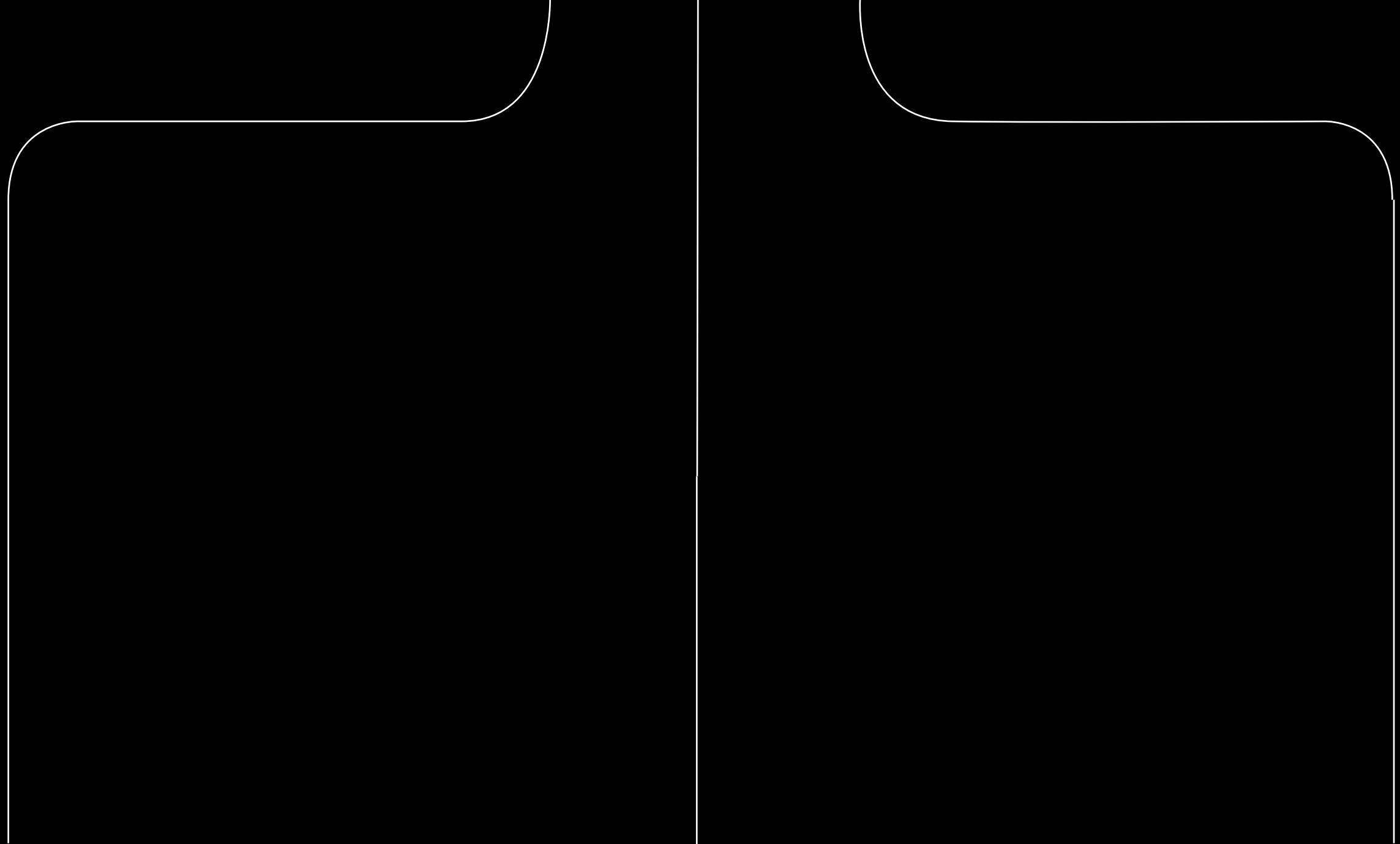
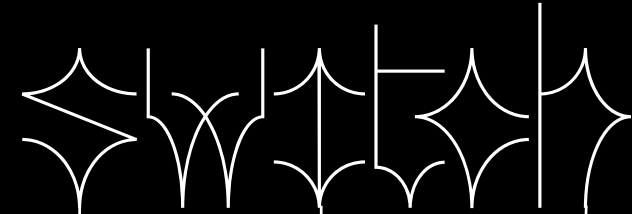
"One of the great French intellectual
activists of the twentieth century."

David Harvey

"The last great classical philosopher."

Fredric Jameson





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ECO banking made easy

Cotardia
Motors

ECO transportation

*Cotardia*TM

ECO healthcare and beyond



Mythology of Science

Imperialist Satire

Commune As Company

Production of Space





Cotardia™

COTARDIA
ALL SERVICE PHARMACY

Mythology of Science

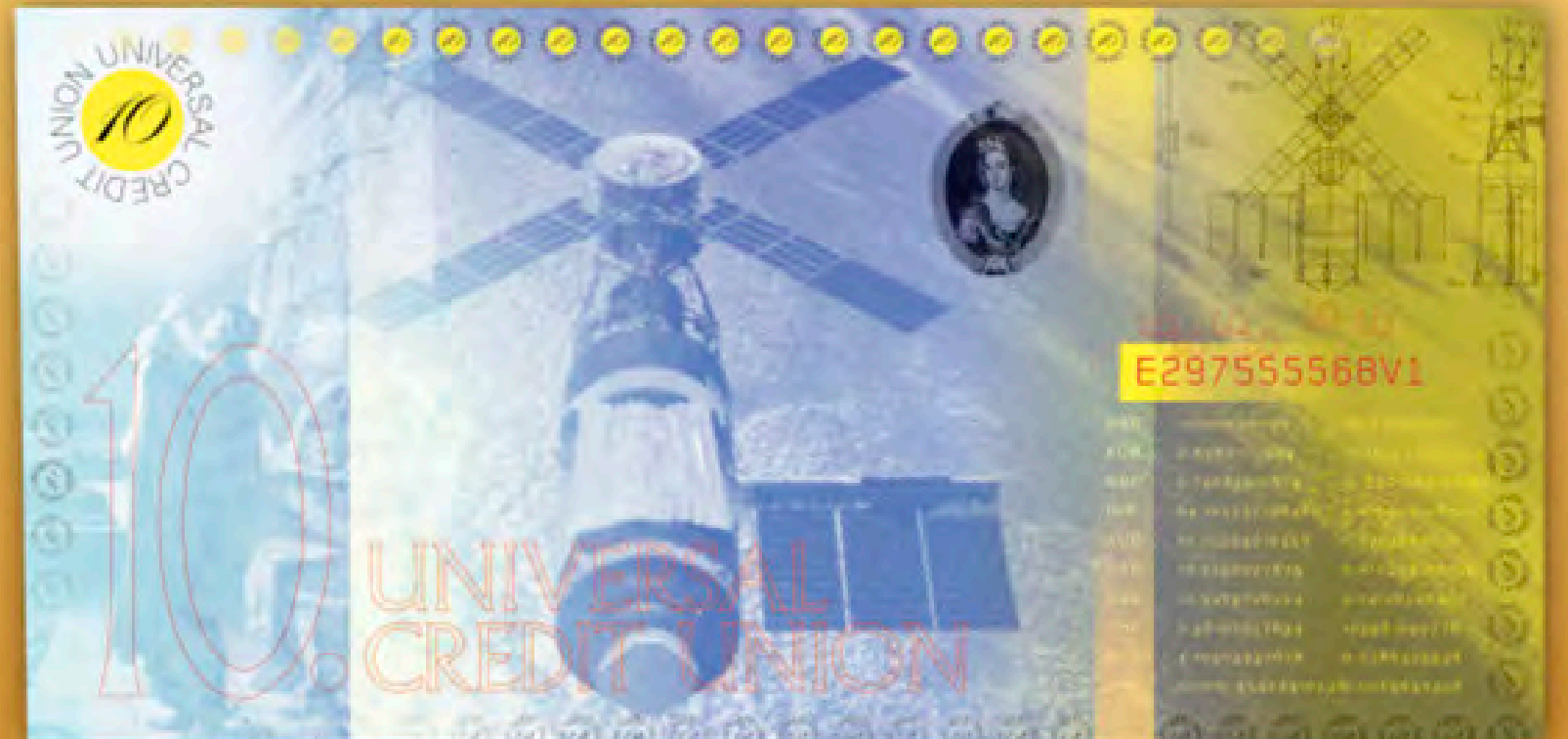
Imperialist Satire

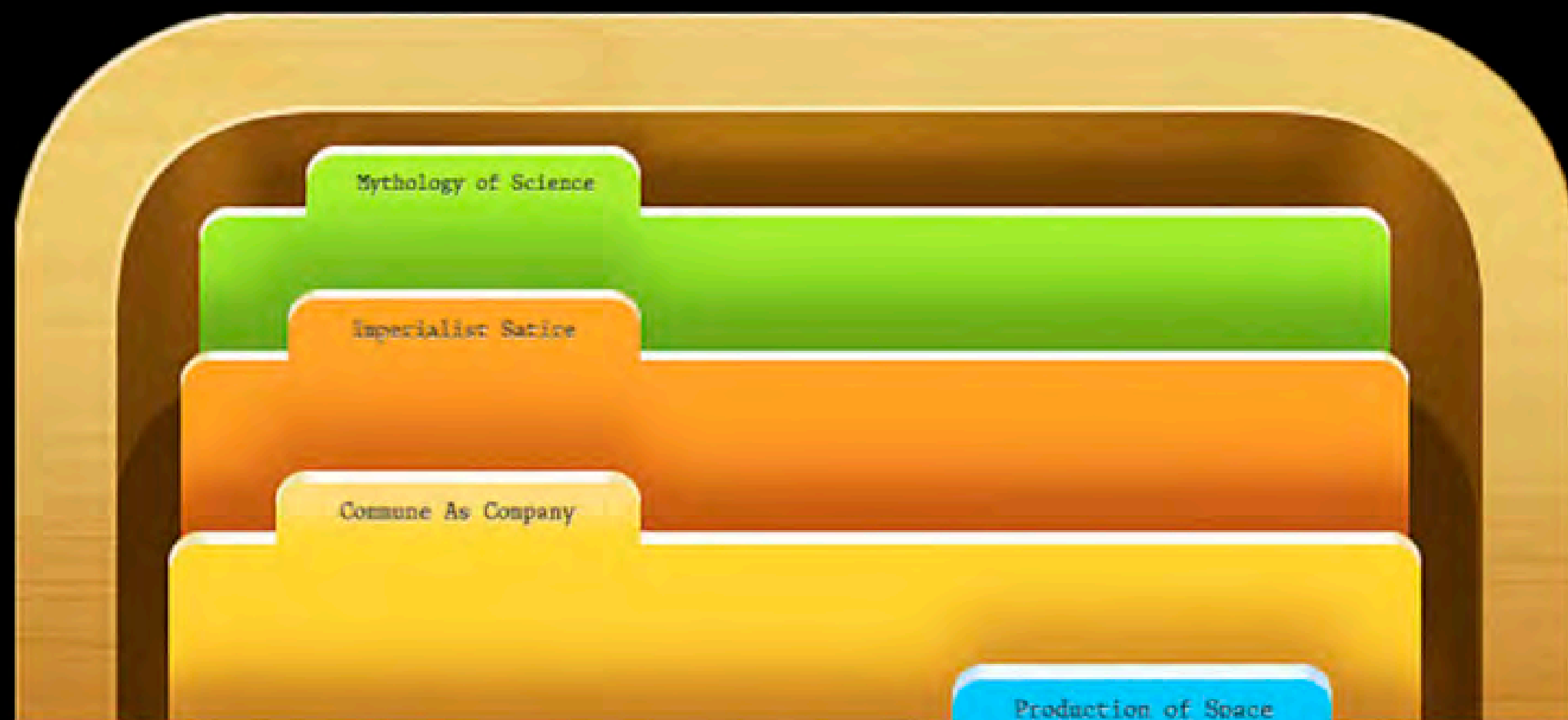
CLASSIFIED PSYCHOGRAPHIC METADATA

Mythology of Science

Imperialist Satire

Commune As Company





COTARD MOTORS

Cotard
Motors







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2

Foreword

John Patrikas

Style: Truth Seeking and Dialectics

See the world from an implicit stance that evokes politics, aesthetics, and your own world view. Richard looks through a lens that one can only comprehend having weathered his psychological terrain. To give the reader empathetical context, he employs anecdotal verbiage. Richard sees the inevitable. He sees permanent fixtures within our world's cultural index; racism, class systems, and civil injustice.

Wright understands what adults are unable to after experiencing years of societal conditioning. They grow numb. Richard sees in metaphors and he displays his understanding by orchestrating rebuttals within character dialogue. These exchanges between characters may seem intimate yet thematically they are larger-than-life. He strings each an every retort into a psycho-analytical weave that unifies the underlying themes that help express his view of the world.

In his imagination Richard is a character that faces conflict between himself, his parents, and the rest of the world. In facing these conflicts Richard plays the role of a truth seeker.

The truth seeker finds himself a victim to class propaganda. He's surrounded by people who are either brutalized into submission by an argument they cannot fight or they're the ones brutalizing themselves. This creates a condition where no discourse is allowed and opposition to tradition is silenced. As a truth seeker, Richard attempts to break the false binary that fuels this

Non-linear History

3

Manuel De Landa



I shut down the machine (the light level in the room rose, the Muzak poured softly back in) and went out into the halls, back to the display screen in the entranceway. The list of names slowly, greenly, rolled over like the list of departing flights at an airport: Code numbers were missing from beside many, indicating perhaps that they weren't yet in residence, only awaited. In the Ds, three names, and DIRECTOR—hidden among them as though he were only another of the dead. A chamber number. I went to find it and went in. The director looked more like a janitor or a night watchman, the semiretired type you often see caretaking little-visited places. He wore a brown smock like a monk's robe and was making coffee in a corner of his small office, out of which little business seemed to be done. He looked up startled, caught out, when I entered.sapiduciet landa doloreptatio cor mos verum si nimaxim poratibus dictempel ium facerati rem et alitior eperum rere laut fugitam dolestotae plandae que dunt por ra inimusa musant, nonsequi consequo berum dionsent volest quas voluptaspe nos abo. Ut qui dolorem. Porepe por molupta quidis adios verchil iberect inisquidis aut fuga. Iminimu scillabori rem apel et volum eic tempos et quae nim cor seque corepratur?



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Brief Notes on some
Well-Trodden Ground

Numbers have lost nothing of their mystical glamour. Between 1880 and 1900, in a confusion worthy of the panic which greeted the year 1000, most artists and writers considered themselves to be 'fin de siècle' and 'decadent'. By the same confusion the writers who appeared on the literary scene after the 1900 Exhibition slipped effortlessly into Uga. Et volore eaquatun idipit ullut the role of renovators. For evelit faci simsam, teasit nos auter, the public, and in their own sam nimus di toreroriore denihit eyes, they represented the fugitia ssitas voloretempor maio qui 'New Century'. Decadence blaborepraes dis ex est, quis aut was no longer in fashion. utamus alicine suntibus et minter?

But decadence stopped being a fashion at the very moment it was becoming a reality, when so-called 'modern' civilization was entering its convulsive death-throes. Peacefully and blissfully nurtured during the years before the First World War, this 'New Century' generation was nevertheless able to dominate the tormented times which followed, and at this moment in time (1945) it is still peddling its 'values' - so that for more than half a century France has suffered a 'spiritually' stultifying continuity in which until now wars and defeats have seemed mere episodes, untroubling to philistine and aesthete alike. To this generation we owe a certain worldly awareness. Although we have become extremely cynical, on the positive side we see things more sharply, more lucidly, and we have refined our intellectual and literary techniques.

Most of the pharisees of political and social life come from the petty bourgeoisie: as oppressor or victim, the petty bourgeois likes situations he can vindicate. By 1900 (and the coincidence between the number and the historical significance of the date is purely fortuitous) the haute bourgeoisie no longer needed to vindicate its political actions to itself (although it still knew how to pull out all the stops when rehearsing the

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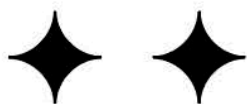


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Daniel Hartley

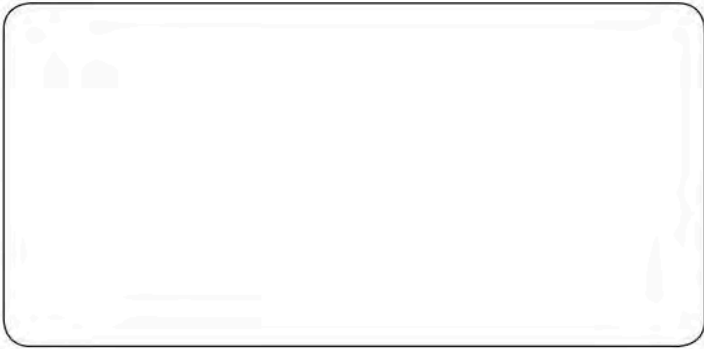
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2016—2017

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The Politics of Style



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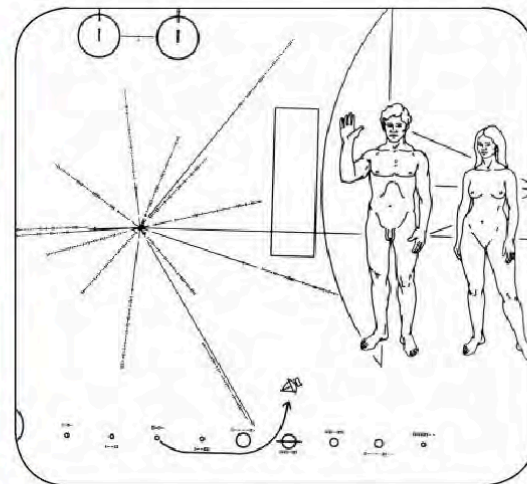
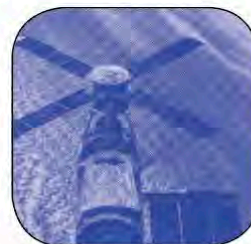
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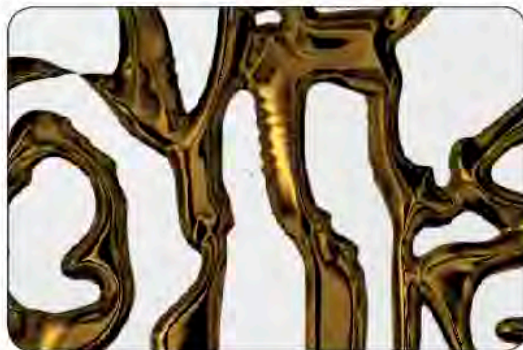
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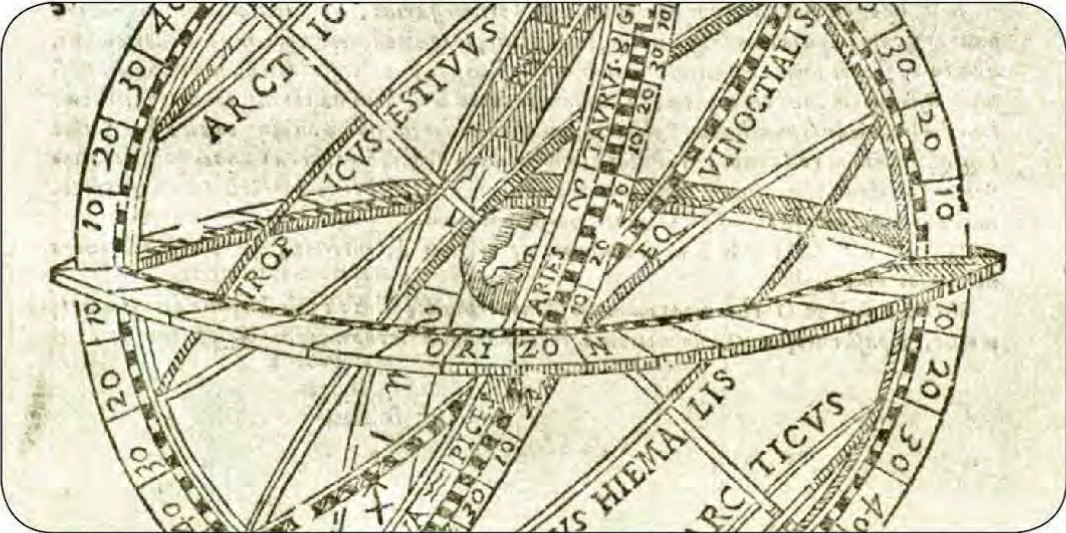
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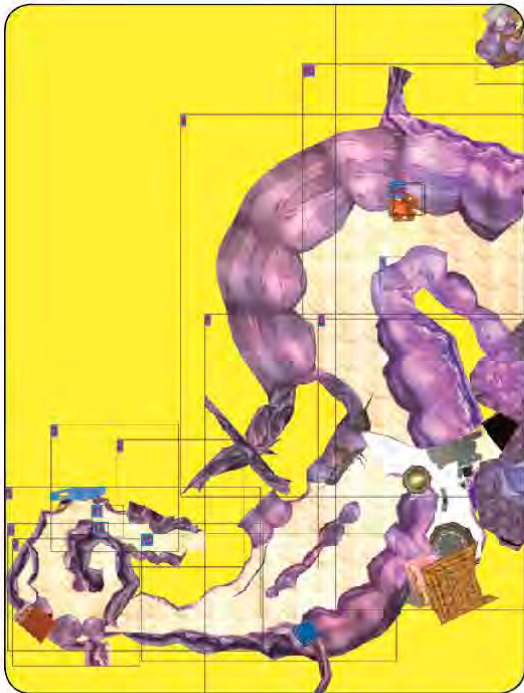
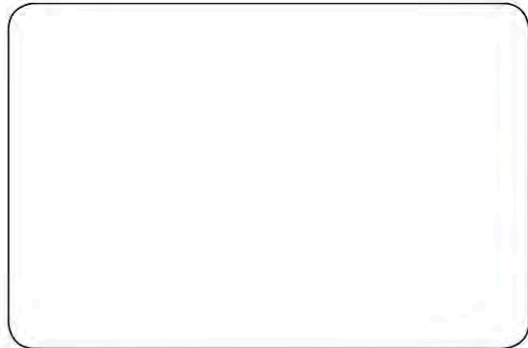


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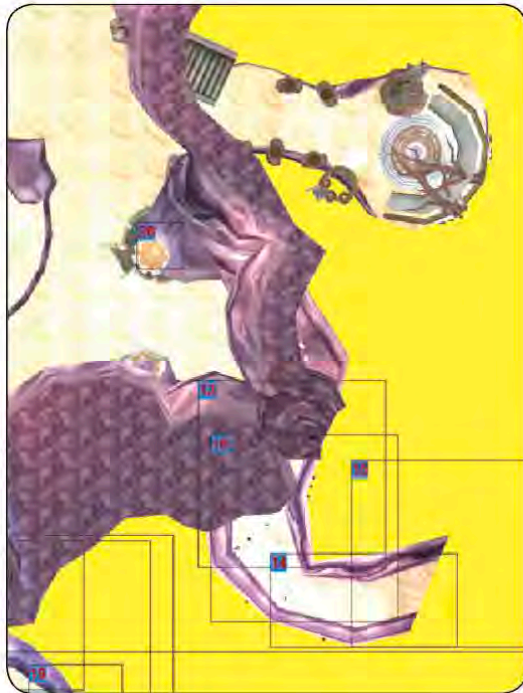
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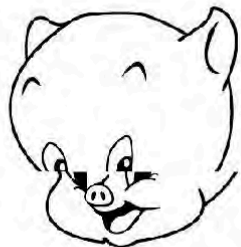


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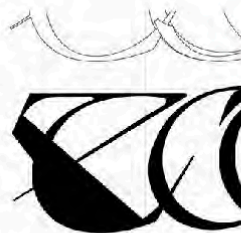
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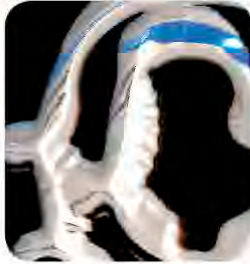
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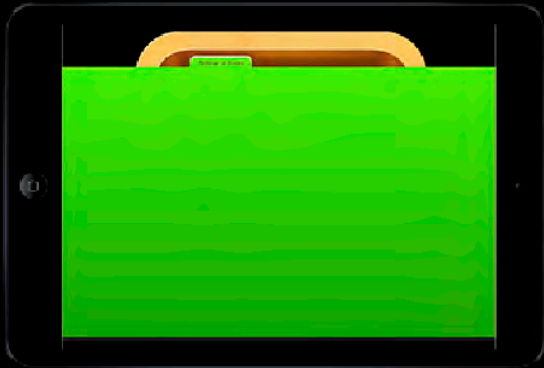
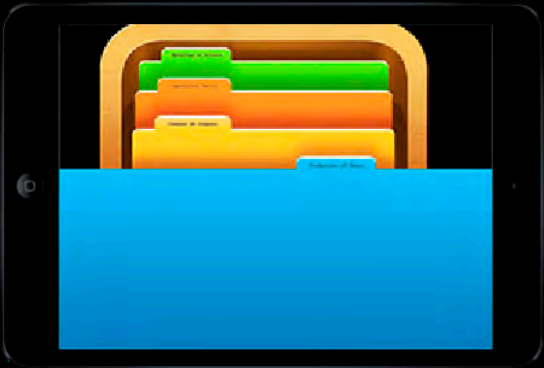
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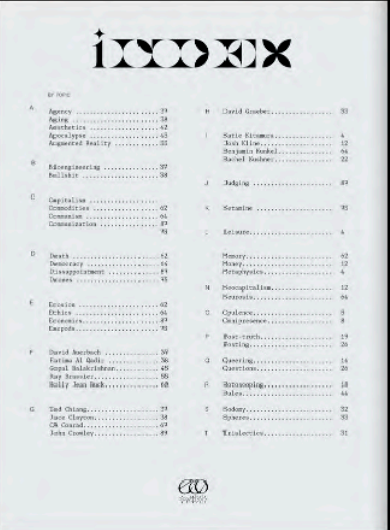
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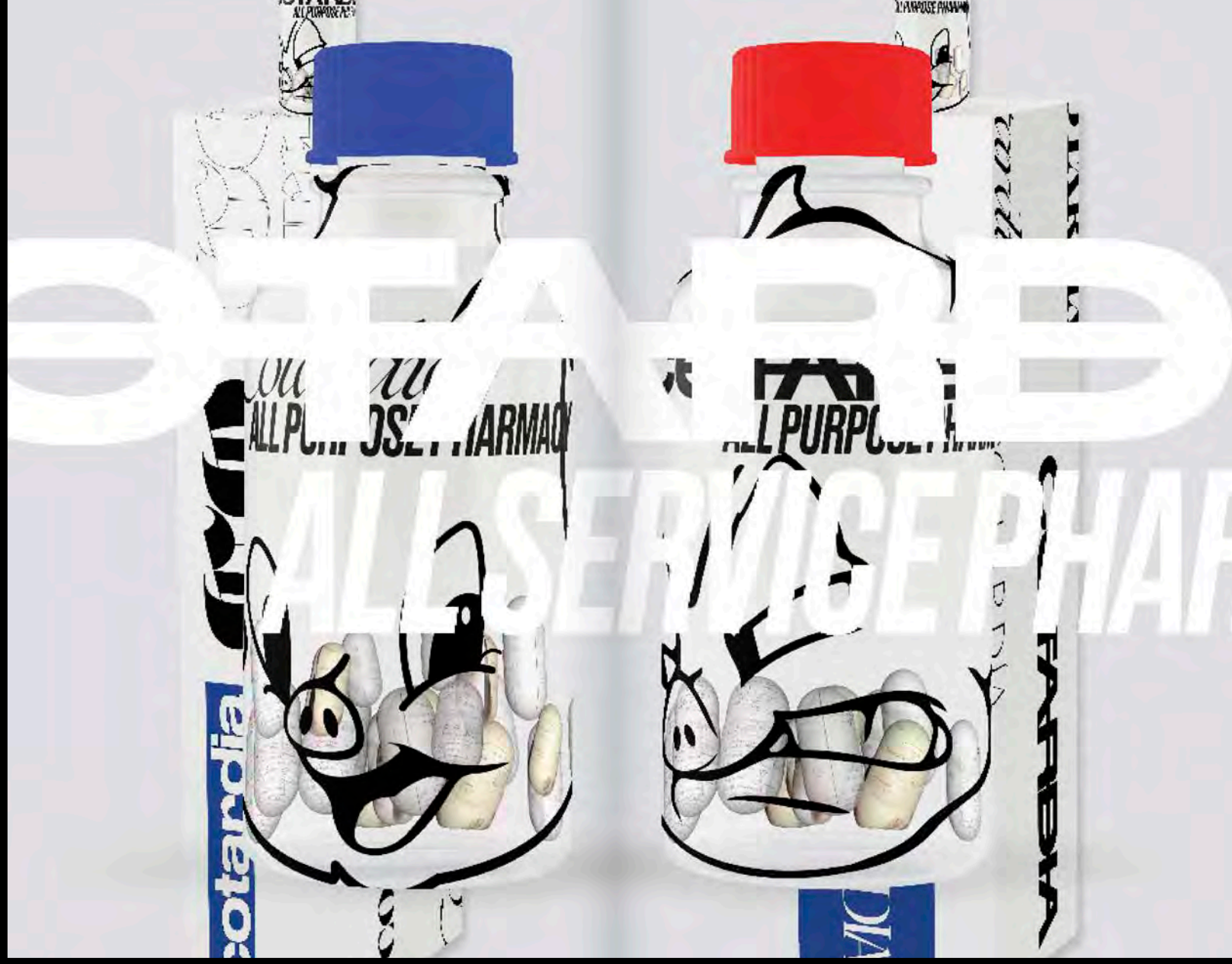


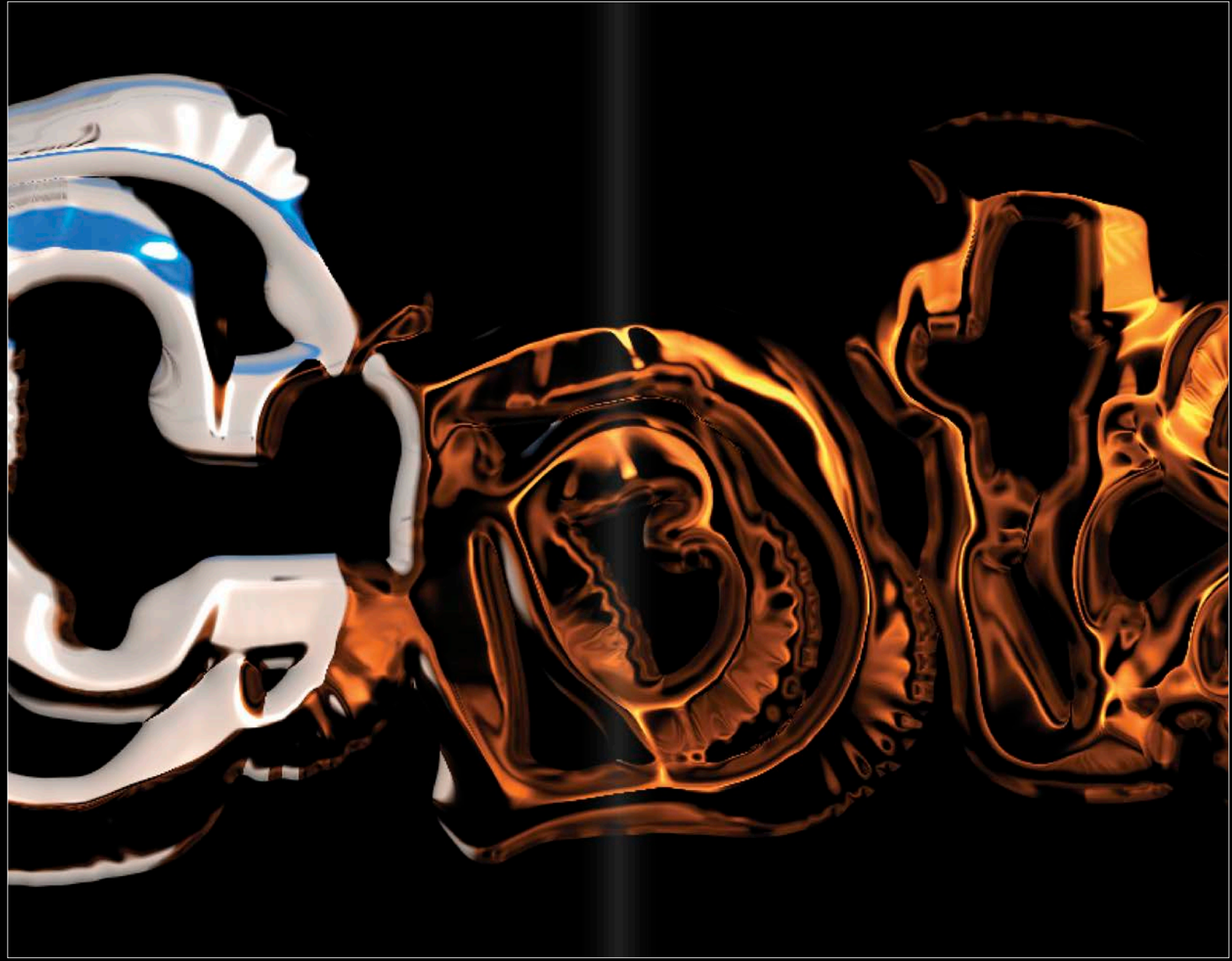
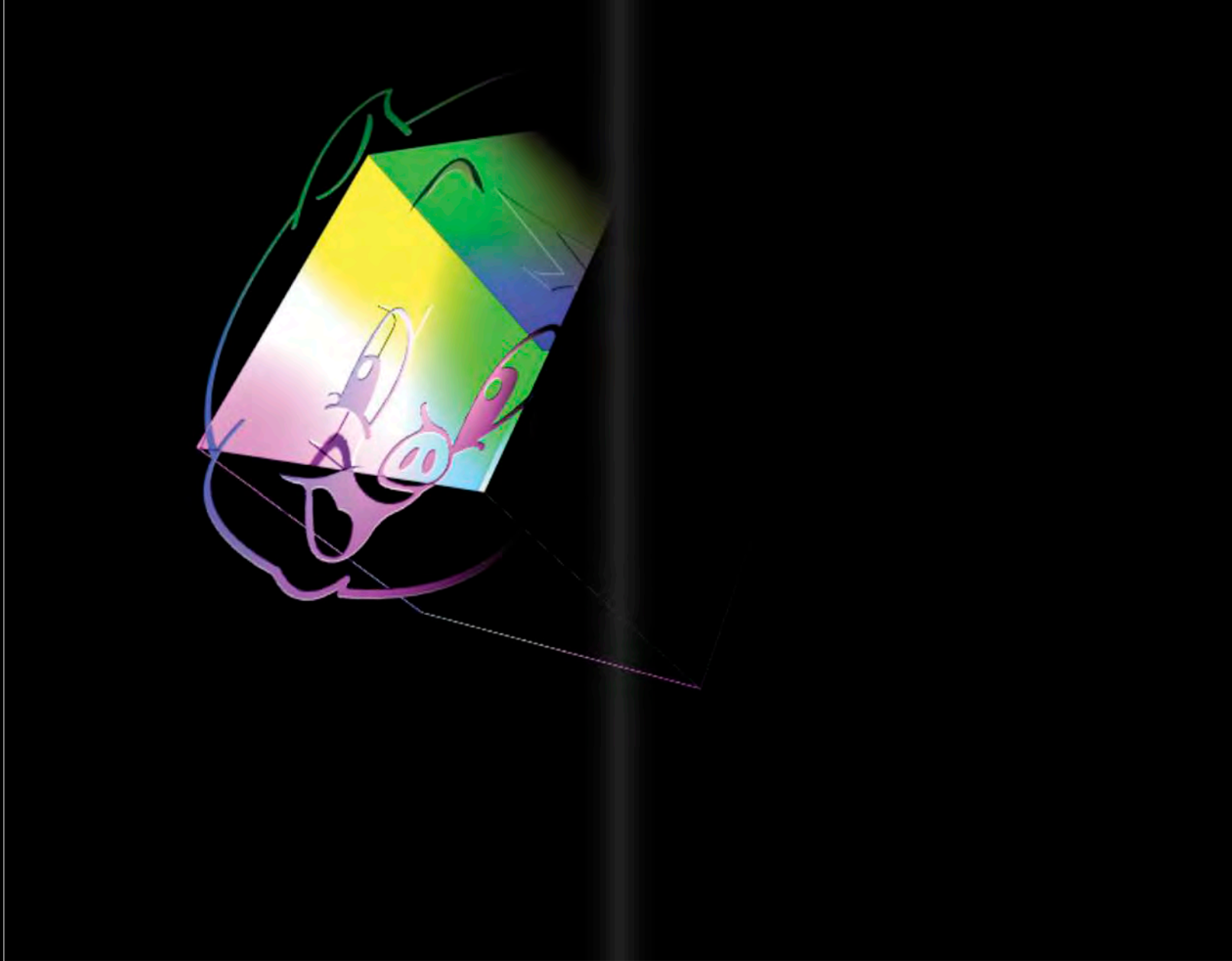


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