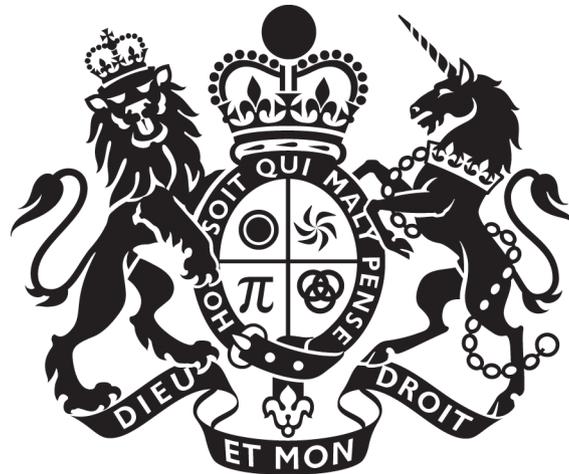
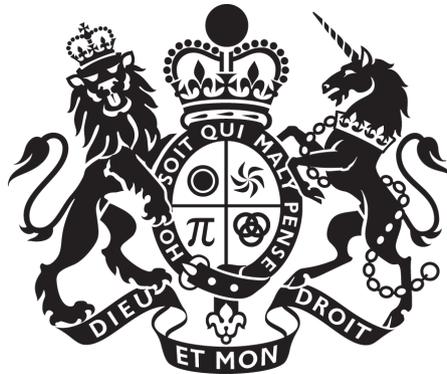


CLASSIFIED REPORT
FOR YOUR EYES ONLY



MILITARY INTELLIANCE SECTION 8
PROJECT CENTURION



PROJECT CENTURION
Urban Light Phenomenon

www.projectcenturion.co.uk

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MA Graphic Branding & Identity, University of the
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1.1 Design Literacy & 1.3 Research Methods.

Military Intelligence Section 8

CLASSIFIED REPORT

For your eyes only

The British Government created a top secret agency called Military Intelligence Section 8 (MI8) over 40 years ago to detect, study and collect intelligence on paranormal, extra-terrestrial and all matters that cannot be explained by available theories and observations. The agency operates in the United Kingdom & Northern Ireland.

This agency is designated classified and only a few cleared personnel outside of the agency know of its existence. All reports and projects are only accessible to the top tier of government and military. All projects and reports are marked classified.

PROJECT CENTURION

Urban Light Phenomenon

Currently MI8 are involved in collecting and studying the brilliant Urban Light Phenomenon across London. The study has been given the tag name of Project Centurion.

Over the last few weeks we have been observing the brilliant but strange circular balls of lights over many of the capital's landmarks. At present we cannot explain what these lights are.

The circular Lights take on bright colours and seem to form patterns at some locations or just cover the area in thick layers of colourful light. The lights are appearing mainly in central London, so it seems not to be a random act. They only seem to appear at around midnight. The lights appear and disappear almost instantly. Our research so far seems to suggest that these lights are trying to communicate a message.

WWW.PROJECTCENTURION.CO.UK

Restricted Website

Project Director,

As you have just been promoted to your new role of Project Director of Military Intelligence Section 8, you now have access to classified MI8 projects and research. May I kindly remind you that all matters related to MI8 are not to be discussed, written about or mentioned to anyone at anytime outside cleared personnel. Failure to comply will result in severe penalties.

Contents

1. Research Methods

- 1.1 Visual Summary

2. Object & Form

- 2.1 Man Made
- 2.2 Natural
- 2.3 Light
- 2.4 Transforming
- 2.5 Rotation
- 2.6 Moving Image
- 2.7 Emotions
- 2.8 Form Conclusion

3. Context & Research

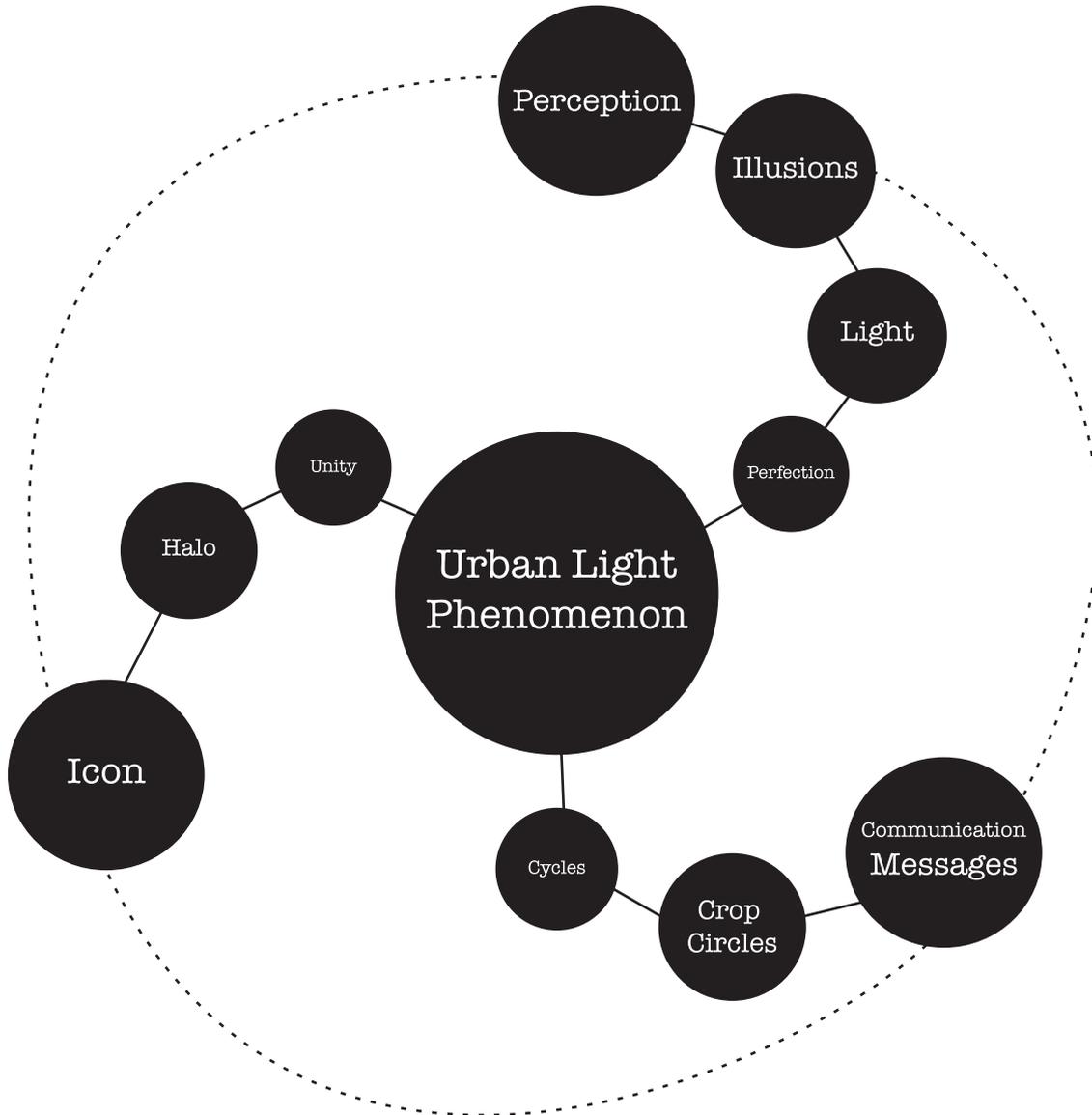
- 3.1 Physical Circles
- 3.2 Unity
- 3.3 Cycles
- 3.4 Perfection
- 3.5 Infinity
- 3.6 Areas of Research
 - I Halos & Iconography
 - II Crop Circles
 - III Perception & Illusions
- 3.7 Urban Light Phenomenon

4. Output

- 4.1 Photographs
- 4.2 Website & Identity

5. Bibliography

- 5.1 References
- 5.2 Project CD-ROM



1. Research Methods

Making and creating circles was surprisingly a very challenging task. I started with taking close-up photos of different circular objects around us, as well as creating circles with just light. My form experiments lead me to explore different ideas steaming initially from my photography to do filming of circles in motion, creating air bubbles, in water, transforming and rotating circles to see what I could learn.

After doing all my form and object experiments, I felt it would be a good idea to put down what kind of emotions I experienced when doing these experiments, as this will help me have a better idea of what kind of research and context I want to go into. I found this to be a very useful exercise as it gives me clear direction for my emotions and the questions that arose while doing these entertaining and exciting form experiments. Four clear emotions come out strongly.

They were Perfection, Unity, Cycles and Infinity. I developed areas of research from all four emotions, and started to look for patterns and connections between all these areas of research and find some common meaning. Looking at all the information I could see a link between them all. I started looking in to Halos, Crop Circles, Illusions and Perceptions in depth.

So stemming from the emotion of perfection, I looked at light to explore the wide array of luminous phenomena in our skies, from auroras, Parhelic Circles to rainbows as well as also other optical illusions like the Circle of Confusion in photography.

After analysing everything as a whole, our emotional response stems from our own ability to interpret and explain these illusions. There absence in our everyday world gives them a sense of mysticism and interest, as we want to find an explanation for it. Since the beginning of civilization, these phenomena have occurred. Egyptian carvings often depict lights from the sky, and etch strange shaped "UFOs". And through the middle ages, spiritual elements were seen as orbs from the sky. But were almost universally thought of as holy, divine, signs of god,

There mystique suggests that they may play an important part in our lives. We believe these phenomena are telling us something we should make sense of. The realm of the unexplained was left to the power of the Church as the largely uninformed masses throughout early human history looked towards divinity to guide and explain their daily lives. It is only in the last few hundred years that we have started questioning and exploring the unexplained, often leading to great scientific explanations.

Crop circles and UFOs are two unexplained phenomena that have permeated human culture for centuries. It is something that has mass awareness, but has not been explained. Unlike centuries ago, today's culture finds it difficult to accept a notion without proof. In the past, the mass had very little understanding of the natural sciences, and the scientific method, so unexplained behaviour were seen as divine or holy. Rather than leaving mystical matters to religious explanations, our connected information-driven culture today is driven by hard evidence. An internet driven culture is constantly

1.1 Visual Summary

linked with access to information, conversation and news, so anything that is outside the realms of the natural sciences and basic human understanding must be a hoax.

These ideas about crop circles and illusions and one's faith have made me come to the conclusion that I should create;

Light Circles in the Urban Environment.

I will create the equivalent "Crop Circles" in the urban environment, to show what an light phenomenon would do with just circles and colour.

The objective of the output is to make us question what we see and how we make sense of these circles and colours that we do not know or understand logically. I will spoof the sighting of these light circles in different locations around inner London, by creating a series of Photographs, along with a website with my research. Also I will create spoof Identity for a secret government agency, which will be housing all my work.

2.1 Man Made



2. Object & Form

2.1 Man Made

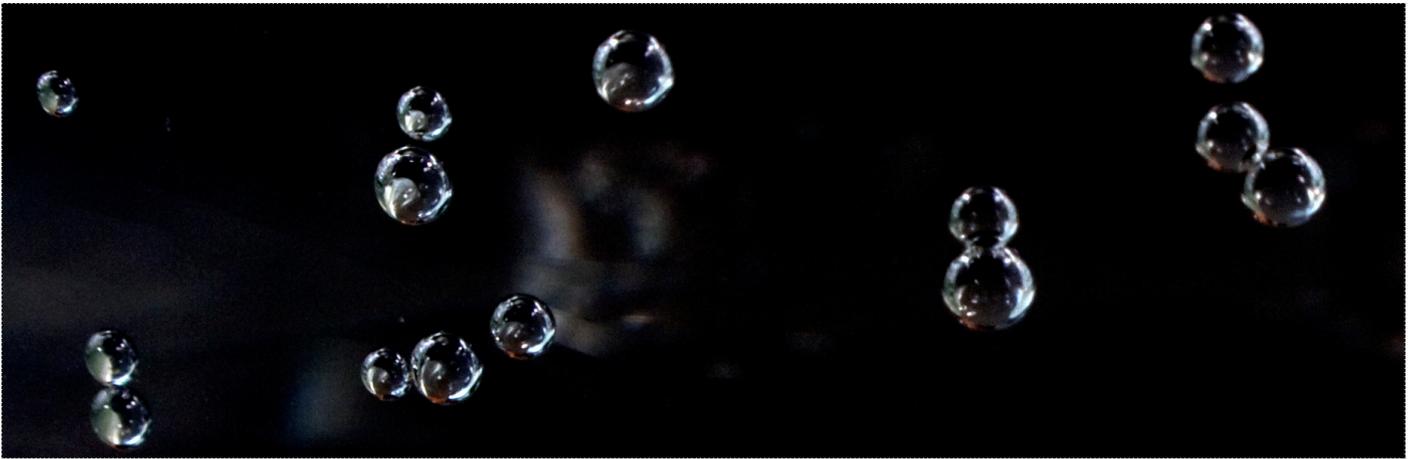
Kick That Ball

Discovering circles and spheres was very easy, it is all around us. We as humans seem to have a fondness for all things circular, all of our major sports games involve a sphere-shaped ball of some sort, from football to golf. Having a sphere shaped object to chase or catch seems the most logical shape to use, as you cannot really use a square or triangle for this, due to many concerns such as injury, lack of movement and comfort when playing sports.

I have found that Circular shapes are everywhere, where man exists; we have an attachment to this shape. From helping us move around (The Wheel) to our social, mental and physical well-being (just by playing sports games with a simple ball keeps us fit, builds our social skills and keeps our minds active.)

I have taken photos of these simple but powerful circular objects, to show their beauty close up, as all these spheres come in all sizes and colours but still have the same attribute in the way it is made.





2. Object & Form

2.1 Man Made

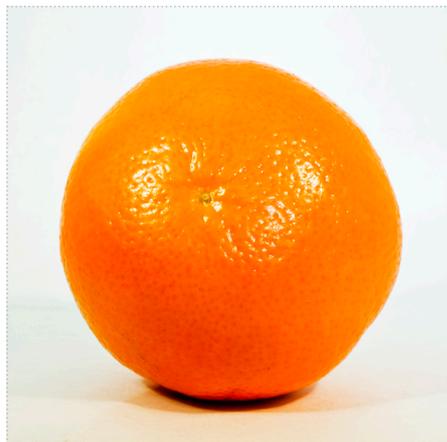
Bubbles, Bubbles and More Bubbles

Exploring the creation of circles I decided to do a simple experiment, where I would set the right conditions for bubbles to appear, to observe if all the bubbles always come out in circular forms. As this is a controlled experiment, I knew if I carbonated the water air pockets would appear in the water.

The experiment proved that all air pockets formed almost perfect circular spheres of air bubbles in the water. To me it seems that nature also has a tendency to opt to create hundreds of circles of all sizes even if I set the experiment up with man-made objects. I created circles without having to even draw one; nature seems to have done all the hard work for me.

I have learned that there is some sort of system in nature that seems to like things to be in a circular or spherical shape.





2. Object & Form

2.2 Natural

Five a Day Keeps the Doctor Away

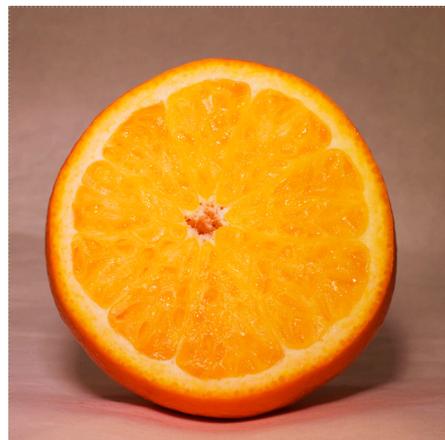
Finding this that all things are circular in the natural world was not difficult at all, all I had to do was just go down to my kitchen and garden, and in this small area I managed to collect all the natural circular shaped objects I could find. As it was just my kitchen and garden it was things like fruit and vegetables.

Once looking at these simple everyday objects that most of us have contact with in one way or another and then really looking at them with a detailed eye, one sees the sheer beauty in their forms, their vast array of colours. They all seem to follow a pattern of growing, starting from a centre point and expanding slowly in all directions equally.

None of the fruits and vegetables is perfect spheres or that circular when you look at them very closely but from a distance they are perfectly rounded to the human eye. This idea of what a perfect circle is something that has come across to me when looking at these objects.

I shall explore this in my other experiments.





2. Object & Form

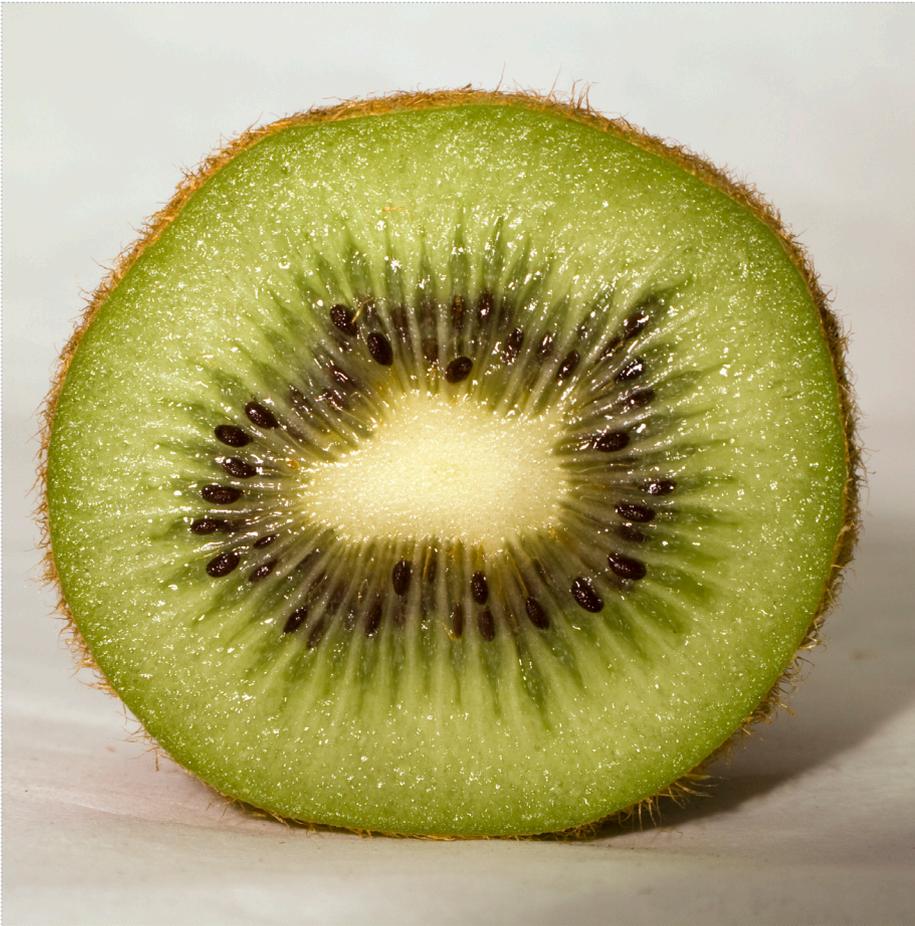
2.2 Natural

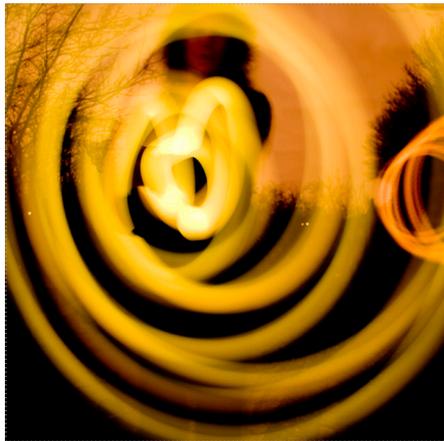
Inner Beauty

Exploring further the natural objects, I wanted to see what was inside the structures of these fruit and vegetables. So I just cut them in half to see what was inside. I found some stunning patterns that radiate outward from the centre of the objects.

There are complex patterns and symmetry in the objects. They all seem to follow a system of design that makes things grow in a formal manner, all starting from the centre and expanding. If given the right conditions these objects could keep growing and adding to their complexity, practically becoming infinite.

Also the colours inside seem to be complex and varied. In the case of the kiwi, you can see that it looks quite dull on the outside, but once you cut into it, the beautiful patterns and vivid colours on display inspire you. These studies have given me a few ideas for my research mainly the idea of Perfection and Infinity.





2. Object & Form

2.3 Light

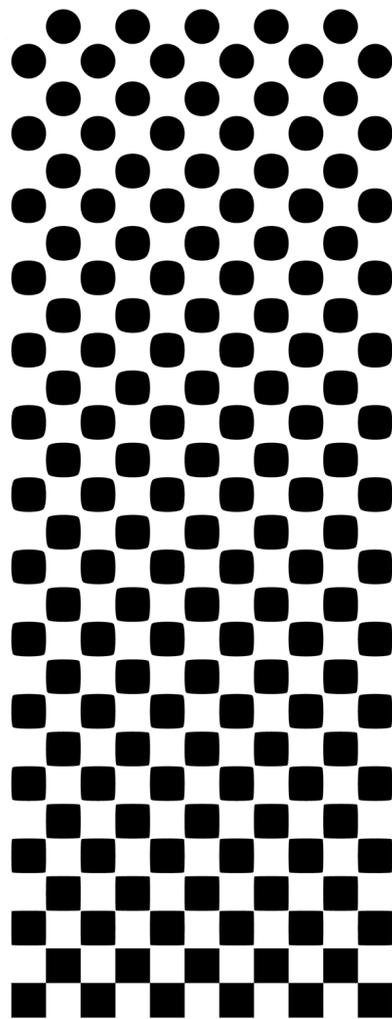
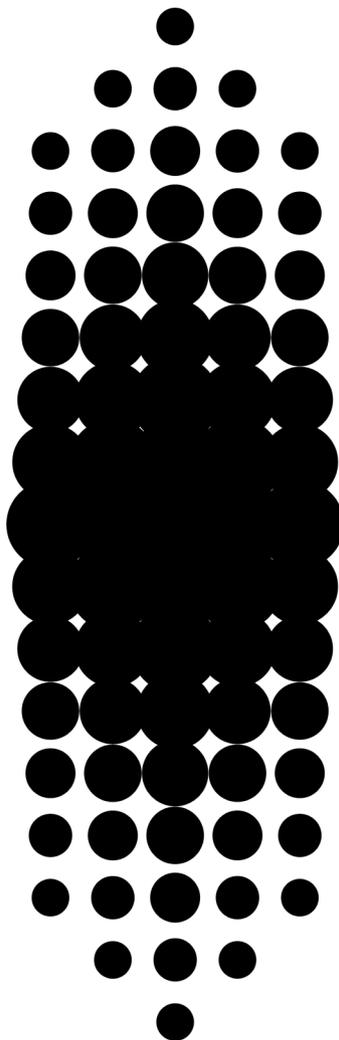
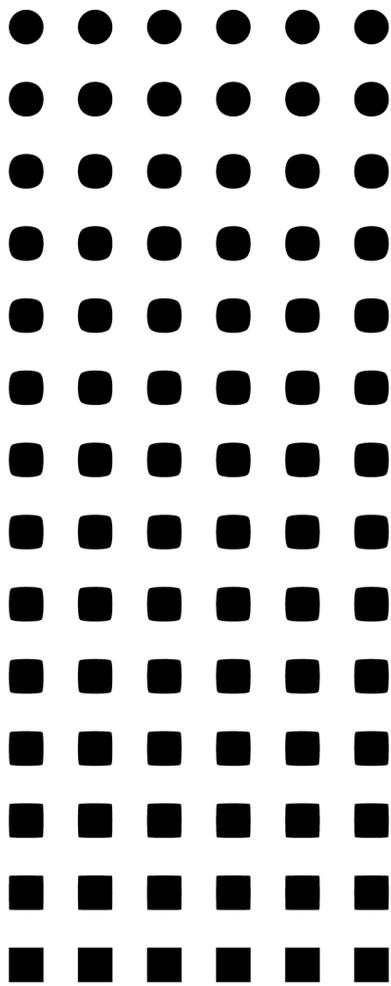
Let there be Light

Light is so pure and precise, that I decided to create circles out of it, as I discovered that drawing a perfect circle by pen and paper is not possible. I did many experiments with the coloured lights I made with a torch and juggling balls that changed colour, which I had to source with great effort and expense. But it was worth it, as you can see with the experiments carried out on a very cold and late Sunday night-time.

I had to play around with my camera settings to get the right exposure and shutter speed to make the spinning lights come out in circular patterns and create the perfect circle, which was the main aim of this experiment.

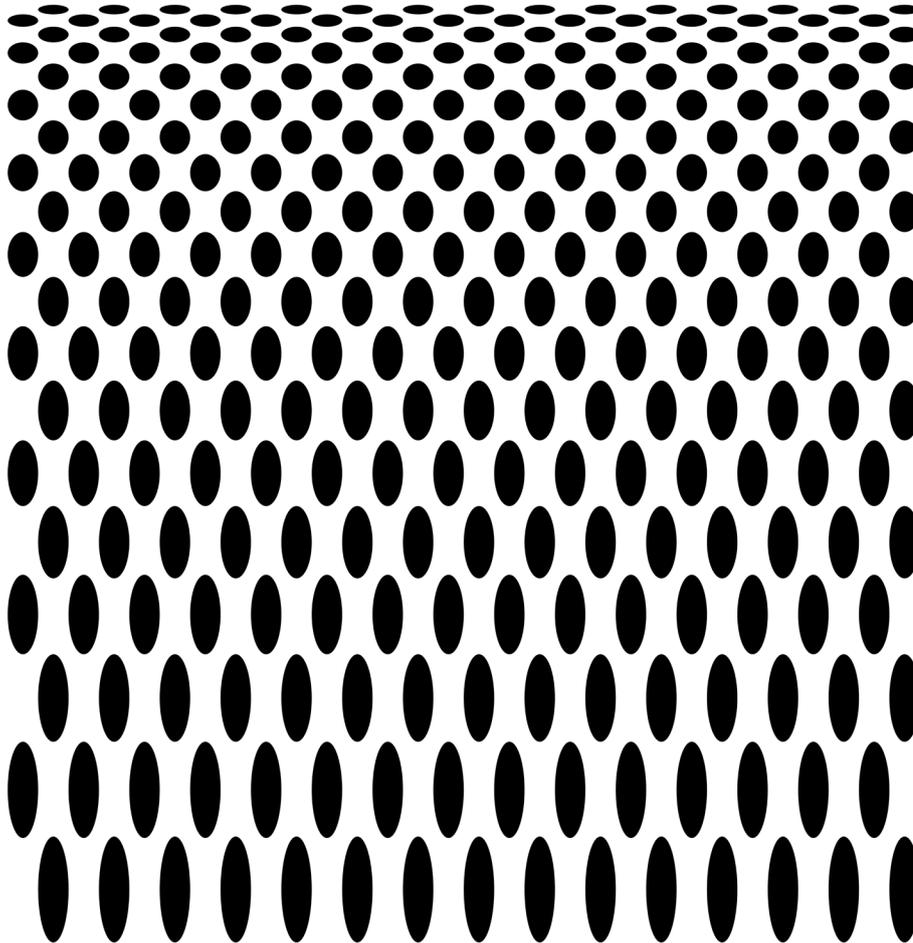
I found this experiment very enjoyable and rewarding, a lot of the photos taken had unexpected results, as I did not know what would happen when I tried new things out with the lights. This experiment has given me many ideas and areas for exploration in light and perfection.





2. Object & Form

2.4 Transforming



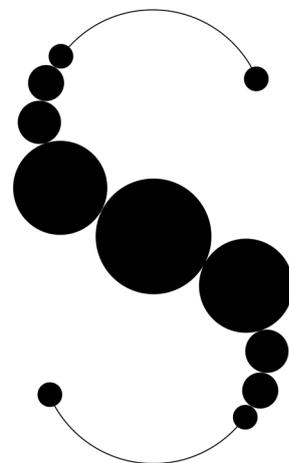
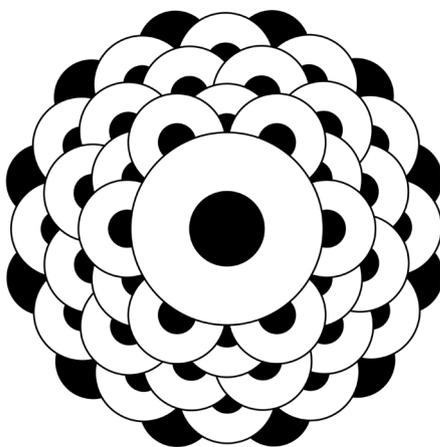
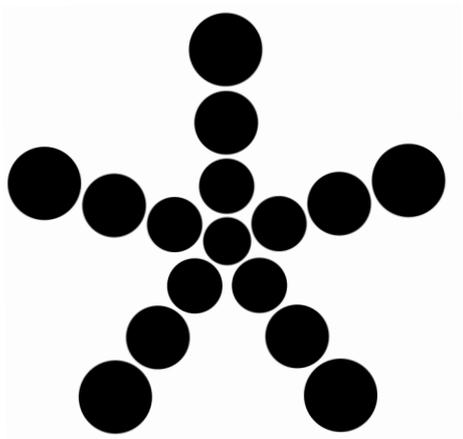
Change is Coming

As you draw a circle it is only what our eyes perceive it to be at a set point from the drawing, but as you get closer to it you will notice that the circumference is not so perfect.

The human eye can only make a circle out if it has more than 24 sides at arm's length from the body. Our understanding of what a circle is very complex as we have many names for it : 3D is a sphere and a sphere is a ball in most people's eyes due to the use of footballs, golf balls, basketballs and so on.

In this experiment I just played around with the idea of turning a square into a circle, through a sequence of transforming shapes. To see when we would say a square becomes a circle. This experiment also gave me more questions about perfection, which seems to come across a lot in my form experiments.

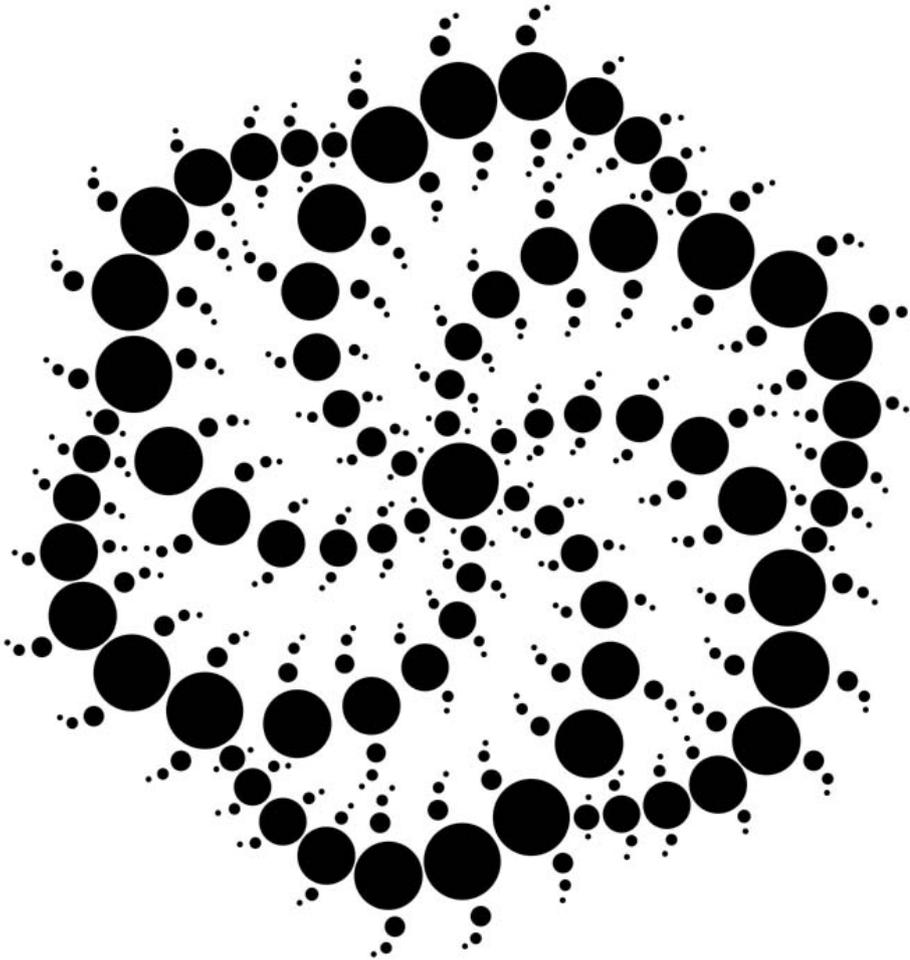
Finally, in this experiment I tried distorting the circles to see what it would look like, to my amazement it seems as if the circles are in motion and travelling, just by changing the form of the circle a little we get such huge visual illusions.[1]

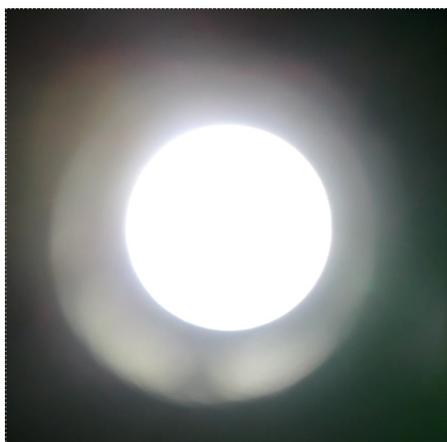
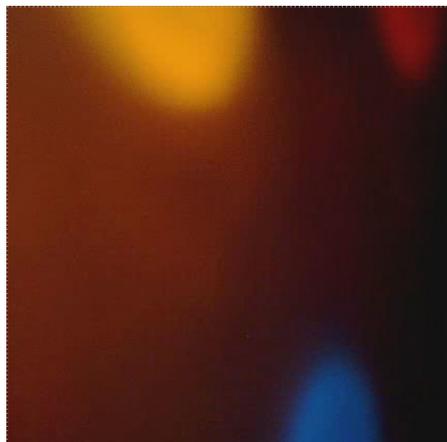
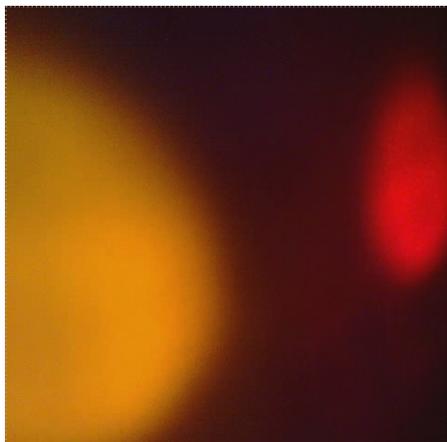


Spinning Around

After my transforming experiments, I liked the idea of motion and rotation in circles. So I decided to see what complex patterns I could create with just circles. This was a very time consuming exercise, as I had to stick to mathematical formulae, like the Fibonacci sequence and Spiral geometry.

But the results of the exercise speak for themselves; I am left with beautiful patterns with great levels of complexity. These patterns exist all over nature and are not just man-made fantasies. When looking at them I could see galaxies and stars, also going back to my photos of the fruit, it reminded me of the kiwi pattern inside. [1]





2. Object & Form

2.6 Moving Image

Lights Camera Action

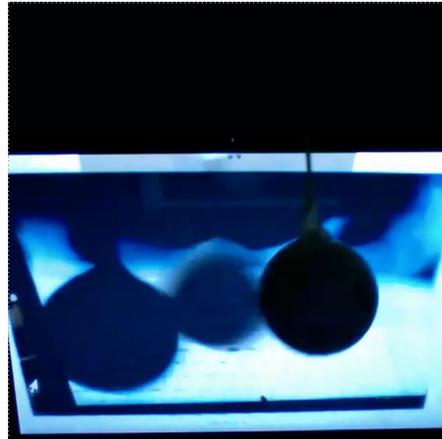
So far I have done my experiments and studies with photography on paper and the computer. All of these areas are restricted mainly to a 2D world.

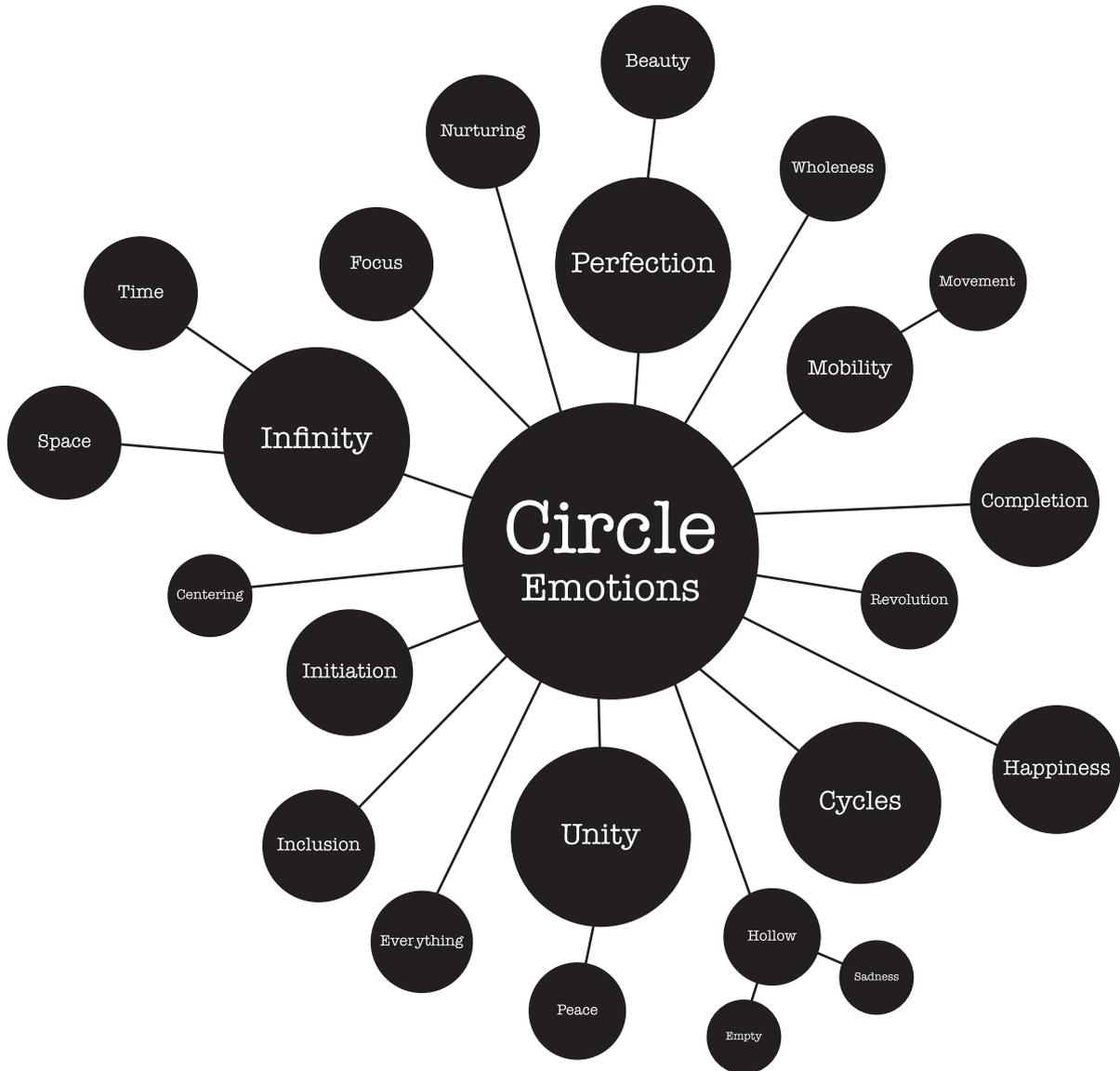
After doing the rotation drawings, I liked the idea of motion: to create and show motion. I could only show real motion using video.

I devised an experiment with a fellow classmate. We set up our computers to film each other, as we wanted to create a space where there was a distortion and feedback on the screens. Then we placed our shapes in the space between the computers to see what kind of results we would get.

I also filmed circles in motion in different colours to see what happened when I just rotated it, on a constant axis, the results of this experiment were very pleasing. I found that light can be manipulated to do so many things; it can be distorted, bent and changed. Illusions are created in such a manner and understanding how light works will help you control your photography or filming better.

[Videos of these Experiments are available on the CD Attached to the Book, also on the Project website]





2. Object & Form

Emotions

After doing all my form and object experiments, it felt that it would be a good idea to put down what kind of emotions I experienced when doing these experiments, as this will help me have a better idea of what kind of research and context I want to go into.

I found this to be a very useful exercise as it gives me clear direction for my emotions and questions arose while doing these fun and exciting form experiments. As you can see by the mind map, four clear emotions come out strongly. They are Perfection, Unity, Cycles and Infinity.

Perfection

Throughout all my form and object experiments I have found that this idea of perfection is a constant theme, trying to draw or create a perfect circle is almost impossible. I have tried with light, mathematics and pencil and paper. So perfection is an area that I can surely explore in greater depth, as there are so many interesting ideas on what is perfection, and how we judge what perfection is. These are all very interesting areas of exploration.

Unity

All the shapes I created seemed to have almost a pre-planned outcome to them, I would go as far as to say divine and structured order with a plan of how things are going to turn out. You get a feeling of peace and balance when looking at the circle, as it seems to bring things together. I will look into the holy and divine aspects of the circle for this area of exploration.

Cycles

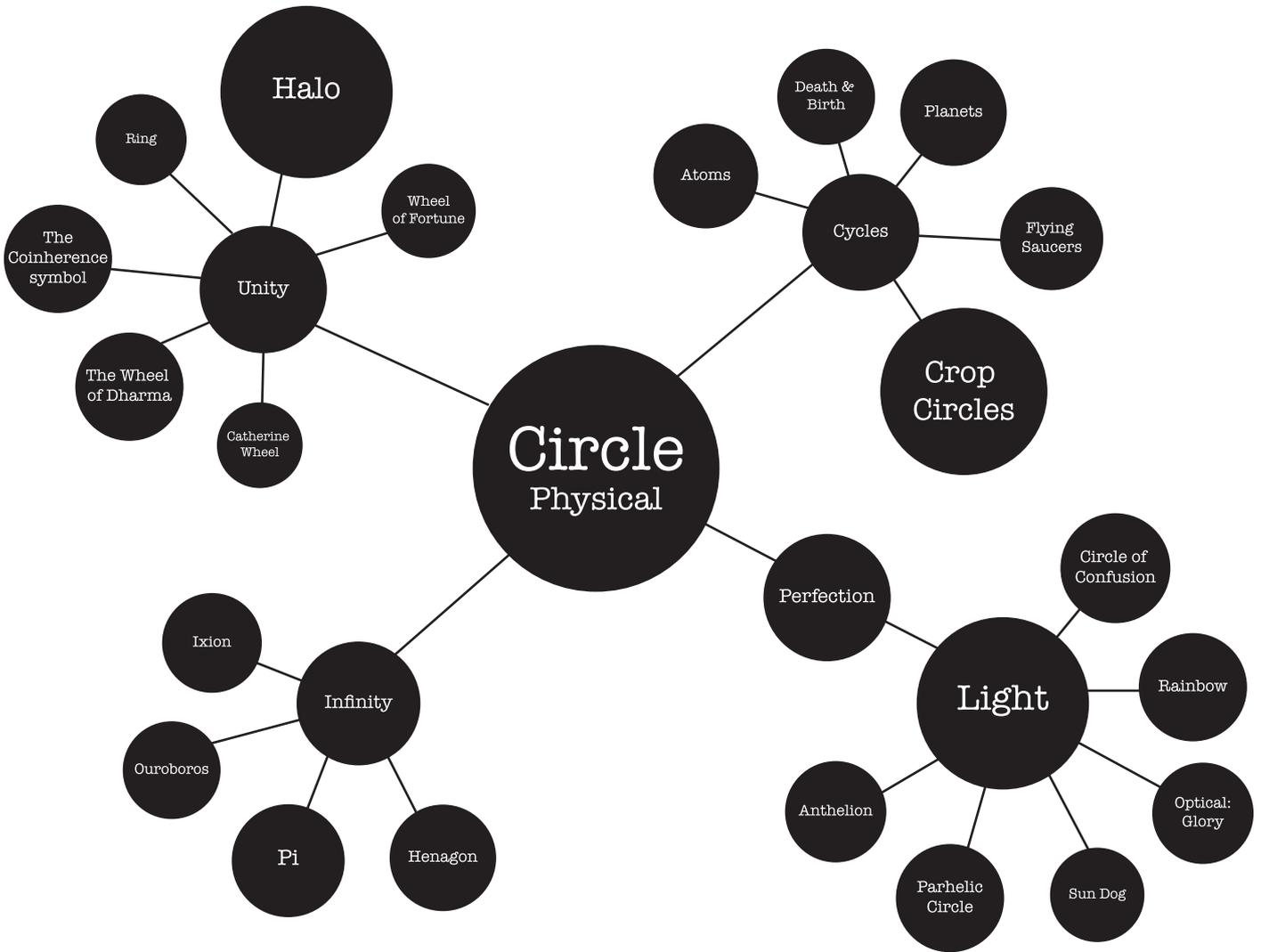
Cycles are everywhere from natural cycles, rotation of inter-stellar bodies like galaxies to the rotation of electrons around a nucleus of an atom, the smallest thing in our universe. We have water cycles, weather seasons to more human cycles like birth & death and a 24-hour society. All things have a natural rhythm and like to follow a pattern and so far it seems from my experiments, circles are the perfect representation of these cycles.

Infinity

Following patterns and creating the perfect circle all have infinite possibilities; we know that Pi is an infinite number and that a circle a possible object. What we call a circle is a Henagon, which is a polygon with infinite number of sides. These are all very logical and mathematical observations. But there are also human understandings of infinity; I shall look into the ideas behind this to see what meanings I could derive from this.

Form Conclusion

All these observations have centred around the circle and its infinite connections and possibilities. So far it has been a very enjoyable process in making things, I have found that my exploration of form and object very useful in helping me build solid ideas and meanings for my research and context aspect of my project. I will explore all these themes to see what kind of project this develops into.



3. Context & Research

I have expanded further on my emotional mind map by expanding on the four key emotions I derived from it: Unity, Cycles, Light and Infinity. These Emotions can be attached to physical and contextual subjects.

Perfection

The idea of perfection is very much related to light as it is the most perfect and most neutral element in the universe. Humans use light (Lasers) to measure time and size of objects from the size of the universe to atoms. I will look at how light is seen by humans and how it affects us everyday.

Cycles

Cycles, have come to mean rotation for me, I like the idea of things spinning and why they all seem to follow the same patterns, like atoms and planets. Also the idea of flying saucers and crop circles interest me, as it is a very fascinating and very misunderstood subject.

There are things out there that we as humans cannot explain unlike atoms or planets, so most of us call it hoaxes or fantasies. I do not believe that we humans are the only intelligent life forms in the whole universe.

UFOs of any kind might have visited Earth and left man-kind messages. We may not have found the evidence we require yet, so that does not mean it is not out there waiting to be discovered.

3.1 Physical Circles

Unity

Unity conjures up feelings of peace and of the divine. These two aspects were constantly there in the background during my form experiment.

I will look into religious use of circular icons, as I know that circles have varied meaning to people in many different cultures. Like halos, rings and the wheel of fortune. This research will hopefully give me a good insight into the spiritual aspects of the circle.

Infinity

Infinity is an idea very hard to really understand, there are so many ideas relating to infinity which are not just mathematical. In mythology and spiritual symbolism, infinity tells of punishment and creation. This will provide me with two contrasting views of infinity.



Halo

A halo also known as a nimbus, aureole, glory, or gloriole is a ring of light that surrounds a person in art. They have been used in the iconography of many religions to indicate holy or sacred figures, and have at various periods also been used in images of rulers or heroes. In, among other religions, Hellenistic, Islamic, Hindu, Buddhist and Christian sacred art, sacred persons may be depicted with a halo in the form of a circular glow, or in Asian art flames, around the head, or around the whole body, this last often called a mandorla.

Halos may be shown as almost any colour, but as they represent light are most often depicted as golden, yellow, white, or red when flames are depicted.[1]



Rings

Rings in general have a deeply rooted magical significance. Enchanted rings figure in many ancient folk tales. Today, in traditional religious ceremonies, Christian and otherwise, the wedding rings are blessed by a priest, thus continuing the symbolic practice of imbuing rings with protective powers. Certainly, the circle of a ring represents undying love and the continually renewed vows of the married couple. Circles have long been archetypes for not only timelessness, but also wholeness. The circle also speaks to the eternal return of the seasons, marked by cyclical ritual and celebration.

The Koran says Solomon had a magic ring which could give him power over enemies, and transport him to a celestial sphere where he could rest from the cares of state.

Romans wore rings dedicated to the goddess Salus (Hygeia) engraved with a pentagram and a coiled snake, to ensure good fortune. [2]



Wheel of Fortune

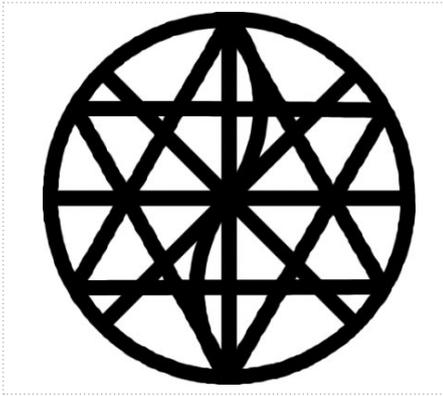
Is a concept in medieval and ancient philosophy referring to the capricious nature of Fate. The wheel belongs to the goddess Fortuna, who spins it at random, changing the positions of those on the wheel - some suffer great misfortune, others gain windfalls.

Tarot system focuses on personal responsibility. Meaning, the underlying persuasion of each card places the responsibility of life events squarely on the individual. We're in charge of our lives, and the consequences of our thoughts and deeds shape our lives.

The lesson of the Wheel of Fortune is that we must accept that there are always ups and downs in life. If we were to have only good times, we would become less appreciative of what we have. Sometimes the bad times give us the contrast and perspective we need to be able to recognise how blessed we are when the good times come. It is a new beginning in the cycle of life. [3]

3. Context & Research

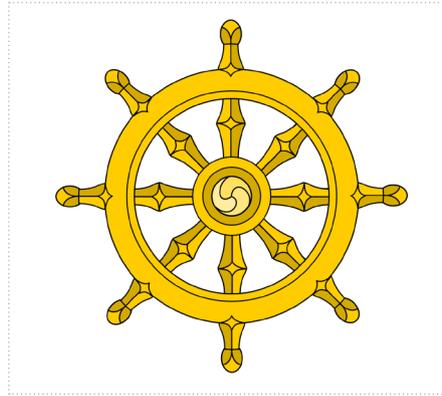
3.2 Unity



Coinherence Symbol

The circle is considered a symbol of unity, because all the regular polygons are embraced by the circle. It is also the symbol of infinity, without beginning or end, perfect, the ultimate geometric symbol. The circle is an object of nature, an idealisation of pure mathematics, and a symbol or framework we use to understand and describe our world.

The Coinherence Symbol combines at eleven separate symbols related to at least thirteen major religious traditions in such a way as to represent simultaneously the full and autonomous presence of each tradition and their intimate interrelation, each inside the other, in the mode of coinherence. It combines these symbols (circle, taijitu, wheel, hexagram, labarum, crescent, cross, point, atom, chalice, lotus). [4]



Wheel of Dharma

Is a symbol that has represented dharma, the Buddha's teaching of the path to enlightenment, since the early period of Indian Buddhism. It is also sometimes translated as wheel of doctrine or wheel of law. A similar symbol is also in use in Jainism.

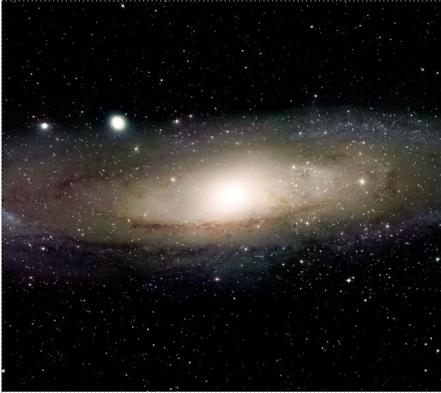
The Dharmacakra symbol is represented as a chariot wheel (Sanskrit cakram) with eight or more spokes. It is one of the oldest known Buddhist symbols found in Indian art, appearing with the first surviving post-Harappan Indian iconography in the time of the Buddhist king Aśoka. The Dharmacakra has been used by all Buddhist nations as a symbol ever since. In its simplest form, the Dharmacakra is recognised globally as a symbol for Buddhism. [5]



Catherine Wheel

Catherine of Alexandria (d. 310 AD) refused to marry the Roman emperor, and was imprisoned. Christ appeared and she wed him, a scene depicted in art as The Mystic Marriage of St. Catherine. Enraged, the emperor had a special spiked wheel designed for her torture, but the wheel broke and she was unharmed. The circle is the symbol of mobility, in the form of a wheel. It also appears as an instrument of torment.

The breaking wheel was a torture device used for capital punishment in the Middle Ages and early modern times for public execution by cudgelling to death. It was still in use into the 19th century. [6]

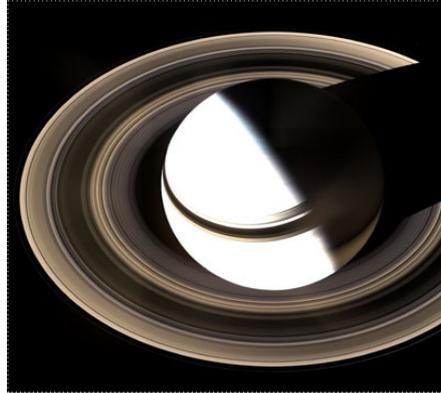


Galaxies

A galaxy is a massive, gravitationally bound system that consists of stars and stellar remnants, an interstellar medium of gas dust, and an important but poorly understood component tentatively dubbed dark matter.

Galaxies may contain many star systems, star clusters, and various interstellar clouds. The Sun is one of the stars in the Milky Way galaxy; the Solar System includes the Earth and all the other objects that orbit the Sun.

Historically, galaxies have been categorised according to their apparent shape (usually referred to as their visual morphology). A common form is the elliptical galaxy, which has an ellipse-shaped light profile. Spiral galaxies are disk-shaped assemblages with dusty, curving arms. [1]

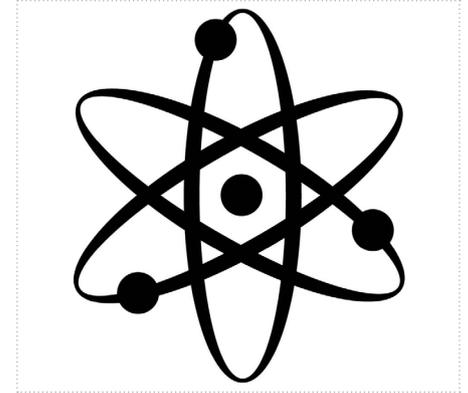


Planets

A planet (from Greek “wandering star”) is a celestial body orbiting a star or stellar remnant that is massive enough to be rounded by its own gravity, is not massive enough to cause thermonuclear fusion, and has cleared its neighbouring region of planetesimals.

Planets are generally divided into two main types: large, low-density gas giants, and smaller, rocky terrestrials. There are eight planets in the Solar System. In order of increasing distance from the Sun, they are the four terrestrials, Mercury, Venus, Earth, and Mars, then the four gas giants, Jupiter, Saturn, Uranus, and Neptune.

The term planet is ancient, with ties to history, science, mythology, and religion. The planets were originally seen by many early cultures as divine, or as emissaries of the gods. As scientific knowledge advanced, human perception of the planets changed, incorporating a number of disparate objects. [2]



Atoms

The atom is a basic unit of matter that consists of a dense, central nucleus surrounded by a cloud of negatively charged electrons. The atomic nucleus contains a mix of positively charged protons and electrically neutral neutrons.

The name atom comes from the Greek *átomos* which means uncuttable, or indivisible, something that cannot be divided further. The concept of an atom as an indivisible component of matter was first proposed by early Indian and Greek philosophers. In the 17th and 18th centuries, chemists provided a physical basis for this idea by showing that certain substances could not be further broken down by chemical methods. During the late 19th and early 20th centuries, physicists discovered subatomic components and structure inside the atom, thereby demonstrating that the ‘atom’ was divisible. The principles of quantum mechanics were used to successfully model the atom. [3]

3. Context & Research

3.3 Cycles



Flying Saucers

A flying saucer is a type of UFO with a disc- or saucer-shaped body, usually described as silver or metallic, occasionally reported as covered with running lights or surrounded with a glowing light, hovering or moving rapidly either alone or in tight formations with other similar craft, and exhibiting high maneuverability.

Although disc-shaped flying objects have been interpreted as recorded occasionally since the Middle Ages, the first highly publicised sighting by Kenneth Arnold on June 24, 1947, resulted in the creation of the term by U.S. newspapers, he was quoted at the time saying the shape of the objects he saw was like a “saucer”, “disc”, or “pie-plate”, and several years later added he had also said “the objects moved like saucers skipping across the water.” Both the terms flying saucer and flying disc were used commonly and interchangeably in the media until the early 1950s. [4]



UFOs

An unidentified flying object is any unusual apparent object or phenomenon in the sky whose cause cannot be identified by the observer, or by investigators; though in popular usage it more loosely means alien spacecraft, being one explanation offered for such sightings. Though UFO sightings have occurred throughout history, modern interest in them dates from World War II, since when governments have investigated UFO reports.

A small percentage of reported UFOs are hoaxes. However, after excluding these incorrect reports, between 5% and 20% of the total remain unexplained, and so can be classified as unidentified in the strictest sense. Many such reports have been made by trained observers such as pilots, police and the military; some involve radar traces, so not all reports are visual. [5]



Crop Circles

Crop circle is a sizable pattern created by the flattening of a crop such as wheat, barley, rye, maize, or rapeseed. Crop circles are also referred to as crop formations, because they are not always circular in shape. While the exact date crop circles began to appear is unknown, the documented cases have substantially increased from the 1970s to current times. Twenty-six countries ended up reporting approximately ten-thousand crop circles, in the last third of the 20th century, and 90% of those were located in southern England.

Many of the formations appearing in that area are positioned near ancient monuments, such as Stonehenge. Nearly half of all circles found in the UK are located within a 15 km radius of Avebury.

Some crop formations are paid for by companies who use them as advertising. [6]



Circle of Confusion

In optics, a circle of confusion is an optical spot caused by a cone of light rays from a lens not coming to a perfect focus when imaging a point source. It is also known as disk of confusion, circle of indistinctness, blur circle, or blur spot.

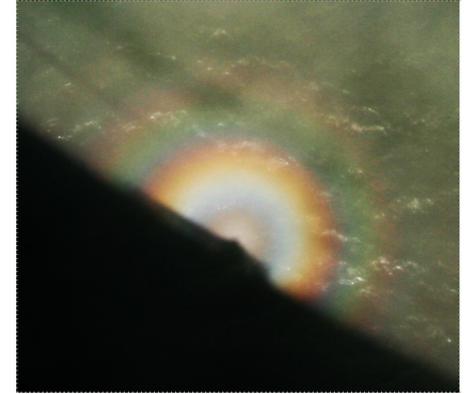
In photography, the circle of confusion (“CoC”) is used to determine the depth of field, the part of an image that is acceptably sharp. A standard value of CoC is often associated with each image format, but the most appropriate value depends on visual acuity, viewing conditions, and the amount of enlargement. Properly, this is the maximum permissible circle of confusion, the circle of confusion diameter limit, or the circle of confusion criterion, but is often informally called simply the circle of confusion.

Real lenses do not focus all rays perfectly, so that even at best focus, a point is imaged as a spot rather than a point. [1]



Rainbow

A rainbow is an optical and meteorological phenomenon that causes a spectrum of light to appear in the sky when the Sun shines on to droplets of moisture in the Earth’s atmosphere. It takes the form of a multi-coloured arc. Rainbows caused by sunlight always appear in the section of sky directly opposite the sun. [2]



Glory

A glory is an optical phenomenon, appearing much like an iconic Saint’s halo above the head of the observer, produced by light backscattered (a combination of diffraction, reflection and refraction) towards its source by a cloud of uniformly-sized water droplets. The association with a halo is not coincidental, but derivative, though a real glory has multiple colored rings.

The angular size is much smaller than a rainbow, about 5° to 20° , depending on the size of the droplets. The glory can only be seen when the observer is directly between the sun and cloud of refracting water droplets. Hence, it is commonly observed while airborne, with the glory surrounding the airplane’s shadow on clouds (this is often called The Glory of the Pilot). Glories can also be seen from mountains and tall buildings, when there are clouds or fog below the level of the observer. The phenomenon is related to the optical phenomenon anthelion. [3]

3. Context & Research

3.4 Perfection



Aurora

An aurora is a natural light display in the sky, particularly in the Polar Regions, caused by the collision of charged particles directed by the Earth's magnetic field. An aurora is usually observed at night and typically occurs in the ionosphere. It is also referred to as a polar aurora or, collectively, as polar lights. These phenomena are commonly visible between 60 and 72 degrees north and south latitudes, which place them in a ring just within the Arctic and Antarctic polar circles. Auroras do occur deeper inside the polar regions, but these are infrequent and often invisible to the naked eye.

In northern latitudes, the effect is known as the aurora borealis (or the northern lights), named after the Roman goddess of dawn, Aurora, and the Greek name for the north wind, Boreas. [4]



Parhelic Circle

A parhelic circle is a halo, an optical phenomenon appearing as a horizontal white line on the same altitude as the sun, or occasionally the Moon. If complete, it stretches all around the sky, but more commonly it only appears in sections.

Parhelic circles form as beams of sunlight are reflected by vertical or almost vertical hexagonal ice crystals. The reflection can be either external (e.g. without the light passing through the crystal) which contributes to the parhelic circle near the sun, or internal (one or more reflections inside the crystal) which creates much of the circle away from the sun. Because an increasing number of reflections makes refraction asymmetric some colour separation occurs away from the sun. A complete parhelic circle was observed in the sky in perfect conditions above northern Belgium at around midday on May 29, 2010, and lasted about an hour before the crystals dispersed. Sun dogs are always aligned to the parhelic circle. [5]

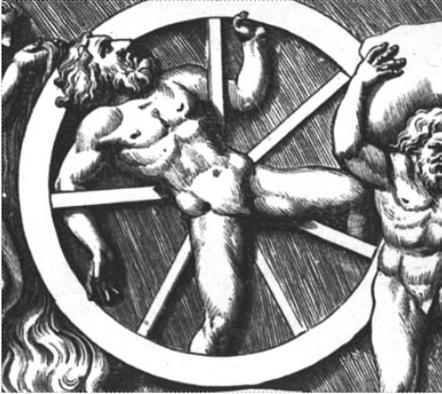


Anthelion (Sun Dog)

Sundogs are made commonly of plate-shaped hexagonal ice crystals in high and cold cirrus clouds or, during very cold weather, by ice crystals called diamond dust drifting in the air at low levels. These crystals act as prisms, bending the light rays passing through them with a minimum deflection of 22° . If the crystals are randomly oriented, a complete ring around the sun is seen – a halo.

But often, as the crystals sink through the air they become vertically aligned, so sunlight is refracted horizontally – in this case, sundogs are seen.

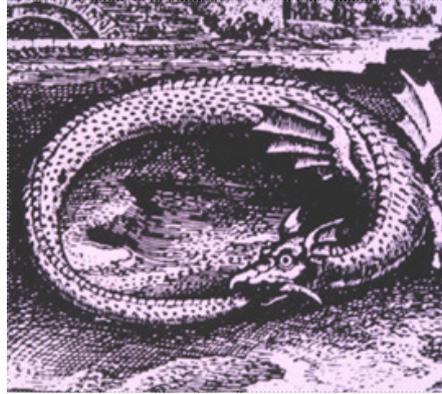
As the sun rises higher, the rays passing through the crystals are increasingly skewed from the horizontal plane. Their angle of deviation increases and the sundogs move further from the sun. However, they always stay at the same elevation as the sun. [6]



Ixion

Ixion, in Greek mythology, was the first man to murder one of his kinspeople by killing his father-in-law to avoid giving him promised bridal gifts. He later tried to seduce Hera, the wife of Zeus.

As punishment, Ixion was bound to a wheel that revolved eternally in the underworld. Zeus ordered Hermes to bind Ixion to a winged fiery wheel that was always spinning. Therefore, Ixion is bound to a burning solar wheel for all eternity. [1]

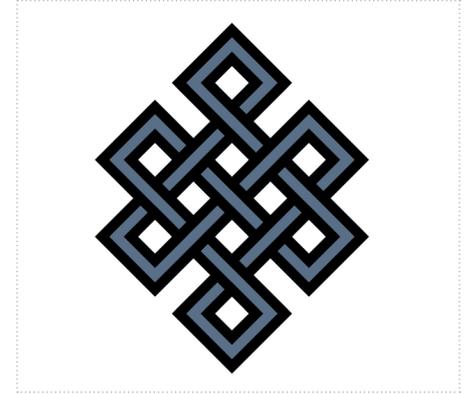


Ouroboros

The Ouroboros is an ancient symbol depicting a serpent or dragon eating its own tail.

The Ouroboros often represents self-reflexivity or cyclical nature, especially in the sense of something constantly re-creating itself, the eternal return, and other things perceived as cycles that begin anew as soon as they end (compare with phoenix). It can also represent the idea of primordial unity related to something existing in or persisting before any beginning with such force or qualities it cannot be extinguished.

The ouroboros has been important in religious and mythological symbolism, but has also been frequently used in alchemical illustrations, where it symbolises the circular nature of the alchemist's opus. [2]



Eternal Knot

Symmetrical knots that tie into themselves; without beginning or end; are a universal symbol of the eternity of life, the eternity of nature, and the eternity of love.

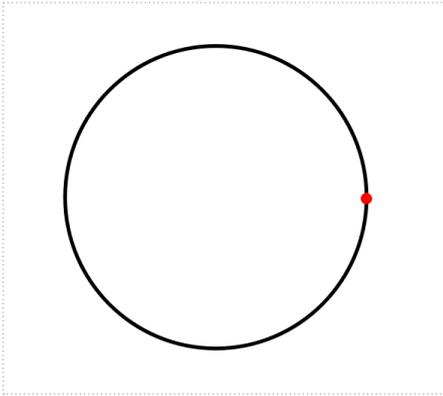
The well-known expression, “tying the knot”; meaning to get married or engaged, originates from the ancient Celtic custom of Hand-fasting, in which the newly-wedded couple had their hands tied together with an Endless Knot (or Eternity Knot) in a symbolic ritual.

The Endless Knot is one of the eight Buddhist symbols and is also known as the “mystic dragon”.

While the knot actually originated from Tibet, various interlocking Celtic knots bear a striking resemblance to the Endless Knot. In fact, the Endless Knot has been shared between so many different cultures over the years, it is now a universal icon. [3]

3. Context & Research

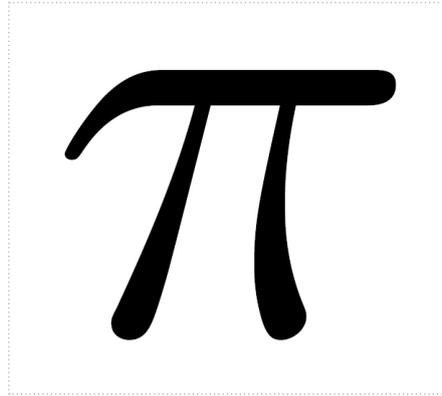
3.5 Infinity



Henagon

In geometry a henagon (or monogon) is a polygon with one edge and one vertex. Since a henagon has only one side and only one interior angle, every henagon is regular by definition.

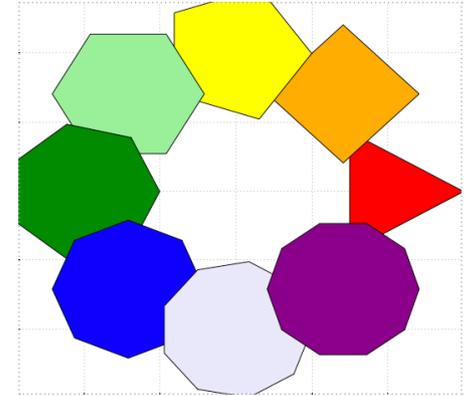
In Euclidean geometry, a henagon is usually considered to be an impossible object, because its single edge would extend to infinity. Most authorities do not consider the henagon as a proper polygon in Euclidean geometry, as it is degenerate: its structure is not that of any abstract polygon, and most polygon formulas do not apply to the henagon. For example, the formula for the angle sum of an n -gon, $(n - 2)\pi$, does not work for the henagon with $n = 1$ as the formula would result in an angle sum of $-\pi$ which is meaningless in this context. [4]



Pi (π)

π is a mathematical constant whose value is the ratio of any Euclidean plane circle's circumference to its diameter; this is the same value as the ratio of a circle's area to the square of its radius. It is approximately equal to 3.14159265 in decimal notation. Many formulae from mathematics, science, and engineering involve π , which makes it one of the most important mathematical constants.

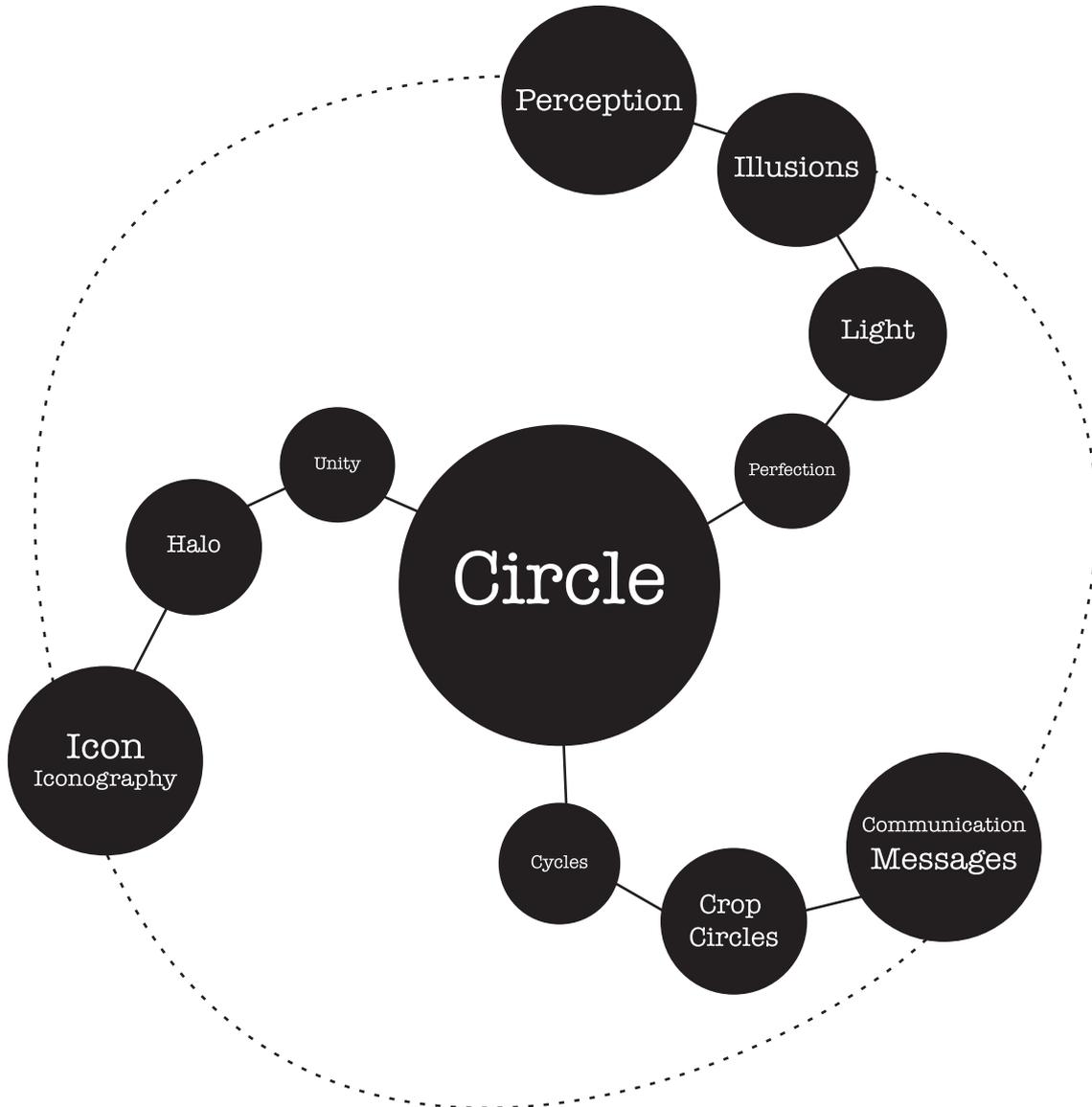
π is an irrational number, which means that its value cannot be expressed exactly as a fraction. Consequently, its decimal representation never ends or repeats. π is also a transcendental number, which implies, among other things, that no finite sequence of algebraic operations on integers (powers, roots, sums, etc.) Throughout the history of mathematics, there has been much effort to determine π more accurately and to understand its nature; fascination with the number has even carried over into non-mathematical culture.



Probably because of the simplicity of its definition, the concept of π has become entrenched in popular culture to a degree far greater than almost any other mathematical construct. It is, perhaps, the most common ground between mathematicians and non-mathematicians. Reports on the latest, most-precise calculation of π are common news items.

The current record for the decimal expansion of π , if verified, stands at 5 trillion digits. [6]

3.1415926535 8979323846 264338327
9 5028841971 6939937510 582097494
4 5923078164 0628620899 862803482
5 3421170679



I have come to find something interesting in each area of my research that requires further in-depth analysis.

Stemming from the emotion of perfection, I looked at light to explore the wide array of luminous phenomena in our skies, from auroras, Parhelic Circles to rainbow as well as also other optical illusions like the Circle of Confusion photography.

After analysing everything as a whole, I have found that it is all about our perceptions and how we interpret and understand some of these illusions created from natural everyday occurrences. All light illusions and phenomena have different meanings to different cultures.

How we as humans make sense of these phenomena is irrational in many aspects, but these feelings created towards the phenomena take hold in our cultures like halos and spirituality in our early understandings and logic.

We try finding meanings in them and these icons created play an important part in our lives. We believe these phenomena are telling us something important and we should make sense of it in our lives as it is a divine message.

This was a message that people of religious and social power told the illiterate masses throughout human history to keep them in believing in divine power, which in turn reinforced their power and prestige over the masses. It is only in the last few hundred years that common people have started questioning the set norms placed upon their understanding how things should be and why things happen the way they do in the natural world.

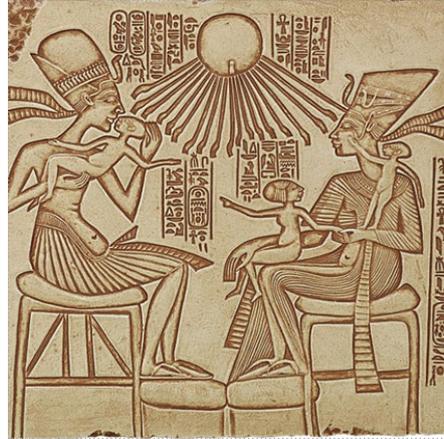
We as humans have a natural instinct to try and rationalise everything and make sense of it, and if it does not, we find other means of explaining it. In the case of crop circles and UFOs it is something that we all have ideas in our heads about, but do not know what to make of it.

Some of us believe in aliens and some not, we need proof to verify everything in today's information culture and cannot now leave matters that we do not understand to people of religious authority to make sense of it, like our ancestors did. In the past we had very little understanding of the sciences, so many things were seen as divine or holy.

As Perceptions have changed our whole attitude has changed today. We all like to think we know what is going on in the world as we have access to so much information and news, so anything that is outside the realms of human science and understanding must be a hoax or made up.

I have found that these three separate areas of research, namely crop circles, light anomalies and Icons have a lot in common; I will explore and ultimately link them to derive an outcome for my research.

I Halos & Iconography



3. Context & Research

Ancient Greek Art

Homer describes a more-than-natural light around the heads of heroes in battle, Depictions of Perseus in the act of slaying Medusa, with lines radiating from his head. On painted wares from south Italy radiant lines or simple haloes appear on a range of mythic figures: Lyssa, a personification of madness; a sphinx, a sea demon, The Colossus of Rhodes, was a statue of the sun-god Helios and had his usual radiate crown. Hellenistic rulers are often shown wearing radiate crowns that seem clearly to imitate this effect.

In Asian art

The halo and the aureola have been widely used in Indian art, particularly in Buddhist iconography where it has appeared since at least the 1st century AD. The rulers of the Kushan Empire were perhaps the earliest to give themselves haloes on their coins, and the nimbus in art may have originated in Central Asia and spread both east and west.

In Chinese and Japanese Buddhist art the halo has also been used since the earliest periods in depicting the image of Buddha and others. Different coloured haloes have specific meanings: orange for monks, green for the Buddha and other more elevated beings, and commonly figures have both a halo for the head, and another circular one for the body, the two often intersecting somewhere around the head or neck. Thin lines of gold often radiate outwards or inwards from the rim of the halo, and sometimes a whole halo is made up of these.

Elaborate haloes and especially aureoles also appear in Hindu sculpture, where they tend to develop into architectural frames in which the original idea can be hard to recognise. Theravada Buddhism and Jainism did not use the halo for many centuries, but later adopted it, though less thoroughly than other religious groups.

In Asian art, the nimbus is often imagined as consisting not just of light, but of flames. This type seems to first appear in Chinese bronzes of which the earliest surviving examples date from before 450 AD.

The depiction of the flames may be very formalized, as in the regular little flames on the ring aureole surrounding many Chola bronzes and other classic Hindu sculptures of divinities, or very prominent, as with the more realistic flames, and sometimes smoke, shown rising to a peak behind many Buddhist depictions of the “wrathful aspect” of divinities, and also in Persian miniatures of the classic period.

Halos are found in Islamic art from various places and periods, especially in Persian miniatures and Moghul and Ottoman art influenced by them. Flaming halos derived from Buddhist art surround angels, and similar ones are often seen around the Prophet Muhammad and other sacred human figures. From the early 17th century, plainer round haloes appear in portraits of Mughal Emperors.

The ancient Egyptian God Ra is represented in a variety of forms. The most usual form was a man with the head of a hawk and a solar disk on top, a man with the head of a beetle.

In Christian art

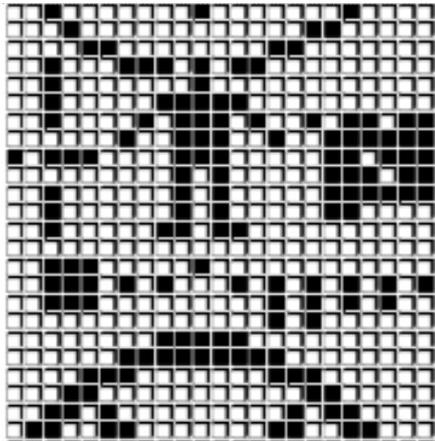
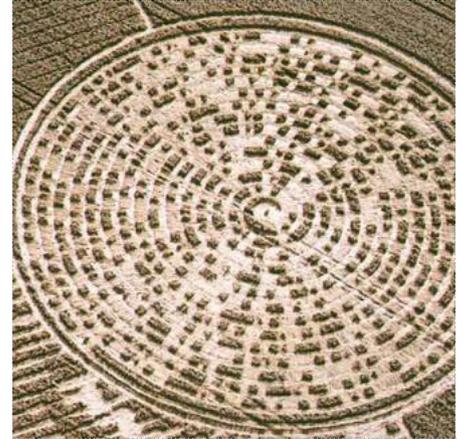
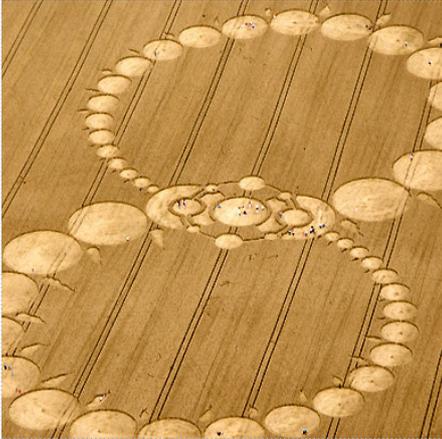
The halo was incorporated into Christian art sometime in the 4th century with the earliest iconic images of Christ, initially the only figure shown with one. Initially the halo was regarded by many as a representation of the Logos of Christ, his divine nature, and therefore in very early depictions of Christ before his Baptism by John he tends not to be shown with a halo.

The whole-body image of radiance is sometimes called the ‘aureole’ or glory; it is shown radiating from all round the body, most often of Christ or Mary, occasionally of saints (especially those reported to have been seen surrounded by one). Such an aureola is often a mandorla (“almond-shaped” vesica piscis), especially around Christ in Majesty, who may well have a halo as well.

Decline of the Halo

With increasing realism in painting, the halo came to be a problem for artists. So long as they continued to use the old compositional formulae which had been worked out to accommodate haloes, the problems were manageable, but as Western artists sought more flexibility in composition, this ceased to be the case. In free-standing medieval sculpture, the halo was already shown as a flat disk above or behind the head. When perspective came to be considered essential, painters also changed the halo from an aura surrounding the head, always depicted as though seen full-on, to a flat golden disk or ring that appeared in perspective, floating above the heads of the saints, or vertically behind, sometimes transparent.^[1]

II Crop Circles



3. Context & Research

II Crop Circles

History

1678 pamphlet on the “Mowing-Devil”. Certain evidence, such as the Mowing-Devil, suggest the appearance of crop circles well before the 20th century. Nevertheless, there are important differences between that story and modern crop circles. The story of the mowing devil involves the cutting of the crops following a dispute over crop harvesting and an invocation of the devil, no geometric patterns were reported.

Paranormal

Since appearing in the media in the 1970s, crop circles have become the subject of speculation by various paranormal, ufological, and anomalistic investigators ranging from proposals that they were created by bizarre meteorological phenomena to messages from extraterrestrial beings. The location of many crop circles near ancient sites such as Stonehenge, barrows, and chalk horses has led many New Age belief systems to incorporate crop circles, speculating their existence in relation to ley lines.

Some New Age supporters have related crop circles to the Gaia hypothesis, alleging that “Gaia”, the earth, is actually alive and that crop circles are messages or responses to stimuli such as global warming and human pollution. It asserts that the earth may be modeled as if a single super-organism, in that earthly components (e.g. biota, climate, temperature, sunlight, etc.) influence each other and are organized to function and develop as a whole. The main criticism of alleged non-human creation of crop circles is that while evidence of these origins, besides

eyewitness testimonies, is essentially absent, some are definitely known to be the work of human pranksters and others can be adequately explained as such. There have been cases in which researchers declared crop circles to be “the real thing”, only to be confronted with the people who created the circle and documented the fraud (see above). In his 1997 book *The Demon-Haunted World: Science as a Candle in the Dark*, Carl Sagan discussed alien-based theories of crop circle formation. Sagan concluded that no empirical evidence existed to link UFOs with crop circles. Many others have demonstrated how complex crop circles can be created.

Scientific American published an article by Matt Ridley, who started making crop circles in northern England in 1991. He wrote about how easy it is to develop techniques using simple tools that can easily fool later observers. He reported on “expert” sources such as the *Wall Street Journal* who had been easily fooled and mused about why people want to believe supernatural explanations for phenomena that are not yet explained. Methods to create a crop circle are now well documented on the internet.

Responding to local beliefs that “extraterrestrial beings” in UFOs were responsible for crop circles appearing in Indonesia, the government and the National Aeronautics and Space Agency (Lapan) described them as “man-made”.

Thomas Djameluddin, research professor of astronomy and astrophysics at Lapan stated: “We have come to agree that this ‘thing’ cannot be scientifically proven. Scientists have put UFOs in the category of pseudoscience.”^[1]

Today, the nature of the crop circle phenomenon – whether man-made or somehow made by “something else” – remains hotly debated, but this has not stopped its incorporation in various end of times prophecies.

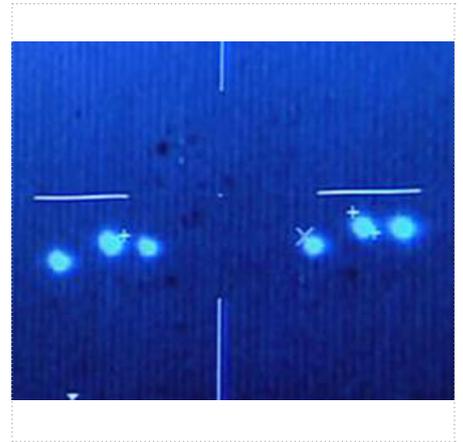
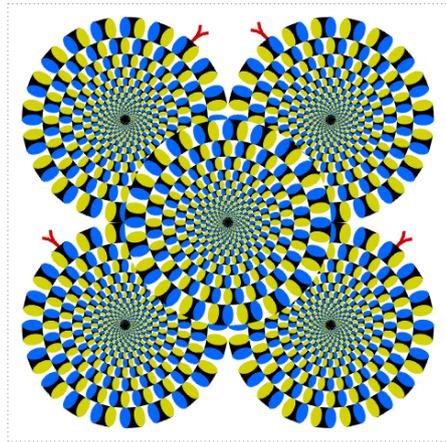
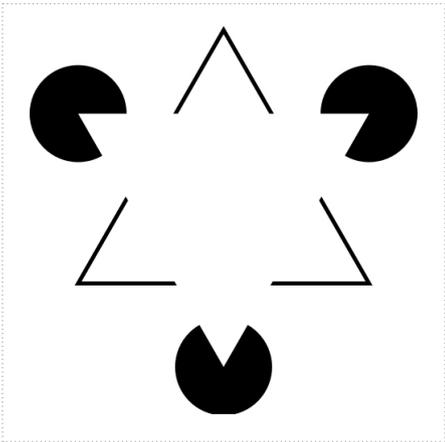
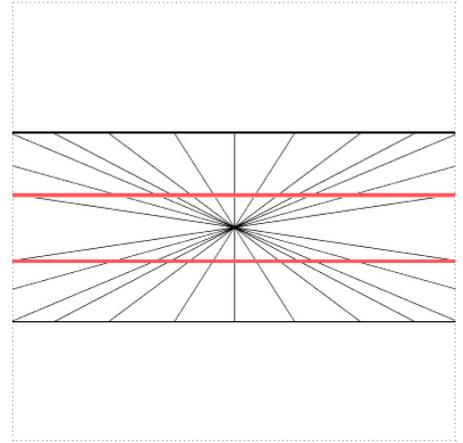
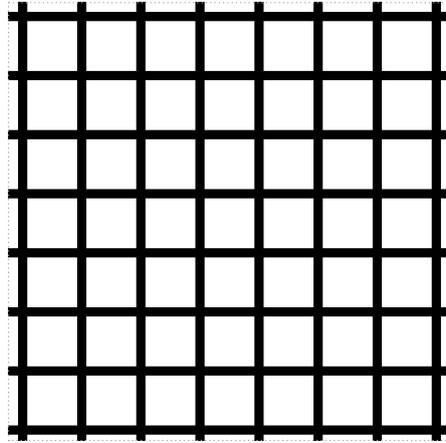
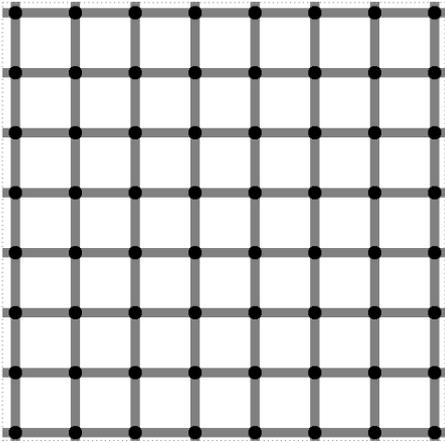
Hence, crop circles have become a modern form of divination. In an age where tealeaves and magic have become less favourite mechanisms of interpreting the desires of the beyond and the gods, and specifically the future they have in mind for us on an individual and global level, crop circles have become a new form of divination whereby Mankind is hoping to interpret the messages from the gods. We seek meaning in the circles.

The Arecibo message

In 1974 a number of modifications had been carried out to the transmitter, enabling it to broadcast signals at a power of up to 20 terawatts (1 terawatt = 1 trillion watts) and as an inaugural test of these improvements it was decided by SETI to transmit an encoded message to the heavens. This signal was aimed towards the globular star cluster M13, some 25,000 light years away and consisting of some 300,000 stars in the constellation of Hercules. The message was actually transmitted on November 16th 1974 and consisted of 1679 pulses of binary code (0's & 1's).^[2]

[Videos On Crop Circles and UFOs are available on the CD Attached to the Book, also on the Project website]

III Perception & illusions



Perception

Perception is the process of attaining awareness or understanding of sensory information. Perception results when the brain processes and interprets physical signals that have activated the sensory organs. For example, vision involves light striking the retinas of the eyes, smell is mediated by odor molecules and hearing involves pressure waves. Perception is not the passive receipt of these signals, but can be shaped by learning, by memory and expectation.

Perceptual systems can also be studied computationally, in terms of the information they process. Perceptual issues in philosophy include the extent to which sensory qualities such as sounds, smells or colours exist in objective reality rather than the mind of the perceiver.

In the case of visual perception, some people can actually see the percept shift in their mind's eye. Others, who are not picture thinkers, may not necessarily perceive the 'shape-shifting' as their world changes. Just as one object can give rise to multiple percepts, so an object may fail to give rise to any percept at all: if the percept has no grounding in a person's experience, the person may literally not perceive it.

The processes of perception routinely alter what humans see. When people view something with a preconceived concept about it, they tend to take those concepts and see them whether or not they are there. This problem stems from the fact that humans are unable to understand new information, without the inherent bias of their previous knowledge. A person's knowledge

creates his or her reality as much as the truth, because the human mind can only contemplate that to which it has been exposed. When objects are viewed without understanding, the mind will try to reach for something that it already recognizes, in order to process what it is viewing. That which most closely relates to the unfamiliar from our past experiences, makes up what we see when we look at things that we don't comprehend.

This confusing ambiguity of perception is exploited in human technologies such as camouflage, and also in biological mimicry, for example by European Peacock butterflies, whose wings bear eye markings that birds respond to as though they were the eyes of a dangerous predator. Perceptual ambiguity is not restricted to vision. [1]

Optical Illusion

Optical illusion are characterised by visually perceived images that are deceptive or misleading. The information gathered by the eye is processed by the brain to give a percept that does not tally with a physical measurement of the stimulus source. There are two main types of illusion - physiological illusions that are the effects on the eyes and brain of excessive stimulation of a specific type - brightness, tilt, color, movement, and cognitive illusions where the eye and brain make unconscious inferences.

Physiological illusions, such as the after images following bright lights, or adapting stimuli of excessively longer alternating patterns are presumed to be the effects on the eyes or brain of excessive stimulation of a specific type - brightness, tilt, colour, movement, etc. The theory is that stimuli

have individual dedicated neural paths in the early stages of visual processing, and that repetitive stimulation of only one or a few channels causes a physiological imbalance that alters perception.

The Hermann grid illusion is best explained using a biological approach. Lateral inhibition, where in the receptive field of the retina light and dark receptors compete with one another to become active, has been used to explain why we see bands of increased brightness at the edge of a colour difference when viewing Mach bands. Once a receptor is active it inhibits adjacent receptors. This inhibition creates contrast, highlighting edges. In the Hermann grid illusion the gray spots appear at the intersection because of the inhibitory response, which occurs as a result of the increased dark surround. Lateral inhibition has also been used to explain the Hermann grid illusion, but this has been disproved.

In addition, Gestalt theory can be used to explain the illusory contours in the Kanizsa Triangle. A floating white triangle, which does not exist, is seen. The brain has a need to see familiar simple objects and has a tendency to create a "whole" image from individual elements. Gestalt means "form" or "shape" in German. However, another explanation of the Kanizsa Triangle is based in evolutionary psychology and the fact that in order to survive it was important to see form and edges. The use of perceptual organization to create meaning out of stimuli is the principle behind other well-known illusions including impossible objects. Our brain makes sense of shapes and symbols putting them together like a jigsaw puzzle, formulating that which isn't there to that which is believable.[2]

Light Circles in the Urban Environment.

My Project

After looking at all the research I have collected and analysed. I could see a clear notion for my output;

Light Circles in the Urban Environment.

I will create the equivalent “Crop Circles” in the urban environment, to show what an light phenomenon would do with just circles and colour.

The objective of the output is to make us question what we see and how we make sense of these circles and colours that we do not know or understand logically.

I will spoof the sightings of these light circles in different locations around inner London, by creating a series of Photographs, along with a website with my research. Also, I will create spoof Identity for a secret government agency, which will be housing all my work.

4.1 Photographs



Trafalgar Square

London UK
Photograph One (ID10061)
12:45 AM, Monday 7th March 2011

Light Phenomenon seen for approximately 56 minutes, mainly pink coloured balls of light moving rapidly around the plinth.



River Thames, London Eye

London UK
Photograph Two (ID10062)
02:11 AM, Monday 7th March 2011

Light Phenomenon seen for approximately 11 minutes, Massive light display traveling up and down the Thames the light balls were in a wide array of colours.



South Bank, Next to Shell Centre

London UK
Photograph Three (ID10063)
3:02 AM, Monday 7th March 2011

Light Phenomenon seen for approximately 24 minutes, very vivid red and orange colours moving in a random fashion.

4. Output

4.1 Photographs



St Paul's Cathedral

London UK
Photograph Four (ID10064)
11:20 PM, Sunday 13th March 2011

Light Phenomenon seen for approximately 43 minutes, glowing circles of varies sizes, hovering over the building in varies shades of cyan.



The Millennium Bridge, Tate Modern

London UK
Photograph Five (ID10065)
12:13 AM, Monday 14th March 2011

Light Phenomenon seen for approximately 32 minutes, glowing circles of varies sizes, hovering over the bridge in varies colours.



London Assembly Area

London UK
Photograph Six (ID10066)
02:34 AM, Monday 14th March 2011

Light Phenomenon seen for approximately 55 minutes, mainly cyan coloured balls of light moving rapidly around the open area.

www.projectcenturion.co.uk

4. Output

Website

Please find information related to Project Centurion on the website including videos.

Identity

The British Government created a top secret agency called Military Intelligence Section 8 (MI8) over 40 years ago to detect, study and collect intelligence on paranormal, extra-terrestrial and all matters that cannot be explained by available theories and observations. The agency operates in the United Kingdom & Northern Ireland.

This agency is designated classified and only a few cleared personnel outside of the agency know of its existence. All reports and projects are only accessible to the top tier of government and military. All projects and reports are marked classified.

Currently MI8 are involved in collecting and studying the brilliant Urban Light Phenomenon across London. The study has been given the tag name of Project Centurion.

4.2 Website & Identity



Military Intelligence Section 8



2. Object & Form

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Copyright 2004.

2.5 Rotation

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