

Panoramic Vision, An Inspiring Source For Personal Rebirth

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Ya va a venir el día, ponte el cuerpo
*Cesar Vallejo*¹
***(The day is about to come, put your
body on.)***

Summary

We will define Panoramic Vision as a human phenomenon that takes place in Focusing after the body shift or resignification, and we propose an empathetic and evocative way of accompanying it to consolidate change and to propose new prescriptions centered on the implicit world of the client.

Key Concepts

carrying forward, direct reference, occurring, implying, evocative resonance, felt sense

1. What is Panoramic Vision?

We will define Panoramic Vision (PV) as an experiential space that takes place in the Focusing process immediately after the body shift, before the focuser reaches that shore of closure and the return to the explicit world that culminates in the opening of the client's eyes.

PV is a momentum for a delicate empathetic accompaniment, a process of symbolization post- change, during the stage of experiential quietude. It is that occurrence that *arises after* the body shift or after the total change of that experiential area that had been frozen or blocked for many years. In this process, the *felt sense* achieves the experiential fullness and quietude, but, simultaneously, in its next move, goes on to create a last revealing landscape of a powerful material of personal design and support to consolidate change. All of this accompanied in an empathetic way and a deep resonance. This consolidation of change becomes especially relevant if we can empathically look at the genuine images that emerge from the focuser. In a way, we have the honor of attending the birth of a new dimension that has emerged from the client since the setting into motion of what had been stopped a long time ago.

PV is a mini-process where the symbolization of a deep, genuine carrying forward stands out, our own personal response in symbols about our whole PERSON starting to revive.

¹ Cesar Vallejo, del poema *Los desgraciados*, *Poemas Humanos*, en bibliografía.

PV is a period of transition between the total change and the closing or beginning of the return to the world of the explicit. It is the last stage of an experiential stretch that is essential to attend to with evocative empathy, to accompany one of the most relevant creative acts for the human being, to attend his own birth, having the opportunity to self-empathize through the images that emerged precisely in the PV. Let us see why.

2. Self-responding begins to come alive.

Gendlin said in 1964, in his classic *Theory of Personality Change*, (1) that one of the main reasons why we need the presence of the Therapist in psychotherapy is because the client's personal responses are over, he no longer has words to respond to himself.

When we are in a conflict we cannot solve, we run out of self-responses, that's the moment when we cannot get out of the unproductive monologue circle: *I'm anxious because I'm trembling and I'm trembling because I'm anxious, I don't know, what to do, or what else to tell myself*. Ortega y Gasset said that when we are a mess, we look like a dog chasing its tail.

Following Ortega y Gasset's metaphor, we could say that the panoramic vision is the beginning of a new function, stopped until that moment, of self-symbolization, that confers new responses and breaks the repetition of those dead self-responses, that we repeated over and over before the change. Since something that had stopped starts moving, continues to move and stands on its feet an authentically symbolized process begins. PV is the moment when the person starts having his own self-responses, through a colossal production of images that are happening for the first time and in a conscious way in the client's world.

According to Gendlin, we could say that what was frozen or stopped, could not work, could not be felt, because the connection between a frozen feeling and a personal symbol that could come from a self-response, was interrupted; the carrying forward was interrupted. With the panoramic vision we begin to have the opportunity to hear the first words (images) of a new stage, and those first words are the images that our Focusing Panoramic Vision brings to us before we reach the closing.

When the defrosting episode comes about and content mutation takes place (Gendlin, 1964), then change happens. The storm has already concluded, that is, everything that happens from there onward begins to be silent and natural, almost completely dream-like. When we say natural, we mean the experiential process is being reestablished, a new carried forward "format" has been produced, that is to say, a totally and genuinely experiential phenomenon (bodily, symbolic and spiritual), where there is no participation or intervention of external words, when empathy has *apparently* already finished and fulfilled its task. We say apparently because, as we'll see, in the next paragraph, the empathic resonance will be challenged to be deeper, or simpler, closer to the pre-conceptual.

The panoramic vision is therefore the most transcendent moment after the change, as it implies a first consciousness of what happens in our felt sense before speaking, and long before opening our eyes. The panoramic vision is the transition period, the transition between what works and what is not working implicitly, what is not felt and begins to be felt because implying is just starting, between standing and walking, between being and not being. This transition is key because a *new symbolization* for a second life is taking place for the first time, it's a transition from what is no longer to what begins to BE.

It may seem as if this present had no connection with the future that is not yet, and with the past that no longer exists. (Gendlin,E . APM, IVb)(1)

We' will attend to this *mini process, momentum* where the focuser leaves the frozen area, carried forward towards a creative process of **novelty**, receiving the novelty that came with change or re-signifying.

Let us take a look then at a complementary empathetic way to continue accompanying this crucial stage to consolidate change and visualize the implications carried forward, and, see if those post-change images can be understood as part of a future and personal design from the implicit-experiential dimension, before returning to the explicit world.

3. How to accompany Panoramic Vision (PV)

Let us remember that the way to accompany the frozen zone or the abyss was soft and delicate, that is to say, that soft way, following a simple, almost repetitive resonance between what works and what doesn't work, between the implicit functioning and that frozen world. That delicate resonance was then meant to defrost. That is to say, that resonance interacted with the carrying forward, the force that set into motion what was stopped, because the accurate symbol of the resonance was exact and close, complementing then the carrying forward and the incipient implication. It was *almost like listening* to what wasn't working, feel it in the interaction with the Other One, to the point of awakening all the impelling energy capable of carrying forward the new significance that would come in the next stage of experiential movement.

Panoramic Vision requires deep, delicate, visual, and spiritual empathy. PV is a symbolization area, of intense creation of founding and emerging images that may suggest a possible experiential redesign that the *felt sense* begins to build, as a resource the body uses to restore itself and thus continue with life, with the new life that opens to a different future, a future totally dimensioned by the carrying forward, that is to say, by the designs and discoveries of Authenticity. In this area of experiential symbolism that we have called Panoramic Vision a new construction takes place, like a dreaming dimension where images arise that bring the stamp of authenticity from the carrying forward before going to the stage of daily life, before entering the vital scene.

Authenticity is the real BEING that dares stand to walk a new life. It is similar to the first day at school, or the day a prisoner comes out of jail, the first day of convalescence after major surgery, or a mother who has just given birth. The same way a doctor recommends certain self-care behaviour after surgery, the Focusing Therapist can *accompany* the creative process of the client's new implicit future and recommend something that ensures to consolidate his authentic stamp for his immediate future.

The Panoramic vision is therefore, a transition where the client can dream his *new life*, feel it mysteriously and get to know it, see it and feel that this cosmos where we live is on our side; a natural landscape arises like a new motherly and cosmic *womb that contains us*, a great mother who receives us and sends us an extraordinary future vision of what we want and desire for ourselves and our loved ones, for ourselves and what we can do.

If we conceive this transition as an encounter with our future, we can interact with all that implicit world that is beginning to show on our horizon. We can "listen" to those emerging images and, through our empathetic resonance, we can "help" our focuser live that dream simply enlarging the creative phenomenon in itself, as a potential, experiential and ontological area regarding the novelties of our BEING. Let's not think that this is building a future of contents and desires and intentions or tasks to fulfill. No, it is accompanying a process of transformation or to continue accompanying the movement that started with the resignification of the body shift. It is an opportunity to accompany with empathy the adjustment of new elements that generate what Gendlin calls: The emergence of novelty. Let's take a look at an excerpt:

*It sounds all right if we say that the present goes on "in the context of" the past, but we have to mean the context it regenerates. **The process goes on--not in the context that was (and isn't here to be gone on in), but--in the context that is changed by the it.** This principle will have many uses.* (E. Gendlin, A Process Model. IV b)

If we accompany this transformation with empathy, we can assure that we will accompany a process that goes on with a carrying forward that is revealed in the implying (Gendlin, 2004). An image of a new context that is being changed by a present that fluidly interacts with the sense of this transforming novelty of such present. This deep accompanying into the implicit dimension means concentrating on those images as they begin to emerge. These images, as we will see, are true icons of an actualization of personal human potential (Maslow), or new data for our individuation process (Jung) or a direct encounter with possible personal *archetypes* with whom we had never had the possibility to consciously interact from our own emotional heart. For such creative scenario, it is necessary to use an eminently evocative empathetic resonance (Rice L.N. 1974), that is to say that the symbol emerges by means of a spontaneous interaction with the sustaining feelings of these symbols.

4. "Painting" The Panoramic Vision

The main key characteristic of the PV is not the clarity of the images, but the experience of inner peace, an infinite peace that the Person feels after the change, after the forces of the personal ocean have brought him to those beaches or shores typical of a castaway. From there creation must begin, from that natural platform of a felt and emergent landscape, a panoramic view where you can see a start, a small lagoon, there in the distance... It is a landscape that emerges from inner peace, from experiential harmony. From that safe inner space, where you feel that life is the only thing holding you, where you feel that being alive is an act of grace, a gift, a present, the arrival of the second opportunity that the Universe grants us to authentically complete our own life. As he breathes, the person "sees" more and more, so we invite him to breathe deeply, that is, to feel deeply.

To breathe is to paint, and to paint is to feel, and feeling is an echo of the authenticity that begins to be invoked, it is the first implying of the body, the first act of symbolization, before a feeling arises, before the novelty emerges, that which was never thought of, that which is brand new like the soft fragrance of a truly new sunrise.

The body begins with a new landscape where the main thing is a *deep sense of inner peace*, this would be an occurring, that is to say, the carried forward feeling that has generated an open space within the implicit creation, where the focuser begins to inhabit that inner landscape that we have called the Panoramic Vision.

Within our model, the implying has changed if the process is carried forward, but it always remains as a part of the ongoing occurrence. (Gendlin, A process Model IV b) (2)

Deep breathing allows panoramic images to emerge, as a painting that begins with the basics. First the person feels that he is in a new space, a space of total harmony. Total now means that the person *is one with his landscape*, because he is inhabiting it experientially. When breathing, implying proceeds with its first zeal: creation of symbols. We know that symbolic experiential production is the first act of implying, and that this implying transforms past occurrences into new occurrences and that these occurrences generate new feelings and that these bring a lot of NEW information. Let's see what Gendlin tells us then:

*If there were no implying **in progress**, there would be nothing about an occurrence that had to do with **other** occurrences. If each occurrence were purely present, it could be only by itself, without **its own continuity**, nor its own order, nor its own connections.*

(Gendlin, E. A Process Model. IV b)

Breathing is an unconditional and organismic movement, when something moves, it does so with its own forces, the whole inner experiential symphony goes adjusting to novelty, and that breathing allows the person to see more and more, for he feels that everything that occurs is a novelty that comes from a carried forward depth. That is

why after every inspiration of air new images appear in this landscape, so transparent and revealing of the first results of this primal implying.

Breathing is a real starry firmament felt in the inner sky of the Person, and if we accompany that unconditional part of the body with soft and evocative empathy, we become authentic companions of this creative act that springs from the implicit in the focuser. We become assistants of this creator, the focuser.

Breathing is an act of experiential acceptance where total acceptance of what emerges arises, in this way painting is feeling and feeling is symbolizing. With an empathetic interaction this implying process of symbolization turns into an authentic experiential adventure of creativity and consolidation of a landscape that can now become more revealing. The PV process is a carrying forward act.

5. A real and practical experience of accompanying the Panoramic Vision

PV is a space that comes immediately after change (implicit world) and before the return to the explicit world (real World), similar to the moment of transition when we start coming out of a dream and we wake up with a series of beautiful but incomprehensible memories.

PV is an opportunity to see what is new and what is future in that bodily symbolization that ensures our existence.

Maybe this is the instance of greatest innovative symbolic creation for our focusers, and therefore we must be very respectful of their singularity, and offer a deep, evocative resonance that can fit their feelings exactly.

I remember an earthquake victim (a 36 year- old lady), in the town of Nancagua (120 km south of Santiago de Chile) who allowed me to accompany her in Focusing a couple of days after February 27, 2010 earthquake in Chile. She was in the street, in front of her house that had been destroyed. She had managed to save an armchair from her shattered house, and she was sitting in it. She agreed to do focusing with me there, in front of her house. In her panoramic vision she started seeing first a foggy landscape, a thick fog, and all of a sudden she started seeing her house, *it was very tiny*, and *newly built of wood*; very excitedly, she says, "That's my house, that's the new house we will have in the future!", and she was able to distinguish the street number on a sign at the entrance of her new home; she even saw it the color of Autumn, the color of wood. After focusing for about 40 minutes we said goodbye.

Six months later I visited this family to see how they were doing and whether our focusing interaction had been useful for the lady. Only six months after the earthquake, she and her family had already built their new house with a new and identical design to the one she had seen in her PV.

Let us look at another example, a client in PV, inhabiting his PV:

T What do you see there, where you are right now?

And the client breathes and looks with his eyes closed.

C: Oh!, yes. I see very bright, beautiful, friendly clouds that look like they are welcoming me.

T: Apparently these clouds are so bright that you feel as if they were saying hello.

C: Yes, I feel like they're happy to see me again, they're welcoming me.

T: You feel very welcome, as if you could start all over again.

C: Yes, I feel welcome by heaven and earth.

T: As if heaven and earth were welcoming you after a long journey.

C: Yes, and I feel *total acceptance* about the way I am, and how I am feeling everything in such a calm, peaceful way.

T: You like feeling pure and renewed, starting a new life.

C: I feel totally accepted by myself! Now I can start all over again!

Here the client can feel and hold a dialogue with himself and the Cosmos. The clouds welcomed him, he felt welcome. He felt that this landscape accepted him just as he was, and then this acceptance that comes from the landscape may suggest that self-acceptance is true now because it can come from himself. That is a future that we could later suggest consolidating by means of accurate resonance now, and a simple future prescription that would come from the Implicit as a way to consolidate the movement of change.

PV is definitely a landscape that offers us unconditional and holistic acceptance. It is a true telluric confirmation of the landscape. Our felt sense has found its course: self-acceptance.

6. Experiential Self Design through PV

In his *Myth of Sisyphus*, Albert Camus suggests that the moment of reflection comes after throwing that giant rock to the abyss, after Sisyphus, condemned by the Gods to carry the rock to the top of the mountain has concluded his ascent journey. It is only possible to think about one's own life once Sisyphus has started coming down the mountain, to go once again in search of the rock he released in his daily ascent.

If we use a simile, that rock of punishment that Sisyphus must push up to the top only to find it then rolling down, if that rock were the Frozen Whole that we must carry every day, then we can look at the moment of reflection, or the tiring thoughtful descent, in a different way to that of the ascent, that moment when you are with yourself, which is so brief. But there is a great difference between this moment of descent, of sad reflection for Sisyphus, condemned forever to this punishment, and the panoramic vision of a person who has just focused. Sisyphus has no future, he has been sentenced for life, unless he surrenders. PV in Focusing is a panoramic vision that is pregnant with future. The simile is only for the ascent, since on returning, Sisyphus' sentence continues, while the focuser now has a future, his experience will not be

repeated, but a brand new one will emerge. The daily tragedy of carrying undesirable behavior symptoms is similar. We are repetitive beings in Sisyphus' dimension, and we are creative beings if we change our destiny, if the person now speaking is no longer the repetition but a novelty emerging from the Panoramic Vision.

Both moments of descent are transcendental, they both share relief and tranquility. Only that our beloved hero Sisyphus' lack of future finds its correspondence in our focuser's new future. When we carry the frozen whole in our body every day, it is a repetitive adventure, as Sisyphus' tragedy. Reflection and relief are very brief in Sisyphus, because they only last the period of rest when going down the hill. There is no future in Sisyphus, he is doomed to do this every day of his life. However, there is a future for our focuser, something new that he will be able to do now that he is free from his frozen everything and from this eternal repetition. Now there is a new moment for his life, he has been born again, he is turning into a new being giving new meaning to the world, and to his life. Our client is inhabiting a zero zone, where a new home begins to appear, a new history, a true and experiential future of his own. Because the future is the source of creativity; if there is life, there are dreams, and if there is authentic life then there will be an authentic design for those dreams.

If images and spontaneous design are accompanied by empathetical resonance, it will then be authentic, because we have that therapeutic certainty through the theory of Eugene Gendlin's experiential change. Empathy works with carrying forward, and the latter awakens and develops through empathetic interaction.

So, we will see that in PV, self-discovery is an experiential design that comes from the carrying forward voice. We can accompany and listen to the novelty that arises in the panoramic vision.

7. Carrying forward, empathy and second language

Gendlin discovered that empathy manages to complete the implicit meaning of the felt sense, being this complementation a carrying forward of the process of physical significance. This way, a real carrying forward, true to authentic creation of meaning, is assured. When we get the implicit meaning to carry forward, we say we are reaching the inner voice of authenticity, through that exclamation, "Yes, that's what I feel! " That confirmation that arises from experiential certainty.

If PV is spontaneous and an atmosphere following change is occurring, what would technically be happening according to Gendlin is the following:

Implying is always part of some occurring; occurring always includes an implying. They cannot be separated. We have to take all occurring as occurring into implying. "Occurring into implying" is a single term. It may carry the implying forward. "Carrying forward" is a single term too. (A Process Model IV b)

The change that took place generated an implying into carrying forward, that is to say, implying produces its symbolizing function according to a single unit: implying-carrying

forward. According to this carried forward implying it is possible for us to accompany it empathetically and thus explicit a hidden process to assure the carrying forward movement.

In his book *The Transparent Self* (1964), Sidney Jourard (2) tells us about a *second language*, that language that is more personal and kept inside that arises from the depth of our true experiences. The same way the first language is, according to Jourard, the language of our parents, those answers and meanings that were once part of our identity and then, as teenagers, we started leaving behind, to gradually acquire our authentic voice, that voice that is unique in the world and corresponds to what we truly believe and feel when we have been able to develop a carrying forward process in life. Jourard says we attain the *second language* when we go from a vital experience to a new interpretation from within the authentic language, that we can also discover in our authentic meanings that come from the change that has occurred. To the point of thinking that each one of us, according to a Canadian psychologist, is a ***singular dialect*** of our mother tongue. According to Gendlin when we defrost a frozen experience, we reach full movement of what had been stopped, remaining now in motion and in an eloquent dimension of meaning that comes from our body in full process of change. What didn't work or could not be felt, we can now feel, and listen to its new language. With empathy we can accompany the building of that *singular dialect*. In Panoramic Vision empathy and carrying forward are finally together in this true telluric, experiential, cosmic and holistic resonance.

This is precisely what happens during the making of PV, our process of change allows defrosting, leaving a new implying of that structure with no movement or dimension that was stopped. When a Panoramic Vision emerges, that image is original and new, it is a creation of the first implying the felt sense does of the defrosted experience. But, according to Gendlin, it is not an emerging content that is now released, but a fresh process in motion has been freed creating a new meaning that is not determined by a word or external interpretation, but by the genuine symbols emerging in this foundational and experiential landscape of a new stage in the life of the focuser.

Gendlin would say it is a new interaction between a past (*Body Environment Type 3*) and a present (*Body Environment Type 2*)(3). It is the present that begins to interact with the past, a present that was able to finally *re-schematize* a past, through a symbolization and a process of feelings of that new implicit dimension. That is why we must empathetically accompany this new process where new elements begin to emerge in the landscape that the client continues creating. It is precisely from its implicit creation, images that are symbolic constructions of his most authentic feelings, of the first implying of the felt sense.

At this stage there is an extraordinary new symbolization process, which allows the whole landscape that has emerged to be completed. That new landscape is the panoramic vision, and that PV is the new experiential design that the felt sense has created for the interactive sequence symbolization and feelings.

8. *To be and not to be in the process of being born again.*

The process of transformation and resurrection is an interaction between being and not being, and the PV is the final result of a primary design that has been granted by the implicit dimension. The elements of the landscape have already been unveiled in their implicit meaning, due to the accompaniment of an evocative empathetic resonance. By explicitly stating the meaning of all the elements that started emerging in the process of creation of images, these have been clearly set out in a complete, vivid and harmonious landscape. Those new meanings emerged from the experiential landscape now known as Panoramic Vision.

The task now is to make sure that the meanings arisen from the PV, can be felt by the focuser without criticism or interruptions (as in a new and revealing dream) in this temporary interaction (PV), and remain a moment in silence so that the whole process can be embraced. To this end we invite the focuser to remain in that harmonious dimension, to fully feel everything he has experienced and discovered. We can invite him to feel in silence his own and unique landscape. It is essential to notice the fact that the moment he is born again there is no criticism, neither does the inner critic appear. This is probably because the new carrying forward is inside a domain that comes from the defrosted zone, where critical forces don't inhabit, given the newly initiated behavioral sequence.

We let the person decide when he wants to return to the explicit world, and we wait for his decision to accompany him in closing the process of focusing and experientially crossing the dividing line between the implicit and explicit world.

When the person wants to return then we can ask him to "treasure" all that unique landscape the client often does not want to leave for fear of losing the memory of it.

With his arms slowly closing in front of his heart, we can help the client express gratitude for the experience and the symbolic gifts that came to represent the different elements of the landscape of the PV. In this way, the carrying forward remains resounding with the experience and the process of re-schematization of the past made by the present and in the present. The person promises in turn to be in contact with this final landscape now known as Panoramic Vision.

At this moment, the words of Spanish philosopher Ortega y Gasset become relevant: " True life is inexorably invention, we have to invent ourselves" (4), that is to say, find that act of executing an authentic task , always having a circumstance around us that we must act upon, that shows us what to do and to walk in an authentic way. It is not about just doing anything in the future, or complying with an ideal model of mental health, which also becomes fashionable. It is about doing our own, only our own, that which is authentic is what the felt sense has given us by way of its symbolic, experiential and holistic carrying forward.

Our existence is made up of our decisions (Sartre), and our decisions are generated in the experiential realm, from an authentic and exact symbolization of the implicit meaning. When our decisions are fundamentally based on, and designed according to our felt sense, we can assure our decisions will be more authentic. PV helps us live our existence according to our own designs, our carried forward symbolization.

Panoramic Vision allows us to see what our body discovers in interaction with its environment. Since PV is a contextual description, the body image is revealing a primary and deep interaction. It is an implicit environment that contains authentic elements that come from a situation created by the dimension of feelings. It is as if our inner landscape spoke to us and guided us.

Our panoramic vision is a powerful dimension generated authentically by elements that come from the inner voice of the carrying forward.

Contained in those Images of the PV, there is a telluric force that has the strength of the earth and carries us forward in this primary and binding interaction with the environment. The energy that comes from the carrying forward is real personal power capable of carrying Sisyphus' rock; but now it is an energy that is available to us to move our personal world towards more authentic decisions and a new personal identity. This telluric force possesses the energy of mother Earth, the powerful silence of our BEING when we gaze at a hidden landscape in our natural environment. This speaks to us and inspires us towards carrying forward.

9. Prescription as assurance of change

When the panoramic vision is accompanied in an empathetic way and the implicit meaning is treasured, change can be consolidated. Gendlin has a name for this, *the body sequence*, which must be completed in some action, so that change can be consolidated in its whole dimension. The body sequence helps seal the movement so this movement can produce new feeling processes, and, in this way, life can follow an authentic path. This is possible, because we have made explicit the implicit meaning of the panoramic vision. Let us see once again what Gendlin tells us about the future of symbolization at the moment of change:

*When the stopped process resumes, it will do so into a changed organism, one that went on in new ways during the stoppage. **So, the resumed process won't be as before either.** When it resumes, there will be **a new whole.** The whole process won't be as it was before the separation from what continued. (E. Gendlin, A Process Model, IV A)*

PV is precisely the first symbolization of a new whole. To be is to decide, to be is to dream what we want and the way we want it. The carrying forward guarantees we have discovered something authentic, the feeling of experiencing certainty. Symbolization takes place during PV in an authentic way, and therefore, from there, we can prescribe a body sequence that consolidates and is in tune with the movement of change, a process that is now in motion. It is not a prescription that aims at

producing new changes, no, it is a recommendation *to perform a body sequence* according to the images discovered in the newly experienced PV.

The purpose of the experiential prescription is to consolidate the authenticity of the process movement and thus close the experiential symbolization from a bodily action, now in the explicit world. The prescription can consolidate procedural movement, not the content. This allows the movement to continue carrying forward.

10. Panoramic Vision and its characteristics

1. PV is an implicit space that occurs between the body shift (resignification) and the end of Focusing before returning to our usual explicit world.
2. PV is, therefore, an instant when the implicit is in full movement and complete harmony of the interaction body-environment can be experienced. That is the *momentum* when the images of the resurrection arise, a symbolic creation that shows how the result and the implications that arise spontaneously are being authentically experienced.
3. PV is the space of a new symbolization, of the novelty that arises from a felt sense that has experienced change and generalizes it in a holistic way. Each new symbolic element is a new feeling and a new life opportunity for the person. PV is, therefore, a new experiential proposal that arises from the carrying forward, a new carried forward design.
4. PV is a new experiential design, the novelty that the body creates, and, when accompanied in an empathetic way, has a greater creative effect of personal authenticity, in a new concept of time.
5. There is the possibility of prescribing, that is to say, recommend the client to do certain things after Focusing with the purpose of consolidating change, *not to produce change happen*. It is suggesting doing an incomplete body sequence by recommending doing a pending "body sequence".
6. PV is an experiential and carried forward design that ensures that the focuser has a map of his implicit world.
7. PV manifests as a landscape or sunrise of ***peace or tranquility***; that should be our key sign to know that we are accompanying the rebirth of our client. Without that experiential harmony there would be no certainty of being in the area described as Panoramic Vision.

11. Conclusions

We have described what we might call the Panoramic Vision, as the stage before the last in Focusing, before accompanying closure. Panoramic Vision is a vivid transition of new symbolization that comes from our felt sense. I think that, if we deliberately accompany the PV in the Focusing dimension, from an empathetic dimension of evocative resonance, we can ensure complete symbolization, including now the body and behavioral sequence.

By empathetically accompanying the VP we can help the client to have a greater conscious connection with what he experienced in the process of change, and, to start living and designing his life more in tune with his daily felt sense and aware of his inner world. Besides, we can suggest that he accompanies himself in the process he experienced and what may come in the future.

Panoramic Vision might well be the connection with the depth of our BEING, a great path towards self-acceptance. Panoramic vision is an infinite source of authentic meaning, a great telluric force that arises from our inner self, an energy that leads us to incarnate a body that has discovered its existential course, the result of experiential change.

Notes

- (1) In this article I will draw a parallel between Eugene Gendlin's first work in the 60's in the context of working with the person-centered approach and the latest work of enormous transcendence for psychotherapy and human science in the first decade of the 21st. century. Such is the case of concepts that were developed in 1964 with the first theory of therapeutic change in the history of psychotherapy; concepts like *carrying forward*, *direct reference*, *the stages of focusing*, *frozen wholes*, *the reconstituting of the experiencing process*. Gendlin's language is totally experiential and his global concept of change is pre-conceptual and experiential. He mentions there the stoppage and experiential non-functioning, and in 2000, we can appreciate a philosophical complementation of these processes in his work *A Process Model*, where he "explains" in detail how one function in the body stops while other functions continue to work, and how to put into motion a stopped process. This article is a complement and integration of experiential concepts that had been appearing very early in Eugene Gendlin's work. In the same way, concepts like reflecting and empathic resonance, depending on the levels of depth, are also integrated, as is the evocative function of Laura Rice, a disciple of Carl Rogers, who invented the evocative way of empathy, that consists of adding context and feelings to recall everything involved in the experience.
- (2) Experiential creativity is the movement of the felt sense, implying and all its sequence, the first occurring, the emergence of the coexistence effect which is novelty, in a simultaneous timing, in a luminous and cosmic present. This process is described extensively and in detail in Chapter 4 a and b in Eugene Gendlin's *A Process Model*. Gendlin's bibliography can be found at the end of this work.
- (3) Sidney Jourard. In his chapter *An invitation to die*, Jourard invites us to see, in the process of discovering ourselves, the possibility of attaining an authentic language, a language that is eminently individual and authentic, different to our first language that was the language of our parents, their beliefs. In this article Jourard announces new processes to reformulate suicide, until then seen as a

pathology. This Canadian psychologist was the first president of the American Humanistic Association in 1962, and disciple of James Bugenthal. His work is quoted in the bibliography. *The Transparent Self* (1964)

(4) In his last work *A Process Model* (2004), Gendlin describes his concept of body-environment as a unit. Body environment type 2 is that body of the present that must interact with remote experiences that are activated by interacting with Body environment type 3 that is the past that we carry in our body. In the 2nd Spanish edition of the year 2018, we have worked hard to extract the key concept of the process of change and the defrosting of the frozen zone, that was stopped and had no implicit functioning. This area will now be explored with the first activation area we have called Panoramic Vision in this article. All quotes from Gendlin correspond to Chapter IV a and b extracted from this 2018 edition.

(5) José Ortega y Gasset (1883-1955) Spanish philosopher who, together with Martin Heidegger, studied with master Edmund Husserl. Ortega y Gasset was a philosopher of phenomenological and existential inspiration. He lived in Spain during the stormy Civil War. In a Conference in the Center of Historical Studies he used his famous phrase: ***Yo soy yo y mis circunstancias*** (I am myself and my circumstances) Here is part of the original text:

Life is a chore, and the truth of life, that is, each one's authentic life, will consist of doing what needs to be done and avoid doing anything. For me, a man is worth to the extent that the series of his acts is necessary and not capricious, but with it lies the difficulty of success. Usually we are presented with a necessary repertoire of actions that others have already executed and comes to us under the aura of one or another consecration. This leads us to be unfaithful with our real task, which is always irreducible to others'. True life is inexorably invention. We must invent our own existence and at the same time this invention cannot be capricious. The word invent recovers here its etymological intent of finding. We must find, we must discover the necessary trajectory of our life, that only then will be truly ours, and not another's, or nobody's, as is that of the frivolous. How is such a difficult problem solved? For me there has never been any doubt about it. We find ourselves as a poet who is given a forced foot. This forced foot is the circumstance. We always live in a unique and inescapable circumstance, which shows us with an ideal profile what needs to be done. This I have sought in my work. I have accepted the circumstance of my nation and my time. Spain suffered and suffers from a deficit of intellectual order. She had lost the skill in handling concepts, which are, neither more nor less, the instruments with which we walk among things. It was necessary to teach her to face [sic] reality and to transmute it into thought with the least possible loss. It is therefore something bigger than Science. Science is just a manifestation among many human capacities to react intellectually to reality. Now, this intellectual learning rehearsal had to be done where the Spanish people were: in the friendly talk, in the newspaper, in the conference. And it was necessary to attract him to the accuracy of the idea with the grace of the turn.

In Spain it is necessary to seduce before persuading. David Yáñez Published May 17, 2013 (<https://www.youtube.com/watch?v=NihqwlyHhbY>)

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