

# CENTERING

PROCESS, SECOND DRAFT, MARCH 3 1977

## PART I: OVERVIEW

1. The fundamental concept, is that of a center.

A center is not a point: it is a whole, a shape, ~~an~~ an area, which ~~has~~ is well enough defined to possess or define a center, at its heart.

In many cases the ~~center~~ <sup>middle</sup> itself will be void, but the whole, by virtue of its overall organisation, creates a virtual center.

A center must always have at least one axis of ~~an~~ symmetry (maybe there are exceptions. In addition a center must have certain other features, which we shall define below.

2. The structure which we are trying to create is essentially a ~~an~~ structure of centers~~x~~. We shall see, later, how all the properties we have analysed, can be expressed in terms of centers.

3. The process by which we shall create this structure, ~~consists~~ consists of one operation, which will be performed over and over again. This operation consists of making, elaborating, strengthening, completing, some center which exists, or begins to exist.

4. Recognise that at any ~~moment~~ moment, the thing which is being created, ~~has~~ has in it a large variety of centers, defined at many different levels.

~~Some of these~~ These centers will have different degrees of definition. Some will be well developed. Some will be partially developed. Some will be only vaguely visible, like a whisper, barely discernible, but suggested by the structure which exists.

5. This applies, also, to the very first moment - ~~at~~ the moment at which we begin our work. Whether we begin with a blank sheet of paper, a wall of a room, a column of a building, ... it even in its undecorated state, it ~~is~~ is already a structure of centers, some strongly defined, others more weakly defined, others vaguely suggested or hinted at.

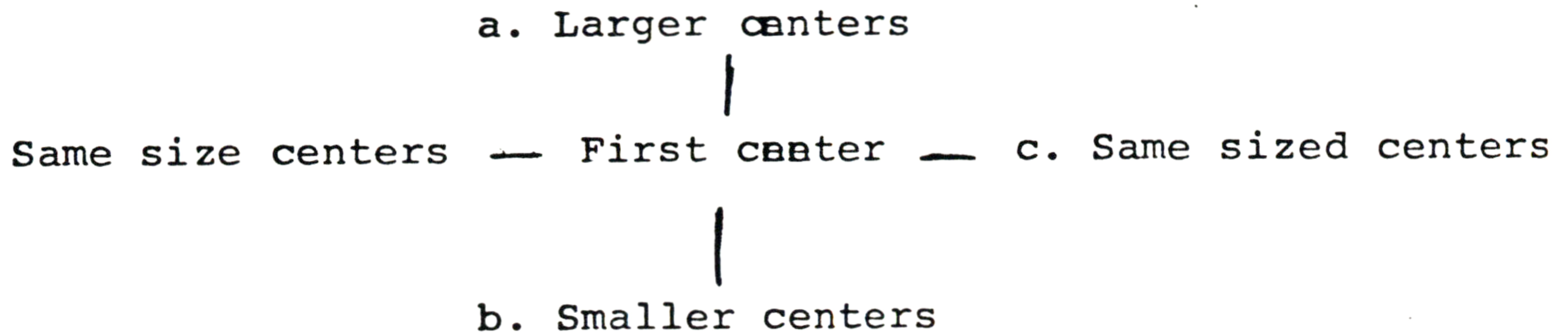
~~When~~

6. The fundamental operation, whether it is applied thus, to the blank, unformed paper, <sup>site,</sup> or building - or whether it is applied in mid-process, to the emerging ornament, or emerging structure, consists of ~~it~~ taking one of its emerging centers, and ~~it~~ developing it,

If the center is already well formed, this may ~~mean~~ mean elaborating it. If the center is half formed, it may ~~mean~~ mean strengthening it. If the center is only vaguely indicated, it may ~~mean~~ mean bringing it out into the open, creating it.



8. ~~XXXXXXXXXX~~ This cross structure can be represented, diagrammatically, like this:



9. It is in the nature of this process, that your attention will move. After working at this for a little while, This will happen for a variety of reasons. Partly, your attention will move, as the centers you ~~are~~ are working on reach a different state. Partly, it will happen simply because the actual operation you are doing, gets completed, and your mind looks for something else. Partly it will happen, because in the course of making this elaborating the centers you are working on, you put, color, line, dark marks on the paper, building, whatever - and the debris of this activity, creates the possibility, or suggestion of new centers, which did not exist before, and your mind shift to them.

10. At this stage, complete the operation, and redirect your attention to a new center, and begin again. Sometimes it is valuable to direct your attention to a center which is already there, and needs strengthening.

More often, though, it makes sense to apply your energy to look at the overall structure, search for ~~the~~ some underlying new center which seems to be peeping through, or which seems incompletely, or incoherently present. You may then direct your activity to the strengthening, elaboration, ~~extension~~ of this incomplete, ~~emergent~~ emerging ~~whole~~ center.

11. This is especially important, to apply this ~~open~~ glance to those areas where there is no center at all hardly. You must work hard, to see some emerging center there, so that finally there are no areas left at all, which do not belong to at least one center.

12. ~~One~~ There is one other rule which should govern your choice of the next center. In general, you need to keep moving up and down, sometimes focussing on largex centers, sometime s on small ones. In particular, at least ~~one~~ every three or four times that you do this operation, pay attention to the very largest center of all.

There should be one center, at least, whose diameter is the whole thing you are working on. ~~on~~

Center  
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PART III: DEFINITION OF A CENTER

13. In order to keep performing the operation over and over again, it is necessary to have a very precise, and full idea of what exactly a center is. In particular, your understanding of a center must be rich enough, so that the various properties ~~from~~ that are necessary to the one, emerge naturally, from ~~you~~ your piecemeal attempts to make each center more centered.

14. In general, a center needs to have more material towards its edge, ~~xxx~~ than in the middle. (VOID)

The overall shape of a center, needs to ~~be~~ have at least one ~~xxx~~ axis of symmetry, (SYMMETRY).

The outside boundary of a center will often be imbricated, so that there is interlock with its exterior (INTERLOCK).

In the same way, the center will often be most powerful when it is so formed, at its edge, that there is some ambiguity with the next door center, or with an overlapping center (AMBIGUITY).

The boundary of the center needs to be drawn, in such a way ~~that~~ that its ~~xxx~~ shape creates additional, smaller, centers, and differentiates the center from its surroundings (GOOD SHAPE).

The actual boundary of the center needs to be made up of smaller centers itself, ~~xx~~ which both unite, and distinguish the center from what lies next to it (BOUNDARY~~xx~~ , LEVELS).

~~xxxxxxx~~ Each center needs to have a color, which is complementary, or contrasting in value, with the next door color (CONTRAST).

Each center needs to be made by lines, and colors, which come from the same family as the other centers ~~xxx~~ near it. (ECHOES, FAMILY OF COLORS).

At the same time, the boundaries ~~xxxxxx~~ which form the smaller centers between any two given centers, must be of colors which both unite, and distinguish the neighborhood colors (HAIRLINES).

~~xxxxxxx~~

15. ~~Finally,~~ <sup>Most important,</sup> each center must be drawn in such a way that it creates other centers ~~xxxxx~~ next to it, contrasting in color, but equally strong in shape (NEGATIVE POSITIVE). This can only happen if you are always paying attention to the cross of centers, during the operation of elaborating centers.

16. FINALLY, whenever in ~~xxxxx~~ <sup>doubt</sup>, create an alternating sequence of centers, to make some larger center (ALTERNATING REPETITION).

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~~xxxxx~~ ~~xxxxxx~~  
\* Draw account for INNER CARM, how create it.