

THE CENTERING PROCESS May 8, 1980

In every process of creation, of design, or of "art" which makes this thing, we can identify the following features:

1. There is a set of steps. The design, evolves, sequentially, and at each step,
2. At each step, certain definite things are done. These "things" take the form of marks which are made. The marks may be physical, or mental. That is, actual physical things may happen (building a fountain)~~x~~, or drawing a line), or an idea of things to come may happen (Decision to ~~place~~ place a building in "this" place, or decision to paint the top half ~~light blue~~ of a painting light blue.
3. At each step, certain definite wholes are born. These wholes are entities which are created. Although some wholes or entities may be embellished, continuously, over a series of steps, still, it is nevertheless true that ~~x~~ at each stage certain specific whole~~s~~ are created for the first time.

At each step, it is also possible that existing wholes
are modified, or transformed, ~~without~~ by relatively
minor changes of size, ^{proportion} ~~proportion~~, etc, which do not
~~aff~~ affect their fundamental wholeness, but permit the
insertion of other wholes into the fabric, at appropriate
places.

This happens, for instance, when we have a mental image of
a whole (a building for instance), which we are elaborating in
our minds.

It also happens in nature, whenever a whole is being
growing, or being transformed .. thus, for instance, when a
a drop of water falls, a wave forms, ~~an egg~~ an organism grows...

① ~~make~~ unfilled structures.

②

- The new wholes
which are created are not
4. ~~The wholes are not quite~~ the same as the marks which are made. That is, the wholes which are created, are often far more extensive ~~than~~ than the marks which are made... and the value of what happens, ~~is~~ often depends on these larger wholes which are induced. Each new whole which is made, induces other new wholes, often larger ones, and to the side, and so forth....
 5. No step ever creates "half of a whole". That is, each step creates integral wholes.
 6. ~~The new~~ At each step, the wholes which are created, make the ~~entirety~~ entirety, of which they are a part, more whole. That is, they increase the unified, ~~x~~ character, the not separateness, which exists inside the thing, and between the x thing and its surroundings.
 7. We summarise this by saying that the wholes which are created at each stage, heal.
This means, for instance, that they do not ~~destroy~~ ^{destroy}, or disrupt, ~~the~~ the structure of other wholes which already exist there. When we do something which feels, intuitively "inharmonious", it means that certain wholes which already exist, are being violated or damaged in some way.
 8. In addition, the wholes which are created at each stage, are the simplest wholes which heal. This means that they are not wilful; they are the minimum needed to heal: but it must actively heal.

9. ~~Theme~~ In all the feeling of not-separateness is the guiding idea, which governs all actions, and all creation of new wholes. When we say that we ask for wholes which heal, we may also say that we look for wholes which increase the feeling of not separateness in the structure.
10. Somehow the properties enter in to this process. It means, essentially, that the ways of healing, are limited. There are only certain ways in which a new whole, helps to heal space. The properties, very roughly, define these possibilities: and so every new whole which is created must contribute to the ~~whole~~ ~~entirety~~ entirety in some way which is similar to at least one of these properties, and perhaps several at the same time.
11. Creating a whole which heals, means creating a whole which does not create any unhealed, or disruptive wholes. It is easy to create a new whole which does at least one good thing. But to do it, in a way ~~wh~~ so that all the wholes that are induced are good wholes, that is not so easy. Finding the way to do that, is very slippery... what you do just falls inbetween all the problems.

The ~~first~~ ^{second} rule, whenever we place a mark, is that it meets Positive negative. That is, that all the wholes which are induced, at the sides, at about the same scale, are ~~made~~ good ones... that is that they are wholes.

Actually, this is the second rule.

The first rule, is that we make something with spirit, with shape, ~~with max form~~ in which the face behind, peeps through. To do this, we place the mark where it has the greatest ~~max~~ organising effect on the whole, and makes, of what we are doing, one ~~greater~~ greater whole... it deals with the largest whole, and makes it as much more whole as possible.

Then, second, we make sure that we place this next mark in such a way that the wholes at the side are intact... that they are whole according to the positive negative rule.

And, the third rule, is that the marks we make, also induce a sense of detail.... the possibility ~~of~~ of detail... Levels of scale in the thing.

THUS: NOT SEPARATNESS
POSITIVE NEGATIVE
LEVELS OF SCALE

These three rules have dominance, ~~at~~ every time we make a mark.

At the same time, we must also be aware of the nature of successful wholes, which is given by:

Local ~~symmetries~~ symmetry

Centers

Good shape

Boundaries

And we must be aware of the role played in the larger whole, by the particular whole we are doing, and the special relation of this new whole to existing wholes:

Echoes

Contrast

The void

Ambiguity

~~Alternating~~ Alternating repetition

And finally we must do the simplest thing, always!

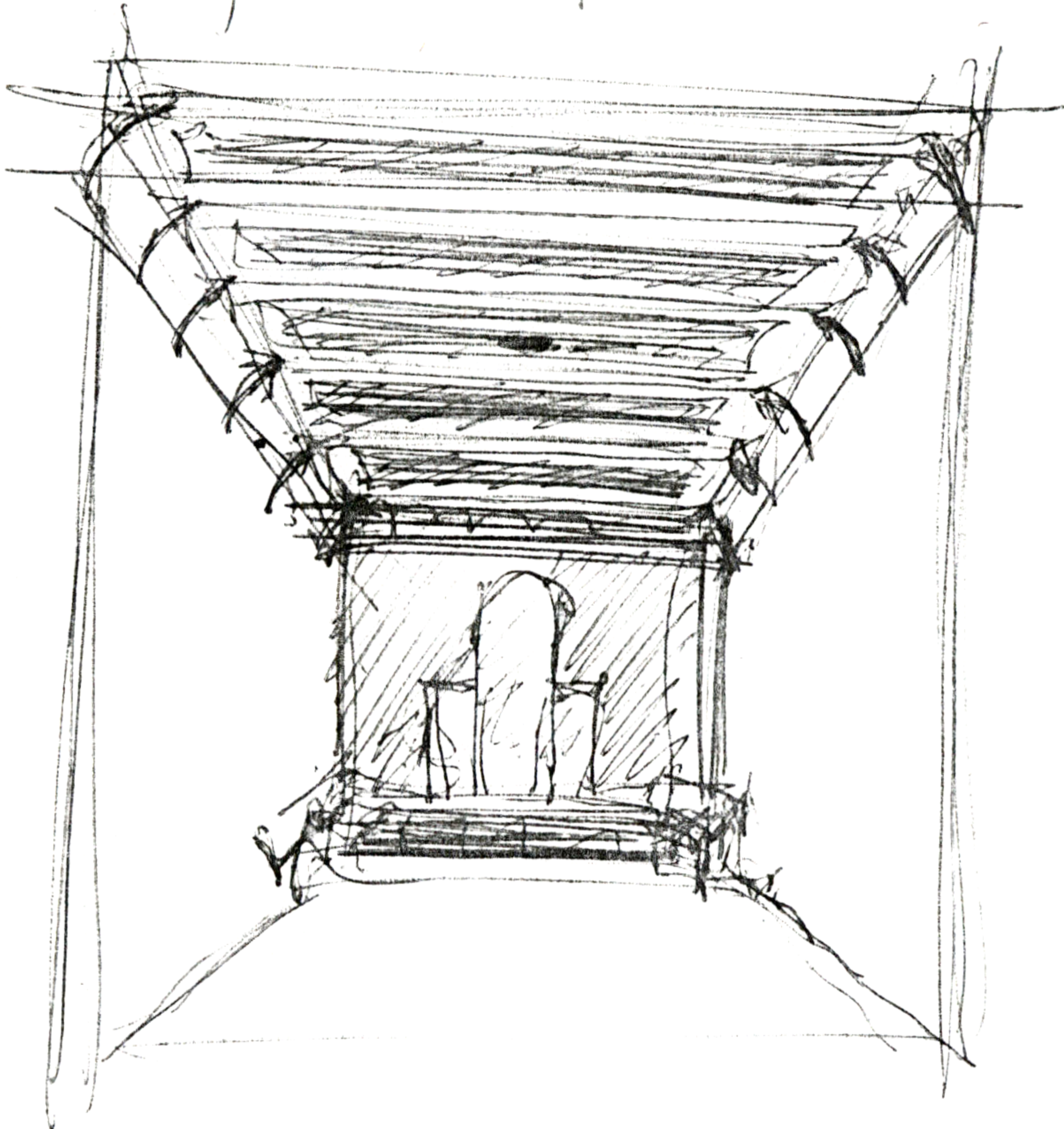
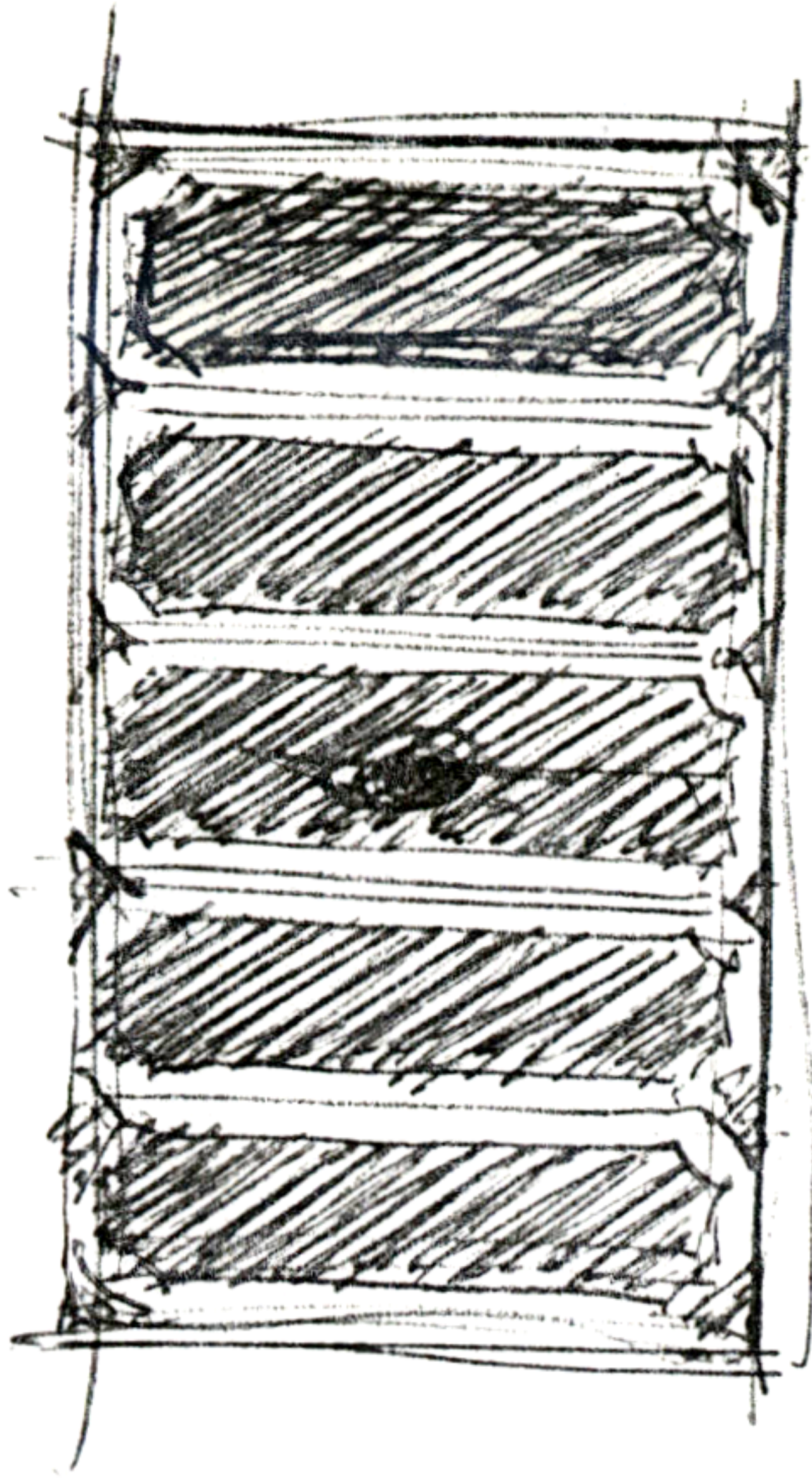
Inner calm

We must be aware of the special way in which good wholes repeat themselves

Alternating repetition

Echoes

Roughness



What is the process which was followed in producing the ceiling for the seminar room.

1 First act. Make five compartments, with lines drawn across the major rectangle. Not clear why. Somehow, by giving rhythm, make more one, but ~~x~~ reduce the separateness of the one large rectangle of the ceiling. Uses levels ~~x~~ of scale of course. Instinct not quite clear.

2 Second act. A border round the outside. Was this the first act. A narrow line, just to make the rectangle cement it to the walls.

3 Then a spot in the middle. Create a center.

4 Make the triangles at the edge... to ~~whom~~ ~~hand~~ unit the different five rectangles with one another.

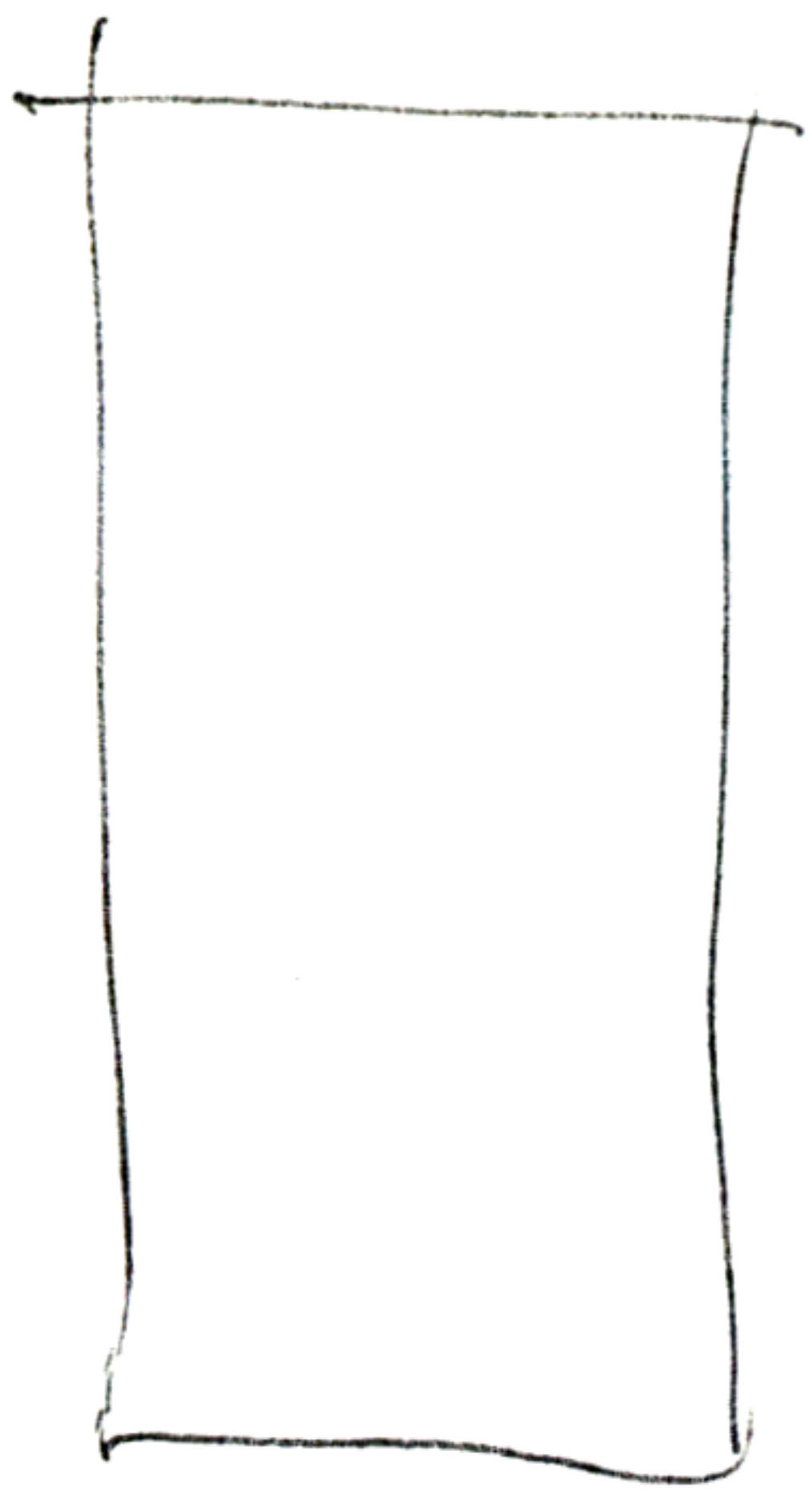
5 Extend the triangles to the vertical wall, to units the ceiling plane with the walls.

6 Drawn second octagon inside the five compartments, to make five even more connected and ~~x~~ distinct.

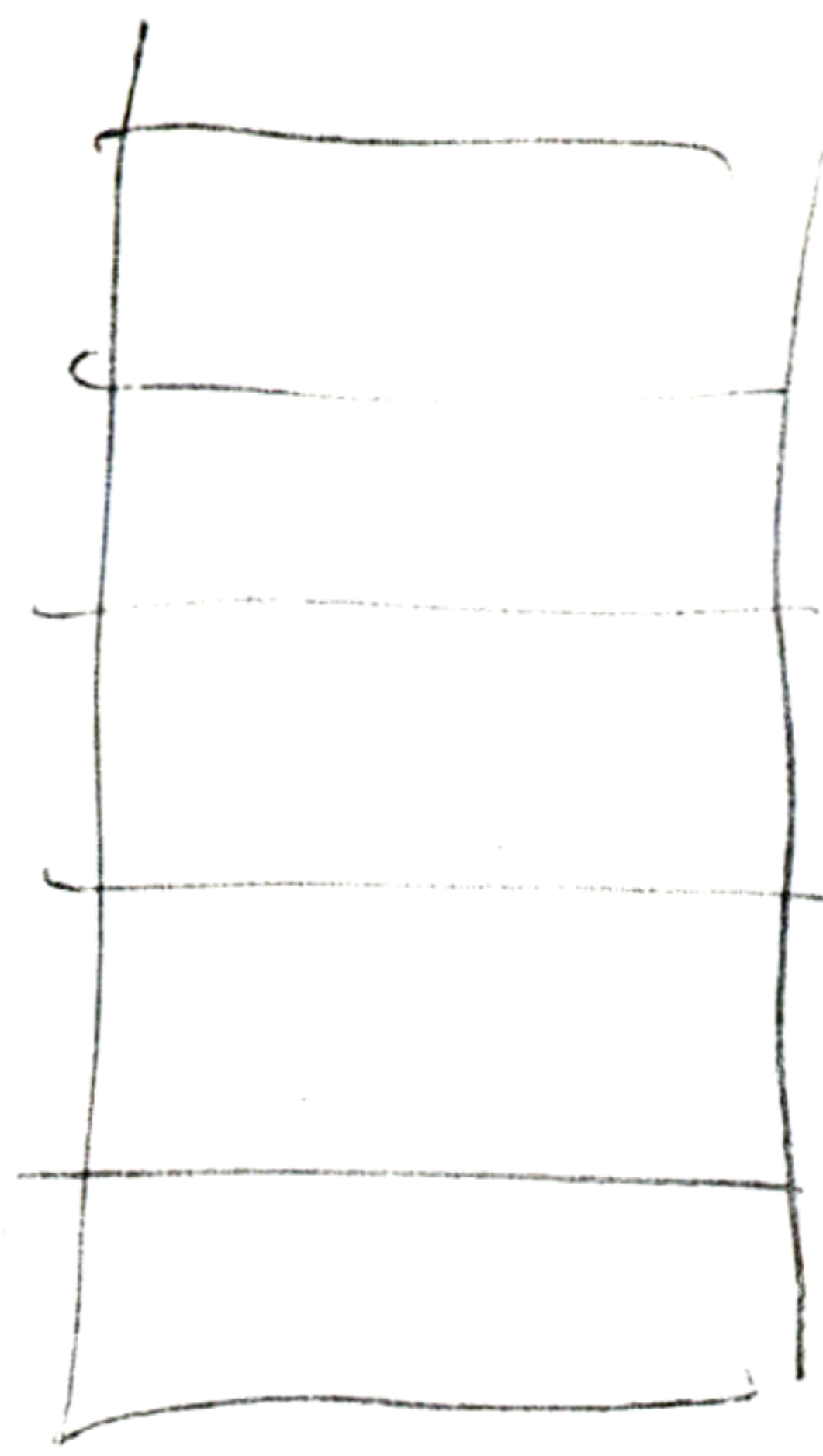
7 Curve the ~~finishing~~ triangles where ceiling ~~x~~ meets wall, to complete uniting of ceiling plane with wall, by creating a whole in the space immediately below the ceiling plane.. a volume of air about 1 foot thick..

8 ~~Drawn~~ the octagons. This helps to units the whole still further, by contrast, similar to alternatig repetition.

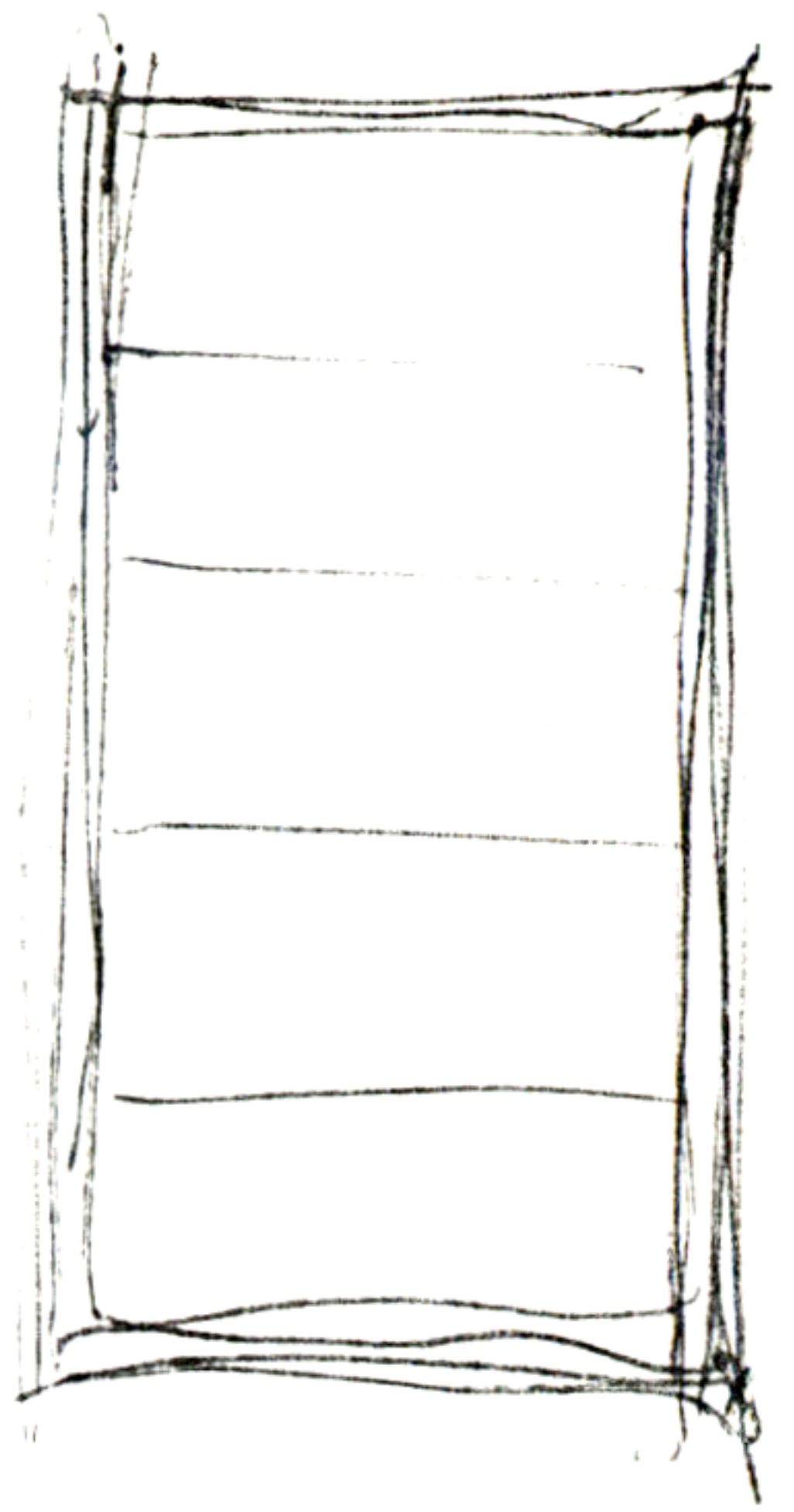
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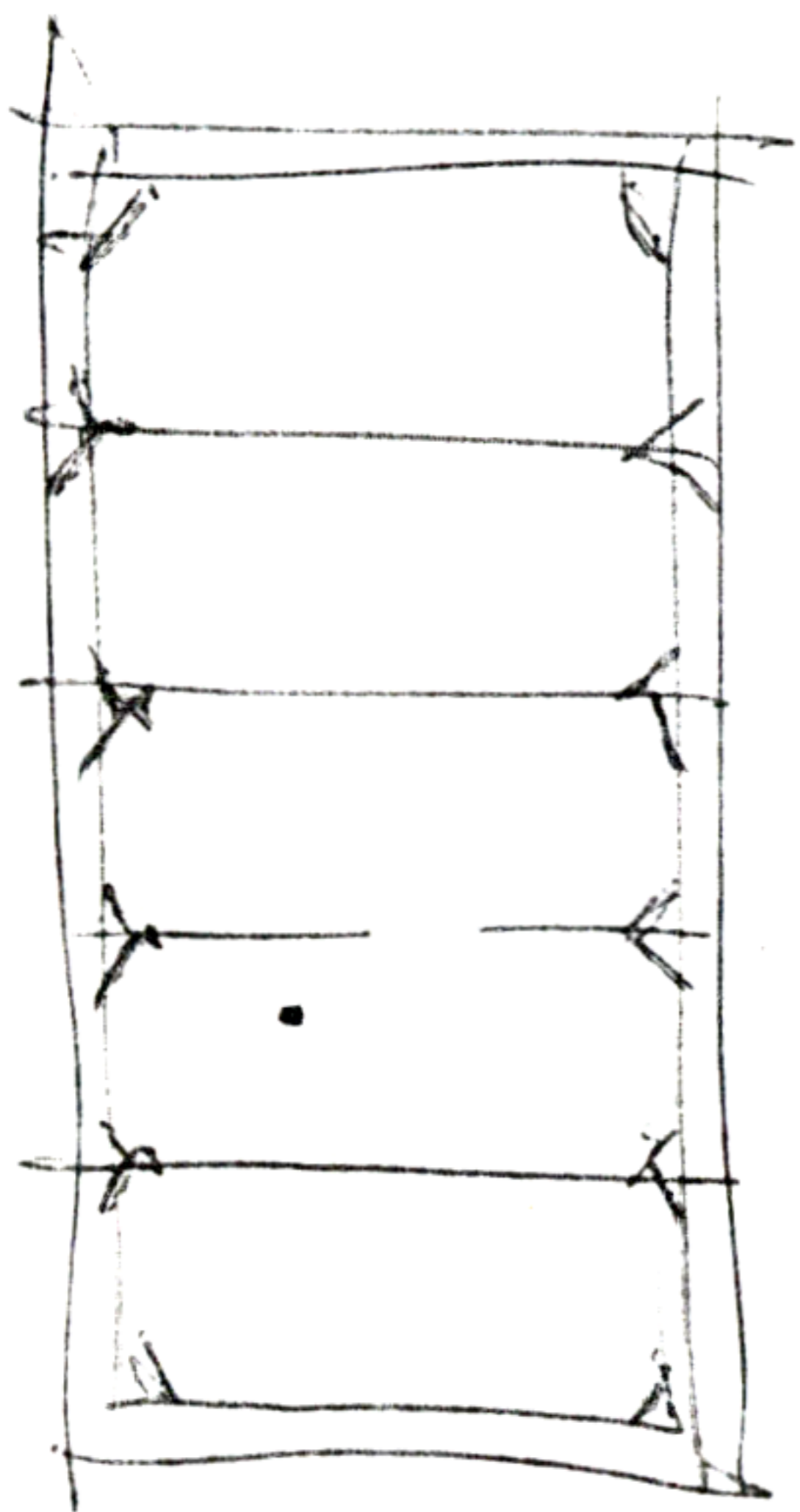
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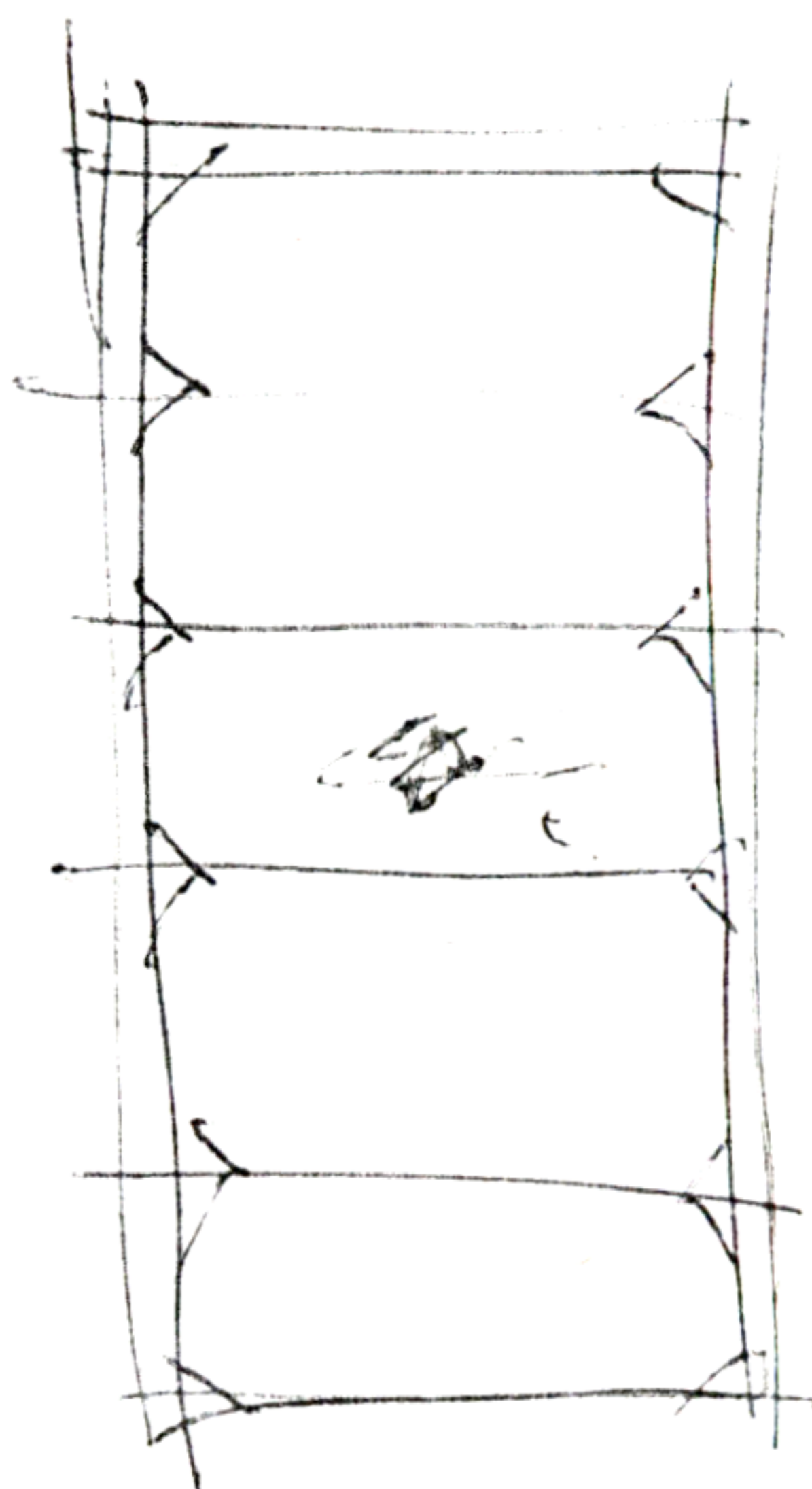
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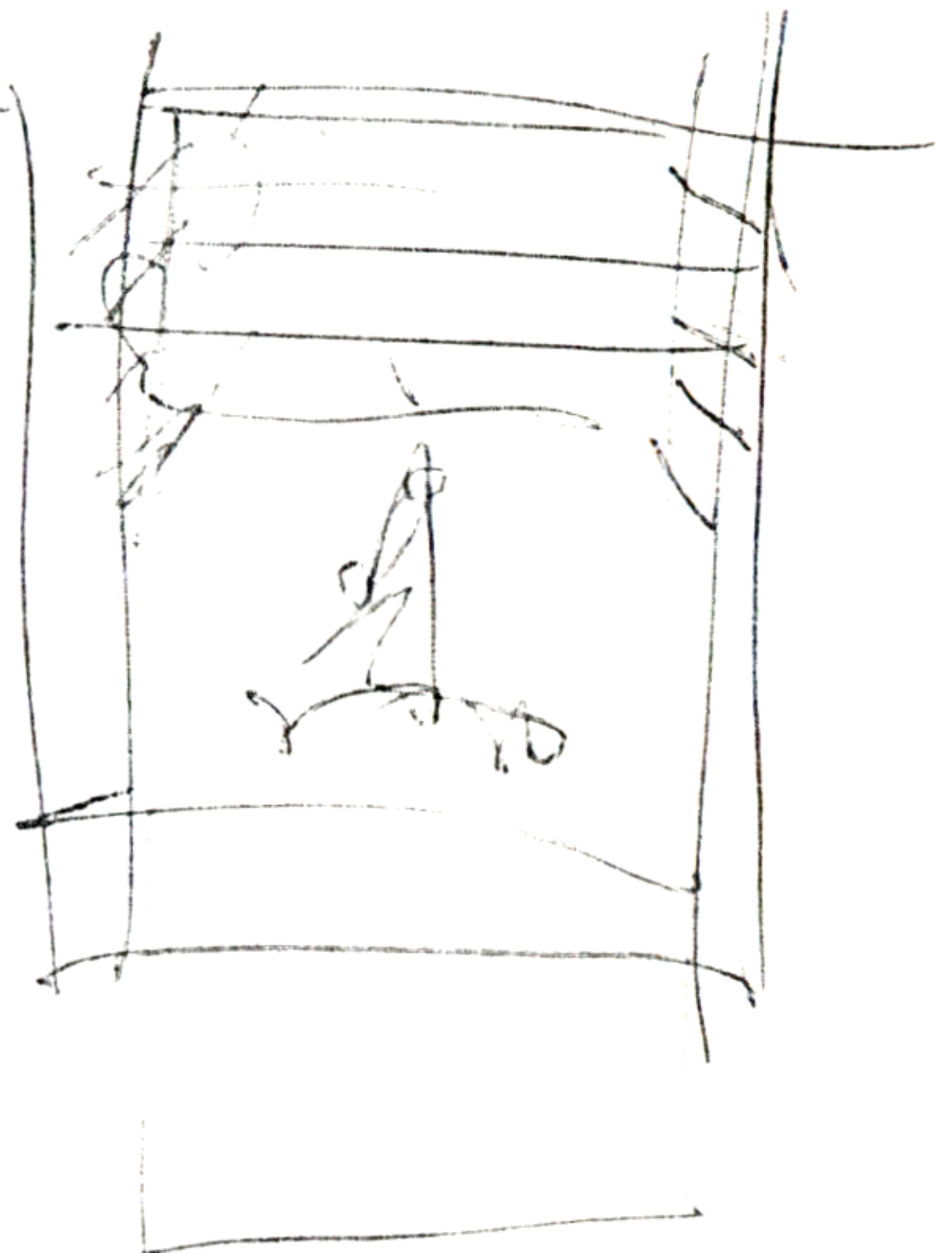
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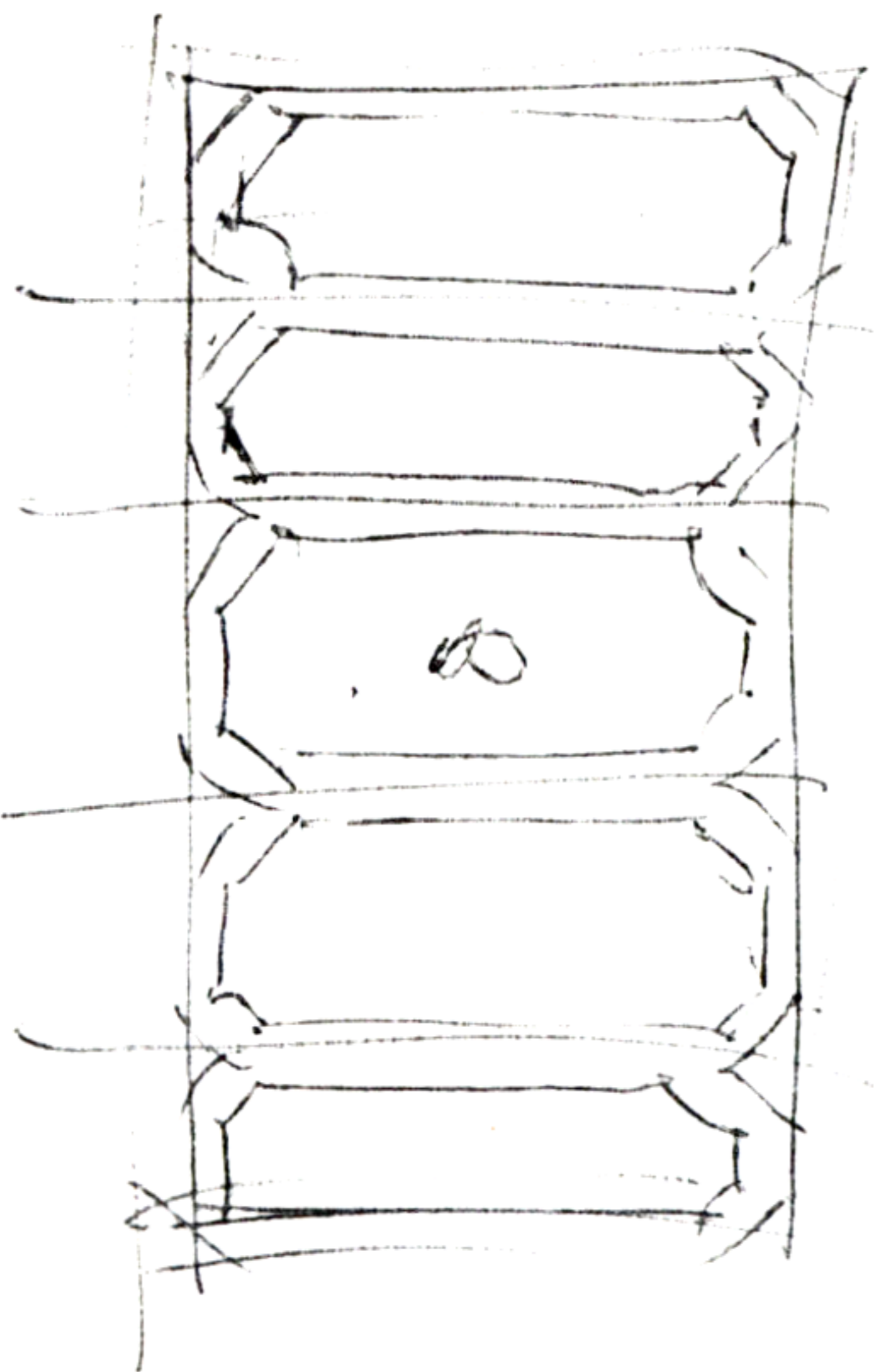
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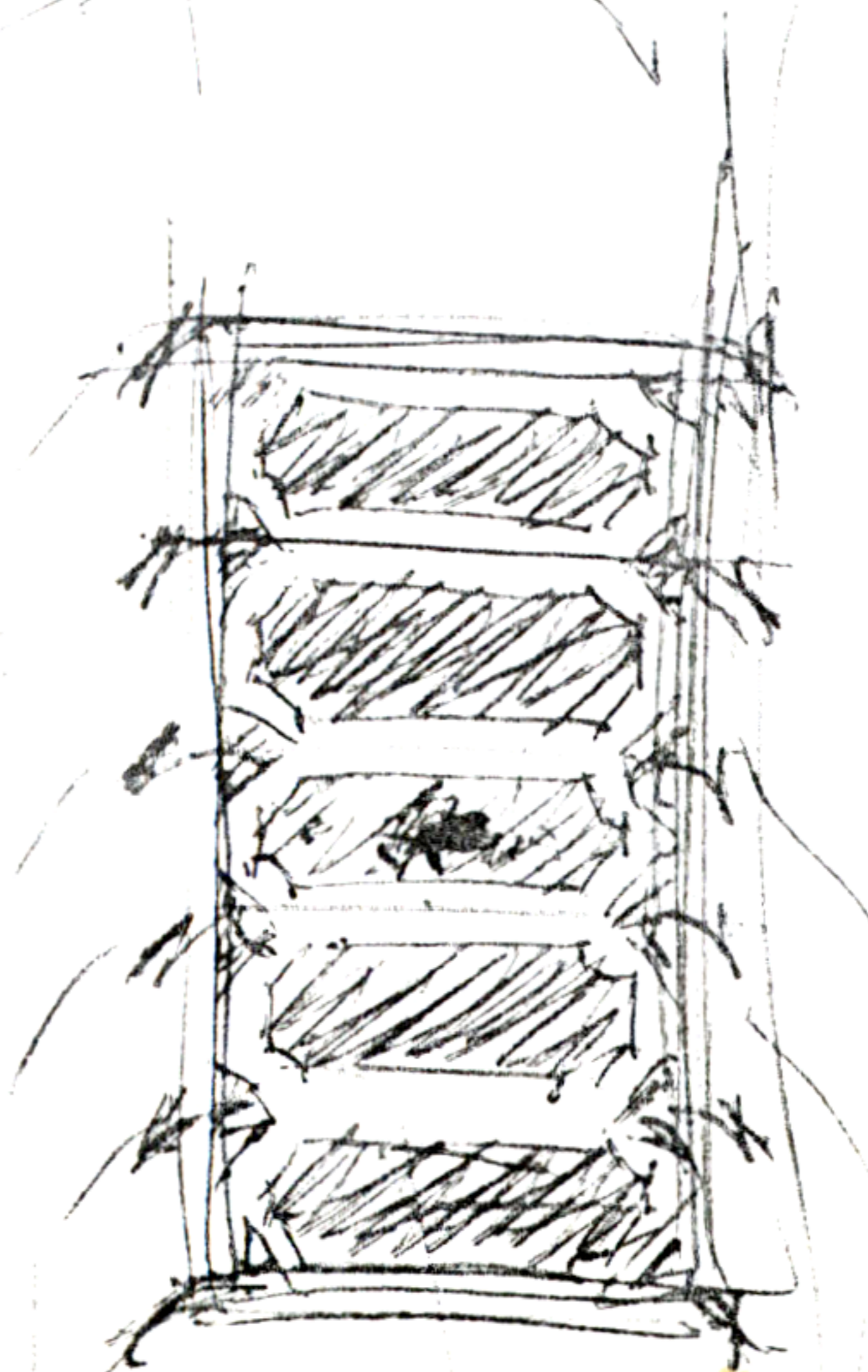
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8



Consider This sequence of acts, in the ceiling design,

How exactly does it make operational, the principle of the unbroken whole. How does it manifest it.

In several cases

1. Each act, creates a whole, or system of wholes, which clearly helps to unite two ~~px~~ previous wholes.

This happens in cases 2,4,5,7. In these cases it is a direct case of a whole being created, which directly ties two adjacent wholes which were more separate before.

2. In the remaining cases, something more subtle is happening. Thus, the parallel lines (1), the spot in the middle (3), the extra octagons (6) and the darkening of the octagons (8), also seem to unify, ~~in~~ but by a more complex technique.

In each case something is being made more distinct... extra structure is being introduced, and the alternation of this extra structure, seems to create a field which unifies more, even though more distinction is being introduced.

The center x spot (3) is obvious.. it creates a field which ties edge to middle. The parallel lines tie different parts of the rectangle to one another, by asserting their similarity... without them, the ends are distinct from the center. The ~~extra~~ extra octagons do something similar, it emphasises the distinctness of each part, and thus, increases the connection of these parts. The darkening, by introducing alternation, increases the connection between dark and light, and thus connects each octagon more strongly to its own surrounding, by distinguishing them.

Definition of properties

Levels of scale	The space is differentiated to such an extent that a whole series of levels of scale are created
Boundaries	Everything has a boundary. The boundary itself has a boundary The boundaries are large in respect to what they bound. They have a substantial volume.
Centers	What you see is a system of centers. All the parts function as centers; it is not the same that they have centers. There is not always something in the center. Centers at every level
Alternating Repetition	The structure between the structure is always repeated. In order to have alternating repetition you need elements that have good shape. The alternation does not have to be complicated.
Positive-Negative	Everything is positive. The space between the entities has shape as strong as the entities themselves. No leftover space at all.
Good Shape	The shape of every part is in some fashion strong; it is not nebulous. Strength of shape.
Symmetry	Most of the elements are symmetrical; The whole thing is not.
Contrast	Busy-empty. Light-dark. Complementary colors It permits the other properties to show themselves.

Deep Interlock

Overlapping structures. You cannot say what belongs where.

Echoes

Unrelated motives are coming from the same voice. It has to do with the way things are generated; they are linked to the same feeling.

There is a similar feeling to the shapes, ~~XX~~ although the shapes are not related to one ~~X~~ another.

It cannot be done deliberately. It is an ~~XXX~~ unconscious process.

Roughness

Things do not work out perfectly. Variations in size.....

Not separateness

The One. Not shouting things. They melt into their surroundings. They do not intend to be distinct.

SMOOTHNESS OF TRANSITIONS.

Some more notes on the properties

Centers	It is an entity. Center - Symmetry A center is made of subsidiary wholes Balance of symmetry and assymetry in a center A center is a whole
Void	Middle of center In which cases does the void coincide with \times centers A center needs to have more material toward its edge than in the middle
Symmetry	The overall shape of a center needs at least one axis of symmetry
Deep Interlock	At the edge of a center there is an amb ^b iguity with the next door center
Good shape	The boundary creates additional smaller centers and differentiates the center from its surroundings
Boundaries	It is made of smaller centers.

Void It is expressing the difference between ~~XXXX~~ differentiated and highly articulated things and something calm simple and unarticulated

Deep Interlock It does not leave things floating around

Boundaries A boundary contains centers. Alternating repetition and deep interlock help on doing that

Inner calm They are more general properties

Not Separateness

Contrast Contrast between positive negative
Contrast into positive, contrast into negative
The void enhances the contrast.

WHAT ABOUT THAT EACH THING WHICH IS INTRODUCED HAS TO BE DEALT
WITH AS A CENTER