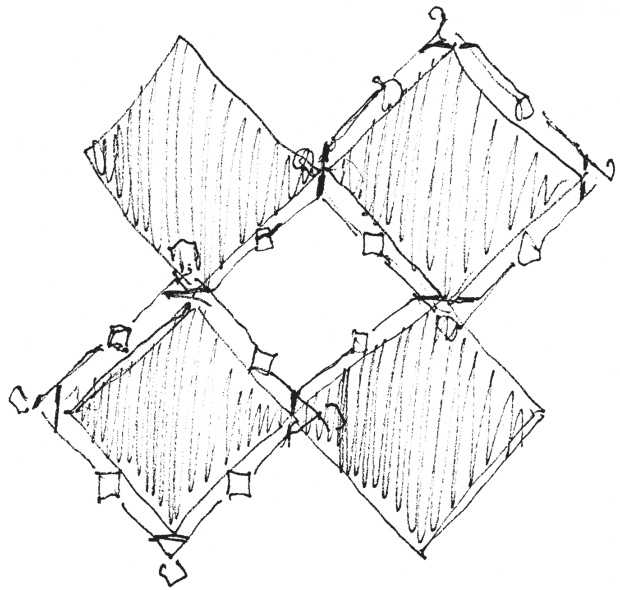


(5) Sketch of a design with blue dots in which there are about forty centers per tile



(6) Sketch replacing the dots with diamonds, thus paving the way towards a design with knots and braids

in the underglaze drawing. First I tried flowers (illustrations 1-2). The individual tiles were pretty. And the design seemed nice. But even though there were more centers now they still didn't really unify the space of the wall.

Next I tried a kind of design which paid attention to the whole wall, and tried to make a pattern which would bring the wall together. This is the tile in which I placed little dots of blue, on the red of the tile, to make a kind of cross shape (illustrations 3-4). Too simple! To

get the ambiguity of this cross shape, which seemed relatively simple in the drawing, I had to make a very complex design indeed (illustration 5). This tile has forty centers in it, just to get the right amount of ambiguity. A sample of these colors — red tile, with shimmering turquoise blues, and purples, had the right feeling. It was just beginning to unify the space.

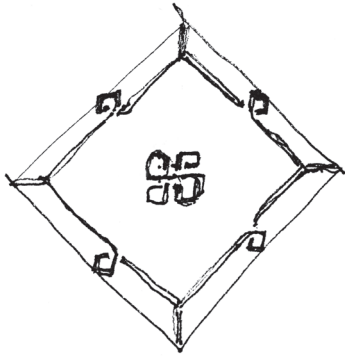
But the tile still seemed harsh in *design*. I lay with my eyes closed, and tried to get a vision of the shimmering surface of the tile. I realized that



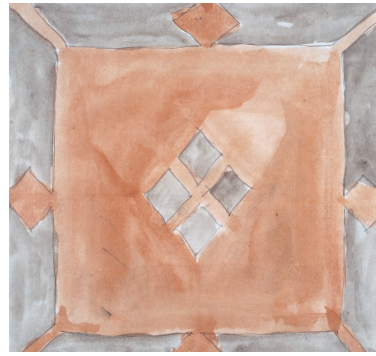
(7) A continuous loop braid which forms centers in the squares, centers at the middle, centers between the squares, and a center in the whole.



(8) First cardboard mockup of tiles using the braid idea.



(9)



(10)

the main problem was in the fact that none of these tiles had yet managed to unify the concrete and the tile. So far, the two had always stayed separate. My first thought was that the red tile should perhaps be smaller, and the grey bigger. But this still left the two colors separate. And then — to tie the red and grey together and to unify the space — I began to see a design with knots drawn so that they would explicitly join the tile and the concrete (illustrations 6–8) I thought the concrete surface could be continued by a grey glaze around the edge of the tile — so there would be an ambiguity between concrete and tile. And, in the same zone, knots of turquoise blue, would create a further ambiguity and connection in the space.

This design went in the right direction. However, when I tried it the line of the knots was obtrusive: oddly, it seemed to create a division between the grey design and the red instead of unifying them. Also and the complexity of design seemed out of character and too fiddly for

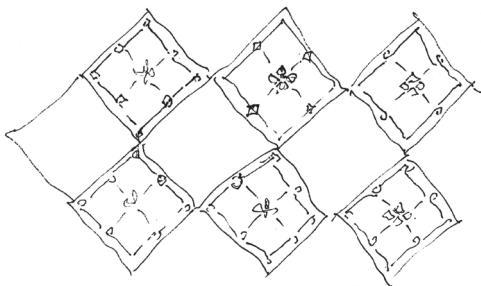
the building: also incredibly hard to do — technically — on 4000 tiles.

Finally, looking at this painting, late in the afternoon, after a full day's work on the design, frustrated by the difficulty of the task, I suddenly realized that we could get the essence of this design, in two colors, not three, just with the grey and the red (illustrations 9–12).

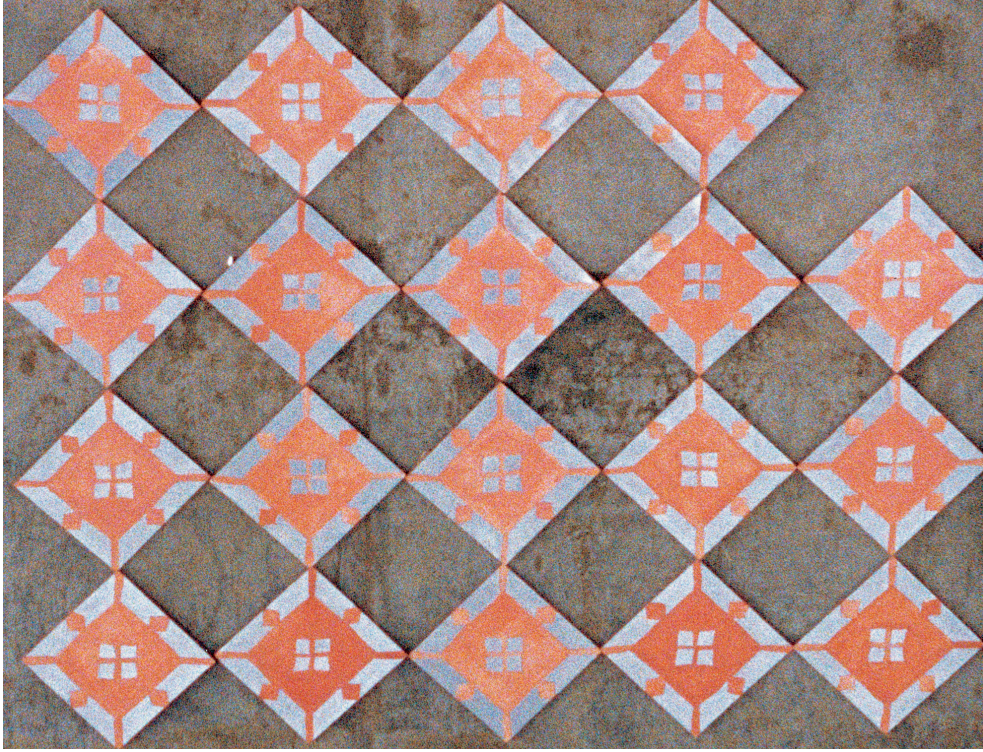
At last this wall created the needed unity. It is the interlocking and ambiguity of strong centers, which creates the unity of space in the wall. This is supported by the choice of colors. Above all, the centers are used to unify the space. It is the desire to unify space by creating this endless ambiguity in space, which motivates and forms the centers through the fundamental operation.

The main job, of any task of creating centers is *always* to melt away the divisions between things. The interlocking diamonds of the red inside the grey, and the corresponding grey ones inside the red, the grey octagon which melts the difference between concrete and tile — all this finally achieves the one elusive thing, which has been the object of all this effort. *The wall no longer has divisions in it* (illustrations 12–13)

To do it, it was necessary to go through six different mockups, learning progressively more about how to do it. The final tiles *each* contain more than twenty strong centers: altogether the two-hundred foot wall contains some 60,000 to 100,000 living centers. And in order to make this wall, we had to paint four thousand of the tiles by hand. That is what it took to unify that wall.



(11)



(12)



(13)