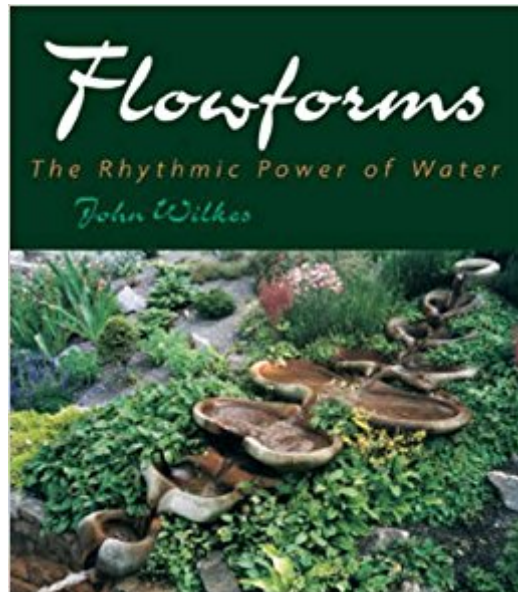




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Flowforms: The Rhythmic Power Of Water (Rythmic Power Of Water)



Synopsis

What is the true nature of water and does it have memory? By working with the rhythm and flow of water, can we increase its life-giving power? Water is not only fundamental to life but is essential for the cycles and changes in nature. John Wilkes asserts that water is the universal bearer of whatever character we put into it. Consequently, the way we treat water is crucial to our own health and to the well being of the planet as a whole. Working with his remarkable invention, the Flowform, Wilkes uncovered many mysteries of water and, in the process, created an art of great beauty. His lifetime of applied research into rhythms and water, fully revealed here for the first time, has startling implications for such topical issues as farming and irrigation; food production and processing; water treatment and recycling; and health and cosmetic products. The author includes a history of Flowform research as well as the most important, up-to-date developments in this research around the world. He also includes informative appendices on metamorphosis, Flowform designs and applications, and the scientific and technical aspects of Flowform research. Flowforms is a groundbreaking, lavishly illustrated book, revealing both the beauty of Flowforms and their broad range of applications. Contents: Water and Rhythm Rhythm and Flow: The Water Cycle Metamorphosis Experimenting with Water Discovery of the Flowform Method In Flowform and the Living World JãfÂrna: the First Major Flowform Project The Next Generation of Flowforms The Metamorphic Sequence Research with Cascades Flowform-related Developments The Flowform throughout the World: An Illustrated Survey Present and Future Appendix 1: Metamorphosis Appendix 2: Flowform Types, Designs, and Applications Appendix 3: Scientific and Technical Aspects Appendix 4: Virbela Rhythm Research Institute

Book Information

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Customer Reviews

Jens Jensen: In your introduction, you say that "rhythms are fundamental to life" and that "moving water is inseparable from surface, either inner or outer.... So rhythm and surface are components that have to be investigated together." We are all familiar with the "outer" surface of water, which is most obvious as, say, ripples on a lake. But what exactly do you mean by an "inner" surface of water? John Wilkes: A jar of clear water will look basically the same, whether still or moving. If, however, you introduce an indicator like metal powder, veil-like forms will appear in the volume when the whole is gently moved, made visible by the suspended metal particles. When the water is allowed to remain still, form disintegrates and the particles sink to the bottom. Forms, or surfaces, appear only when movement is generated in the volume of water. Everyone can make this observation. All form is generated through movement. Take a dropper with some color and allow a drop to fall a centimeter or two into still water. A ring vortex will be created. Observe closely what happens. Surfaces are created through the movement. Another experiment: in a cylindrical vessel, stir water to make a vortex. Inject some color into the center of the vortex, and you will be astonished by what you see over the next few moments. In more sophisticated experiments—carefully controlled—the resulting forms can be experienced as being very organ-like. These extremely sensitive conditions can reveal that events in the surroundings can influence the forms. It is by means of these movements that water can fulfil its task of mediating the events within the environment, to the living organism. Every living organism has to maintain a connection with its environment in order to remain alive. This includes the cosmic environment. JJ: What is it about water's rhythmic quality that led you to the possibility of introducing rhythms into water for the purpose of healing and harmonizing nature? For example, when rhythm is introduced into water as it flows through a Flowform, how does this have a beneficial effect on the water itself and on nature in general? JW: When generating a path of vortices, by taking an object through water in a straight line, an ordered sequence of left- and right-handed vortices is revealed, demonstrating also a so-called development metamorphosis. Repeated experience of this prompted me to ask if I could create a vessel, say like an "organ," that would enable water to manifest this potential. I chanced to make an experiment that eventually confirmed for me that resistance of the correct order in any given

circumstance could lead to rhythmical processes. This is one of the most important phenomena we should learn to respect and understand today. Rhythm is not the result of mechanical or muscular processes but of resistance. Our understanding of many phenomena changes instantly we grasp this fact but it takes courage to follow the truth despite our present education. Dr. Leen Mees used to say “Don’t say NO! (nonsense) say OH ! (let me think about it).” Rhythm elevates water toward the living organism, which is always rhythmical and at the same time depends upon water. Rhythm provides a threshold that links the physical with the supersensible; this is a barrier that prevents modern scientific thinking from moving forward. But I believe we are nevertheless very close to transcending this barrier.

JJ: The thing that has always struck me about Flowforms is their natural beauty and organic appearance. The strongest association for me is between a Flowform series and the human spine. Can you comment on the connection between this appearance of Flowforms and living organisms? Is this a significant aspect of their importance?

JW: Streaming processes generate asymmetrical forms, like the meander. Thrust processes generate symmetrical forms. The spine is the result of both. All organ forms are the result of fluid processes so if you produce forms in relationship to water they will be organ-like! We need art forms that have an element of scientific appreciation and a science that is more related to nature and human artistic creativity. We need a partnership with Nature to redeem rather than destroy.

JJ: You have devoted much of your life to developing and working with Flowforms. Would you describe briefly why you think Flowforms are important? What is your sense of their purpose in the world?

JW: In other words, do you see the possibility of Flowforms being used on a large scale in the future?

JW: The present conventional scientific attitude does not allow for an understanding of the earth as a living organism. It has led to a damaging influence on our environment, initiated in the nineteenth century with the straightening and damming of rivers. A negation of living rhythms. The following is a comment to which I have been led through working with rhythmical processes generated by Flowforms; these are tasks that confront us: To create aesthetic and phenomenological experiences that will engender in us wonder for the miracle of water, to encourage an attitude of respect and understanding for water as a precious commodity by revealing its subtle capacities and functions, to strengthen our consciousness and conscience with regard to its use. We need a new rhythm ecology in support of life processes, in farming and food processing, and in water management and healing. Flowforms could play an important role if only financial resources would be made available to give adequate support for research. In recent years exciting new developments repeatedly indicate positive responses that prove that there is much that can be achieved. I am still very excited after thirty-three years about the possibilities that Flowforms offer,

their application in manifold ways, large and small.JJ: I've had a little experience with building Flowforms, so I know that the process is complex and exacting. Are there ways that people without access to a large studio and lots of equipment can build and experiment with Flowforms?

JW: The most important thing is for people go out and look at water phenomena, to carry out simple experiments and even play with water and forms as described in the book and much more. Learn about rhythms and metamorphic processes. These are vital aspects for art and science into the future. As with all professional activities it takes a great deal of time and patience to achieve adequate mastery of the subject.JJ: And finally, what are your plans for the future? Our readers may wish to know whether you will be travelling anytime soon to North America to lead workshops or to lecture.JW: I shall continue for as long as I can, but I am not getting younger or stronger as happens to all of us! My main task is to ensure that the work continues here, now we have an Institute building. That means the need to find dedicated people and financial help. Where necessary, I am still traveling, but this has to be modest.

Wilkes argues that water is the universal bearer of whatever character we put into it. This ground-breaking book is lavishly illustrated to show both the beauty of the Flowform and the wide range of its applications. Wilkes opens us to aspects of water far beyond those previously contemplated.

September 2003

Editor's note: Water is the matrix for flower essences; it is the receptive medium that is imprinted with the archetypal messages of the flowers. To understand the healing language of flower essences, we study the forms and gestures of plants. It is equally important that we understand the qualities of water. Flowforms: the Rhythmic Power of Water presents water in its capacity as a healing, harmonizing and revitalizing element of life, whose fluidity, rhythmicity and metamorphic transformation are echoed in the life processes of plants. The theme of the July-August 2003 issue of Resurgence magazine was a "Time to Heal," the title of an article by Prince Charles (1). In it he asks, "The industrialization of Life will be a global obsession...and will there be enough local insurrections to slow its progress?" On this question hinges our sapient survival...i.e., applying the discerning wisdom nature has invested in us to sanely invent and design our niche in the environing world.

John Wilkes relates in the introduction of Flowforms: the Rhythmic Power of Water: "This book is directed to those people with an open mind, who are interested in our environment and are willing to admit that it is in need of our active support and participation and this, in its own terms, the more subtle aspects which nature is trying to show us, if only we are willing to see." Our earth is a conscious living intelligence with which we have a reciprocal connection; we are the consciousness of this earth. If we can trust this intelligence, it will teach us what we need to know. This is *memoria naturae*, nature remembering itself. We can express through metaphor, our world's industrialization as "self-regarding ego,

intellectual precocity, trust in abstraction and our collapsing pretences." (2) An alternative choice is "value rich resonance of participation." (3) With extraordinary depth of vision, John Wilkes in his new book, shares over 30 years' accumulation of ideas, experiments, experiences and creative, innovative designs with water. This he learned from trusting nature. Flowforms is beautifully illustrated with eloquent drawings and diagrams, often startling, vivid and memorable photographs of natural phenomenon and experiments, plus applications of Flowforms internationally. Further from the introduction, Wilkes reveals, "water is the element of movement, functioning in nature as universal mediator. Everything living is inevitably dependent upon water...the physical carrier of rhythm. Rhythm is a gateway." In Sensitive Chaos, Theodor Schwenk advises "Water is an element that brings a state of balance everywhere. Rhythm is its life element and the more it can be active rhythmically, the more it remains alive in its innermost nature." Wilkes continues, "Moving water is inseparable from surface. It either influences surfaces over which it flows or is influenced by them and creates surfaces within its own volume." Wilkes inquired "...could rhythm in conjunction with specific surfaces, have influence upon nature in a potentizing sense, supportive in a healing and harmonizing process?" He discovered in the Flowform, "a vessel, by virtue of its proportions, capable of inducing rhythms in water streaming through it." This vessel, generally ovoid in shape, has a narrow entrance and exit, which creates a resistance, inducing an oscillating figure of eight (lemniscate) movement. Flowing into alternate sides, whorls or vortices form, folding the water upon itself, oxygenating, enlivening the inner mobility of its many surfaces, the basis of its vitality, its freshness. Wilkes describes properties demonstrated within the fluidic process. All are well illustrated with examples. "Water is an element that sacrifices itself entirely to its surrounding. It comes under the influence of gravity and levity and due to these polar opposite agencies, it moves. Life moves within it and it moves within living creatures and those movements are always rhythmical. Rhythm is a gateway; a medium by means of which life can flourish. It becomes manifest physically as the phenomenon of metamorphosis." Wilkes devotes an entire section in the appendix to metamorphosis. He includes a fascinating drawing of cow bones comparing the difference between growth and metamorphic processes. The other two sections of the appendix relate the design range of Flowforms and their varied applications and finally the scientific and technical parameters. "The path of vortices generated by a straight line movement through still water, demonstrates water's potential for order and metamorphosis. It is this phenomenon that inspired the idea of building an 'organ' of metamorphosis for water, which in turn, led to the Flowform itself." Special restorative value derives from water features designed in water's own terms...shaped surfaces caressed intimately by flowing, pulsing water. Certainly, this work can

sensitize our awareness, while amplifying our experience of water and movement...a mutually beneficial influence. May we look into water metaphorically as a reflection of Nature beholding itself, while teaching us also, of the relationship between our thinking and inner flexibility. As earth is our witness. Footnotes: 1. Reprinted from Temenos Academy Review 5, Autumn 2002. Lash, John, Socrates in the Last Days, from his website www.metahistory.org 3. ibid About Maggie Lee: Originally from Malibu, California, Maggie Lee is a garden designer in the challenging climate of the Rocky Mountains in Santa Fe, New Mexico. About 10 years ago, she encountered flowform work, which finds expression in her life through writing, sculpting, water design in the landscape and especially in deepening her long love of the sea. Maggie is a member of the International Flowform Society.

John Wilkes studied sculpture at the Royal College of Art. While in London, he met the mathematician George Adams and later Theodor Schwenk, a pioneer in water research and author of Sensitive Chaos. In 1961 Wilkes joined the Institute for Flow Sciences in Herrschried, Germany, and his research over many years into the flow and rhythm of water eventually led to the Flowform Method in 1970. He worked concurrently at the Goetheanum in Switzerland, researching and restoring Rudolf Steiner's sculptural and architectural models. In 1966, he began contributing at Emerson College in Forest Row, Sussex. He is currently director of the Virbela Rhythm Research Institute.

very informative for me.

Water is energy

Thank you

I wish the book went more into the design of the forms and less into the positive waves mindset.

Great book in great shape.

I stumbled upon this book in a library in a remote retreat facility in a very rural area. With abundant time to read, I began exploring this text which is a treatise on the ways water moves through space. The detail put to these observations is fine, scientific without being pedantic, and utterly fascinating. It changed the way I look at water patterning and all wave patterns. A deep text.

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