

THE

Astro I Ching Mandala Atlas

A guide to the cosmology of Human Design

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Why I made this Atlas

This whole thing really started before I fully understood what I was doing with it.

Around 2010, I remember a period when one of the Nodes was transiting Gate 52 and connecting with Gate 9 in my Earth. In Human Design terms, that connection forms the 9-52, the Channel of Concentration. And concentration is probably the perfect word for what I experienced.

I found myself completely absorbed in the Rave Mandala.

I was studying. Looking. Comparing things. Following one relationship into another and realizing there was something else sitting behind it. The deeper I looked, the more the Mandala started opening.

The 64 Gates were there. The 384 Lines were there. The zodiac was there. Once I started paying attention to the binary structure of the hexagrams, the Quarters, the Houses and the Faces of the Godhead, those groupings began revealing themselves in a different way. I could see an architecture behind the architecture.

It felt like I was beginning to crack the code.

What is interesting to me now is that I assembled much of this cosmological Mandala before I really understood Rave Cosmology. I could see the relationships mechanically before I had all the language for why they were there.

The cosmology came later.

When I went deeper into Ra's cosmological teachings, much of what I had already constructed began making more sense. Relationships I had arrived at by studying the geometry suddenly had a larger context around them.

That was a profound experience for me. I felt I was uncovering relationships already built into the wheel, and the teachings gave me another way to understand what I was seeing.

My exchange with Ra

At that time Ra Uru Hu was still alive. He was posting online, doing events and communicating with people. Facebook was one of the places where you could reach him, so I sent him the Mandala. I wanted to know what he thought.

As I remember our exchange, Ra described it as “very interesting.” He pointed out that I needed to shift its orientation, and he asked me to send him a high-resolution copy.

The funny part is that I was still learning the technical side. Today, preparing a file like that would be much easier for me. Back then, I was figuring out how to turn what I had created into the kind of high-resolution image he wanted.

I kept working on it. Before I managed to send that final version back to him, Ra transitioned. Our exchange ended with that part still unfinished.

I have always carried it with me. He had seen the work, responded to it, offered a correction and asked to see a high-resolution version. That exchange became part of the Mandala’s history for me.

What happened afterward

I kept studying it. Over the years, I would learn something new, return to the Mandala and see another relationship. Something I had drawn years earlier would connect with a piece of cosmology I had just learned.

This Mandala has become a study instrument for me.

When I share it, people often respond first to its beauty and complexity. Then, as they keep looking, a practical question emerges: Where do I begin?

An image can hold an enormous amount of information. Learning to read it takes a path through that information. That became one of the main reasons I wanted to make this book.

I wanted to create a doorway into the Mandala. We can slow down, look at one layer, then another. As those pieces become familiar, you can return to the whole and recognize what you are seeing.

Looking behind the Rave Mandala

I think of this as a kind of three-dimensional Mandala wheel. There is the visible wheel, and there are structures behind it that organize what appears on its surface.

Quarter. House. Face. Gate. Line.

Binary relationships, cosmological relationships, biological correspondences and zodiacal positions all meet within this architecture. Each offers another way to look at how the parts belong together.

The Yin-Yang structure is important to my reading of the Mandala for the same reason. I use it to imagine a toroidal movement: movement folding through itself, with two polarities creating relationship, movement and form. This is the visual and cosmological model I use to think beyond the flat image of the wheel.

Throughout this Atlas, we move between the whole and the parts. We take a relationship apart to understand it, then return it to the whole to see what it contributes.

Why share it now?

After all these years, I want to bring this work out of my own studies and make it available for others to explore. People keep finding things in the Mandala, and often the longer they look, the more they see.

My job with this book is to make that seeing easier.

I want someone who has studied Human Design for years to discover relationships they may have overlooked. I also want someone approaching the Mandala for the first time to have a clear place to begin.

Start with one relationship. See it. Understand what it belongs to. Then follow it.

Let your understanding grow a layer at a time. That is how this Mandala revealed itself to me, and that is how I want to share it with you.

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TEACHING CHAPTER 1

Three Ways Into One Wheel

Start with what you recognize

People arrive at this Mandala from different directions. Some recognize the zodiac first. Some see the hexagrams. Others recognize Gate numbers from a Human Design chart. Each is a useful place to begin. You can follow the part you already understand and let it introduce you to the rest.

That is how I want you to use this book. Take one relationship far enough that you can see it clearly. Then look at what sits beside it. The wheel holds all these layers together; your understanding can grow one layer at a time.

If you come through astrology

Begin with the zodiac position. The Gate and Line tables give a sign, a starting degree and an ending degree. Those coordinates let you locate a position within the wheel. From there, follow the same column inward to its hexagram and Gate.

The signs divide the circle into twelve regions; the Gates divide it into sixty-four. Their boundaries meet at different places, so a Gate can cross a sign boundary. When that happens, read the full interval. The sign and the Gate give you different kinds of information about the same position.

If you come through the I Ching

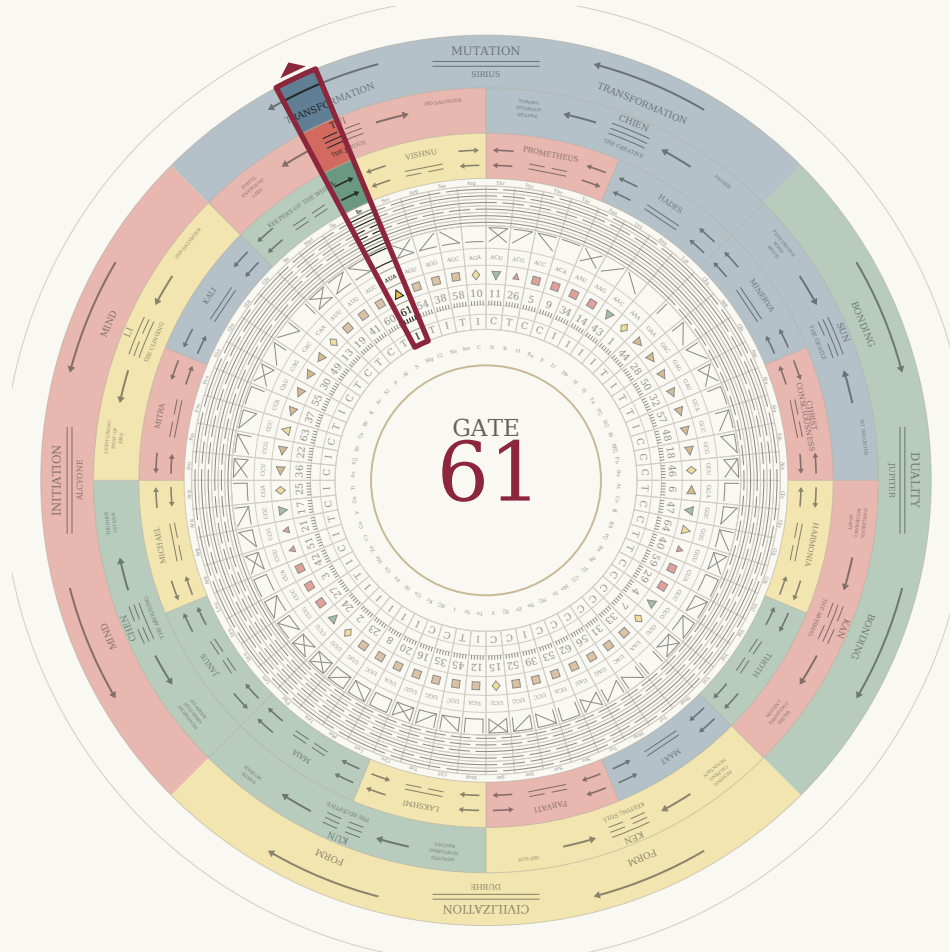
Begin with the six strokes. Read them from the base upward, noticing which are broken and which are solid. The whole pattern identifies a hexagram. In this Atlas, that pattern also identifies a Human Design Gate.

The titles labeled Original Gate title belong to the Human Design interpretation used here. The newer titles are my way of opening that interpretation for the reader. Traditional I Ching translations have their own names and commentaries. Keep those distinctions in view as you compare them.

If you come through Human Design

Begin with a Gate you already know from your chart. Locate its Center and channel relationships, then find its position on the wheel. The Mandala adds another view: the Gate's six strokes, zodiac interval and place within a Quarter, House and Face.

A single Gate shows one capacity. Its place in your life depends on the complete chart, including definition, Strategy and Authority. Use these chapters to understand the parts while keeping the person larger than any one description.



Try it: choose your own starting point, then name the next relationship you want to understand. You can follow a zodiac position, a hexagram pattern or a Gate from your chart.

TEACHING CHAPTER 2

Learning to Read the Mandala

A column through the rings

Choose one Gate number and follow its column outward. You will pass through several kinds of information. The Gate number provides a reference point; the strokes show the hexagram; the surrounding bands place that Gate within larger structural families.

The illustrations throughout this book come from my vector Mandala. Each highlighted wheel shows where a Gate belongs. Each enlarged Face sector gives you four neighboring Gates at a size where more of their structure can be seen.

Learn one band at a time

Start with the Gate and its six strokes. Then look at its Quarter, House and Face. Later, compare the circuit letters and correspondence bands. Giving each band a purpose makes the wheel easier to read than trying to interpret everything at once.

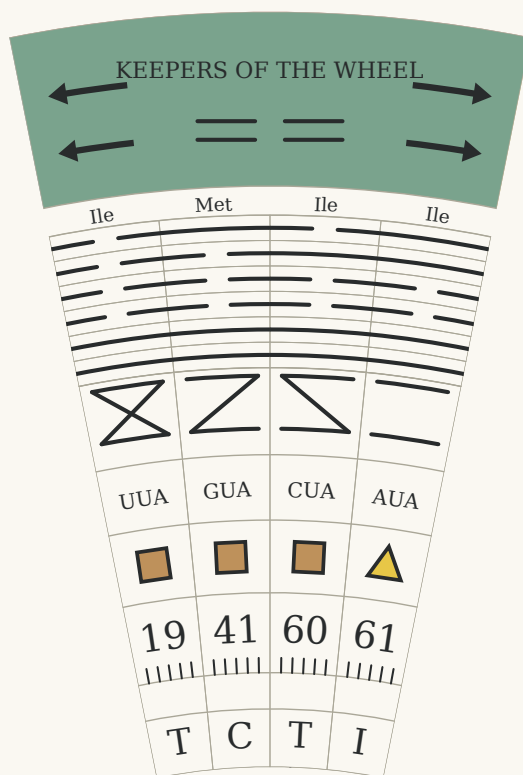
The small circuit letters identify Collective (C), Individual (I) and Tribal (T) groupings. The Gate chapters and channel tables supply the fuller context, especially where a Gate participates in more than one channel relationship.

What the arrows show

The four arrows associated with each Face belong to its variable orientation in the Mandala. They are part of the artwork's cosmological layer. The chapter sequence follows the wheel locator's reading direction; those variable arrows carry a different meaning.

The approved sequence begins with Keepers of the Wheel: 61, 60, 41, 19. It continues through Kali and the remaining Faces, ending with Vishnu. Gate 41 is the third Gate in that opening family. Keeping the family together makes the shared structure easier to compare.

Follow four columns through the bands



In this enlarged Keepers sector, follow a Gate number into its six strokes, then outward to the Face symbol and its arrows. The sector preserves the original geometry. Read the tiny correspondence fields with the chapter's larger labels beside you.

Try it: locate the same column in a highlighted Gate wheel. Use the two scales together: the wheel shows position; the sector shows more detail.

TEACHING CHAPTER 3

The Hexagram Architecture

Six strokes, read from the base

A hexagram has six Lines. A solid stroke is Yang; a broken stroke is Yin. Begin with Line 1 at the base and read upward to Line 6. In a radial Mandala column, the base lies toward the inside of the six-stroke band, and the crown lies toward the outside.

Each Line can take either form. Across six positions, that gives sixty-four possible patterns. In this Atlas, each Gate then has six Line interpretations, giving 384 Gate-Line entries. The six structural strokes and an activated Line are related parts of the system, with different jobs.

Quarter, House and Face

A Quarter uses the first and second strokes. A House uses the first three. A Face uses the third and fourth. This overlap matters: the House and Face are different ways of grouping the same hexagrams.

Combine a Quarter's two strokes with a Face's two strokes and you have the four basal strokes shared by four Gates. Lines 5 and 6 distinguish those four Gates from one another. This is why a Face illustration can show both a family resemblance and four individual patterns.

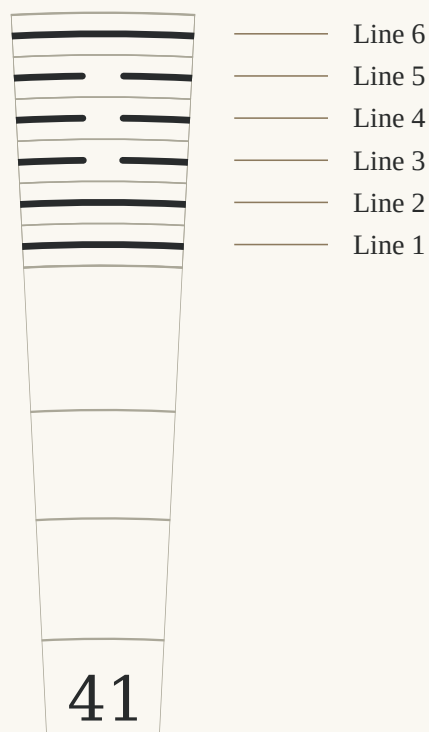
There are four Quarters, eight Houses and sixteen Faces. The Houses are trigrams; the Quarters and Faces are bigrams. Read the symbols alongside their position in the hexagram rather than judging them only by their appearance.

Structure and interpretation

The binary pattern establishes the structural family. Each Gate and each activated Line still carries its own interpretation. Shared strokes help you see a relationship; the individual entries show where that relationship becomes specific.

Try the opening Keepers group. Find the four shared strokes in 61, 60, 41 and 19, then compare the outer two. You can see the family first and the differences immediately afterward.

Read a Gate from its base outward



The innermost stroke of the six-stroke band is Line 1. Continue outward to Line 6. In Gate 41, compare the complete pattern with the Gate's six-Line fingerprint, then locate its Quarter and Face strokes.

Try it: compare Gate 41 with the other three Keepers Gates. Which four basal strokes stay the same? Which two distinguish the Gate?

TEACHING CHAPTER 4

The Zodiac Around the Wheel

Find a position, then follow it

The zodiac gives the circle a coordinate system. Each sign spans thirty degrees. Each Gate spans five degrees, thirty-seven minutes and thirty seconds in the equal-sector scheme used for this Atlas. Each of its six Line intervals spans fifty-six minutes and fifteen seconds.

A degree is divided into sixty minutes, and a minute into sixty seconds. Here, minutes and seconds measure angular position around the wheel. The symbols after a coordinate help keep those units clear.

An interval has two edges

Gate 61 is shown from Capricorn 20 degrees 45 minutes to Capricorn 26 degrees 22 minutes 30 seconds. Its first Line extends to Capricorn 21 degrees 41 minutes 15 seconds. A position inside that first interval belongs to 61.1 within this Atlas's convention.

The tables include the starting boundary and exclude the ending boundary. A position exactly on the end enters the next interval. Use this rule consistently when moving from a Gate table to a Line table.

Using the coordinates responsibly

The coordinates in this edition follow the Mandala's registered historical Gate-aligned convention. A chart service may use another registration or calculation convention. Before combining the two, compare a known boundary and confirm how that service handles position and time.

This Atlas gives you a map for reading its wheel. For a personal chart, use the chart's calculated activations and complete configuration. The exaltation and detriment labels in the Line entries describe the Human Design planetary branches presented here; read them in that context.

TEACHING CHAPTER 5

From the Wheel to the BodyGraph

Two views of the same Gate

The wheel places a Gate within the zodiac and the hexagram structure. The BodyGraph places it within a Center and its possible channel relationships. Looking at both lets you see where a Gate belongs and what it can connect with.

The burgundy highlight in each wheel identifies the active Gate column for that chapter. The BodyGraph panel identifies its location and harmonic connections. Follow the Gate number between them before studying the finer detail.

A connection adds a relationship

Take Gates 9 and 52. Gate 52 brings pressure for stillness and focus; Gate 9 brings Sacral energy for concentration on detail. Together they form the 9-52 Channel of Concentration. Keeping their contributions distinct helps explain the relationship they create.

Now consider 61 and 24. Gate 61 brings the pressure of an inward question or inspiration. Gate 24 returns to it and works toward a rational form. That pair helps us distinguish having an inspiration from being able to make sense of it.

Read the whole configuration

Centers, channels and circuitry provide context for the Gate descriptions. A Face can contain Gates from different circuits, and a shared Center can hold several kinds of function. The comparison tables make those differences visible.

Personal decisions belong to the person's Strategy and Authority. A Gate description can help you recognize a capacity or pressure; the complete chart shows how that capacity participates in a particular life.

TEACHING CHAPTER 6

The Cosmological Layer

Why the Faces come here

Once you can find the Gate, read its strokes and follow its relationships, the Faces of the Godhead have somewhere to land. Each Face offers a cosmological perspective on four neighboring Gates. Its portrait appears immediately before those four chapters, so you can move between the larger theme and its specific expressions.

The names draw on mythological and religious imagery. Here they function within Human Design cosmology. Read these portraits as that system's use of the archetypes, while allowing their wider traditions to retain their own meanings.

A Face and a person

A Face gives a group of Gates a shared cosmological context. An individual's chart has its own activations and definition. Meet the portrait as a lens through which to compare the Gates, then return to each Gate's specific mechanics.

Reincarnation, personality crystals and evolutionary forecasts belong to the cosmological account explored here. The structural relationships can be examined directly in the wheel; the wider cosmological claims invite a different kind of inquiry. Giving each its place keeps the exploration clear.

The correspondence bands

The amino-acid and codon families organize Gates within the Human Design correspondence system. The chapter panels give the family name and member Gates, while the appendix lets you compare families across the whole wheel.

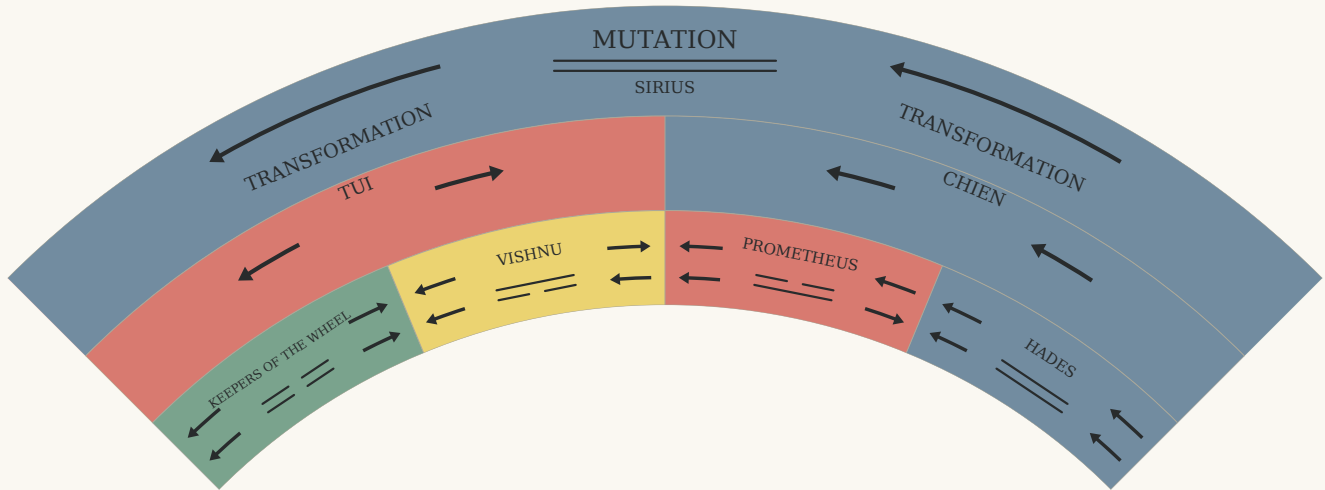
Those associations are symbolic correspondences within this system. Read the artwork's historical RNA lettering in that setting. The lettering is preserved as part of the original design; its biological interpretation would require a separate scientific account.

Enter the Atlas

Begin with Keepers of the Wheel, or use the index to find a Gate you want to understand. Each chapter offers an explanation, its Face context, six Line entries and two visual pages. Read the examples as possible situations to observe, rather than predictions about everyone who carries a Gate.

I want you to be able to look back at the Mandala and recognize more than you did before. One familiar column can become a doorway into a House, a Face, a channel or an entirely new question. Let the relationships lead you.

One Quarter, two Houses, four Faces



The Mutation Quarter shares Lines 1 and 2. Tui and Chien Houses use Lines 1 through 3. Keepers, Vishnu, Prometheus and Hades use Lines 3 and 4 as their Face symbols. The excerpt lets you see those overlapping groupings.

Try it: meet the Keepers portrait, then read its four Gates. Return to the portrait after the Gate entries and notice which part of the larger theme has become clearer.

FACE OF THE GODHEAD

Keepers of the Wheel

The hidden continuity between an ending and a beginning

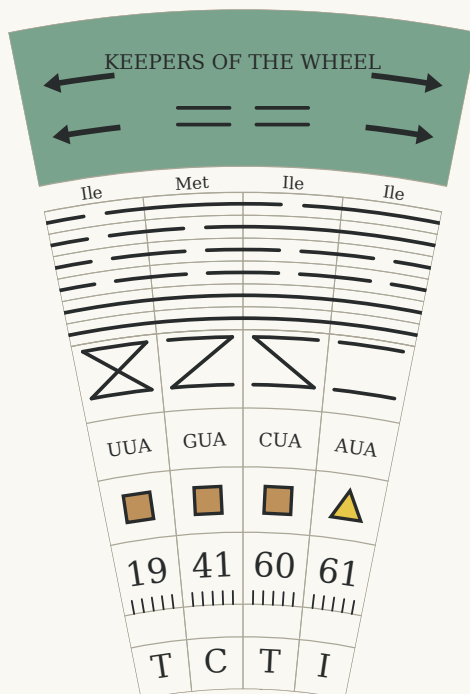
An ending can arrive before the next beginning has a form. Keepers of the Wheel brings those two moments into relationship. It represents a collective agency maintaining continuity, with Gates 60 and 41 meeting at the hinge between limitation and the fuel for another cycle.

Its cosmological account includes personality crystals, reincarnation and continuity beyond the death of a form. In the life being lived now, continuity also has practical requirements. A beginning needs conditions that can support it.

Follow the four Gates and the theme becomes more specific. Gate 61 presses into the mystery. Gate 60 encounters the limit. Gate 41 gathers the imaginative beginning. Gate 19 asks what the life needs. The wheel can turn toward another experience while these distinct contributions retain their own work.

Place in the wheel

Mutation Quarter / Tui House. Face symbol, Lines 3-4: Yin / Yin.



GATE 41 / KEEPERS OF THE WHEEL

The Small Beginning That Opens Experience

Original Gate title: Decrease

A whole experience can begin as a small feeling or fantasy. Gate 41 concentrates the imaginative fuel for that beginning. Decrease gathers the possibility into a focus: this experience, this feeling, this next step. Gate 30 brings the intensity of desire across the harmonic relationship. The imagination opens a door; resources, circumstances and participation shape what happens when someone enters it.

Center / circuit	Root / Collective Sensing / Abstract
Channels	41-30 Recognition
Place in the wheel	Mutation / Tui / Keepers of the Wheel
Gate coordinates	Aquarius 02°00'00" to Aquarius 07°37'30"

Within the Face

Within the Keepers of the Wheel, Gate 41 stands at the opening of a new experiential cycle after limitation. The question is what can begin from the available fuel and conditions. Fantasy supplies an imaginative beginning; manifested experience also requires actual conditions and participation.

In everyday life

With enough resources for one small event, an organizer chooses one experience and gives it a clear shape.

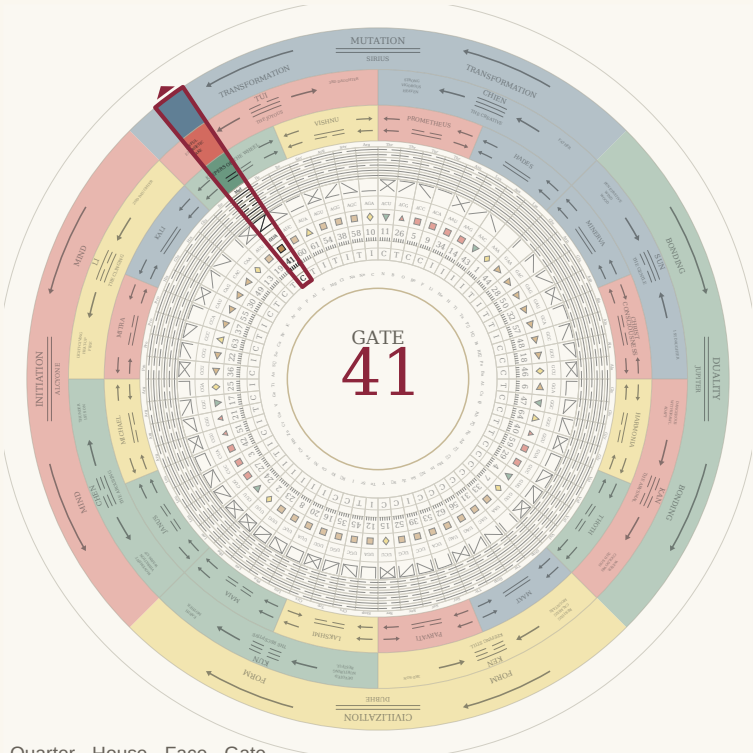
GATE

41

The Small Beginning That Opens Experience

Decrease · Aquarius 02°00'00" → Aquarius 07°37'30"

01 Wheel locator



Quarter · House · Face · Gate

02 Inheritance

QUARTER

Mutation

HOUSE

Tui

FACE

Keepers of the Wheel

GATE

41 · Decrease

LINE

41.1 · Make Room for One Beginning

Shared structure; distinct Line mechanics.

03 Six-Line fingerprint

BASE → CROWN	LINE TITLE	ZODIAC INTERVAL
6	Let the Experience Leave Something for Others	Aqu 06°41'15" → Aqu 07°37'30"
5	Clarify What You Are Willing to Energize	Aqu 05°45'00" → Aqu 06°41'15"
4	Adjust the Fantasy to the Actual Conditions	Aqu 04°48'45" → Aqu 05°45'00"
3	Learn How Much the Experience Consumes	Aqu 03°52'30" → Aqu 04°48'45"
2	Keep the Feeling Within Its Available Means	Aqu 02°56'15" → Aqu 03°52'30"
1	Make Room for One Beginning	Aqu 02°00'00" → Aqu 02°56'15"

Read strokes from base 1 to crown 6. The Face bracket marks Lines 3 and 4.

GATE

41

The Small Beginning That Opens Experience

Center: Root · Channel relationships and codon family

04 BodyGraph location

05 Channel context

HARMONIC CONNECTIONS

41 ↔ 30

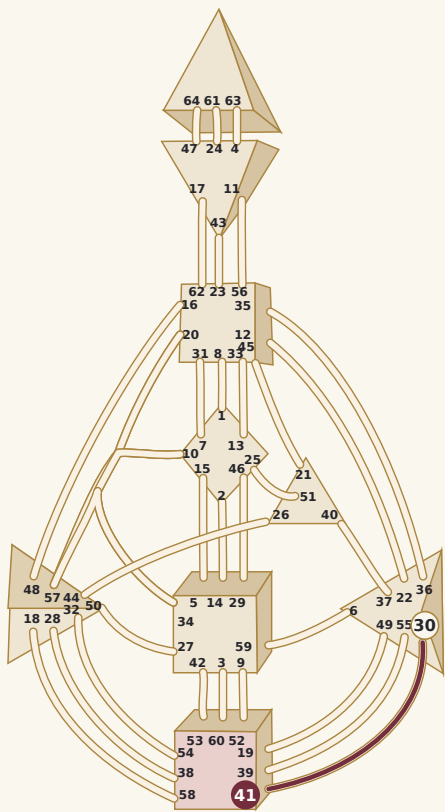
Recognition

Root → Solar Plexus

Collective Sensing / Abstract

Circuit context

Collective Sensing / Abstract



06 Amino acid, codon and element

AMINO ACID

Methionine

A sulfur-containing amino acid used in building proteins. Methionine also occupies the opening position in many newly synthesized proteins, giving this page a biological starting point for exploring initiation and sequence.

CODON

AUG

AUG specifies methionine and commonly serves as the signal that begins protein translation. In this reference, it corresponds to Gate 41. The shared emphasis on beginnings offers an intriguing thematic comparison.

ELEMENT

Aluminum

Aluminum is assigned to Gate 41 in this matrix. Its placement adds a separate material correspondence to investigate; the relationship to AUG and methionine remains an open research question.

Amino-acid family gates: 41

Source credit and interpretation guide: appendix

Open the wheel. Follow one relationship. See what the architecture reveals.

This preview is a small doorway into the complete Atlas.
The full digital edition maps the 64 Gates and 384 Lines through
zodiac position, Quarter, House, Face, BodyGraph relationships,
circuitry, channels, and selected correspondence layers.

Opening price: \$77

Planned standard price: \$97

Direct-launch bonus: SBG poster file

EXPLORE THE COMPLETE ATLAS

differentiateddesigns.com/atlas