

Chris: Let's go now and discuss this other thing about visions. Discuss to what extent, in retrospect, it was well understood, how successful we were about that, did it feel that it made sense?

Ingrid: I think that the ability to do that, definitely developed as the project progressed, in most instances. It started out as somewhat of an idea and then became relatively easy thing to do.

Hajo: It became an easy thing to do but at the same time, then you had a strong feeling of developing visions, it didn't fit with a larger structure. Specifically at the point where the bandstand is. (Alice ice skating; Hajo architectural museum, celebration hall.)

The question is then for me 'are they real visions in terms of being whole in themselves?' There I might say yes, but they didn't fit with the larger structure.

Chris: Let me suggest something, so that it becomes more tangible, because our memories are a little bit. . .

Can each one of you just talk about the project that you did you felt had the most visionary character, where this business about a vision was the most true. And just describe it and speak about it in that way. The happiest related to yourself.

Shohrehe: For me, I actually have. . .there are two projects that I feel very close to them and I felt that they were real visions for me; and those are the fountain and the children's art center.

The children's art center was very strong. It came to me as I was walking on the street and I had the whole site as it was to that point in my mind, and all of a sudden it hit me that this function and this shape building could feel very nice and complimenting to whatever it was there; it was needed.

I have the same feeling for the fountain; that I could see it there functioning and people using it.

And the question that Hajo raises that, whether in fact the quality of a vision is such that you feel it whole within itself as an entity by itself, or whether you envision it within a group of things surrounding it- for me I don't see this as a question so much, because if you envision something by itself it seems like it is a vacuum. And then it could not be whole.

I can't see something being seen in a piece of black velvet, so to speak. That I see a piece of building, . . . you know, It has no life to it.

Chris: In other works, in your case, both of the ones you have mentioned were very much part of the whole surrounding.

Shohrehe: In the case of fountain I ~~could~~ could actually see people passing by and where the sun is hitting and the sound of the water and how people are sitting around the fountain, . . . and the same thing for the children's art center.

Hye Myong: I think, I can talk about two projects. The first one is the handrail but badically I'll choose the pavillon, because for the handrail, the idea itself is very strong and I could see all this nice promenade; finally I had to design smethings which were very nice in scale.

But in terms of pacillon, it was not like that. It was so strong that I could draw it. . . When I proposed it, took me about one minute to draw it on a paper. And the final projust I did, the angle is a little bit different because of the angle of the peifr, but it is just exactly the same.

You don't have to think about anything else, you just draw something that you have in your mind. . . ~~nothing~~ nothing more to add. It is exactly what it is. It is so simple and I felt so easy of doing somethings which were strong in my mind.

Ingrid: Did you have any of that feeling for some of these other projects that you did. I mean, you did several largeprojects, the office complex, the gymnasium, the row houses. . .

Hye Myoung: I think, all these things. . . The office building and the gymnasium contribute in completing something. I didn't have to push somethings or throw some force, since. . . , that's why I don't think that it is purely vision, that came out of me, like the pacillon and the handrail; it is totally different for me.

Leslie: The pavillion had a lot of power to generate the whole structure on this end of the site. Then it generated Hubert's park, which in turn generated both of these paths.

Leslie: The strongest for me was the bandstand. I didn't have the form in my mind when I rproposed it. It was more of a functi onal vision and. . . That't because I personally have a hard time seeing the form of a building right in front of me.

and take advantage of justtclosing my eyes and seeing something. But what I di: feel was an immediqte kind of a click and you feel it in your muscles.

You know, you see something, you start moving, you have to propose it right away, you ~~next closing~~ it is a certain urgency that you have This is it! That's what has to be ther e!

The gateway: I intellectualized it a little bit. I proposed it very unconsciously just proposing it. I think the form is terrible. I could change a lot of it actually now, but just the ides it was clear to me where to start the whole project. I didn't have many doubt about it.

Chris: I'm interested just on the introspective level of the feeling of the vision at the time when you first had it. because we ~~know~~ all know at this point how the project came out like. It would ne very helpful to know literally, at the first moment when you saw this t ing, what was it you saw. You have somehow described it a little bit with the bandstand.

Chris: The other ones were more trying to have a vision.

Hajo: Right.

Leslie: The projects which weren't visionary just took a lot more time.

Chris: That's interesting, it's fascinating!

Hajo: Much much struggling.

Artemis: Trying to have a vision or having a vision, that makes a big difference. In the beginning, I remember, what crazy ideas.

Leslie: But Hajo, what about this grove of trees? That seems so simple to me I guess it was in contrast to this park. I thought, . . . the idea of a park. . . ~~xxxxxxx~~ Again, it was a kind of functional thing, but when I worked it out it was this. . . this crazy thing. And you proposed just this grove of trees. It was so nice and so simple I thought, this has this kind of character.

Hajo: There I had much more a sort of image in my mind of french little parks, where they play boule. It was associated to something. But this other thing more came out. I never was in a housing for elderly. . . There was no association to anything else. I could easily imagine some groves where they play boule, so it came from somewhere, . . . the authenticity was a little bit away from it.

Hye Myoung: I was expecting you to say your church.

Leslie: What was the clearest part of the church.

Hajo: The house.

Leslie: Really! Oh! I thought the tower.

Ramzi: For me, I had part of the apartment building, right next to Martine. And the thing about it was the little workshop in the back and the entrance, because the vision I had; which I don't know how much it helped to form the garden, but;-- is walking down and plunging through the entrance and seeing a garden. And that was clear to me. But the most powerful was the post office. I remember the feeling about the urgency of it. I remember, . . . We all, we were going in circles around the square, and you didn't have time about it, and then the grid, we had problems with it. I was like clutching at your sleeves/ And the other thing, this thing was beginning to get accepted on my part as far as the grid being there. We were going through the intellectual fight, and everything, So, I said o.k. At the end of the residential thing, connecting the residential with the more public square, is this post-office, where everybody is walking down, on their way to the square, ~~ixxxx~~ to mail something, just people, knowing that it's there at the corner of the street. I really imagined the street and its connection with this opening of the square, where the lobby of the political meeting hall is.

Ramzi: And the other amazing thing is, I lost these three projects, . . . and I had a really hard time to reconstruct the office building, but this one, I sat down again and in one day I redrew it.

Chris: It's fascinating! Isn't that interesting.
I really like those statements. It's quite fascinating.

There are actually several things, that I had never ~~xxxxxxxxxx~~ particularly realized before, which come out of these examples. I mean, they are very strong and substantiate all kinds of things I'm saying for years.
But actually it is pretty fascinating.

The first thing that is interesting about them is. . .
There are two things that are clear
They tend to be very much more small than large.
They tend to be very strongly imbued to that whole centering business.

The fact that they are small is fascinating it's really interesting.

The other thing that I wrote down, but I don't know if it is true that they have great generating power. It's not true of all the examples that have been mentioned around the table, but it tends to be there.

But the fact that true visions have great generating power, it is remarkable I think.

It's obvious in one sense, but it's fascinating that as an empirical fact is that what you experience as a strong vision personally, do also in fact have the capacity to bring a lot of stuff into existence for other people.

Ingrid: Do you think this is exemplified by these examples?

Chris: It's very sad in a way, that neither in the drawing nor in the model, this whole thing we are talking about just now is not there.

It is pretty clear in our minds, in many of the cases. . .
For instance, one of the things. . . one of my favorite places, which I was mentioning before, is this whole thing with the trucks, coming so close to this nice pedestrian stuff. That happens to be a combination which is almost not known in modern society. For the real kind of industrial component of society and a sort of nice promenade, people enjoying themselves. Those two things like that, I love that, you know. It's totally invisible. It's invisible on the drawings, and on the model.

So, I see two levels.

You were totally responsible in the centering for your inner structure, but the larger structure was always created by different people....

(the question of composition-----It has to be several people)

Chris:

This level of complexity does not make sense to be attempted by one person, because it can't be authentic in the same way, and it's only by product of a series of things that it starts to be real