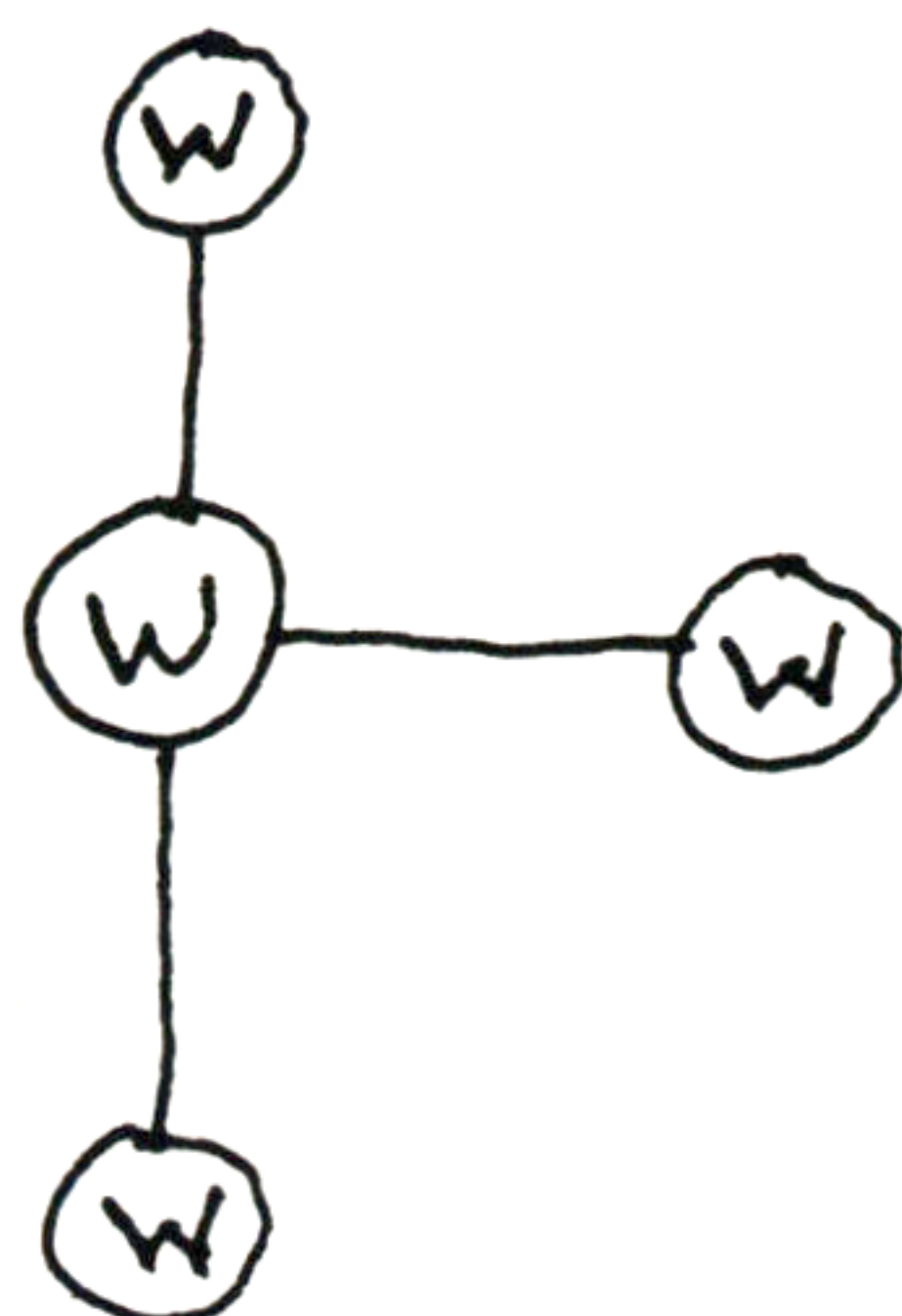


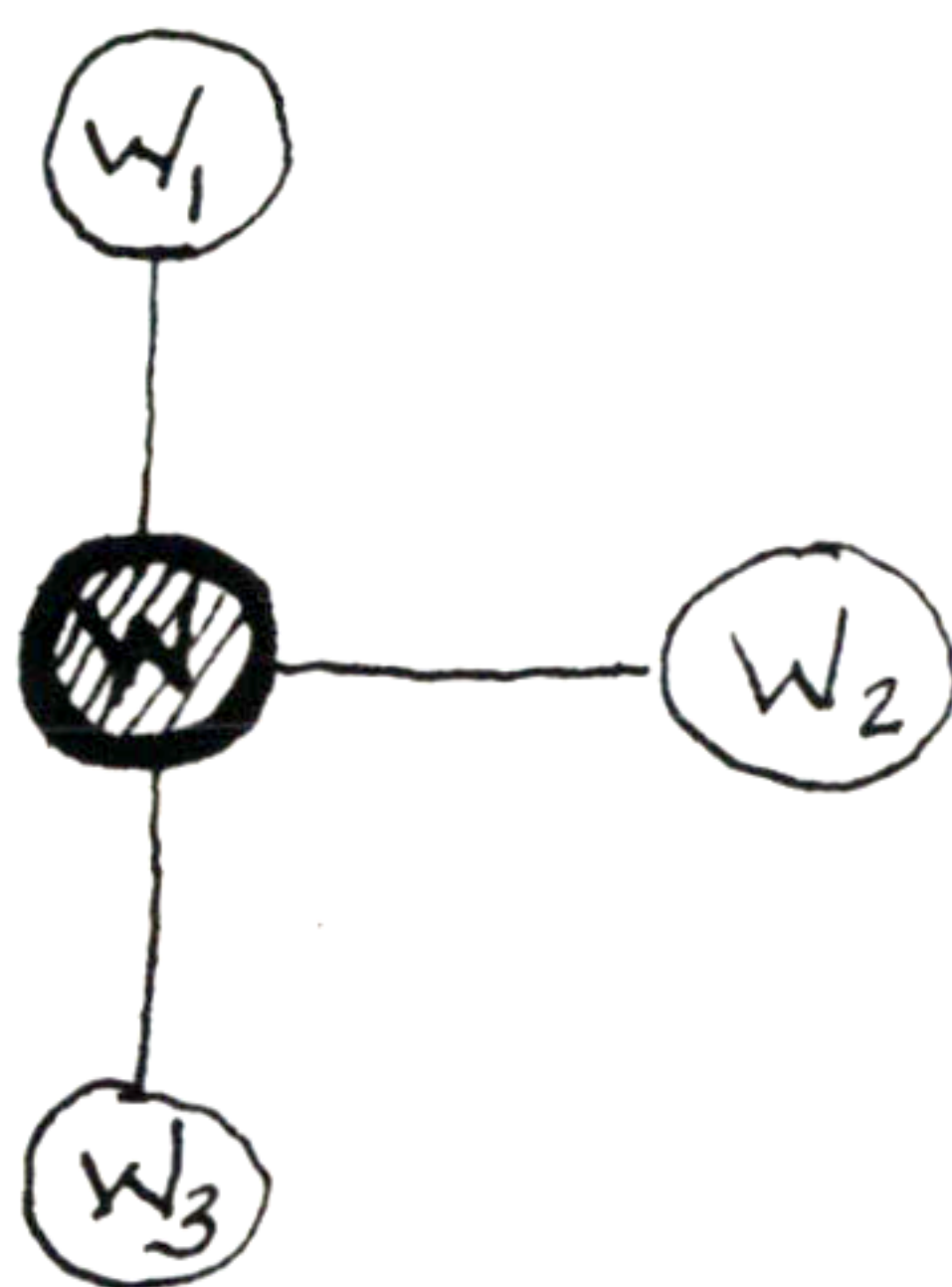
Chris

The formal definition of the centering process the following thing is going on:

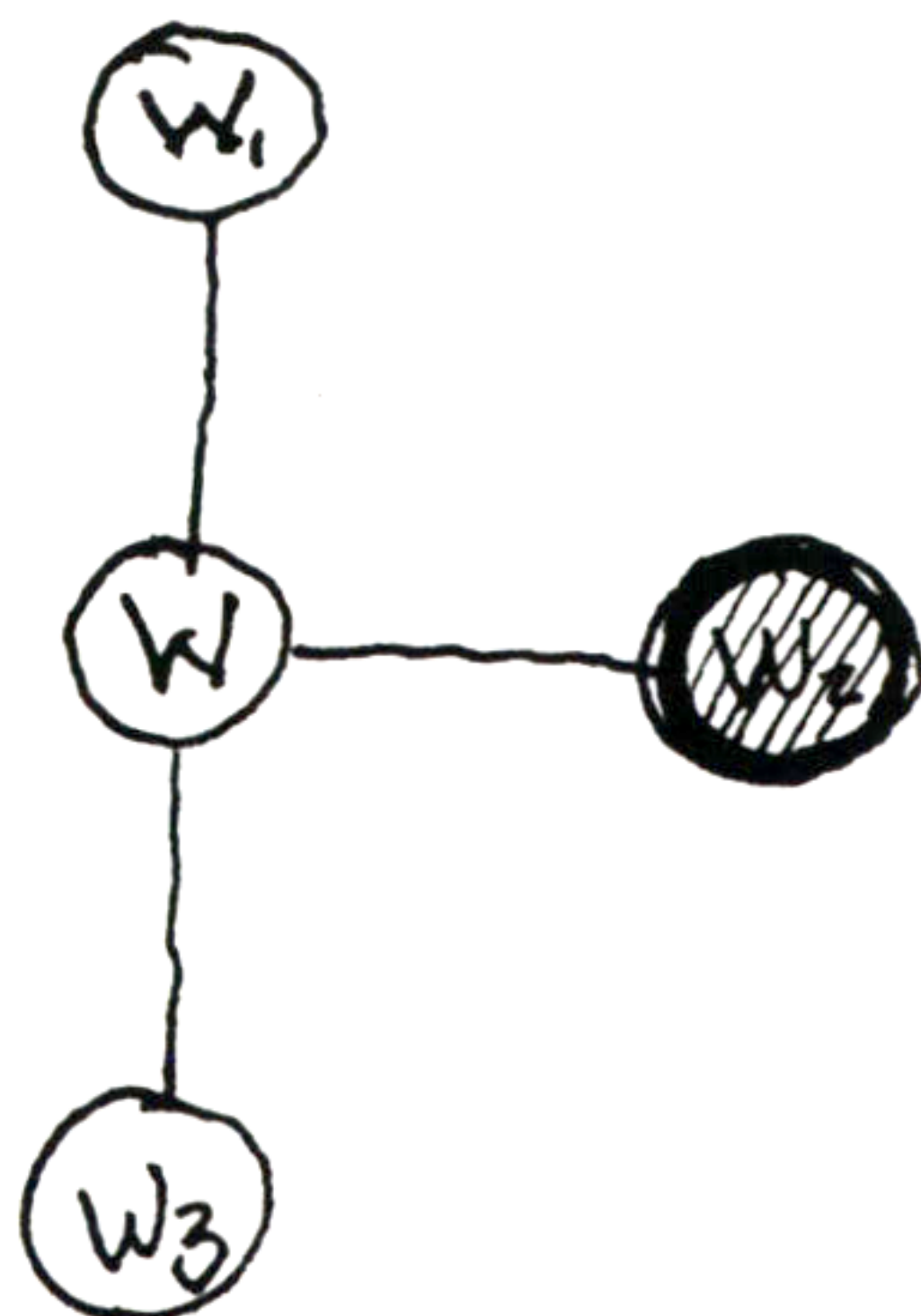


each of these W's stands for a whole of some kind and this is the particular whole which you are engaged in making. I'm first going to state this very abstractly and then I'm going to give an example.

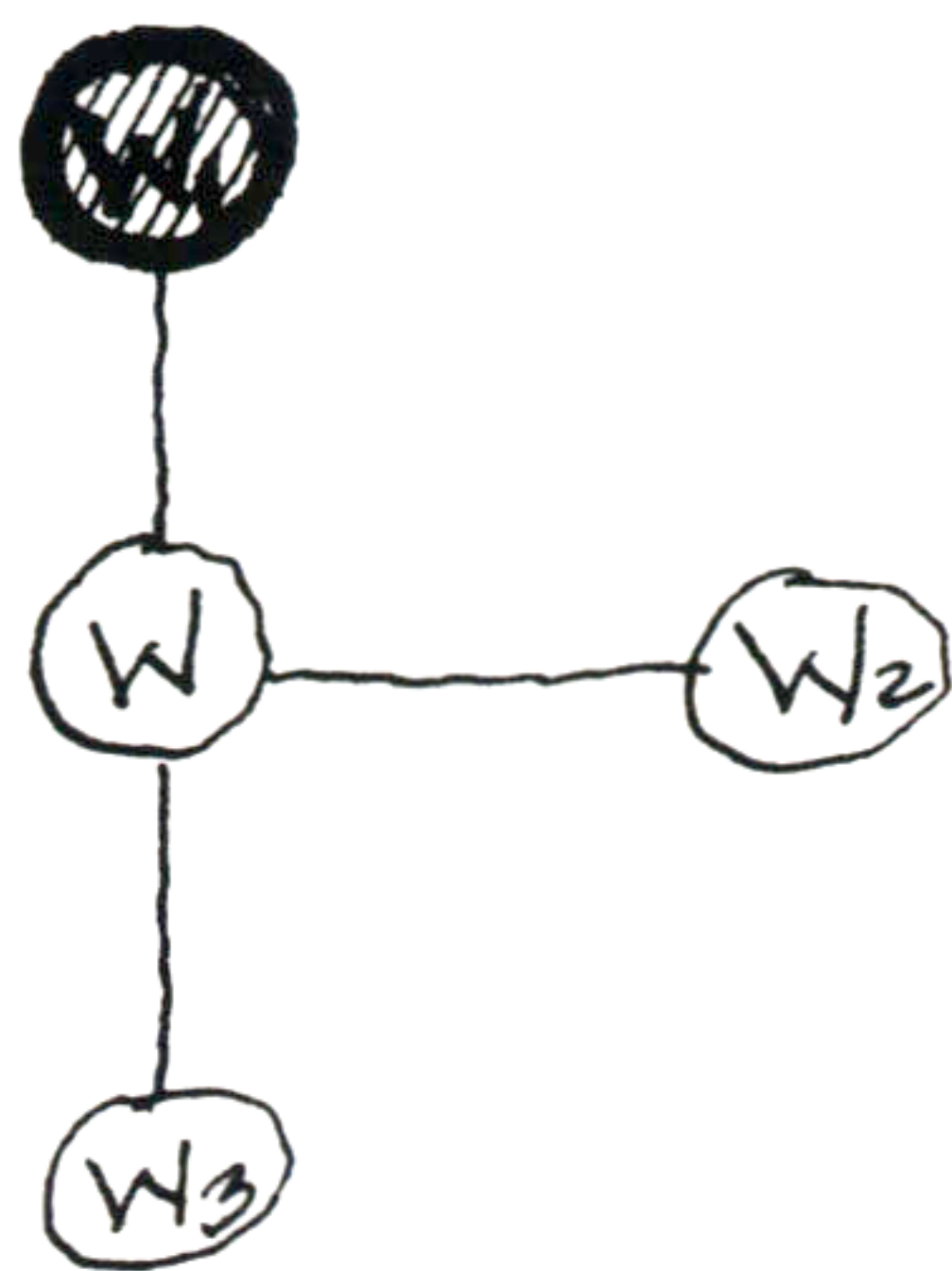
At the time which you are making a particular whole, it might be a project, it might be a building, within the functions of the centering process you are simultaneously responsible for making three other wholes.



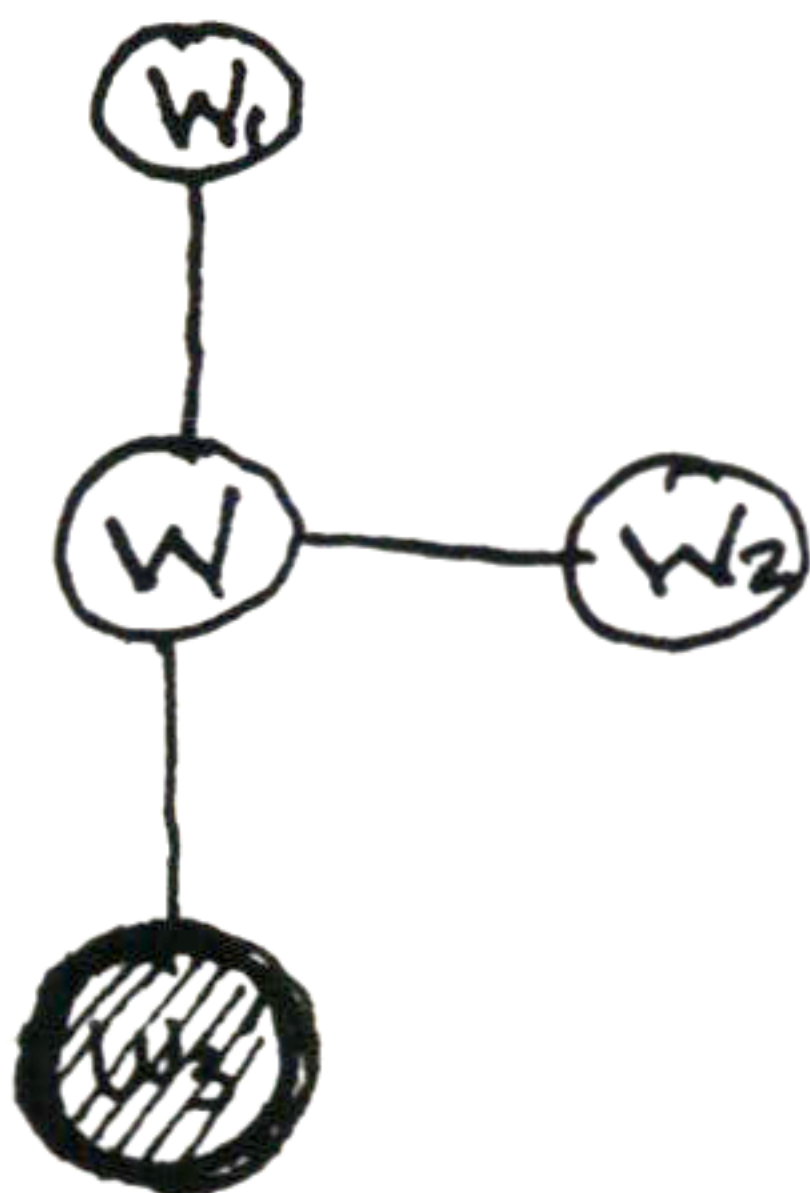
There is a whole next to it, which you might call the negative space or the space next to what you are doing which has to be whole in itself;



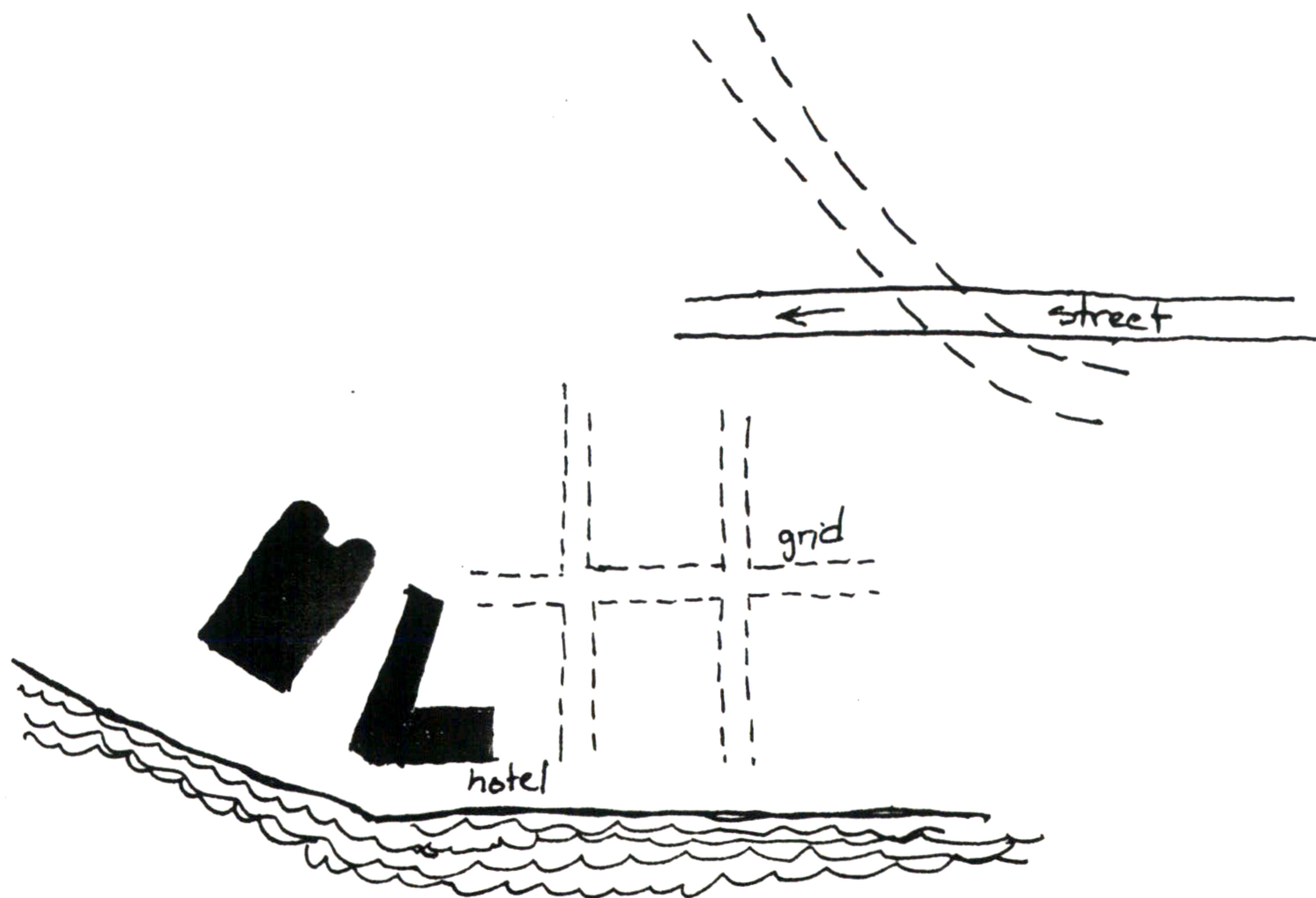
you are responsible for contributing to some much larger whole of which this is a part;



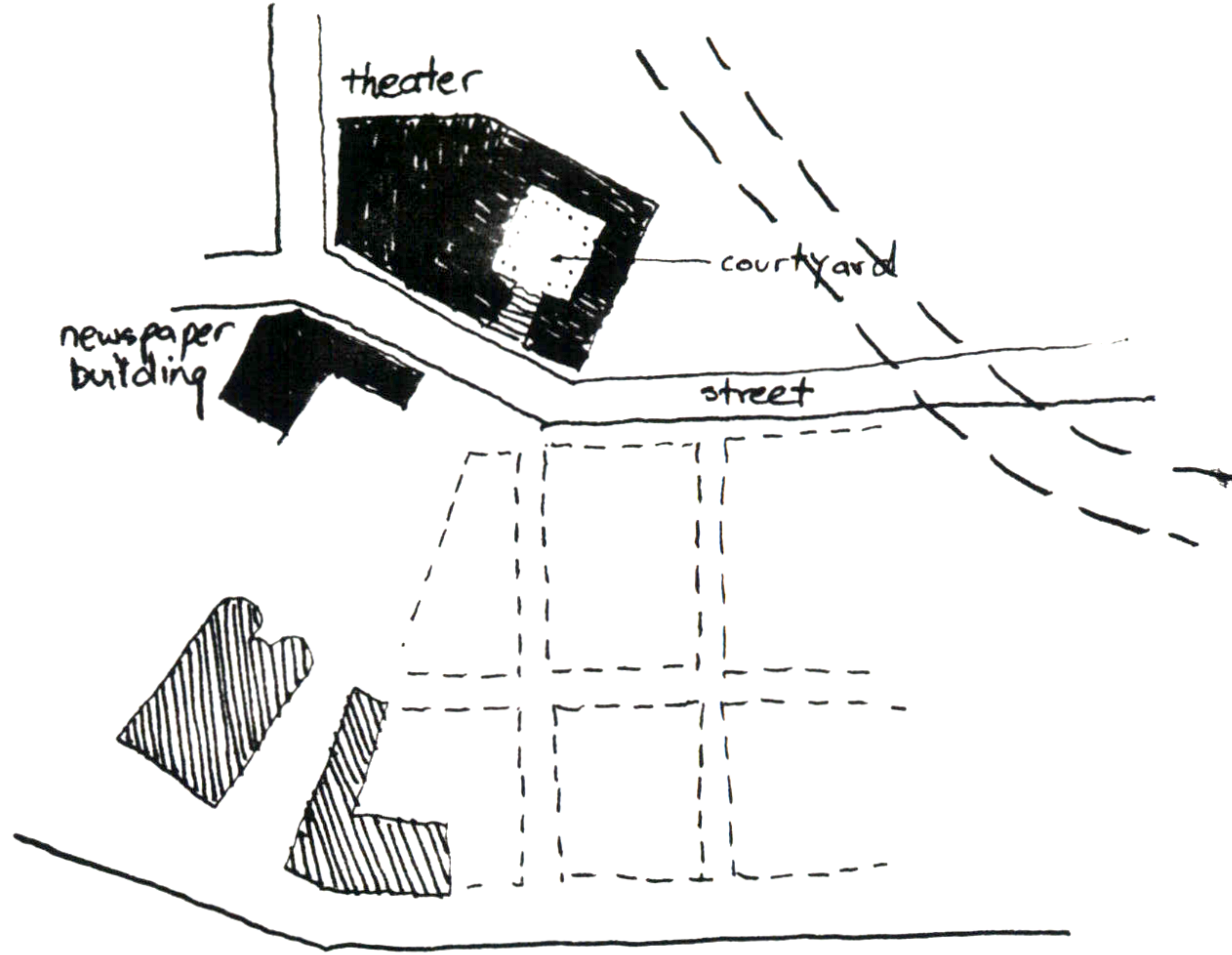
and you are responsible for at the same time making small wholes which are themselves clear and coherent and possess their own internal symmetries and wholeness.



Now just take the situation of the evolution of the main square, where the water front goes like this, this hotel was already here and this grid is here like this. There was a street coming from the original gateways,

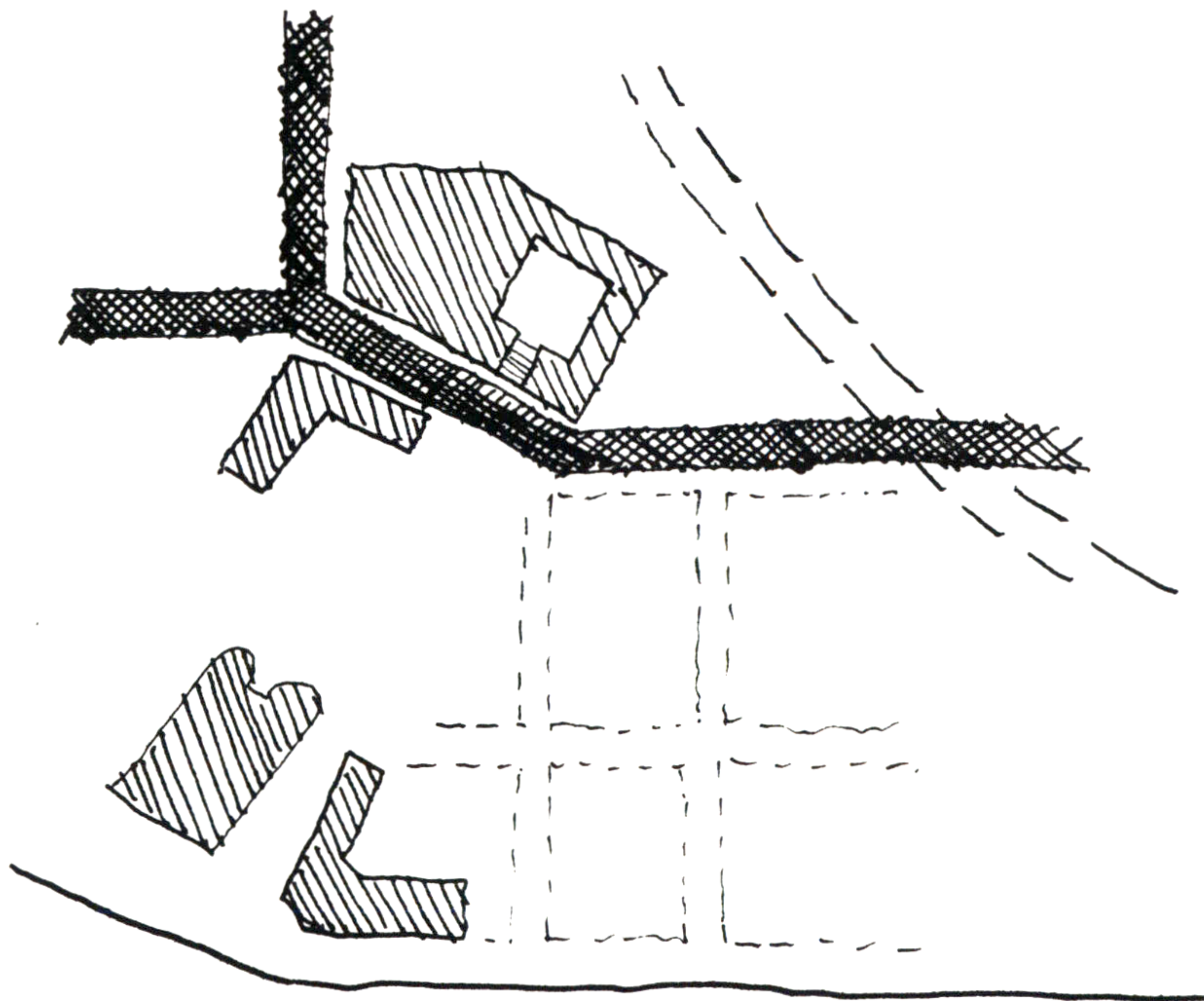
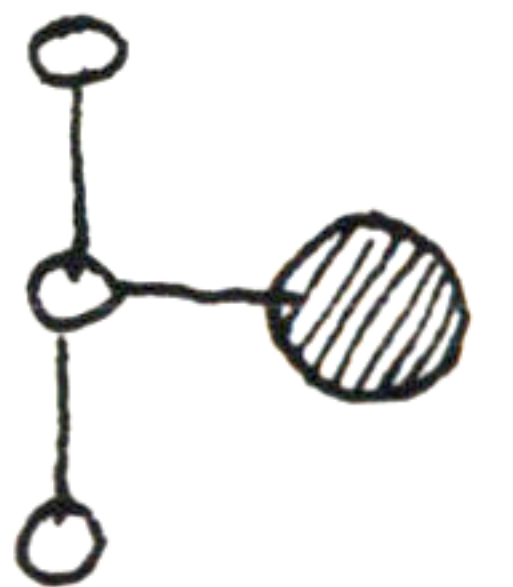
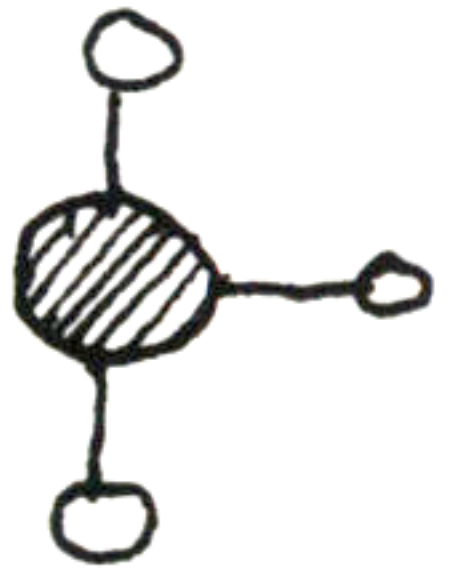


and I'm going to discuss it the moment Artemis put her building over here. When she produced her building which had a courtyard here, and a theater here, there was the street coming along here, and then this newspaper building

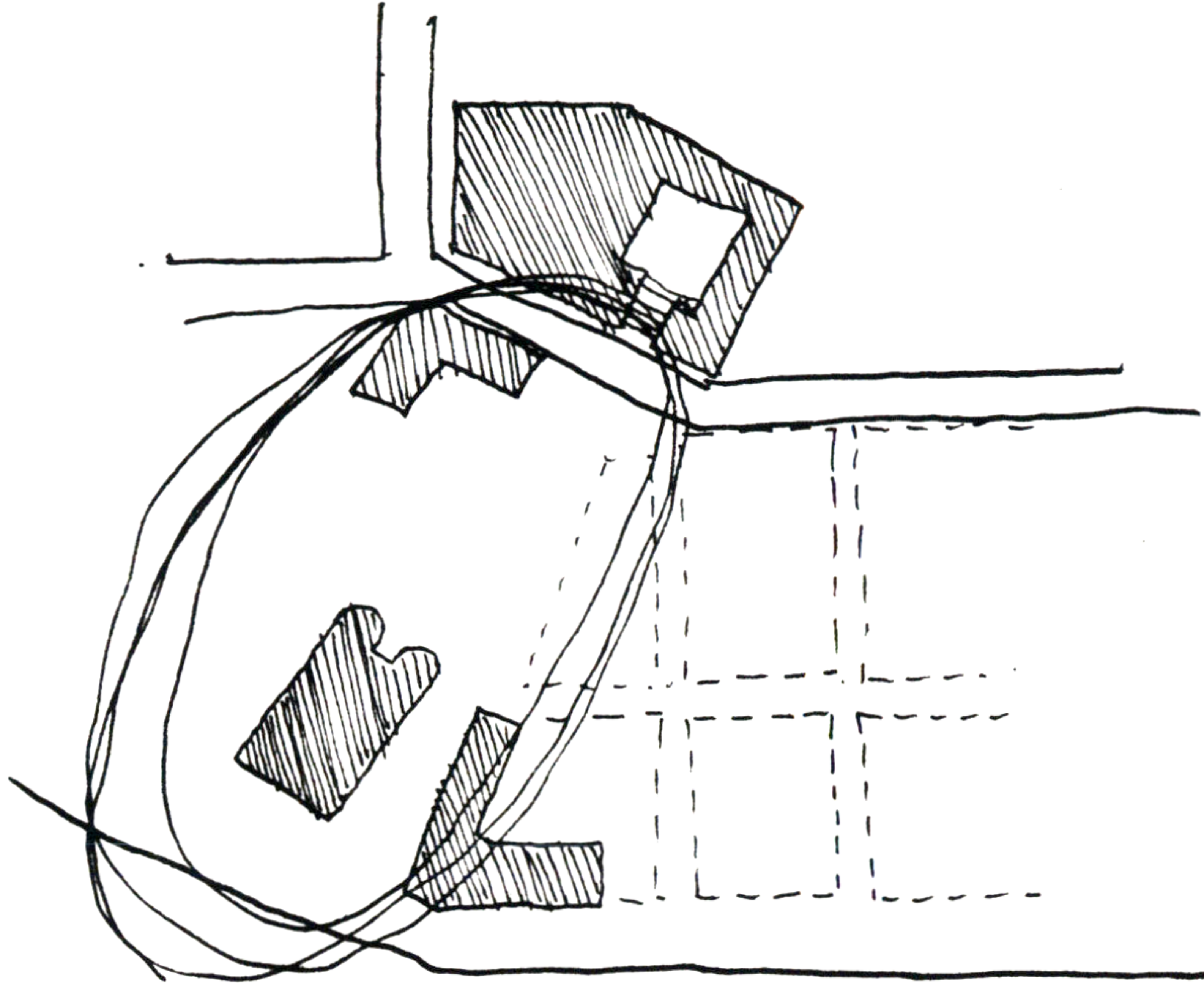
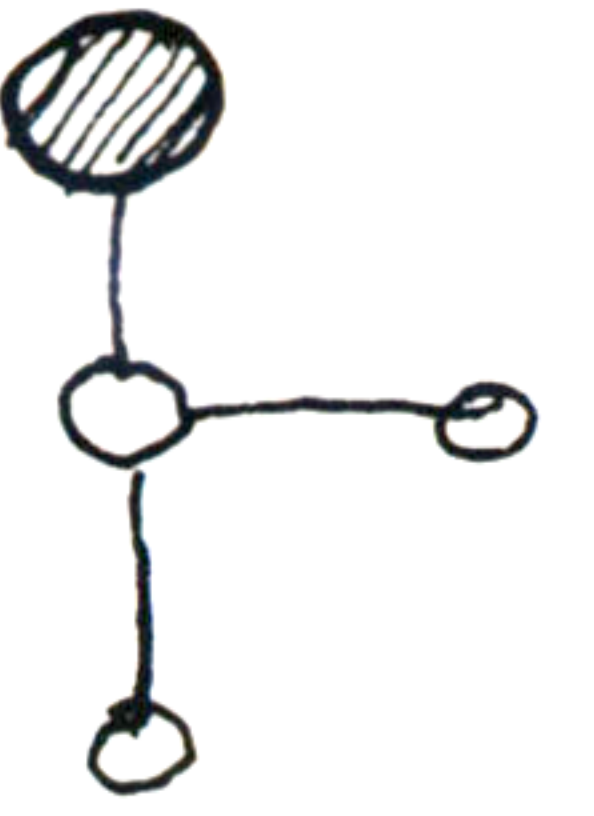


In terms of this scheme, she is producing first of ^{the whole} all which is this major courtyard on the one hand,

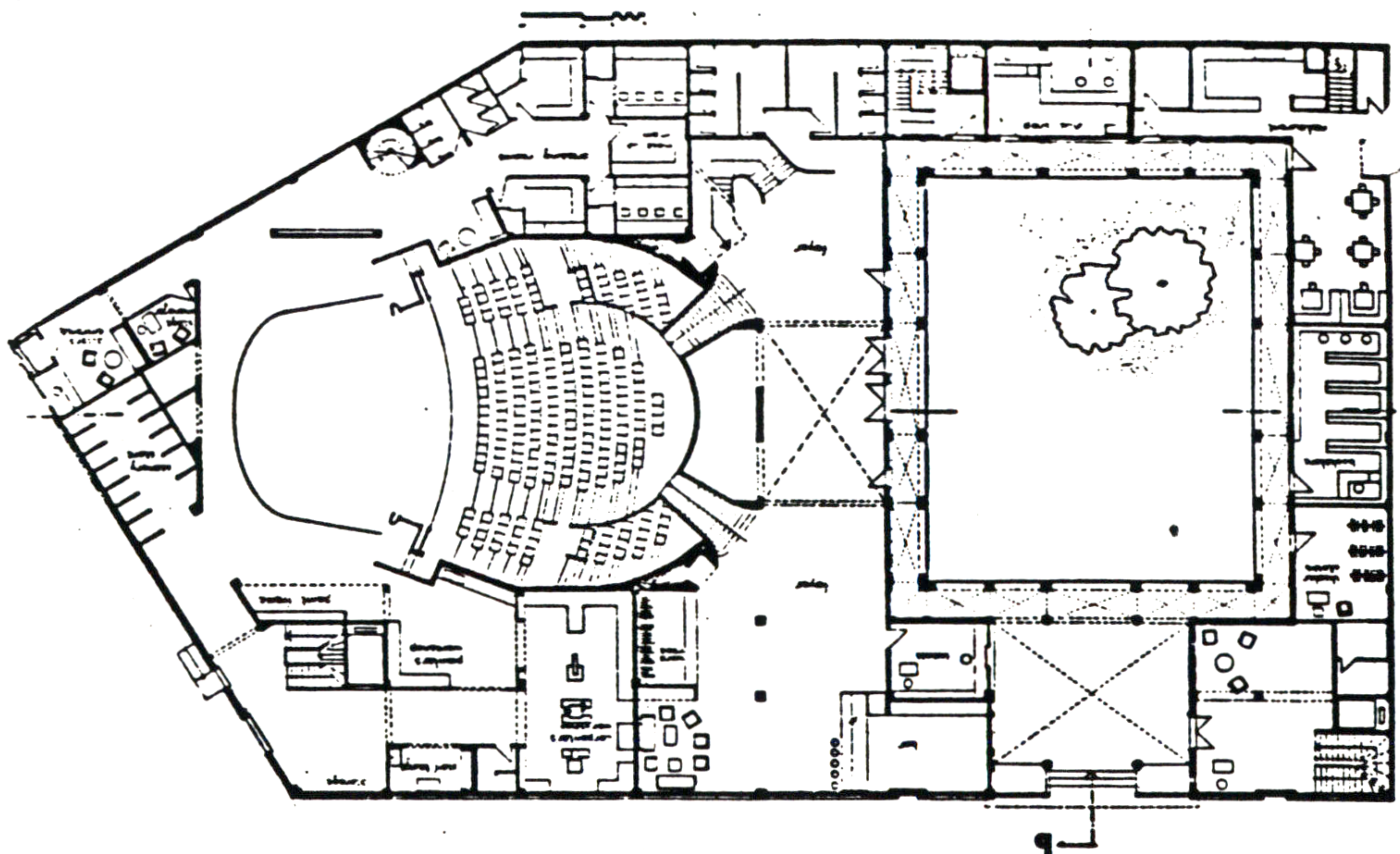
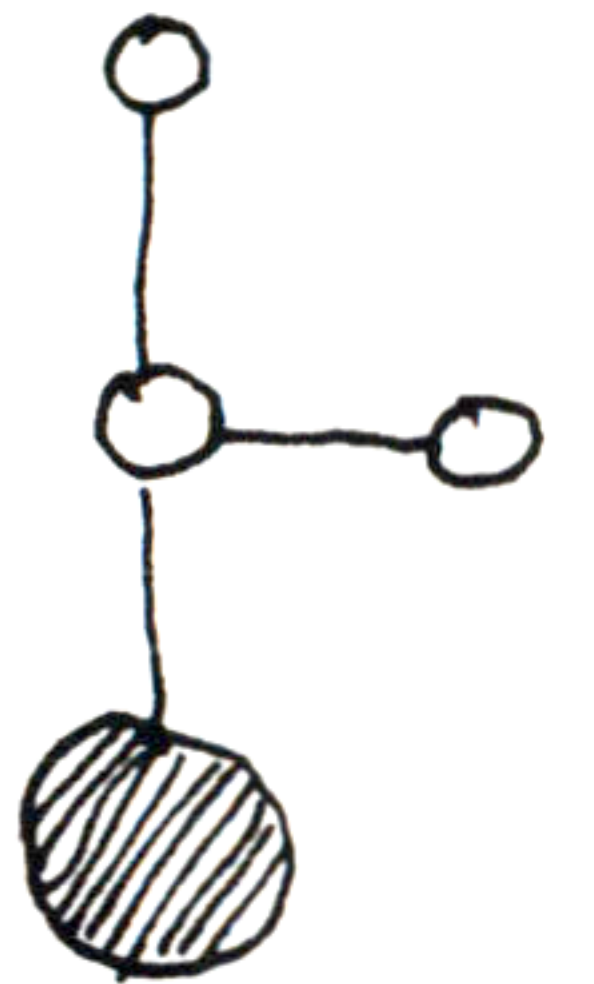
secondly, in a very coherent and definite fashion, this street which ^{comes} goes along here is given its own wholeness as a space, and that is the second whole which is lateral. In other words at the same scale as this but next to it.



At the same time, and this is critical of course, she is placing this in such a fashion ~~that~~ to begin to create ~~that whole~~ ^{the main square} and that is being done very clearly, and that larger whole there is this 'W' up here.



and then at the same time of course she is creating certain details within this complex such as the theatre and its location in the courtyard and the arcade in the courtyard, and the entrance gateway, which are specific smaller wholes which are themselves integral and quite clearly shaped and contribute to the creation of that one.



So each act has got all of those elements.

Probably the one which is hardest to do it that one (pointing at the largest one), this is also fairly hard to do (~~xxxx~~ pointing to the second one), so that the major lesson that had to be learned at each moment, was that as you introduce each project you have to simultaneously be creating a whole next to what you are doing, or maybe more than one, and most important of all you have to be contributing to the creation of some large whole. And that every single act no matter how tiny has got to be functioning like that. And that is actually where these larger structures get born because when every act is taking pains the function in this fashion, gradually you get introduced a ~~large~~ series of these larger structures which no particular individual is actually creating which get born in this manner. So that's the essence of what the centering process is all about.

It seems to me what distinguishes this from normal urban planning and normal conduct of urban design and development, is this very deep concentration each ~~person~~ person had to do while doing a project., to the capacity it had to create some larger whole which ~~we~~ went considerably beyond the immediate thing that they were doing. And that was what made it sort of fascinating and beautiful. That was ultimately what gave the whole thing its structure.

Maybe we can have a discussion about the learning process which took place, because I believe it is true, if I review the history of what I believed happened, at the beginning making everyone aware that they had to be conscious and taking responsibility for these large wholes, that was not obvious, it was a struggle. And I think by the time we came to the end, it became more ^{clearly} clear and obvious and everybody was doing it. And so it might be worth talking a little bit about the experience of functioning at these different levels simultaneously.

Hajo

I want to emphasise one point very much, I always got the feeling that when there was a larger whole involved I got very excited. It didn't matter if it was my own project or the other's project. Somehow at least at these points I got very excited and I got very much involved at these points. I got not excited at the beginning or at Artemis' square because as this time I thought this business there behind the freeway, well I don't know, but afterwards, it started with the church and went on to the bath, went on to Artemis' ~~theatre~~ theatre, went on the Leslie's bandstand, and so on, And each time as an indicator that there was a lot of excitement not only for myself ~~theatre~~ I noticed that many people were really involved in these specific locations of what was going on. I remember at Artemis' point there were at least six people involved; at Leslie's bandstand there were other six people involved; and so on.

Artemis

You related the larger whole with the scale always, and I don't think that this was the case. Because you say when we were at the point of creating the larger whole it was a lot of involvement, but this larger whole has nothing to do with the scale of the thing.

Hajo

I don't mean the scale because Leslie's bandstand is obviously a very....

Artemis

But with the scale I mean that that it had to do with the major structures.

Hajo

Yes, I talk about the major structures but not that it has to be a big thing.

Chris

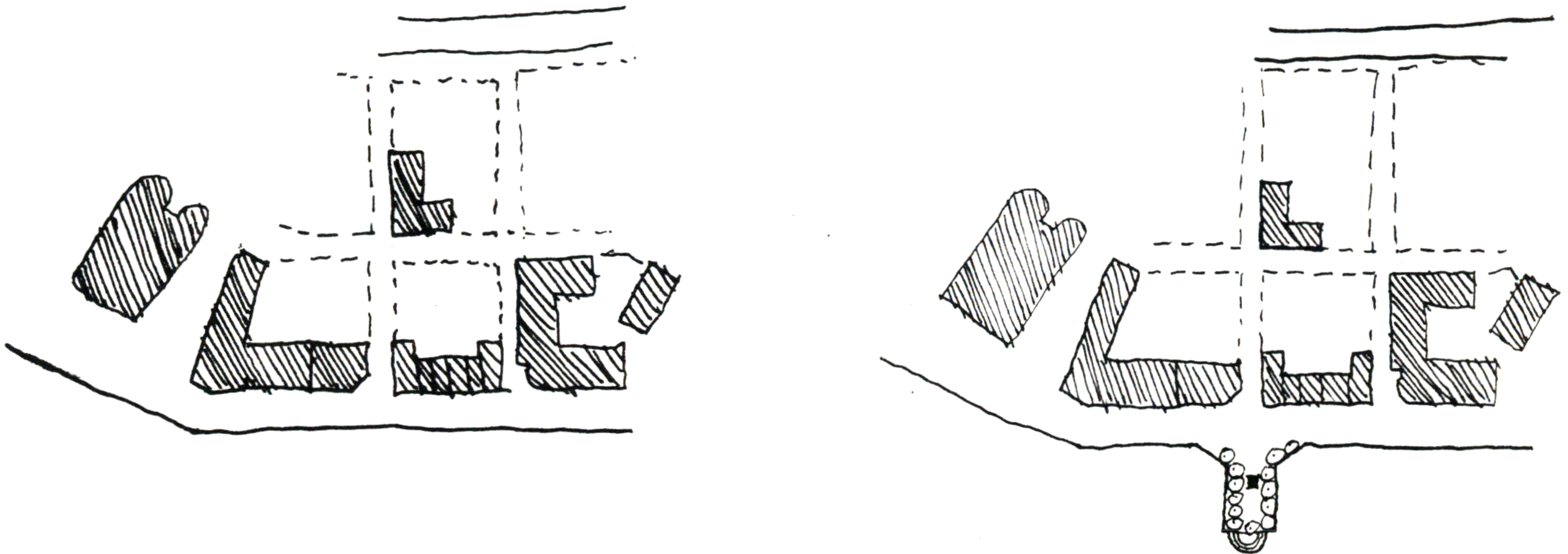
Artemis is saying something that actually ~~these~~ this sense of creating larger wholes ~~these~~ sometimes these larger wholes themselves were quite modest and that also that's still very exciting.

Ingrid

Artemis, give an example of what you just said.

- / -

Artimis Maybe we can take this small park here, and see the completion of this street. I mean, we had been talking about this shopping street and then comes the park of Alice. Maybe you could say that it helped to create a larger whole, just, the end of that street and this is a very modest...



Chris It is fascinating this sense of excitement that comes from it--that when somebody does that suddenly that whole thing is charged. I want to talk about where that energy comes from. It comes from a very surprising place which is one of the features of the centering process and of these wholes which is really crucial has to do with symmetry. And its funny because symmetry in a certain sense is almost a taboo in modern architecture. because youre not supposed to create neo-classic, high symmetrical sort of things, so everyone thinks that symmetry is bad and assymetry is good. And as a total thing in fact this project is filled with assymetry because it is a very complex structure which is not at all symmetrical. But the centering process itself ~~trax~~ relays very verylargely on the power of symmetry in the small to creat these wholes. Its absolutely clear that the reason that \$street gets charged with energy ~~ixxhxxxxxxx~~ by that little pier is because its symmetrical, in the small. Just that particular piece of symmetry suddenly creates a whole there in an otherwise relatively amorphouse situation.