

- A. There is a really important phenomenon, which I'll try to ~~XX~~ communicate to you; and what is more interesting about the whole issue is that people, and especially architects, either ignore it or they don't pay attention to it, maybe deliberately. So, there is an ~~X~~ urgency for everybody to get in touch with this phenomenon and understand it deeply.
- T. What is this messianic statement again; a phenomenon, which although being of great importance, is ignored by most ~~X~~of the people, and then there is an urgency.....
- A. O.K. Keep cool and let me go a little bit further.
This phenomenon I'm talking about, as any phenomenon, is built upon ^{simple} observations concerning the common essential characteristics embodied in some things, and which lack completely from others.
- T. And how it comes that people have not ~~XXXXXXXXXX~~ come with grips with ~~XX~~ such a phenomenon since it is just based on simple observations, as you said. You mean they are blind....
- A. It is not so. It has to do ~~XXXXXXXXXX~~ with the way you approach different things, on the way you relate to them; from what point of view you want to look at things, and how seriously you really take what you experience.
I'll give ^{you} an example. I know how much you like the figures of Karaghiosis played on the theater of shades. ~~XXXXXXXXXXXXXXXXXXXX~~ ^{also} ~~XXXXXXXXXXXXXXXXXXXX~~ ~~XXXXXXXXXXXXXXXXXXXX~~ You find them really beautiful, and so do I. But you never told me what makes them ~~XXXXX~~ so great.
- T. They are such an important cultural and traditional element, we were almost brought up with the theater of shades. It was like another sh^ool on the streets and on the empty lots; almost every night, so much fun, and so great truths ~~said~~ were said through the voice of these figures.
- A. Nobody can dispute what you are saying. But, don't tell me taht you, by yourself, are making these figures because you have an emotional link with them. You could take a photo of one of them, there are thousands of them in the books, and put it up on the wall. But you don't. And if I tell you to go to that corner

and buy some of them, you are going to tell me that I'm completely crazy, or even blind; -you'll tell me that they are extremely ugly; it would be like an impious act. And I don't disagree with you.

T. When I make these figures I always consult this great book I have. It comprises the best of the old figures; nobody, it seems, is able of doing such nice things today. Then, when I ^{start cutting} ~~XXXX~~ one of them, I pay extreme attention on the shape that each piece of the figure has. That's very important. And is not only the shape of ~~XXXXXXXX~~ each one piece that is important, but also how they get together to form ~~XXX~~ a part of the body; and then the whole figure. Because, as these ^epieces are movable, they create an infinite array of shapes on the screen, not only the figure itself, but also in relation to the next figure; the white shapes on the screen. So, I think of this, too. But, the most important, and the most difficult at the same time, is when I drill or cut off very small holes within each piece. They are so small, but at the same time they have to have a very distinct ~~XXX~~, clear and good shape. But, also the space between the holes is very important; ~~XXXXXXXXXXXXXXXXXXXX~~ ~~XX~~; whenever I cut off a hole I always pay attention ~~XX~~ not only on its own shape but on the shape that the space between and next to the wholes has; you see them on the screen, a black and white pattern that shapes the hat and the coat of the figure. And then, when the time for color comes, that's a hell; even it is hard to consult the book. I can never attain the beauty of the colors that we see in authentic figures; that is a mystery how they did it - and I'm sure it was not so hard. And maybe, this subtlety of colors has to do with the material they used to make the figures -mainly camel skin;

That's why I never buy ready made figures. The people who make them know are not concern with these issues

But now, let's come back to your phenomena.

A. The phenomenon I'm talking about relies a lot on what you said just now on the geometry of these figures. The fact that they are beautiful is beyond the issue of liking or disliking them. They are beautiful because of the way they are done, because of the attention that it was given to the shape of each one ~~XXXXXXXX~~

figure; the figures are so different one from another, yet they all come out of ~~XXXXXXXXXXXXXXXXXXXX~~ the same spirit, so it is clear, they create one entity where one figure is ~~XK~~ ~~n~~ unseparated from the others. They have so many similarities and so many differences one with the other, and I think that this has to do a lot with their geometry.

And if you look from the same point of view on different things, you'll realize that the same characteristics, which you find really important and determinant as concerning the beauty of these figures, shape hundreds of other things, ~~XKX~~ ~~XXXXXXXXXXXXXXXXXXXX~~ which are of comparable beauty with these figures, regardless their size, the time they were made, the culture they ~~XK~~ belong.

Another example that comes to my mind is the map of Rome made on the 18th century by Nolli. ~~1/2~~ You can look at the map as an image of the city at that time, but also you can look at it as a really beautiful object by itself; you don't need to associate yourself with the actual place to appreciate the beauty enclosed in that piece of paper. What the relationship between building and open space is; it seems to me they did it under the same frame of mind as you ~~XK~~ shape the pieces of your figures, and the holes within these figures.....

T. So, you are saying that geometry is a very important criterion according to which we can classify things ~~XXXXXXXXXXXXXXXXXXXX~~ ~~XXXXXXXXXXXXXXXXXXXX~~ into two ~~XXXXXXXXXX~~ categories; ~~X~~ things that have good geometry and things that have bad geometry. So, what beyond this. How ~~XXXXX~~ ^{could I} judge a building merely by its geometry; it seems absurd; there are so many other considerations far more important than the mere geometry of the building.

A. I better make two points clear to you. First, it is not simply the mere geometry of the bilding; it is that geometry you, y yourself, were talking about, how, when you make something something, you pay attention on the formation of every single thing you introduce, smaall or large, how everything looks just correct on the place you put it. And you realize how different this is from the geometry ~~XXXXX~~ the american grid system for town planning is based on; there is a definite and explicit geometry there too, but so distant from the geometry we are talking about.

My second point is that there is something more profound behind ^{so} what you called good geometry and bad geometry. It happens that the things that we really appreciate because of their great geometrical properties are the things that we really like; or to put it on another way, are the things ~~XXXXXXXXXXXXXXXXXXXX~~ ~~XXXX~~ of profound quality. ~~XXXXXXXXXXXXXXXXXXXX~~ ~~XXXXXXXXXXXXXXXXXXXX~~

T. This connection between quality and geometry..... it seems true as I'm recalling things of this specific geometry; they embody, what you call there in Berkeley, "the quality without a name", and also they seem to transcend the issue of subjective liking or disliking. However, I have a hard time to bring these two things together; when I find myself in touch with things or places which have such a quality, I never recall my geometrical knowledge to analyze them; I just feel it, I enjoy it, I have a great time being ~~XXXXXXXXXXXXXXXXXXXX~~ there; it's a great experience. Now, from the other point of view, when I feel like becoming a historical scholar, I get into the geometrical analysis of these great buildings, and a lot of interesting aspects get unrevealed. These people they were really great masters; they knew a lot, and ~~XXXXXX~~ the way they were handling ~~the~~ space was ~~XXXXXX~~ so simple and so complicated at the same time. But, this is past, now we have to deal with our present mess.

A. But, although you find both the quality and the great geometry of these buildings undeniable, you just keep the quality for your own enjoyment and spiritual calmness, and you enclose the geometrical properties into your historical papers. You have never thought how we can learn from them, not for any other reason but for just mending our present mess.

T. That would be really funny if we could start building ~~XX~~ in Thessaloniki buildings which come from the traditional macedonian architecture, or from the neoclassical ~~XXXXXXXXXX~~ early twentieth century mansions. I hope you are not serious.....

A. You went too far from what I was suggesting. My point was if and what we can learn from what we consider as an undeniably objective phenomenon; if there is a real body of knowledge there

that has to be learned, learned in order to be used and not studied for expansion of general knowledge.

Because, if there is something there, this something is not simply what we see on their ~~XXXXXXXXXXXX~~ form. The form manifests a much deeper essence and quality; And through the history you can distinguish a lot of different architectural forms, beautiful all of them, which manifest the same deep quality. You can see this quality in the form of geometry, but not as a definite geometrical form and shape, but more as the essential geometrical properties, which are always the same, and which nevertheless, generate different geometrical forms, ^{but} of the same quality all of them.

The question is what can you learn from the geometrical properties that the figures of Karaghiosis have, which could broaden your knowledge when dealing with buildings.

T. So, you are saying that the ~~g~~ different geometrical forms of things of profound quality manifest the same deep geometrical properties, the properties of a good geometry, and that there is something useful to be learned from them and to be applied in our everyday practice on making things.

A. And I'll add something to what you just said; it is not simply that there is something useful to be learned from the good geometry, but more than this, how the ~~XXXXXXXX~~ principles of the good geometry can determine and guide ~~the~~ your whole approach on making buildings, or drawings or whatever.

T. In such a case what are we going to do with the functions; everybody believes that function determines the form. And now you tell me to ignore function and to deal with the form of the building only from its pure geometrical aspects.....

I realize it's not exactly this; it is that you have to deal with the building from the point of view of these geometrical properties of the good geometry, then the building will be profound and beautiful.

But yet I don't understand how this body of knowledge which will tell you all these things, is going to deal with function; functions are so important.

A. This body of knowledge does not ignore function, function is there..... The main principle , where this body of knowledge is based ^{upon} is that if you take care about the geometry of the building, if you take it straight, and correct according to the good geometry, then function is going to happen there appropriately.

XX

T. Let's say that I believe what you have said so far. But now I cannot really see what this good geometry consists of; I mean, on what way , directly, this is going to be helpful to me when I design a building. If there are thousands of geometrical rules, sizes and proportions, good shapes and bad shapes for every element of a building and for any specific kind of building that would be rather restrictive, it could hinder my creativity....I wouldn't like this.

A. The content of the good geometry is not explicit on the level you are talking about; it does not deal with form on a formalistic manner, but completely the opposite; it deals with issues that have to do with what generates a good geometry -under what state of mind you approach something you want to create, what is the process on doing something like this, on what do you really pay attention to when you are doing something, - on a nutshell it deals with the fundamentals, the essence of the good geometry, -with what stands behind the beautiful forms. there are thousands, millions of beautiful shapes, and forms and patterns, but for all of them there is only one deep geometry.

T. Although I think I get your point, what you said seems so abstract; Why don't you give some ~~XXXXXX~~ concrete indications of what you mean exactly.

A. There is one deep rule which shapes the entire good geometry, and this rule says that whatever you do you have to bring it on the state of wholeness; everything has to be a distinct whole

T. But, everything we see around is a distinct whole, isn't so?

A. Not really. Because for anything to be a complete a distinct whole, at the same time it has to be part of a larger whole, to whose wholeness it contributes and from which it is unseparated. And this is an operational rule. If you don't pay attention to this there is no way that you can bring something on the level of the profound quality.

T.

A. Let me give an example. Think of the house of our friend in Kazabiti. It is a beautiful old house and it had to be repaired to become livable. He was extremely careful on what he was doing, he didn't change anything that could possibly destroy the character of the house. But then one day he decided to add a porch to that old traditional house. I was extremely shocked, I couldn't see any possibilities. But, what he did really exemplifies what I'm saying. The porch it self was so simple and beautiful, about one meter raised from the ground, some steps, and a piece of wood for handrail. And more than this it contributed to the whole house; you can enter immediately on the second floor through the kitchen, it connects it with the garden and the walnuttree, and you have a nice place to sit outside. It makes the whole house more whole, it ties it with its surroundings.

T. What you are saying is as simple as that.

A. That's true; and it is so simple because it only demands to pay attention on what you are doing, to make it look just right, the right thing at the right place.....

T. So, the good geometry you are talking about is the geometry which attempts and attains wholeness. And this was part of the everyday life of people on different times in different places. And now we stand so far from it. We never think on those terms, but maybe only in some cases when we do something for ourselves. It is hard to approach architecture from this point of view, it asks for much more than we offer on our everyday life of practicing architecture.

Now I can see what you were saying in the beginning about people and specifically architects ignoring it or not wanting to deal with it. There is an extremely important human aspect related with this which I don't know how to grasp...

A. You see, today, when we design a building we allege that whatever we do is for the sake of the people who are going to live there, for their own well being, on whatever terms you want to define it. But, when we do it, we never bring ourselves in touch with what we are doing; we can justify everything ~~XXXXXXXXXXXX~~ from an intellectual point of view; and of course the same happens not only with architecture but with most ^{of} things which are produced. There is no personal relationship. We just put our inner selves aside, ~~XXXXXX~~ and of course we can function "properly enough" ~~XXXXX~~ using our knowledge, or following the prevailing architectural trends.

T. But how can you get into this frame of mind; and apparently this is the only frame of mind that can ~~XXXXXXXXXXXXXXXXXXXX~~ generate things which are beautiful. How can you relate with everything you do, and especially for others, on such a personal way, as if what you do is you yourself.

A. The question is not how, but if you want or if you should do so. By the time you decide to adopt such an attitude is not ~~X~~ hard any more you to function under such a state of mind; the problem is to want to function like this. And it is clear that people avoid it generally.

T. I know why people don't function like this; it demands more effort and concentration, and you have to reveal yourself, and people prefer to keep things which relate to them personally

just for themselves.

- A. That's correct. Because they feel they will become vulnerable if they do things which relate to them personally. And the good geometry, the attainment of wholeness mainly embodies this feature and is guided by this: ~~W~~ in order to do something which is really profound you have to be guided mainly by your feelings, your inner self. And this is what people avoid or are scared of; it is not the qualities of the good geometry.

2

Plateau 1

The phenomenon is presented to the new person involved in the dialogue; the way the phenomenon is presented at this stage is that the fundamental way to go about distinguishing things which are profound from things which are not is through testing them against the feeling they produce, or looking at them as the mirror of one's self.

Examples are presented to the new person in order to recognize the phenomenon. He fails generally on picking up the right thing; so Chris is pointing this to him and is explaining the phenomenon using the idea of connectedness, until it ~~XXXXXXXX~~ becomes clear that the new person is convinced and has understood what it is talked about.

Plateau 2

The new person has already got the idea of what it means to approach something through one's feelings and what it takes for something to be the mirror of the self.

Now new examples are presented to him in order to choose the right thing according to these criteria.

On this stage his attitude is as following: He knows what he has to pick according to the presented ideas, but he says, he would be the other thing because of personal reasons and experiences.

Now, ~~XXX~~ it is time to introduce a new aspect of the phenomenon; that of objective and universal quality... that a thing is profound beyond personal liking or disliking.

Plateau 3

At this stage, the new person having overcome the issue of subjective judgement, is within this frame of mind that guides him on picking the right thing from the examples presented to him. He ~~is~~ seems happy with this but not completely satisfied.

He knows it is so, but he is asking constantly why_is_it_so; he wants to know more on the essential characteristics of these things.... he has understood the connectedness but he needs more.

More examples are presented to him, where the explanations given are based on ~~the~~ the_idea_of_a_''being'', on simplicity, on not-separateness_and_distinctness at the same time, on wholeness.

Plateau 4

At this stage the new person not only can recognize the phenomena but he feels confident since he has a basis of explaining them.

However, he recognizes the following fact: that the things which manifest these phenomena are so different and so basically similar at the same time, that he now wants to know where their fundamental similarities emerge from.

Now, the_properties are presented to him, as the fundamental source of their ~~basic~~ basic similarities.

Both, the_geometrical_properties and the_properties_of_color are presented through positive_and_negative_examples.

Plateau 5

almost
Now, the new person knows everything ~~XXXXXX~~ concerning the recognition of the phenomena and their fundamental basis of reliance.

Then, he comes with the following question: Assuming that one knows that a thing in order to be beautiful and profound it has to be whole and simple, not-separated and distinct at the same time, like a "being" ~~XXXXXX~~.... and in order to be so it has to embody all the properties.

I understand this is necessary, but is this enough in order to succeed; how I can manage to ~~X~~ tie successfully all these thing in something I am doing.

So, it seems that now is the appropriate time to talk about the state of mind somebody has to be in, in order to succeed to generate something profound; so, discussions on the egoless state of mind, on child like attitude, on what it ~~XX~~ means and what it takes to do something just right without worrying for the consequences.

The examples could be based on things which embody the properties on a deadly manner.

Plateau 6

Now, the new person being eager ~~of~~ knowing more about the process, is asking what is the main guiding force of the process; ~~XXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~ being in such a state of mind, for what is he going to look for mainly through the process.

Now, the process is defined through the main goal it wants to attain, as simplicity seeking process and as inner light seeking process,

Plateau 7

Now, since the new person knows what is he looking for throughout the process, he wants ~~to~~ to know something more operational.

The first question he is asking is on what he mainly has to pay attention to, while he is doing something.

So, the discussion is orientated on the structure of the thing and on preserving and respecting the existing structure, as the necessary condition to be accomplished, if somebody wants to ensure the fact that he is on the right path.

Examples of the same character as that on the seminar room can be shown.

Plateau 8

Now, the new person is saying: I realize the importance of preserving and respecting the existing structure of the given through out ~~my~~ the transformations I am taking; but, ~~it~~ this mainly tells my what not to do.

Now, I want to now more precisely, if possible on operational terms, what I have to do to bring something on the state of wholeness.

Therefore, the discussion is orientated now on the centering process, on the four levels of wholes.

presented
The examples ~~XXXXXXXX~~ focus mainly on real things.

Plateau 9

Now, the new person, ~~XXXXXXXXXXXX~~ since he has basically clarified his way towards attaining wholeness, wants to know how the properties ~~XXXXXXXXXXXXXXXXXXXXXXXX~~ enter into the centering process; what the ~~IX~~ operational role ~~IXX~~ of the properties is.

Plateau 10

At, this moment, since the new person knows more or else everything that he needs in order to do something profound, there is a discussion on the one rule that underlies the whole process.

The example can show that only paying attention to this one rule a building can be shaped.

Plateau 11

The geometry as the guiding principle for the design of buildings.

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#3

This whole subject would be clear to me, if I knew

1. How much emphasis has to be given to the ~~XXXX~~ ^{XXXX}idea that there is only one process which generates profound things.

The question does not refer to the essential feature of the process, like that the process is guided by a strong feeling for what has to be done, or that the process can generate profound things only if the person is paying attention on each single ^{thing} ~~XXXXXXXXXX~~ he is doing and only if he is testing the produced thing against the feeling it induces, or that it is generally accepted as useful to know the properties and to try to embody them within the thing you do, or that each single act during the process should contribute to the entire thing and should try to enhance its wholeness and not-separateness, and so on.....

The question is if : a) there is the need for all these ideas to be brought within the form of a concrete operational process, and b) if so, this is going to be the process or a version of the process.

In other words, how specific can you be on this? And, is this going to be really useful.

This question came to mind because of not being able to come with a clear operational procedure which embodies whatever has been said so far in a simple manner, and because of the different, slightly incomplete versions of the tentative process.

The answer to the question is that it might be more helpful and more real to say that there is no one single operational procedure to be followed, but that there are the essential features which shape the process of creating something profound,

that these issues have to be understood deeply, and that this knowledge and this understanding is going to take different procedural forms in different people; that the success of the creative process really hinges on the deep assimilation of these ~~XXXXXX~~ essential issues.

I am saying this because I think that a definite operational procedure might turn out to be more inhibiting than helpful, and because, so far, all the versions of the tentative process we have, helped me on understanding the thing, on giving suggestions on what should not be done, but they never guided me step by step, saying what I have to do next.

we assume that
2. If all these essential features are going to shape the limits of the ground within which different operational procedures will happen, which of the features ~~XXXXXX~~ are considered to be more important, ~~XXXXXXXX~~ than the others, and which seem to be more helpful than the others.

The essential characteristics of the process are:

- the idea of wholeness
- the properties
- the structure of the thing
- transformations
- the "being"
- the structure of nothing
- feeling
- paying attention to each single act
- simplicity
- egoless state of mind
- distinctness and not-separateness at the same time

What I consider to be the most important ~~things~~ issues which need to be emphasized are the idea of wholeness and the properties, because, from the one point of view, without them no progress can be made, and from the other point of view, they are enough to complicate. ~~xx~~ Their importance relies on the fact that one has to know and understand these really well before one attempts to do anything.

In terms of what it seems to be more helpful, I see it within the course of doing something, and on this respect the issue of feeling and the issue of making something distinct and not-separated at the same time, I think have the power of guiding the process.

3. The process is emphasizing mainly the geometry of the product, and this geometry is mainly based on the properties. Given the fact that this geometry of space is based on the 14 properties how the geometry is built up from these properties; what ~~xx~~ has
be
~~xxxxxxx~~ to know first; what aspect of the geometry is dependent
are
on others, what ~~xx~~ the interrelations among the properties.

Two properties could be sort out as having the power of organizing the whole: centers and alternating repetition.

Beyond this, I think that if somebody understands well the p properties centers, positive-negative, symmetries and good shape, then the rest unfolds more easily. Somehow, it seems that these properties form the basis of the geometry.

A The concept of a whole.

A whole is an entity coherent and distinct in itself.

A whole is an entity deeply connected to the world around it.

A world made up of wholes; a world where everything is distinct in itself, and at the same time not- separated from the world around it.

Both the amount of distinctness and not-separateness increases at the same time in a world which is made up of wholes.

Distinctness make the thing unique, one.

Not-separateness ties the thing with what stands around it, within an inseparable whole.

And the same rules stand for the elements which compose the thing.

Now, you have really understood what I have said to you so far, since you know how to build a real and right and beautiful building; not in a superficial sense since you really understood deeply what it takes

- to figure out how the gutter in the roof has to be shaped, so that it can be 100% certain that it is going to work.

- to place a window in a room, so that it feels just right from all different aspects; in terms of the light coming through, in terms of sitting next to it and looking outside, in terms of creating a place next to it, in terms of making the whole room nicer.....

- to decide what exactly the space between a door frame and the wall coming perpendicular to have has to be exactly, for any relevant reason you might think of.

- to see what the color of a wall is

- to figure out where the main staircase of the building has to be, so that it becomes the most natural place you walk towards, as soon as you enter the building.

- to find, with the preciseness of the last inch, what the size of a room has to be.

- where exactly to place the fountain in the garden.

- to see the exact spacing of the collonade that surrounds the courtyard.

And, of course, there are thousands of things like things you
how to do
have learnt so far from what I have told you.

I did not give
But, I did not tell you thousands of rules, thousands of instructions
specific for each case.

On the contrary, I have laid out some rules and laws which apply
to all of them; and you have to know all of them at the same
depth to do any of these tasks; and you have to use all of them
at the same time to do anything which is really profound.

I laid these things to you one by one on a specific sequence,
but this sequence is of no importance but for understanding
the issue the best.

And finally, I think that all of these things can be summarized
into one rule:

that, ~~you try~~ through any of your actions, you try to increase
the amount of not-separateness in the world around you, and,
at the same time the amount of not-separateness between you
and the world around you. These two thing advance together ~~XXXX~~
~~XXXXXXXXXX~~ on the same path and sustain each other; one of them
can not be accomplished without the other.

There is one basic law, which ~~XXXXXXXX~~ has to govern all our acts, if we want to see ~~XXXXXXXXXX~~ better buildings, nicer streets, greater cities..... around us.

That is, that ^hrough any of our ~~XX~~ building actions, we have to try to increase the amount of not-separateness in the world around us; and at the same time, the amount of not-separateness between us, ourselves, and the world around us.

And these two thing advance together on the same path and sustain each other. One of them makes no sense without the other, and more than this, one of them cannot be attained without the p presence of the other.

Wholeness

- The need for wholeness in the world around us.

The idea of wholeness can be explained generally in terms of something being coherent in itself and strongly tight to its surroundings. (at this point)

- ~~XXXX~~ The first attempt to define wholeness as the quality without a name. ~~XXXXXXXXXX~~ So, the personal dimension is attributed to wholeness. Also, wholeness is not merely a concept but acquires properties as real, beautiful, profound.....
- The first attempt to make wholeness operational with the development of pattern languages. Emphasis on the functional aspects and on spatial relationships.
- The need for something more on both aspects: what is the relationship between the person and the thing, and what the thing itself has to be like.

The mirror of the self

feeling as a criterion

everything resembles yourself

egoless state of mind

the one value

The geometric properties

for

types ~~of~~ creating unbroken wholeness

The color properties

inner light

Not-separateness

and the one law: any of our building acts increases the amount of not-separateness in the world around us; and at the same time the amount of not-separateness between us, ourselves, and the world around us.

And these two things are unseparable, they advance on the same path; none of them can be attained without the presence of the other.

order as a form of not-separateness

wholeness as a form of not-separateness

distinctness/uniqueness and not-separateness

The creation of wholes

centering process

creation of centers

creation of symmetries

The structure of emptiness

structure preserving/enhancing transformations.

5.

The objective is to produce the mirror of the self.

The centering process as a means to attain this.

So far the centering process was formulated as follows:

~~XXXXXXXXXXXXXXXXXXXX~~

When somebody tries to create a center, one has to pay attention not only on this center itself but on another center of comparable size next to it, to the smaller centers embodied to this one center, to the larger center this one center belongs.

OPEN QUESTIONS

- Is there always a list of centers?
- What is the generic structure which underlies the development of centers?
- To what degree do you know the structure of something before you start developing it.
- What do we mean by generic structure -elements (centers), their location, their relationships (centered type, infinite array....)
- What is the needed amount of structure to be known before development, and what is the final amount of structure needed?
- Given a center, what do you develop next? another center of comparable size, a smaller one, a larger one?
A center close to it , or far from it?
What is the sequence of centers?
- Does the development of a center tell us (suggests) the next ~~XXXXXX~~ center to be developed? And if so, on what way?
- Are the centers produced one by one, paying attention to each one of them separately, or is there any case where a center is born unintentionally, as a result of the creation of another center, and should it be so? (symmetrical or asymmetrical relationship among centers)

A NEW DEFINITION OF CENTER

A center is a field of concentration of other centers, and is itself also playing a role in a larger field of concentration.

- Is there any structure to this field?
- What is the role of the center to the larger field of concentration?

When you make something look at the centers (partial, existing, and potential) in what you have, pick one of them, and follow this rule, by trying to modify the whole structure in such a way that this one you have picked, follows the definition more exactly after your act than ~~XXXXX~~ it did before!

Keep repeating this until you cannot see anything further to do.

- What is the center I pick? Could it be whatever of them, either partial, or existing, or potential? small or large?
- Or, is there a definite sequence that has to be followed?
- Is there any relative importance played by the centers being partial, existing, or potential? ~~XXXXXXXXXX~~
- Does the development of a center necessarily goes through these stages consequently: potential-partial-existing.
- Is it necessary for some existing centers to be there for some partial to start emerging

In the beginning we have what: a field of potential centers, or
a potential center

Is there any moment in the whole development that there are only partially developed centers; should it, or should it not?

Is it possible that the development of all centers follows follows the scheme: identification of all potential centers, then development of all identified centers partially, then full development.

That is, all centers find themselves at the same state of development at any moment of the process.

Or, is it necessary for the good development of something that some centers are fully developed for some to be partially defined and some just hinted?

This means, that the potential existence of a center depends upon the development of a specific center (is there any one to one dependency among centers). That means, that in order for a center to come to fruition it needs the in advance existence of another center to hint on this, otherwise it might not emerge.

And is this known in advance of the development or not?

If it is not known, then the sequence of centers is very important as to what centers are generated and to what of the potentially existing centers did not emerge.

If it is known, then maybe the sequence of centers is not important.

All potential centers identified beforehand:

What do we mean by "identified"?

- is the total number of the potential centers only known?
- or, are they known as distinct elements
- or, more than this, their approximate location is known

Is the form and the quality of the end product determined by the sequence of the developed centers?

If the centers are identified before hand, as C1, C2, C3, C4, C5, C6, C7, C8, C9, C10.

there are two extreme cases in terms of knowing or not knowing in advance the exact sequence of centers.

1. the exact sequence of centers is known in advance:

C1- C2- C3- C4- C5- C6- C7- C8- C9- C10 no arbitrary choice

2. there is nothing that demands a specific sequence of centers

C1		C1		C2		
C2		C2		C3		
C3		C3		C5		
C4	c4	C5	C1	C6	C9	
C5		C6		C7		
C6		C7		C8		
C7		C8		C9		
C8		C9		C10		
C9		C10				
C10						

always an arbitrary choice

That is, at each stage of the development, there is a free choice among the potential centers to be developed.

3. Another case could be:

C1				C2		C2		
C2				C4		C5		
C3	C8	C1	C3	C5	C4 → C6	C7	C7	C5
C4				C6		C9		
C5				C7		C10		
.				C9				
.				C10				
C10								

less # of arbitrary choices

All potential centers identified beforehand

but, the question is: Identified how? As the total number of centers to be developed

As distinct elements

There is an other case:

It is known beforehand that the general structure of the sequence is has the following scheme:

(C1,C2,C3) → (C4,C5) → (C6) → (C7,C8) → (C9,C10)

So, at each stage of the development the choice is limited among the available centers.

Here the arbitrary choice is reduced, since the available choices at each stage is determined beforehand, and it is limited in number.

There are centers whose existence depends heavily upon the existence of other centers, which will hint on them, or support them.

Only when the generating center is fully completed, or more than partially developed, only then the dependent center will emerge.

If the generating centers remains in an embryonic stage, this will imply that its dependent center ~~will not emerge~~ won't emerge. Therefore, the failure of completing one center does not only imply the loss of this one center, but the concurrent loss of the centers dependent on it.

The centers, whose emergence depends on the existence of other centers are not known beforehand. So, even if we think we know all the centers before the development of something, we are mistaken; there are always some centers which are going to emerge, and whose existence depends ^{already} on the centers we know .

what the difference will be if I start with C1 instead of C2

What do we mean by generic structure?

The generic structure of something should define some of the potential centers of this something; The definition can be an identification of the centers, maybe their approximate location, maybe their approximate size.

The generic structure of something could (has) to be hinted by some already existing centers.

However, the generic structure of something should not determine -it cannot determine- all the potential centers; it should be neither very loose, so that it does not disappear after some transformations occur, nor very rigid, so that new centers can emerge, and the already potential centers can adjust themselves.

Also, the generic structure of something has to establish the relationship among the different centers it identifies; however, some minute changes might occur on these, although they ~~XXXX~~ should be followed.

So, the generic structure ~~XXXXXXXXXX~~ defines the ~~XXXXXXXXXX~~ centers as identifiable elements, the relationship among the ~~XXXXXXXXXX~~ centers. It might also determine the approximate number of each one of the centers, and it might also define the approximate location of some of these centers.

REFERENCES

However, through the process of transformations, ~~XXX~~ some new centers might emerge together with the previously defined centers. The number of the ~~XXXXXX~~ finally emerged centers might change, and the relationship among the centers could be overlooked in some cases.

The generic structure sets the ground for transformations to occur.

The generic structure also sets a rather loose field of concentration of centers with the intention that the field ~~XXX~~ should be intensified.

The generic structure might define only these centers which are ~~XXXXXX~~ indispensable for the structural (minimum) definition of the outcome.

Taking the grid as an example, its generic structure defined the lanes, the blocks and the gardens enclosed by the blocks, all of them of compatible size; the rest of the ^{new} centers emerged during the process.

The question is at what point of the development of something its generic structure should be defined.

At the very very beginning when everything is completely homogenous, or at a later stage, after some important centers have been established. Taking the grid as an example, the generic structure of this area was introduced only after the two major key-points, the bath and the church, had already been established. Maybe, without the bath and the church the grid could make no sense.

- A cluster building
- B cluster space
- C neighborhood square
- D lane
- E street
- F main square
- N neighborhood

Each center has a specific name.

The centers belong to different levels of scale.

F is on the highest level of scale.

N is on a higher level of scale than A, B, C, D.

D is on a lower level of scale than A and C.

C is on a higher level of scale than A and B.

F-N > C-E > A-B > D

- A and B are introduced as complete entities in one single act.

-A and B are always established at the same time; they accompany each other.

- B is enclosed by A, and it is smaller than A.

-When an A is positioned it is known that it is going to belong to a specific N.

-a new A is located within a N in such a way so that a D is formed between A_S ; D is on a lower level of scale than A.

-a C starts being created when at least two A_S and B_S are already established.

-when a C is hinted the next A and B come to pin it down.

-a new N starts with the establishment of a new A and B.

And the new N starts to be created at the time when the already existing N is approximately 50% complete.

-an E stands between A_S which belong to different N_S . E is of a higher level of sca-

There are centers which are established as complete entities in one act.

There are ^{some} centers which always accompany each other; therefore, they emerge at the same time.

Occasionally it happens that one of these centers is smaller than the other therefore, one is enclosed into the other.

Every new center belongs to a larger center or hints to a larger center.

Centers which belong to the same larger center create between them new centers ~~which~~ of a lower level of scale.

There are centers which are not established as completed wholes in one act; they are hinted by other center which are already there.

A center which is just hinted calls for new centers to emerge to pin it down and make it whole.

A new center of the highest level of scale starts to emerge when a smaller center which belongs to it is established. And this can happen only if the already existing centers of this higher level of scale are almost half complete

When a new center hints on the establishment of another center of a higher

le than D; it is on the same level of scale as A.

level of scale, then the new smaller center has to be connected and separated from its adjacent on the same level of scale center by another center, which belongs to the same level of scale as these centers.

There are some functional relationships between the established centers; and these functional relationships remain constant; they are the same every time they occur.

There might be more than one centers introduced in one act. It is not necessary that these centers lie side by side or belong to the same larger center; they are positioned at these parts which most need enhancing.

There are centers whose existence upon other centers of a lower level scale; so, these centers cannot be formulated unless the other smaller centers are there. There are two ways according to which these centers emerge; either they emerge piecemeally in parallel with the establishment of the smaller centers, or they can be introduced on their complete form at the same time

-D usually leads to C

-B is enclosed by A

-B leads to C or D

-there is no B in contact with F

-it is rare ^h that a B will open up to a E

-it happens occasionally that E is in contact with C (but not often)

-There might be more than one A and B introduced in the course of one act. These do not necessarily belong to the same N; they either enhance the existing N which need enforcement, or they introduce a new N.

-a C ~~XXXXXXXXXX~~ can exist without A_S. It is formed usually piecemeally in parallel with the establishment of A_S. However, it happens that a C can be created all at once together with the establishment of A_S.

-the introduction of a A and B is always
accompanied by a new D or E or C.

-a C might extend an already established C;
a E might extend an already established E.

-there is one C for each N.
there is one F as concerning the whole.
there is one B for each A.

-F is established after 50% of the A_S and
 B_S have been introduced; and it is defined
by A_S belonging to different N_S .

as the smaller centers

There is no case that the introduction
of a new center is completely self-
contained; it always induces and esta-
blishes new centers.

Each center is composed of more than
one center. But, there are some centers
which seem as if ~~XXX~~ everything has
been created in order to induce their
centeredness and wholeness.

These centers of the centers are like
the void.

And it might be that they emerge not
as an idea but ~~XXXX~~ they are induced
by what is existing there.

THE PARKING PROBLEM IN THE VENEZUELA PROJECT

There are basically two questions we have to ask ourselves for the ongoing work. First of all the question, what can we tell others about the centering process, which will improve their work, their design, making it more and more whole. The second perhaps much more ambitious but the more important question is, what do we tell each other for improving our own work, given any problem we are working on right now.

To solve the parking problem in the Venezuela project is one of these problems. Assuming courtyard type blocks with 2-3 stories buildings leaves us with the question what the centering process tells us to solve this problem. Assuming one car for each family, and each family in one story, ~~lxxx~~ we felt first that most of the cars could actually be parked on the streets. ~~xxxxxxx~~ Parking on the streets did not feel strange to us, it rather felt o.k. Taking the example of a block we counted the numbers of parking spaces needed, and came to the conclusion that roughly 80 % could park on the streets and the remaining 20% had to be included inside the block. By placing little additional parking areas inside the blocks 6-8 parking lots according to the centering process we could place additional 10 -15 % of the remaining 20 % needed parking lots.

This solution seemed to be the best according to the cp.

Observation: There seems to be a relationship between the ~~xxxx~~ size of a block and the ~~xi~~ allocation of a small parking lot. Certain Blocks were so small that it did not feel right to allocate a parking lot at all, only when the block reached a certain size, it felt right to allocate a parking lot inside the block.

The different patterns concerning parking in the pattern language 11, 22, 93, etc emphasize a limitation of the car and the establishment of other means of transportation for small areas. The question then is if other means of transportation than car can successfully be applied for the Venezuelan city. It appears as if the car is a dominant element in Latin American societies, making it difficult to establish other means of transportation, ie bikes, motor bikes or very small cars (like the Fiat 500). It is for this reason that we accepted the car for each family, being parked primarily on the streets . But this needs further study and probably simulation in threedimensional models.

HOW DOES THE CENTERING PROCESS HELP ON THE LAYING-OUT OF PART OF THE MOSHAV IN ISRAEL.

this part will include 15 houses (2,500 sq.m.)

public bldgs (1,200 sq.m.)	
synagoge	150-200
kindergarden	100
cafe	50
office	50
workshops	350
small clinic	25
shop	80
guest apartments	320

The public buildings are clustered mainly on the primary nodes.(public land)

The houses are clustered around secondary nodes. (common land)

There is the question of how many ~~np~~ primary nodes are needed to accomodate the public functions.

The answer has to be based not only on the space available on each primary node, but also on the distribution of the public functions on the moshav, not only according to what will be built today, but taking into consideration the future expansion of the moshav to about 100-200 houses. Another consideration is what the actual and needed balance between primary and secondary nodes has to be on this first phase.

Then, as concerning the houses, the question is what is the best size for the cluster of houses. It is clear that a cluster of 15 houses is too large. But, they could be accomodated in two clusters of 7 to 8 houses, which can be fully completed. The other solution will be if 3 clusters of 4 to 6 houses each are formed; ~~and~~ with the possibility of these clusters being extended in the future. And the oter possibility is to start 4 clusters of 3 to 4 houses each, which will be completed in the future.

CENTERS TO BE PAID ATTENTION TO ON THE PROCESS OF LAYING-OUT THE CLUSTER OF HOUSES.

Basic features of a cluster of houses in the Israeli project:

A cluster of houses is usually elongated; it is extended along the contours of the site, so that it can have the maximum possible contiguity with the cultivated fields.

Its narrow side is always attached to a primary node or to a main path. It has low density.

The elongated side of the cluster is oriented either north-south or east-west.

A cluster of houses consists of the houses, the common land, and the private gardens.

The common land of the cluster as a field of centers:

The common land as an entity is a center. In order to accomplish this on a basic level, the common land has to have a positive good shape and a reasonable size. This will attributed to the common land by the location of the houses in relation to each other and in relation to the open space.

The common land is a field of centers; it is composed of many other center of a smaller scale; these attribute to the common land different levels of scale.

It is not completely clear up to what degree this field of concentration of centers in the common land can be identified beforehand. However, there is a number of them which can be defined; this does not necessarily imply that all the ~~xxx~~ common lands consist of the same centers, or that ~~xx~~ its centers have the same articulation and the same relationships to each other; the variety of the context of ~~xxxx~~ clusters influences the way the field of centers in each cluster is transformed and ~~xxx~~ intensified.

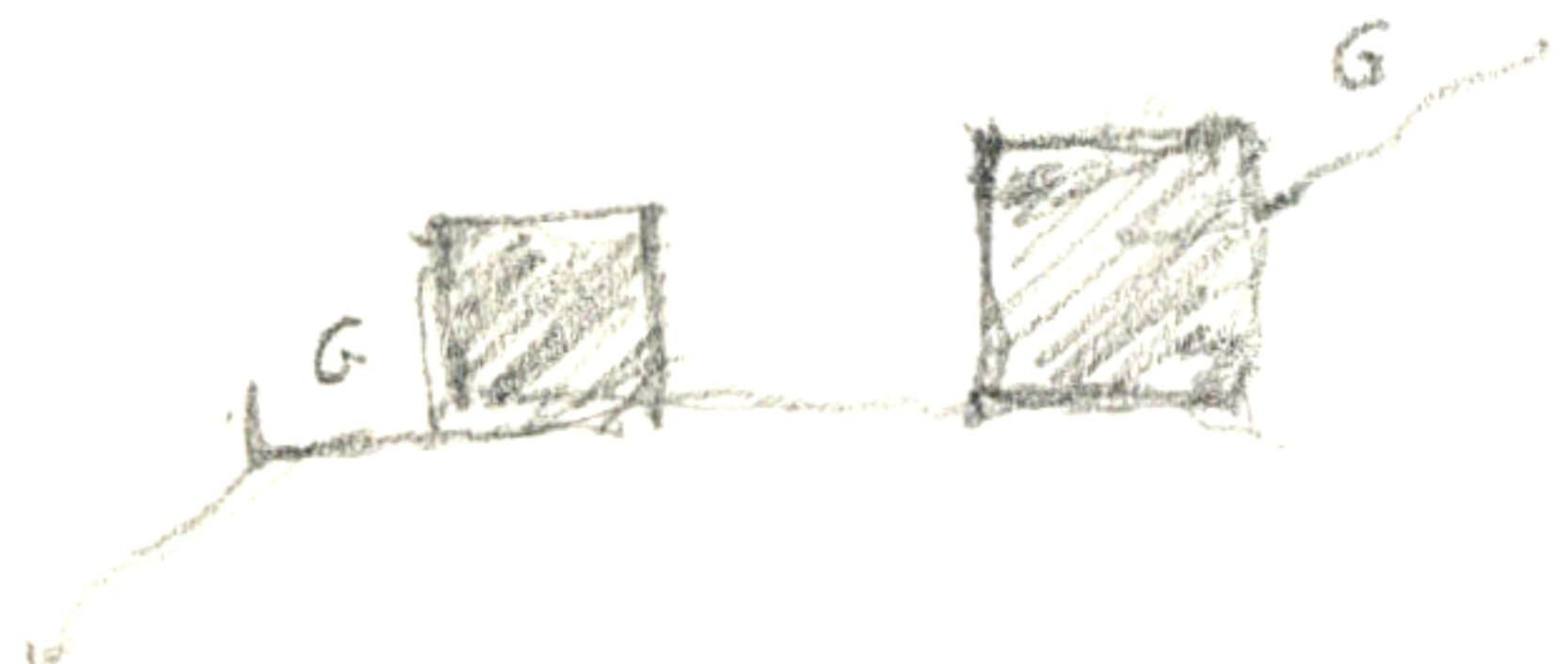
The field of centers in the common land, which could be identified beforehand is:

- Gate to the cluster: That is the point of transition from the public space (primary nodes, main paths) to the common land.
This decision has to take into account the centers which already exist in the public space; that is the point of arrival and of departure of the main paths, the areas of view,....
for
- The entrances to the houses: Because of the need ~~of~~ transition, the common land will be transformed at this area to a more secluded ~~area~~ place. This need for transformation of this area can be accomplished successfully only if this area of transition is treated like a center.
- Porches of the houses facing the common land:
- Openings of the houses facing the common land: Because of the different character of the rooms ~~where~~ where the openings are, and because of the different degree of privacy needed in each case, the space of the common land ~~is~~ next to these openings has to be approached carefully and with specific consideration^{ns} in each case.
- Spaces between the houses: When houses don't touch each other, there is some space between the houses. In most cases it is a very narrow space, just for reasons of privacy; however, they permit glimpses of view, and they are possible ways of going up or down into the farmland.
The first issue here is how these narrow -like paths-spaces have to be treated, so that the common land does not lose its coherency, and is not exposed to winds or...
The second issue is that some of these spaces could be ~~more~~ wider, as a place of repose and view.
Generally, these spaces have to be treated in such a way so that they contribute positively to the common land as a center, and ~~also~~ so that they do not become left over spaces, but, regardless of their size they have the coherency that a center has. How many of these spaces there should be and where is a matter to be dealt with separately for each cluster.
- Small ways leading from the gate to the entrances: It is another element which, when treated thoughtfully can contribute positively to the field of concentration of centers.
Attention has to be paid that the small paths do not destroy the coherency of the common land as a center. They can induce its centeredness when treated as boundaries.

Beyond these elements, which can be defined because of their functional needs, there are ~~no~~ other elements also, which can ~~contribute to~~ induce the centeredness of the common land, like an arcade, or a fountain, or a tree, or an outdoor room. It is rather unclear at what point of the development these elements will come about as centers, if at all.

Now, if we consider, not the common land, but the whole cluster as a field of concentration of centers, then there are more things to be paid attention to:

- The houses: Each house by itself is a center, but the location and distribution of houses within a cluster contributes to the field of its centers. The distribution of the houses within a cluster has to do with the relationship of the cluster with other centers, like the primary nodes, the main paths, the farmland. Also, it is determined by the view, the sun, the winds, the configuration of the site. According to the relationship of the cluster to these elements, its compactness will differ .
- The gardens: There are two necessary conditions for a garden: south orientation and contiguity with the farmland. the relation of the garden to the house differs between the houses being at the edge of the slope and the houses being at the bottom of the slope. What does it mean in these different cases for the garden to be a center.



~~Considering~~ Considering the cluster as a center, ~~its formation will depend~~

attention has to be paid on the larger field of centers, on two ways;

- on the existing ~~field of~~ larger field of centers ^{in terms of} ~~and on~~ its impact on the cluster, which is composed ^{of} by the primary nodes, the farmland, the main paths, and also of the physical situation on the given site, that is, view, physical configuration, sun, winds.
- on the existing larger field of centers in terms of the impact the new emerging center will have on the whole.

5

The process of laying-out a cluster of houses

The question is whether or not there is a definite sequence of steps to be taken on the lay-out of one cluster of houses.

One possible would be:

- Define the gate
- Lay-out the houses one by one, paying attention to positive space
- Locate the entrances
- Adjust the spaces between the buildings
- Locate the porches
- Place the gardens
- Trace the paths

This is mainly a process of successions, in which each one ~~XXXXXXXXXX~~
~~XXXXX~~ element enters the process only when the previous one is already established. It is very ambiguous whether or not in a case like this the elements introduced could be dealt with as centers.

~~XXXXXXXXXX~~ On another approach, after defining the gate from the public space to the cluster, on the course of the following steps, each one of them has to take into consideration all the defined elements; and since it is not possible to pay attention at each step to all the elements at once, and since it is not possible to ignore any of them ~~for~~ even for a while, ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ there is a maximum sequence of steps which can allow themselves to ~~in~~ ignore some centers (elements), under the condition that the centering process is followed.

Of course, there is no general rule which could be established in terms of the sequence of the centers. However, there could be a rule which could define somehow the minimum and the maximum structure of centers needed for another new center to come into birth; that is the earliest point that a ~~new~~ center can emerge, without this being too early, and the latest point that a center can emerge, without this being too late.



A possible procedure of laying out some clusters of houses following
the centering process.

~~XXXXXXXXXXXXXXXXXXXX~~ We never place a building in a place without
at
knowing what this place is going to be. That means that any step
while
~~XXXXXXXXXX~~ introducing a new center ~~XXXXXXXX~~ we have to be aware
of the larger center that this center belongs to.

That implies that when we first start, we should define roughly
the first center at the scale of a street or a square. What we
concerning the larger center
know at this point is its rough size, its approximate shape,
but we should know fairly well what its center is or will be.
Also, we know that this larger center, now being in an embryonic
state has to become with further smaller acts a field of other
centers.

By doing this we become aware of the structure of this larger
center, so that the following acts which will introduce smaller
centers have to be guided by the attempt to preserve and enhance
the structure of the larger center.

Then we go back to the smaller centers: e.g. a building on the
of the building
square. Each line we draw is going to contribute to the centeredness
of the larger center, and at the same time is going to contribute
to the creation of a new center. These acts - they are fairly small
small acts - are guided by our attention paid to one center at
a time, small and large alternatively. It is very important to
our attention
keep on going back and forth between centers of different sizes.
If we just pay attention to the larger centers there is the danger
of falling into "design"; if we just pay attention to the
smaller centers - what we are actually doing - there is the danger
of failing to establish a coherent and not-separated whole.

Each building has to be a center by itself, it has to contribute to the centeredness of the larger center, and it has to be created from smaller centers. In order for this to be accomplished we have to shift our attention alternatively among centers of different levels of scale.

Operating like this, a center is built up by small ~~consequent~~ acts, however small or large ~~is~~ the center is. And it is this alternating shift of the attention which helps to make a center a field of other centers, and part of a larger field of centers.

However, the centers are not developed one after the other; ~~not~~ it is not that a new center is introduced only after the previous one is fully established. After some time, centers start being developed simultaneously, and there is always a back and forth among the existing under development centers. A transformation on a center immediately alters the field of the centers and calls for further transformations in the other centers. However, this procedure of going back to the centers and changing something or adding something has to ~~be guided by the~~ recognize that whatever is added or changed is because of helping to create a new center or of contributing to the centeredness of a larger center. And that this procedure of adding and changing on what is established as a center has to follow the structure preserving and enhancing transformations. This assumes that on the first stages the centers which are introduced establish the structure of the larger center, and that it is this structure that has to be preserved and enhanced through further transformations.

So, we ^{go} back to a center only when, the larger center, where this one center belongs to, has been developed to such a degree that its structure as a whole is there, but it has not reached the

state of becoming a ~~fixed center~~ "being".

~~There are some points in the procedure~~ There are some points in the procedure which ~~seem to be more difficult~~ seem to be more difficult, namely the relationship of the larger centers, and the centeredness of the whole on its largest scale.

THE LAST RULE SAID:

"Find the largest center above the one which you are actually dealing with, which is latent on the field, and ask yourself: -are you doing your thing in such a way so that to embellish the larger center-?"

This rule implies that no center will be introduced unless it is hang off a larger center.

If center A embellishes center B what is the ^{locational} relationship between A and B? Is there a "boundary" relationship?

What is the size relationship between A and B? Cris said that A could and should in some cases be larger than B; it seems more relaxed; also, if it shouldn't, the development would always go from large to small, fact which is not true.

Questions concerning the "entities" and centering

What ~~the~~ is the spectrum of sizes of the entities that have to be known ahead of time. In one extreme the building or a complex can be an entity; does it have to be known ~~and~~ ahead of time and up to what extent, and if so, how does it become useful in the centering process.

In other words, is there anything like maximum entity or minimum entity that has to be known in a specific project, and how do we define it?

In order for an entity to become a center it needs the help of other entities.

In order to transform an entity into a center, the entity needs the help of other entities, the same or different, of the same level of scale. Also, it needs the entity which is larger, and the entities which are smaller.

An entity is an abstract image of something that has to become real in space.

In the process of creating centers we know that every step is introducing one or more centers, and that ~~there is a constant interchange on the work among different centers~~ we have to go back and forth ~~to work on one center more than once~~ more than once to work on one center until it obtains its final form. The outcome of this process has to be the emergence of a coherent, highly ordered structure.

However, the amount of overall structure that is introduced in every step varies from step to step, and this variation seems to be random. That is, that some centers participate more in the pinning down of the overall organizing structure than others, and the sequence according to which they come into the scene seems to be random.

The thing we do not know is if it is necessary to introduce a more specific sequence according to which the overall organizing structure has to emerge at specific points ^{of centers} ~~in~~ ⁱⁿ the overall process.

The question that we have to solve is to identify a proper sequence of using the entities so that we are always having structure preserving transformations.

In structure preserving transformations we know that we have to create centers and field of centers in such a way so that they respect the feeling of the existing situation. Also, before we start the structure preserving transformations we have a shopping list of entities.

The first question that we have to ask is: "what is the first center hinted by the situation on that has to be created ~~on~~ the site so that it respects the existing structure, and then what the appropriate ~~entity~~ entities should be so that to make this center alive."

We know that the centers cannot be introduced on an arbitrary way which could leave the overall structure to emerge after halfway through the process. Also we know that ~~xxxxxxx~~ we do not want to have any abstract scheme of the forthcoming emerging structure, since this violates the whole centering process.

It seems that the critical part of the centering process is the first 10% of the steps, if they manage to establish about 50% of the overall structure on different levels of scale. Then the question is what is this first 10% of the ~~xxx~~ structure preserving transformations, and how the correct ones are recognized, in this respect.

A tentative reply could be that these first ~~steps~~ transformations should have a strong organizing power on the whole, and also that they come from a strong belief that every single one of these ~~xxx~~ first transformations truly respects the feeling of the already existing structure.

The design process of the school will ~~be based on the~~ start and develop on the basis of two given things: a) the entities described so far as abstract images of the ~~part~~ places which have to become real in space during the design process, and b) the reality of the site, which has a specific structure, which can be recognized through its geometry, its physical characteristics, and its micro-climate.

In the first steps, before the actual design process starts taking place these two things can be understood and developed separately; a) the entities will express the needs of the school, not merely functionwise, but in terms of its feeling and of the life that is going to hold and generate, and b) the site will express itself in terms of its structure, which means that the site, on this, still undeveloped phase, because of all its specific features, ~~revealed~~ ~~its~~ and its relationships with its surroundings, ~~revealed~~ can reveal itself, when taken seriously and felt deeply, as something that has its own integrity, its own order and ~~its~~ harmony, its own heart and spine, on a subdued way in many cases.

These two givens have to be handled in such a way during the design process so that none of them dominates the other; we know that the site will be transformed during the design process with the placement of the entities on it, but we have to understand that these ~~transformations~~ transformations on the site have, first of all, to respect the ~~st~~ hinted structure of the site, as it was ~~revealed~~ revealed to us before the beginning of the ~~design process~~ lay-out process, and beyond this, they have to enhance its structure on an integral and coherent way. These steps, to be undertaken during the lay-out process through the introduction of the entities on the site ~~we~~ ^{be} will called structure preserving transformations.



But is not only the actual structure of the site that guides the whole process; the entities themselves, so far abstract images, they have to find their proper place on the site, they have to take their proper form and size, they have to be related to each other on a coherent way. Each entity, ~~after~~ by being placed on the site, according to structure preserving transformations, has to become a center, a place with its own substance and integrity, with its own good shape and symmetries, with its own heart, and at the same time it has to be related and interlocked together with the other entities, so that a field of centers will emerge, where every entity has become a distinct center by itself, which, nevertheless, cannot be separated from the rest of them without destroying the harmony of the whole.

This brief description of the key points of the lay-out process attempts to clarify the driving force of the whole process: that every step in the whole process, that generates ~~one or more~~ and deals with one or more centers on different levels of scale, has to bear in it the liveliness of the entities, as they were visualized in the very beginning and the ^{actual} reality of the site at the ~~specific~~ time that a specific transformation happens.

Now, a very important question is, how do we start, what the first step consists of, how does it marry together the entity with the existing structure and generate centers that enhance what is there. However, before concentrating in this question, we have to make clear that every following step in the lay-out process is ~~like the first~~ ~~step~~ as if it was the first step with a different ~~entity~~ or maybe the same kind of entity, and for sure, with a completely different existing structure on the site. Therefore, all the steps of the process

are the same as far as the mental operations and the attitude of the individual who is laying out concerns, and as far as the importance and the role of this specific step in relationship with the whole process concerns.

The very basic success of every step relies on the fact that it has to be ^a structure preserving and enhancing transformation. There are two possible, equally valid ways to go about it, depending on the actual situation through the evolution of the process.

The first way to accomplish this is to address the following question: "what is the first center that is hinted at by the existing reality of the site, that has to be brought up, so that the new situation, still respecting the existing structure, will reach a higher state of order, and ~~which~~ consequently, which of the entities will be the most appropriate to accomplish this?"

The other way to ~~accomplish the same thing~~ reach the same point will be to address the following question: "which of the entities, at this specific point, has the most organizing power to heal the existing reality on the site, and to create a center which will enhance its structure?"

In order to introduce the right entity at the right time you have to recognize before hand which is the center ~~existing~~ that exists on the site, either just hinted by the existing structure, or maybe faintly formulated, that needs to be strengthened. Therefore, the sequence of the introduction of the entities won't be arbitrary, but it will be called by the existing needs of the site at the given moment for the hinting of a new center, or for the pinning down of an already faintly present center, or for the completion of a

well established center.

For this whole lay-out process to be successful we have to understand
 a) that what matters is the right sequence of centers, not of entities,
 b) that some of the centers will be very large, some will be small,
 some medium size, depending on the actual needs of the time for the
 creation of an unseparated field of centers on all levels of scale,
 and therefore, large and small entities will enter the lay-out process
 according to the needs of the existing centers, c) an entity, in order
 to become a center, it will need to be strongly related to larger
 centers and to be embellished by smaller ones, and therefore, more
 than one steps will be necessary in order to bring it to this state.
 d) as far as the sequence of the creation of centers concerns, they
 be have to be introduced in such way, so that the necessary amount of structure
 is created at every step, at the points where it is really needed;
 that means that the need to enhance the existing structure at every
 step calls for the appropriate centers, large or small, but always
 in such a way that there is a balance between ~~xxx~~ the contribution
 of the enhancement of the structure on the whole, and of its embellishment
 on the small. This constant interplay, of always creating new structure
 on the overall and of embellishing the existing structure
 locally, is one of the key points of the success of the creation of
 centers through structure preserving transformations.