



The balsa wood model at 1:500, as it was after the breakthrough. The entrance to the campus is on the left; it leads to the main yard and great hall and lake, and then leads to the homebase street, and up to the university which lies on the ridge (at the top of the photo). The two systems of centers are finally reconciled.

time on the Berkeley model really did resolve the problems, and created a system of centers that was in harmony with the existing centers on the site.

Later phases filled in details, and provided the structure of individual buildings, building locations, connections. But these all took place within the general framework of the layout that has been described. As we worked through these details, paths, streets, lake, bridge, and buildings — all of them — were laid out with flags so that we could judge their rightness or wrongness

with our own eyes, and adjust them until they felt just right. I mean by this phrase *that the layout felt just right to a person walking about in the land*. To achieve this, we used two hundred flags — yellow, white, red — on six-foot bamboo poles to make the thing become real. Remembering our flags at Eishin, and speaking about the impact the flags made on him, Hisae Hosoi, managing director of the school, told a journalist, many years later in halting, slowly considered language: “We could feel . . . the actual buildings . . . standing . . . there.”⁴



7A / COMPLETION OF DESIGN AND CONSTRUCTION ON THE EISHIN CAMPUS

From that point on, the process was straightforward.⁵ The important thing is that all designs — building positions, siting, and volumes, and exterior spaces — were decided by what we had done

in the land. The attitude of mind with which we approached design and construction, whether on small models, or bigger models, and the attitude we maintained throughout planning permission

A VISION OF A LIVING WORLD



Looking and working out where to place the flags



More looking



THE POSITIVE PATTERN OF SPACE AND VOLUME



Hosoi and Chris working out where to place the flags



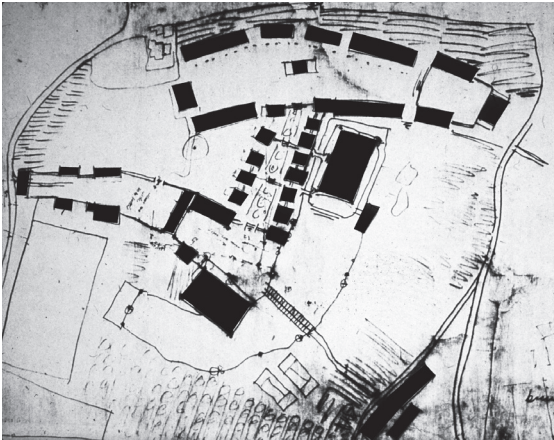
Chris and Ingrid: more looking and working things out



"We could feel ... the actual buildings ... standing ...there." Placing flags at the time when we were laying out the campus with the users. We used white and colored flags on six-foot bamboo poles.



The building volumes in the distance



A rough drawing made from the balsa wood model, and after initial visits to the site confirmed the validity of the overall configuration



Measured drawing made after detailed work on the site itself had been done with stakes. The drawing is a transcription of the position of the stakes

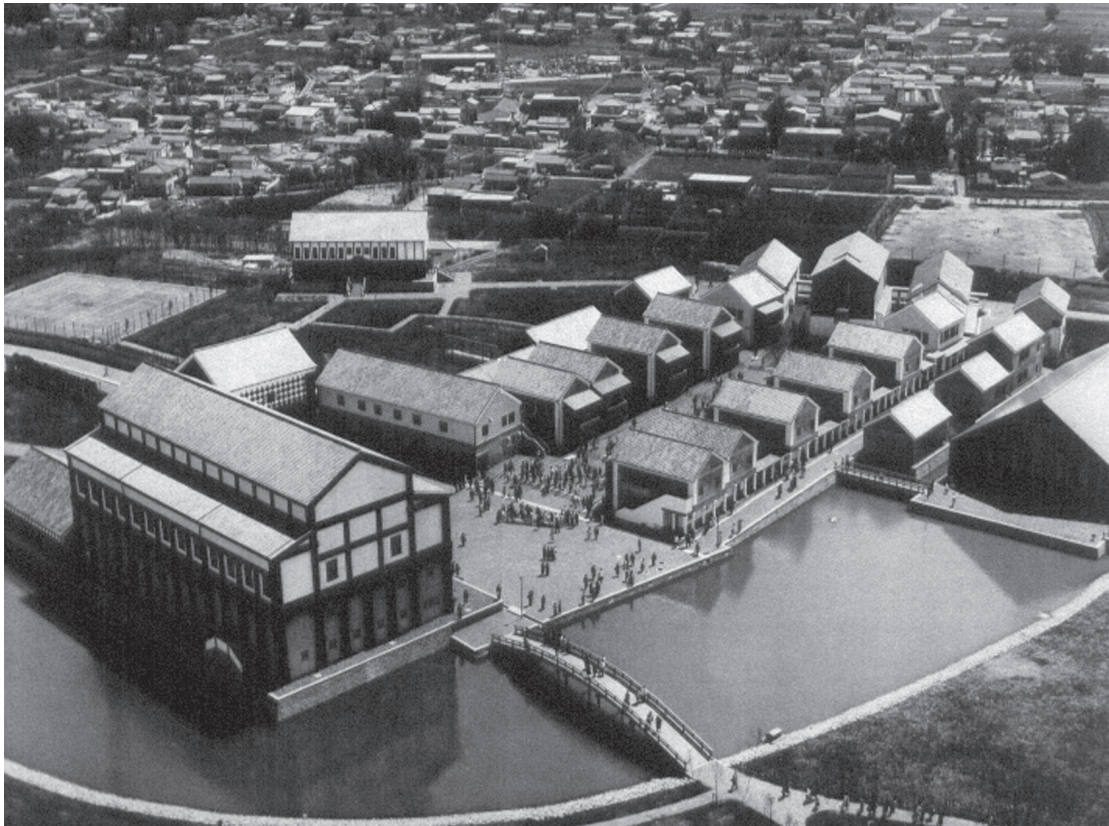
and preparation for construction, and construction itself, kept coming back to the central principle: that the purpose of our work was to create a set of buildings that formed spaces which were positive — and which nourished the land.

What we may claim to have done in that project is to create a complete system of positive space, which protects, and respects, and enhances the land in all its aspects, elevates it,

makes it more alive than it would have been under most other forms of planning and design and management, perhaps even more alive than it was before, when it was covered by teabushes and small agricultural parcels.

It must be noted above that the final plan (right-hand drawing) based on placing stakes, is very different from the schematic plan (left drawing) which does not have the same reality.

THE POSITIVE PATTERN OF SPACE AND VOLUME



The Eishin campus first stage, completed in 1985, Christopher Alexander with Hajo Neis and others. The atmosphere along the main street shown in the center of this picture may be seen in the photograph on page 39.