

LANDSCAPE BOOGIE-WOOGIE

by Mark Daley

Bachelor of Fine Arts in Painting
University of Massachusetts
Amherst, Massachusetts
September 1979


SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
MASTER IN ARCHITECTURE AT THE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY

June 1991

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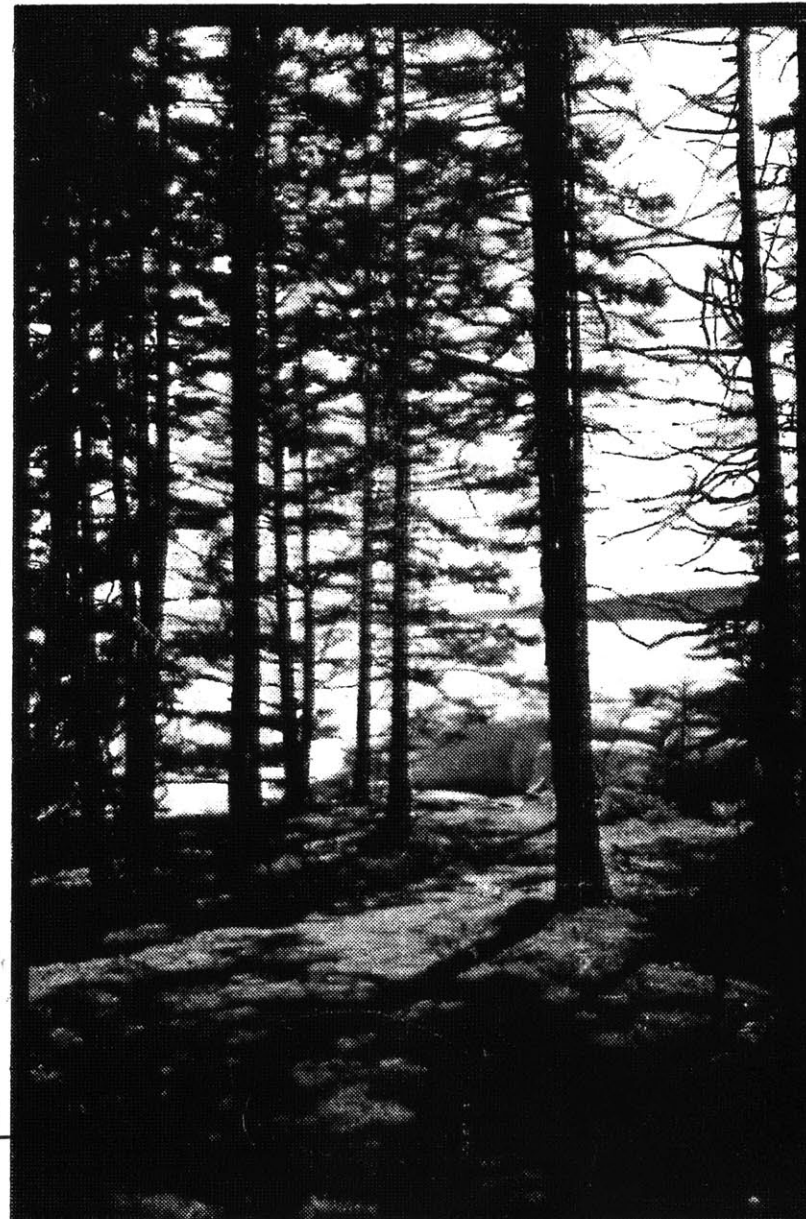

Mark Daley
Department of Architecture
May 10, 1991

Certified by _____

Maurice K. Smith
Professor of Architecture
Thesis Supervisor

Accepted by _____

Jan Wampler
Professor of Architecture
Chairman
Department Committee for Graduate Students



Rotch
MASSACHUSETTS INSTITUTE
OF TECHNOLOGY

JUN 06 1991

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LANDSCAPE BOOGIE-WOOGIE

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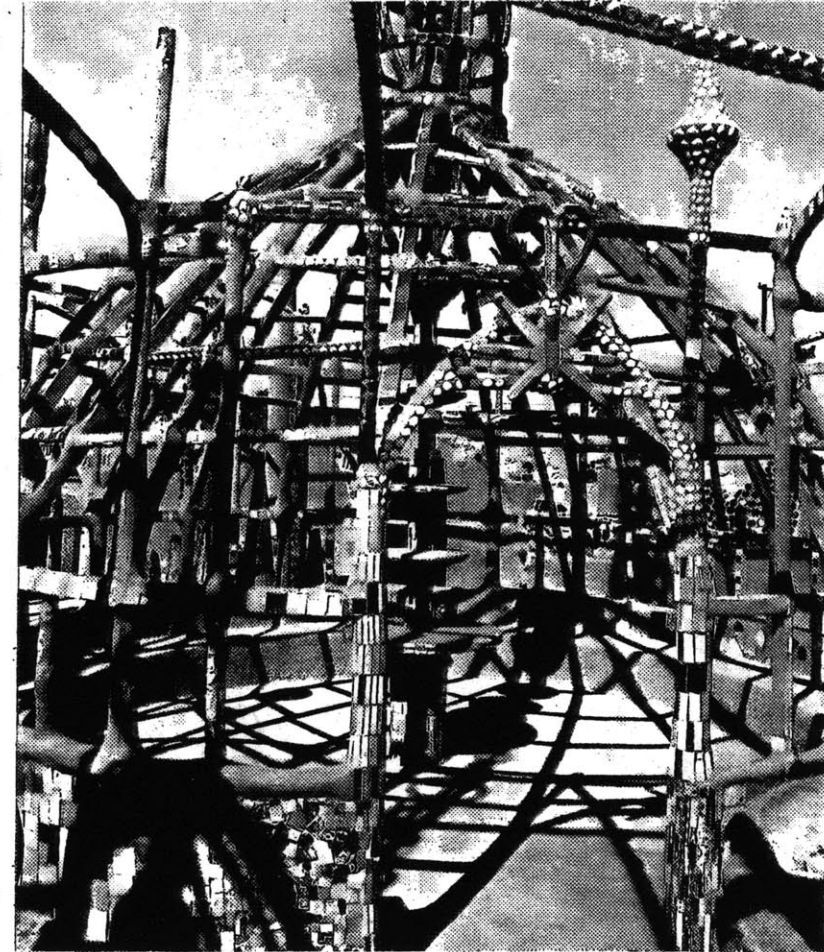
ABSTRACT

The intent of this work was to explore an additive working method as a way to generate building form.

It was initiated without any preconceived ideas about the project's final outcome. Instead, it focused on observations, associations, and attitudes of existing experiences and information.

Working from the position that "one perception must immediately and directly lead to a further perception,"¹ decisions were made.

The design of an elementary school was the vehicle for the process.



Thesis Supervisor: Maurice K. Smith
Title: Professor of Architecture

Thesis Readers: Fernando Domeyko and William Q. Hubbard, Jr.

¹ Charles Olson, *Selected Writings*, ed. by Robert Creeley, (quote attributed to Edward Dahlberg), p. 17.

OCT 07 1990

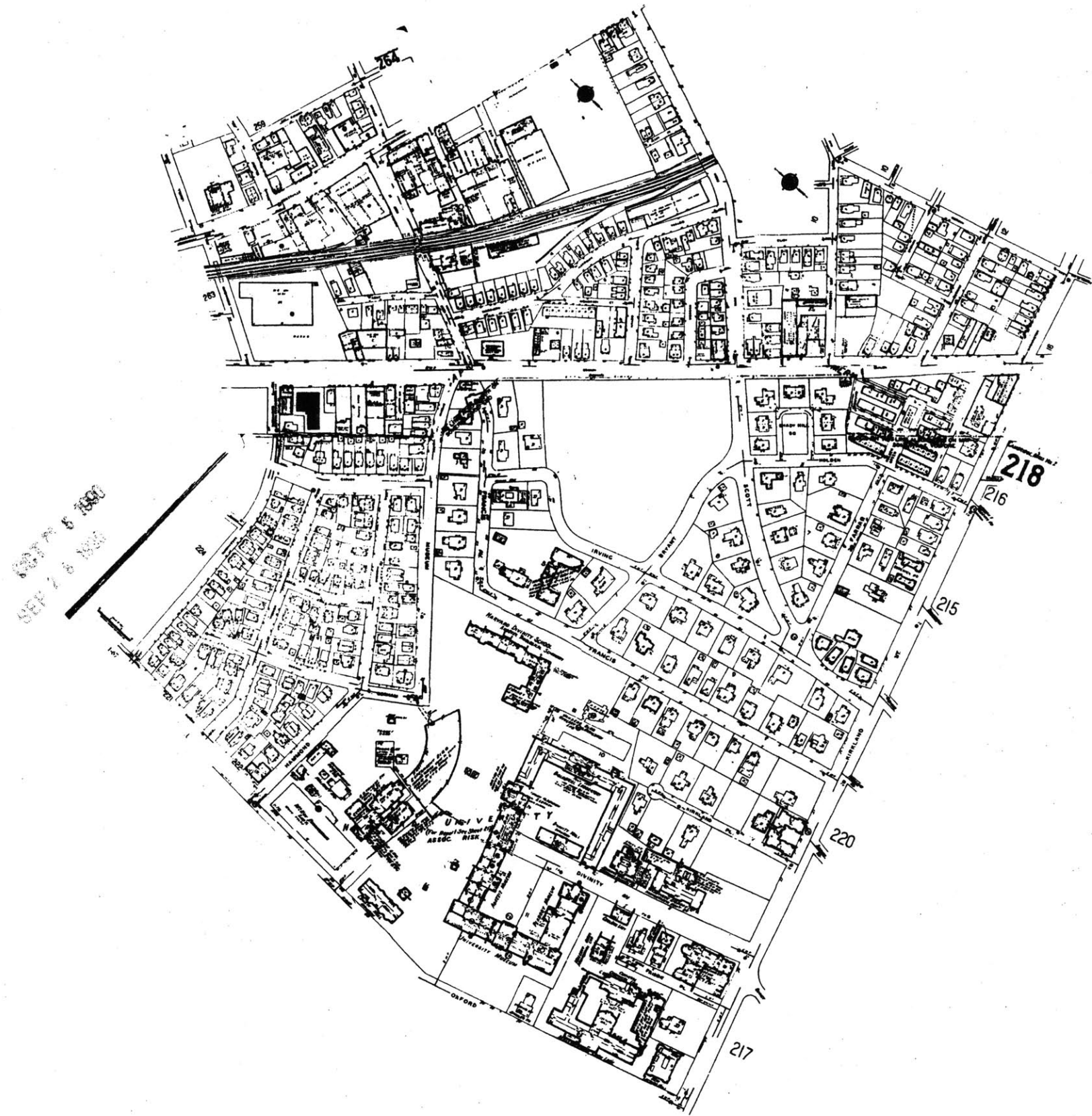
"WE SHALL SEE WHAT WE SHALL SEE"

ALFRED NORTH WHITEHEAD

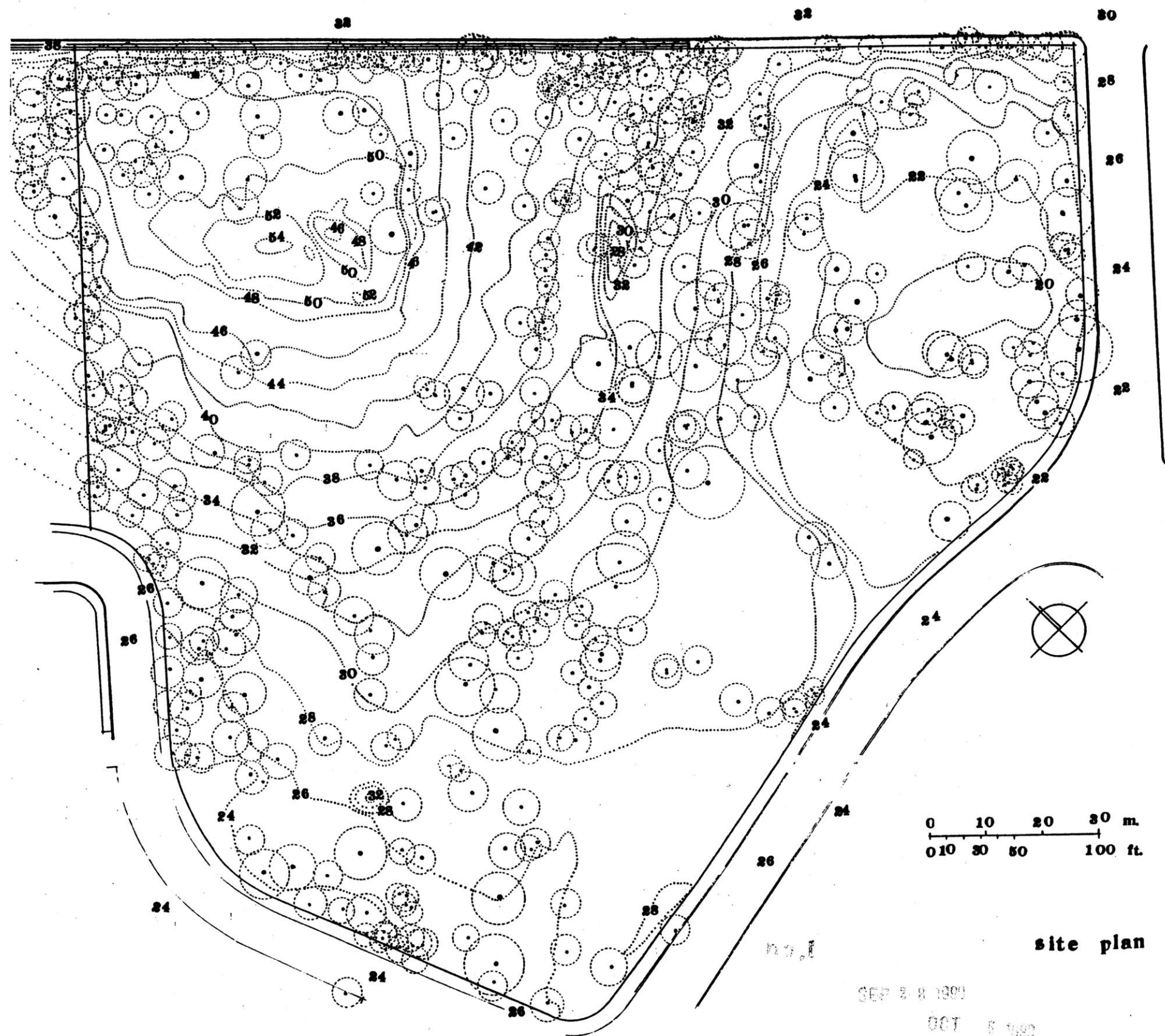
5



CAMBRIDGE, MASS. VOLUMES 1, 2, 1975
 SOMERVILLE, MASS. VOLUME 2, 1975
 SANBORN MAP CO. INC. PELHAM, N.Y.



CAMBRIDGE, MASS. VOL. 2, 1975
SOMERVILLE, MASS. VOL. 2, 1975
SANDBORN MAP CO. INC. PELHAM N.Y.



no. 1

SEP 28 1900

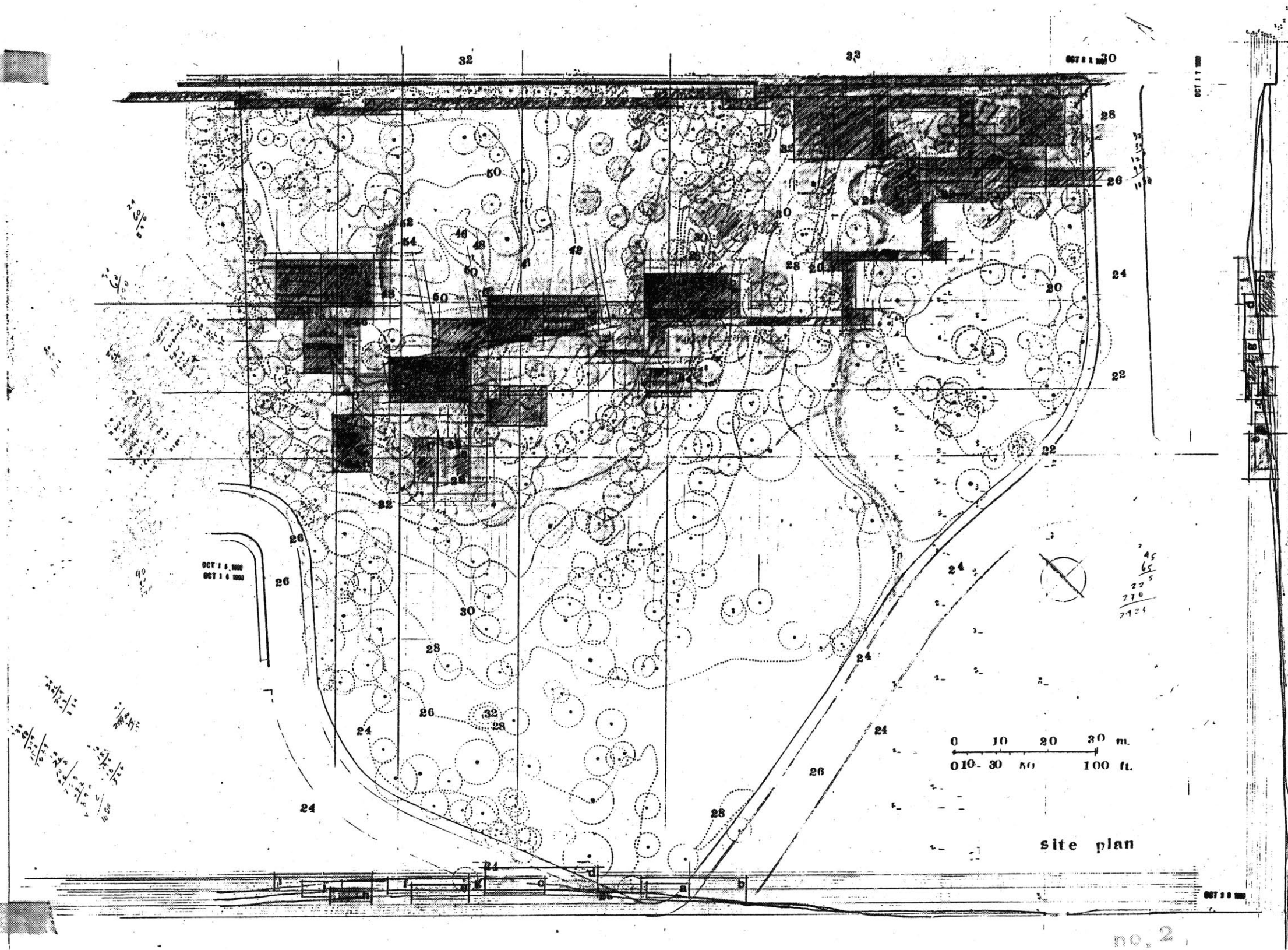
OCT 5 1900

OAKS
ELMS (60' TALL)
BEECH (WHY DO PEOPLE ALWAYS CARVE
THEIR NAMES IN THEM?)
SQUIRRELS
SOFT LIGHT
QUIET
REMOVED FROM THE CITY
DOGS (I THINK THE SIGN READS
"NO PETS". THE DOGS MUSTN'T
BE ABLE TO READ OR THEY
JUST DON'T CARE.
PEOPLE READING NEWSPAPERS
(SUNDAY AFTERNOON)
MORE SQUIRRELS
DEAD TREES
DYING TREES
ROTTING WOOD
EROSION
FUNGUS
A BEER CAN IN A BAG
MORE DOGS
2 PEOPLE FIGHTING (VERBAL)
KIDS ON BIKES
OUTSIDE DIM. OF THE BEECH TREE IS
10'-6"
ALTHOUGH THERE ARE MANY PEOPLE
HERE IT IS STILL VERY PRIVATE.

RED BERRIES (NOT THE KINDS YOU EAT)
BLACK BERRIES
WHITE FLOWERS
COPPER COLORED LEAVES
LOTS OF HEALTHY LOOKING ELMS
A MAN WALKING THROUGH IN A
HURRY
2 BIRCH TREES
YOU CAN HEAR THE LEAVES MOVING
IN THE WIND
BIRDS SINGING
LEAVES TURNING
I WISH I HAD A CUP OF BLACK
COFFEE
OAK TREES, RED OR WHITE?
A CORN ON THE GROUND
BEECH TREES TWISTED
IT MUST BE VERY NICE WHEN IT
SNOWS HERE. (WHAT IS
THE MEANING OF NICE?).
TEXTURED BARK

OCT ~~1991~~
1990

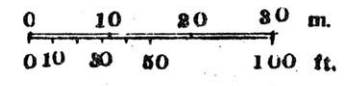




NOV 6 2 1900



85
 25
 100 3 = 17 5
 200
 125
 2725
 20
 25
 100
 200
 500



OCT 2 6 1900
OCT 2 7 1900

site plan

no. 3

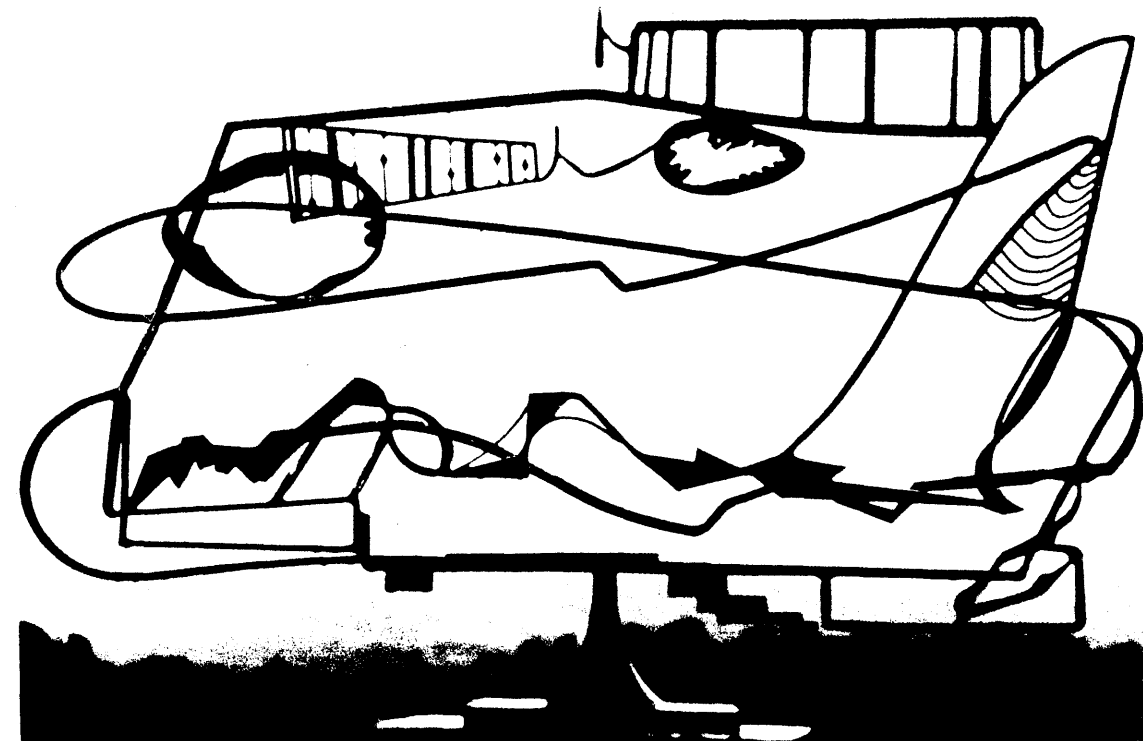
The Landscape

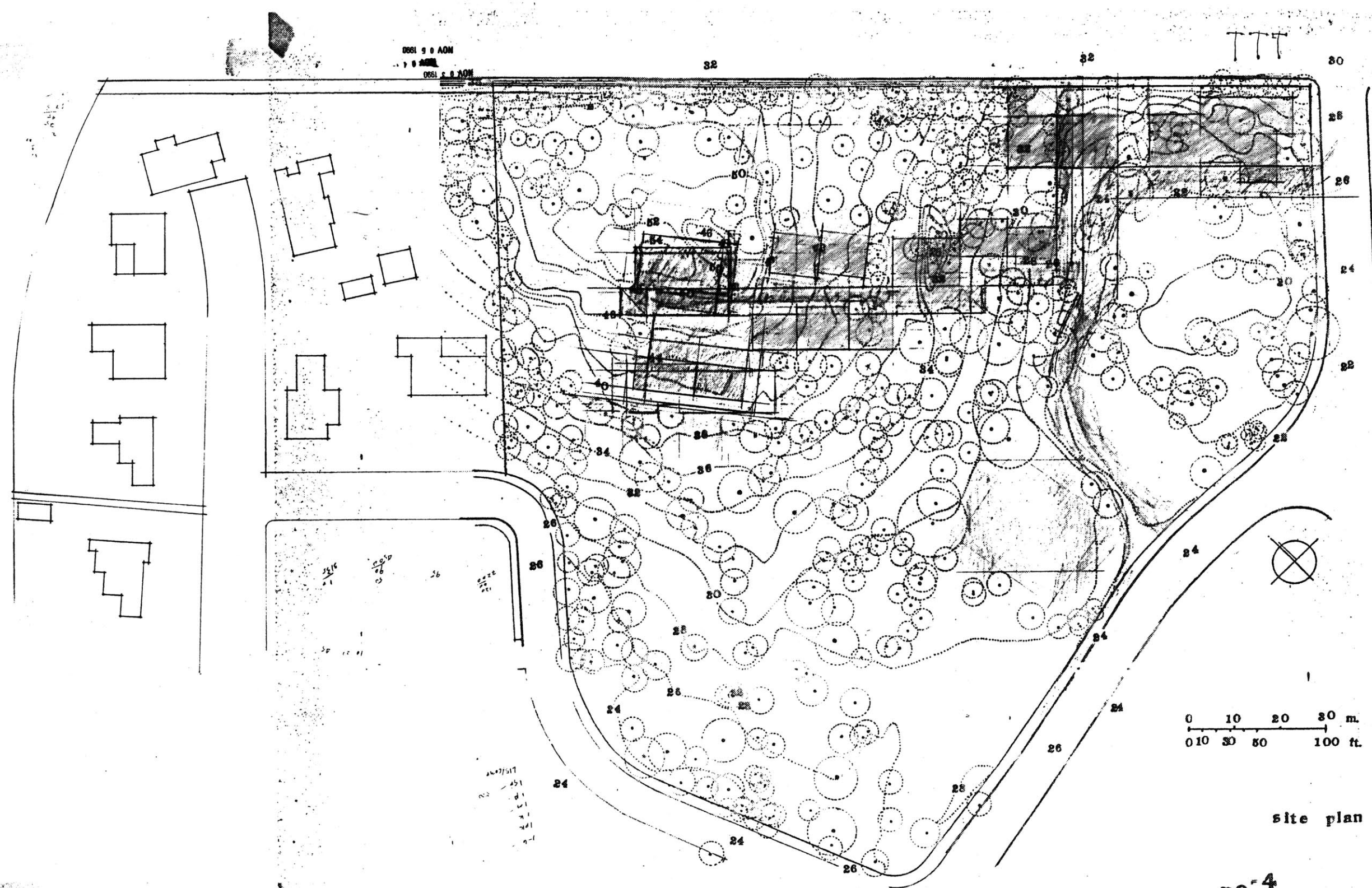
I have never looked at a landscape without seeing
other landscapes
I have never seen a landscape without visions
of things I desire and despise
lower landscapes have crusts of heat—raw epidermis
and the choke of vines
the separate lines of salt errors—the monadnocks
of fungus
the balance of stone—with gestures to grow
the lost posts of manmade boundaries—in moulten
shade a petrified paperhanger who shot the duck
a landscape is a still life of Chaldean history
it has faces I do not know
its mountains are always sobbing females
it is bags of melons and prickle pears
its woods are sawed to boards
its black hills bristle with maiden fern
its stones are Assyrian fragments
it flows the bogside beauty of the river Liffey
it is colored by Indiana gas green
it is steeped in veritable indian yellow
it is the place I've traveled to and never found
it is somehow veiled to vision by pious bastards
and the lord of Varu the nobleman from Gascogne
in the distance it seems threatened by the destruction
of gold

FROM DAVID SMITH BY DAVID SMITH, EDITED BY
CLEVE GRAY, THAMES AND HUDSON LTD. LONDON
1968, PGS 155-71
NOV 0 3 1990

The position for vision has undergone changes
The canvas is a flat—a mile or two up—
earth surface depth doesn't seem important—the importance
becomes pattern—
the importance of nature pattern in relation to man made pattern
from boundaries made by early work—relationship of work to area—
the roadways the drainage—the untillable—
How big a bite can a man take, can he manage more with machine—
change areas lines overlaid—yet from the upper view the old lines of
80 years ago still show—under soft snow the delicate lines of erosion—
the force of wind and solidifying action in use
the overlap—the dark openwater—the trapped snow—arrowheads—
the hairy figures of moraine
the crew cut woodlands
the once used form and force so soft and subtle
at a distance oil storage tanks and their moats
the 64 belly buttons for a hundred square miles

Hudson River Landscape, steel, 1951

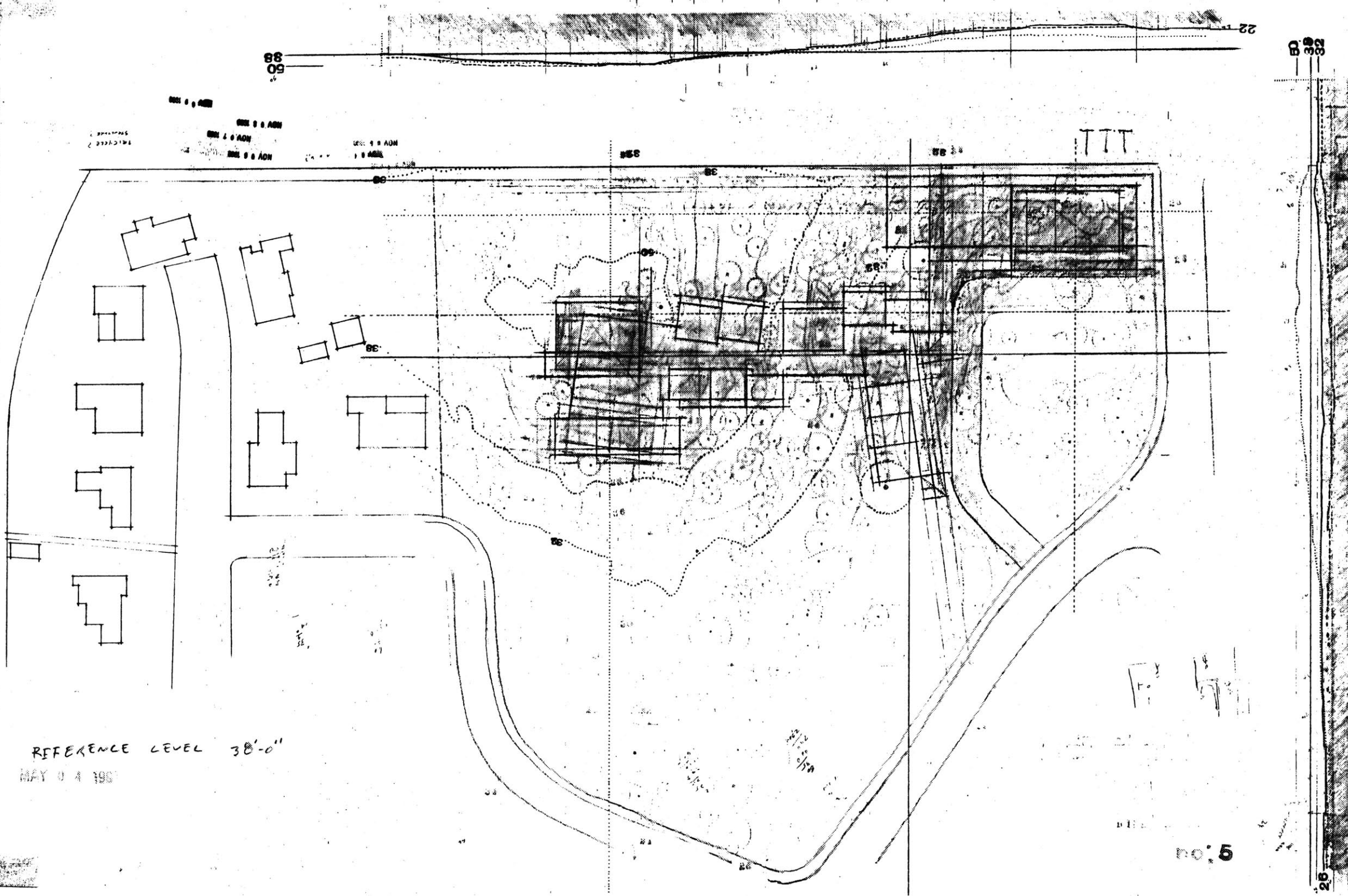




0 10 20 30 m.
0 10 30 50 100 ft.

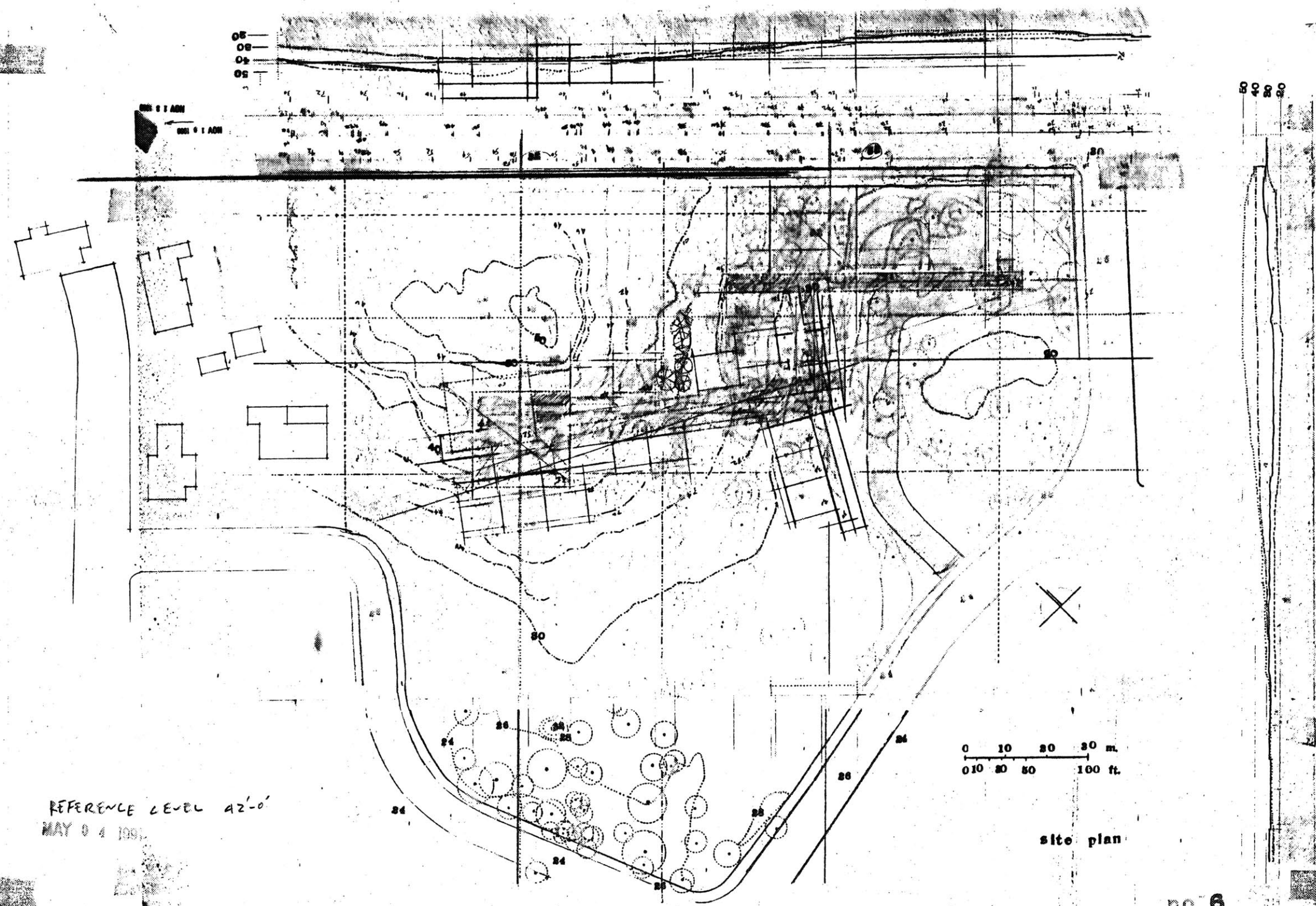
site plan

no. 4



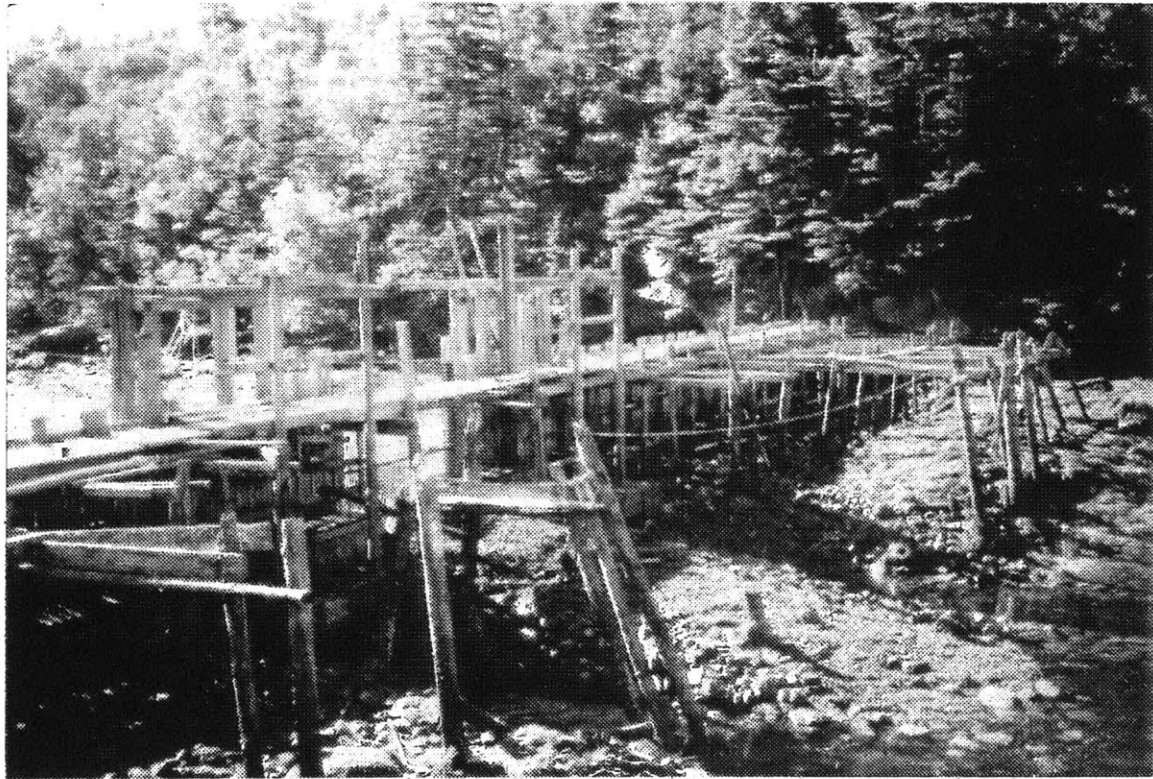
REFERENCE LEVEL 38'-0"
MAY 0 4 1965

no: 5



REFERENCE LEVEL 42'-0"
 MAY 0 4 1991

no 6



BEALS ISLAND ME.



JONES PORT ME.

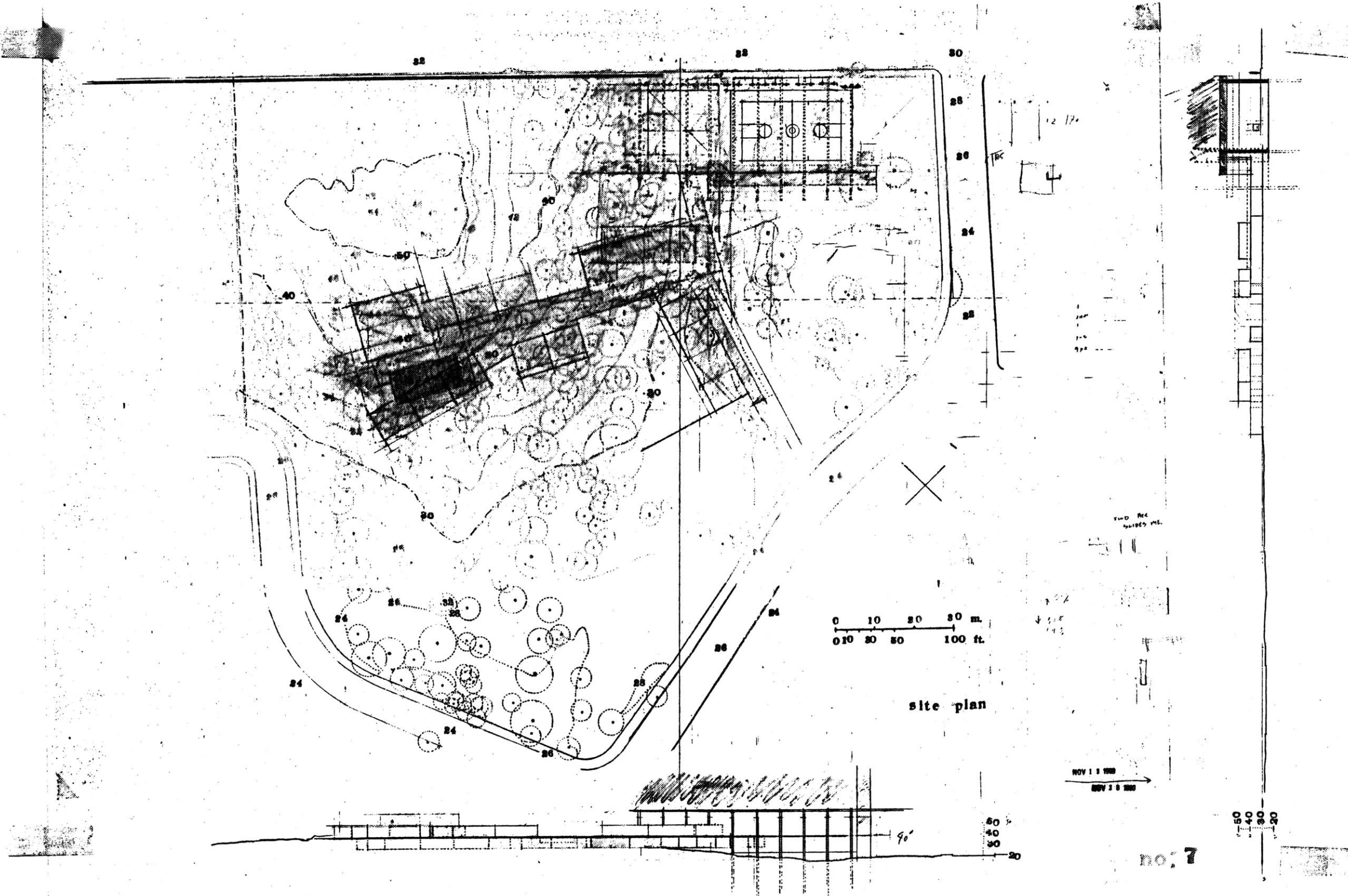
~~"built" reference level~~

APR 30 1991

NOV 17 1990

JAN 14 1991

1 27



0 10 20 30 m.
0 10 20 30 100 ft.

site plan

NOV 1 1958

no. 7

Der Gedanke, daß zu Beginn der Arbeit die Gestalt von Gebäuden und von Freiräumen fixiert wird, erscheint uns absurd.

Was für ein langweiliges, was für ein unwürdiges Arbeiten wäre das: Vielleicht über drei oder vier Jahre hinweg bemühen sich mehrere, die von einem vorgefaßte Form zu realisieren.

Uns scheint es sinnvoller, wenn wir bei unserer Arbeit die Form so spät wie möglich verschließen.

Selbstverständlich: In jeder Stufe müssen wir etwas festschreiben. Aber nur das, was in dieser Stufe festgeschrieben werden muß, und nicht das Ganze. So nähern wir uns Schritt für Schritt der Lösung, lernen dabei möglichst viele Aspekte und Teile der Aufgabe kennen, lösen Stück für Stück und haben zum Schluß die Chance, im fertigen ›Werk‹ viele Aspekte und Teile der Aufgabe in ›einem Stück‹ zu erkennen.

Solche Arbeitsweise setzt voraus, daß alle, die an einer Planung arbeiten, ihre Erkenntnisse einbringen und einbringen können und daß die architektonische Gestalt auch während der Planung noch sich ändern, differenzieren und modifizieren kann.

Gestalt-setzen? Gestalt-finden?

Wir meinen:

Gestalt-suchen oder noch weiter: die Aufgabe suchen.

Dieser Ansatz erlaubt es uns, alle Teile individuell zu sehen. Individualität ist dann zuerst die der Aufgabe, ihrer Funktionen, Teile und Aspekte, ihres Ortes, ihrer Zeit ... und nicht zuerst die des Architekten.

Hier steht eine Stütze bei einer Treppe, einem Fenster oder einer Wand usw., dort steht ein Baum bei einem Hügel, einem Wasser oder einem Weg usw. Jeder Teil steht für sich selbst, benötigt seinen Lebensraum – übernimmt seine Funktion im Ganzen – und hat gleiche Wertmaßstäbe.

Ein vielfältiges, komplexes, funktionales – nicht zuerst formales – System.

The idea that the form of buildings and open spaces should be determined at the beginning of work on a project seems absurd to us.

What a boring and unworthy way of working this would be! One can imagine a group of several architects spending three or four years striving to put into effect a form predetermined by a single architect.

We find it a more worthwhile approach to determine form at the latest possible stage.

There are naturally certain elements that have to be fixed at each stage. But only those that it is absolutely necessary to fix, and not the whole project. In this way we approach the end-product step by step, become acquainted with as many aspects and elements of the project as possible, work out answers piece by piece, and on completion we are able to recognize the many aspects and separate parts of the brief that have combined to form "a single entity." This approach presupposes that all those involved in the design of a project are willing and able to contribute the knowledge that they have and that the architectural form can still be changed, differentiated and modified during the design stage.

Determining form? Finding form?

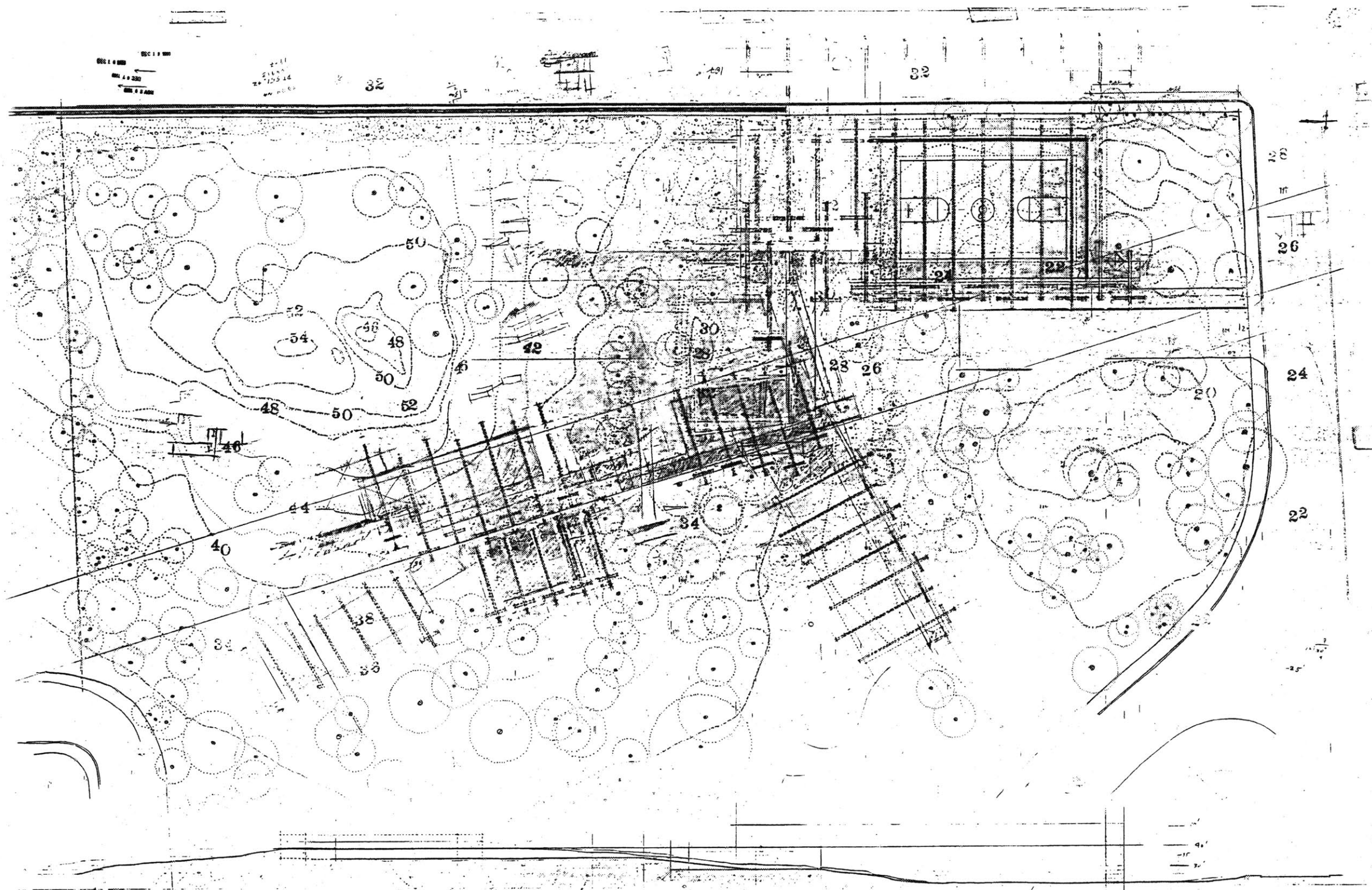
We mean:

Looking for form or – to go even farther – seeking out our task.

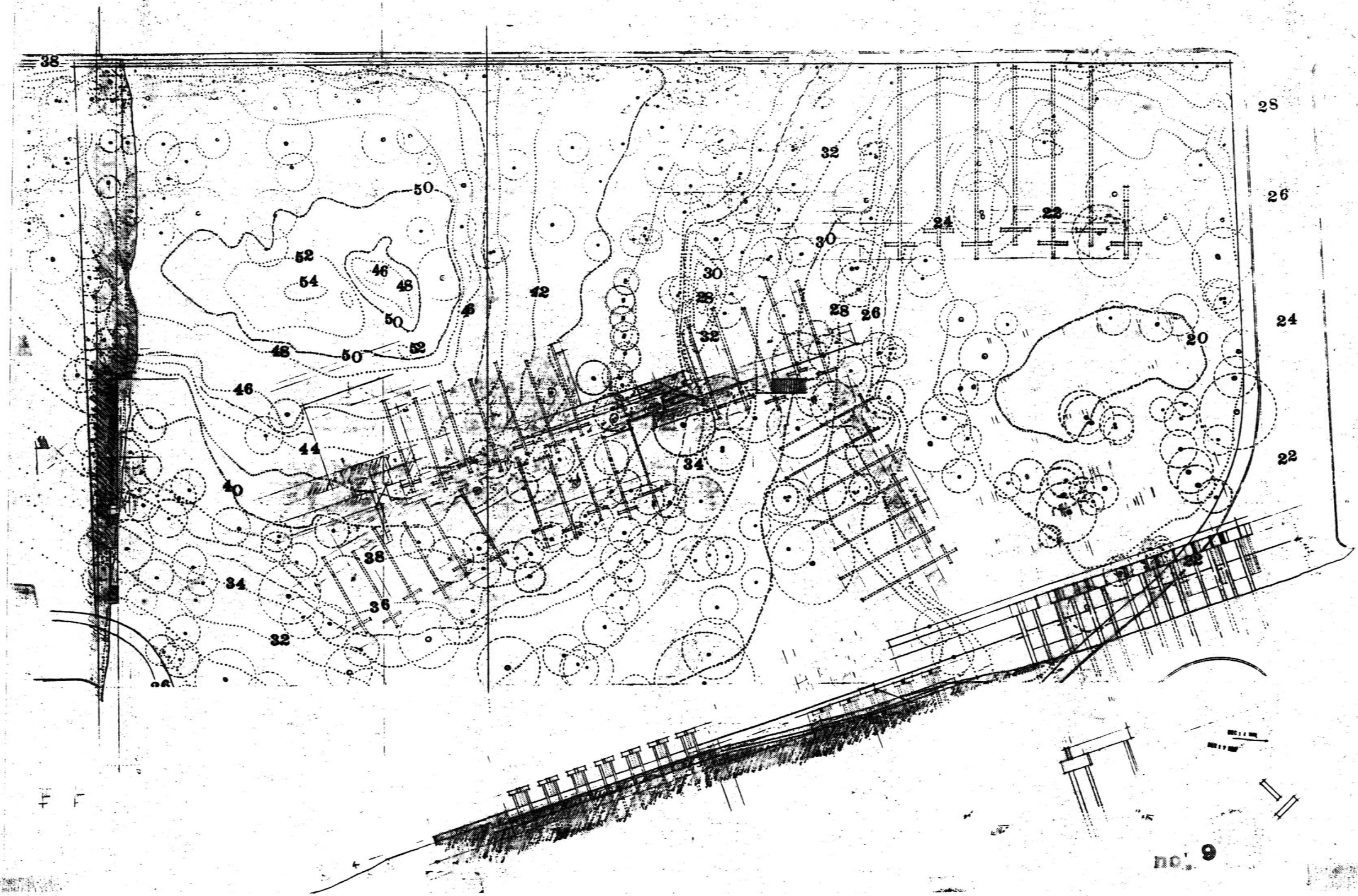
This approach allows us to look at each part of a project individually. This means the individuality of the project in hand, the functions it must fulfil, its various aspects and components and its time and place ... and not so much the individuality of the architect.

The column happens to stand next to a stairway, a window or a wall etc., or a tree grows close to a hill, a stretch of water or a path etc. Each part is self-sufficient, needs its own lebensraum – assumes its function within the whole and has equal status.

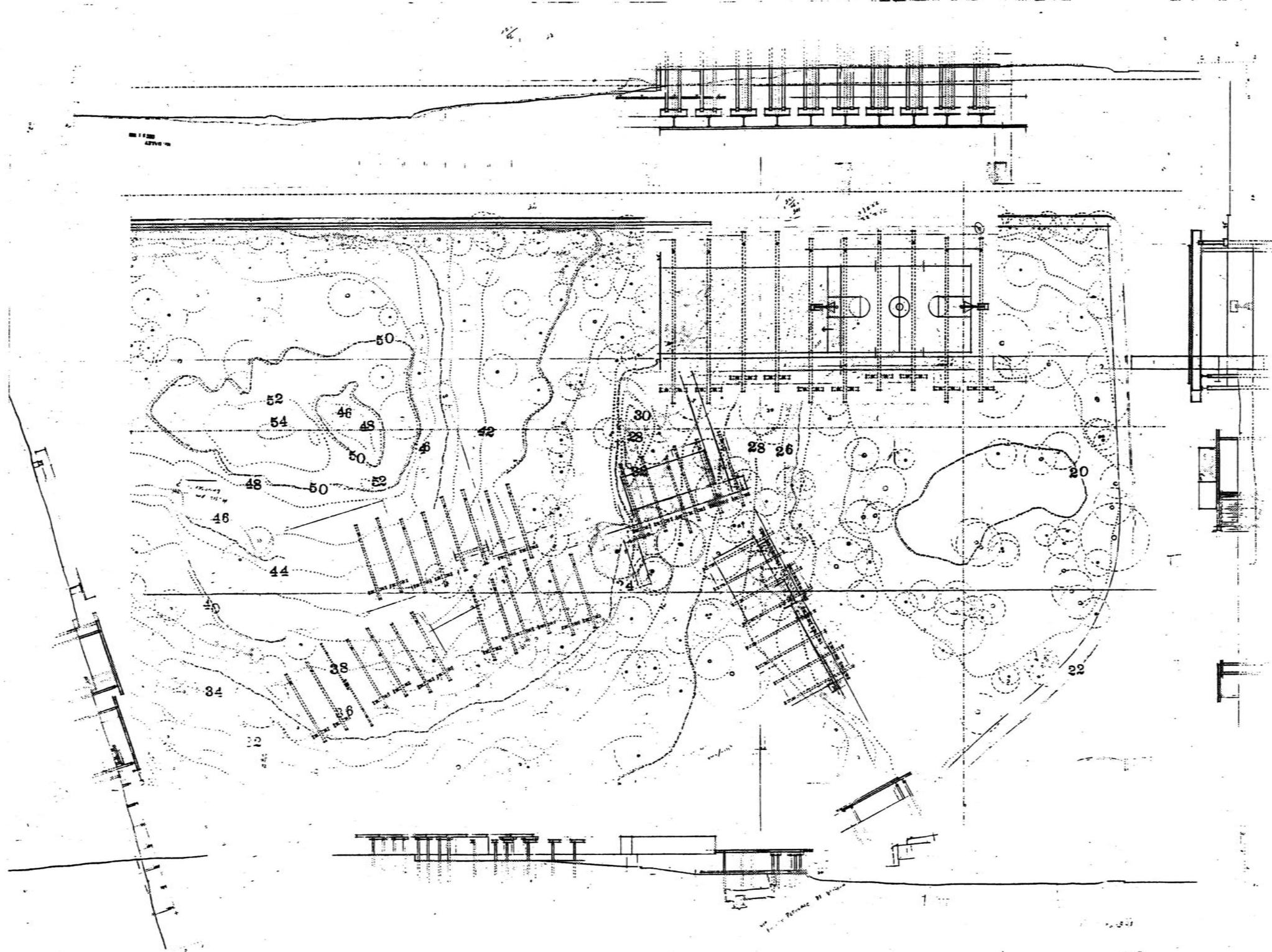
A varied, complex and functional system – outward appearance is not the principal determining factor.



no. 8

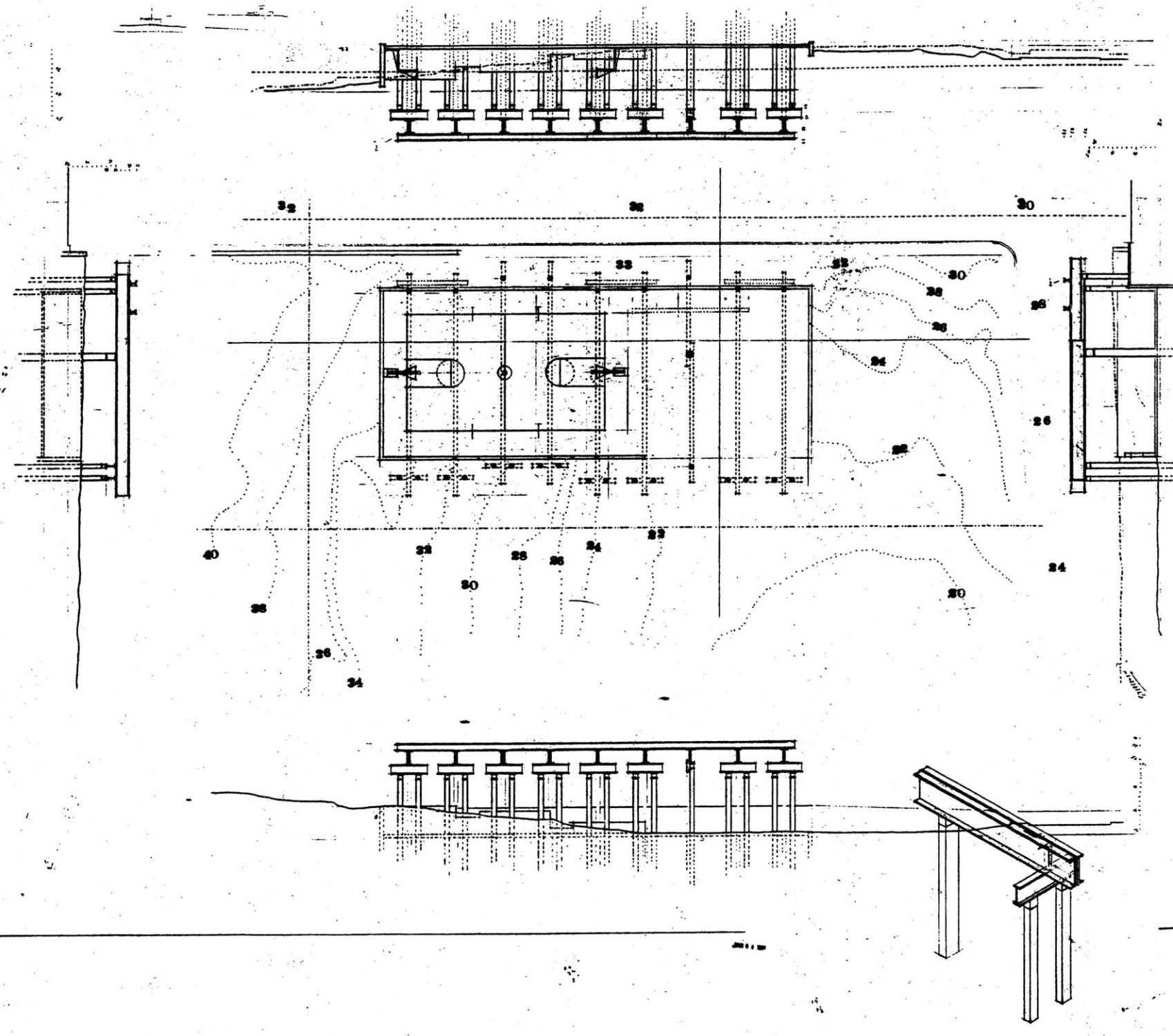


no. 9



no. 10.

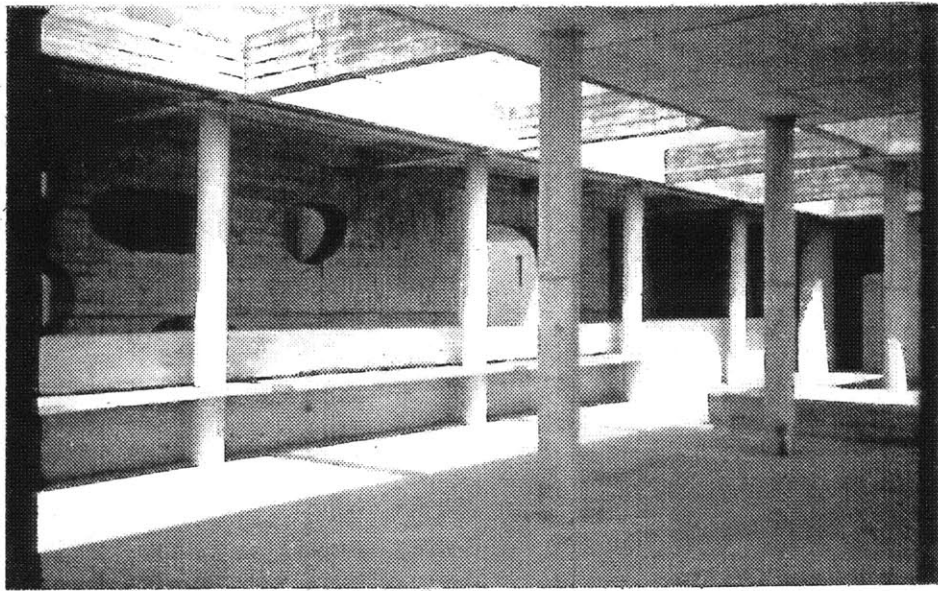
" THIS IS NO TIME
TO FOOL AROUND... "
DR. Z



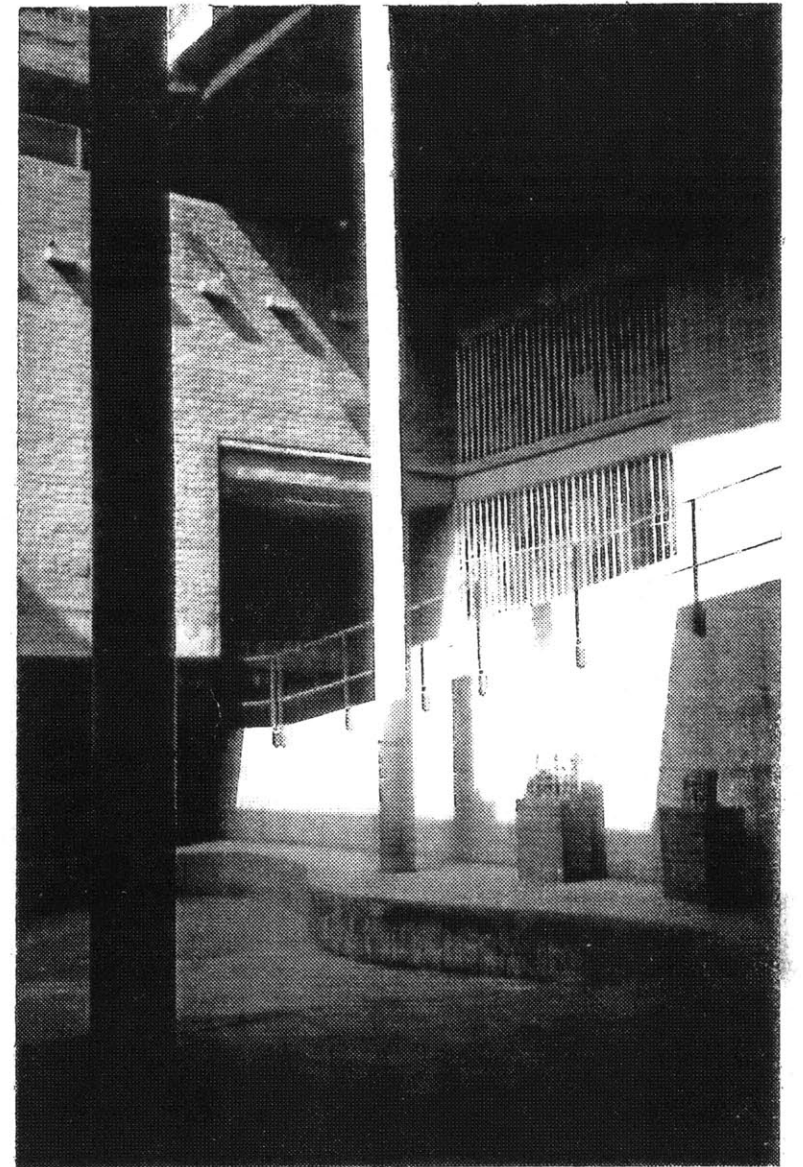
no. 1



DELHI



CHANDIGARH



AHMEBAD

"sticks"

APR 30 1991

JAN 14 1991

... THE WISE MAN LOOKS INTO SPACE

AND DOES NOT REGARD THE SMALL AS TOO LITTLE, NOR THE GREAT AS TOO BIG;

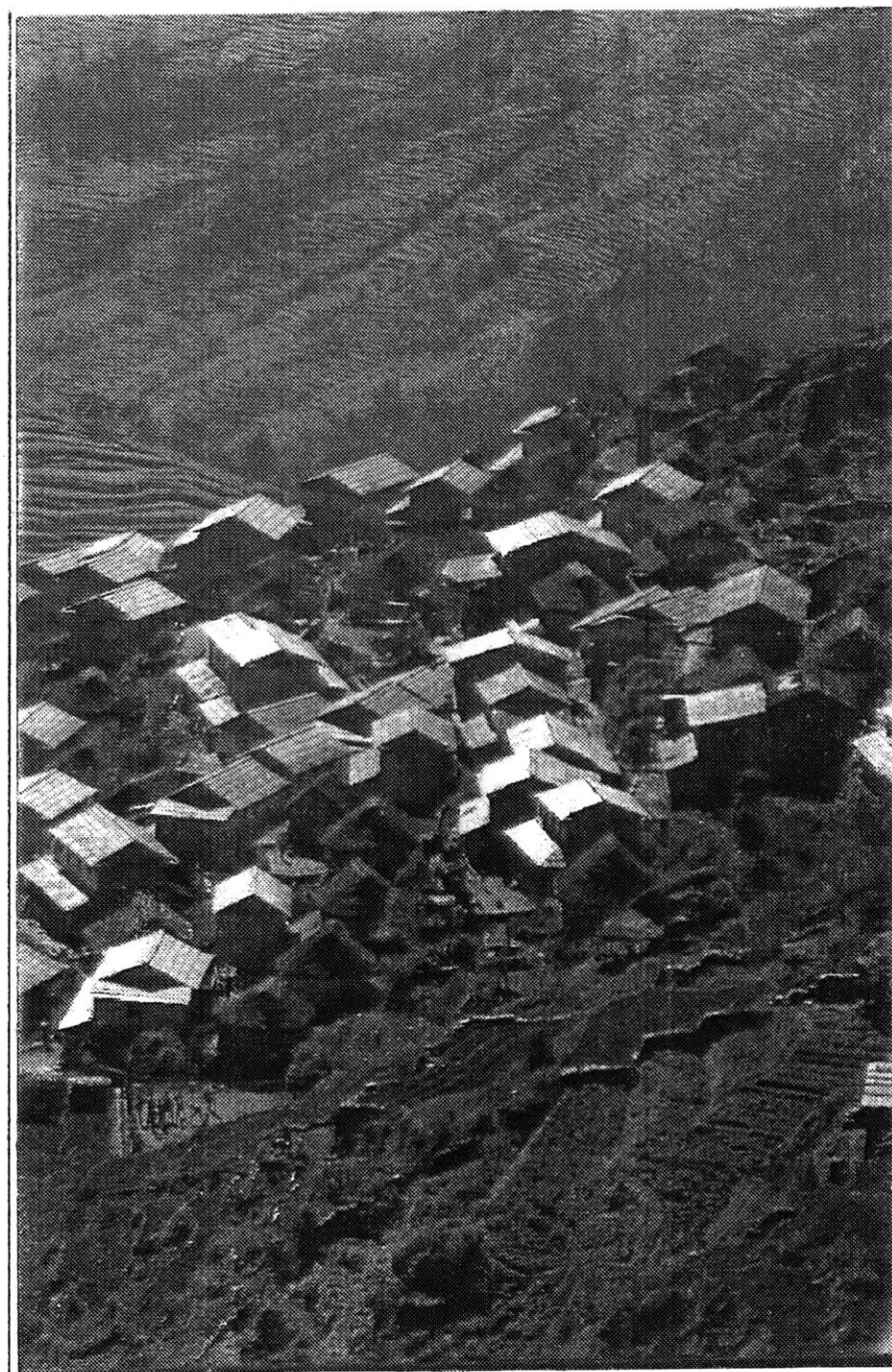
FOR HE KNOWS THAT THERE IS NO LIMIT TO DIMENSIONS

LAO-TSE

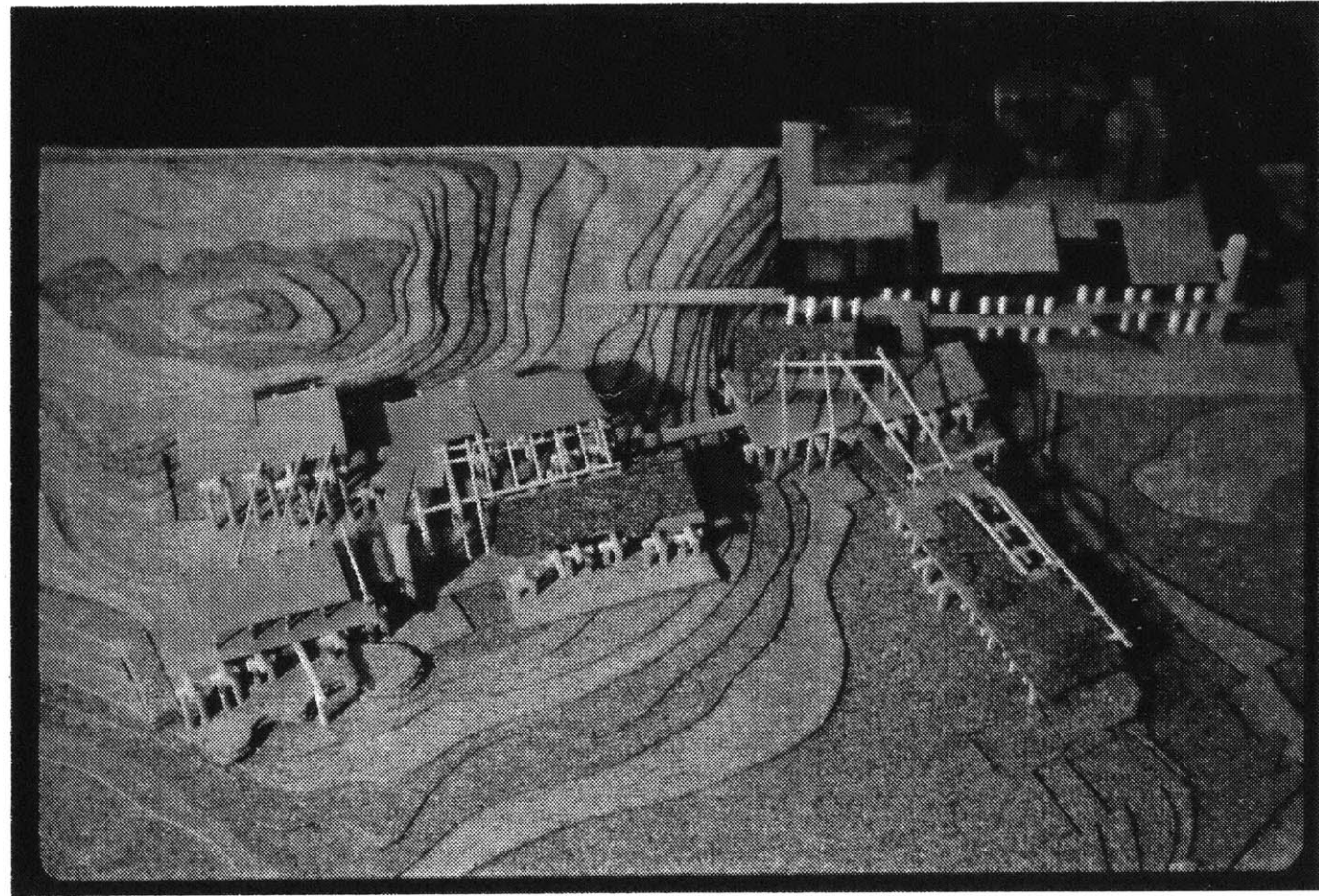
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
 Registrar's Office E19-335
 CAMBRIDGE MASSACHUSETTS 02139

JAN 22 1991

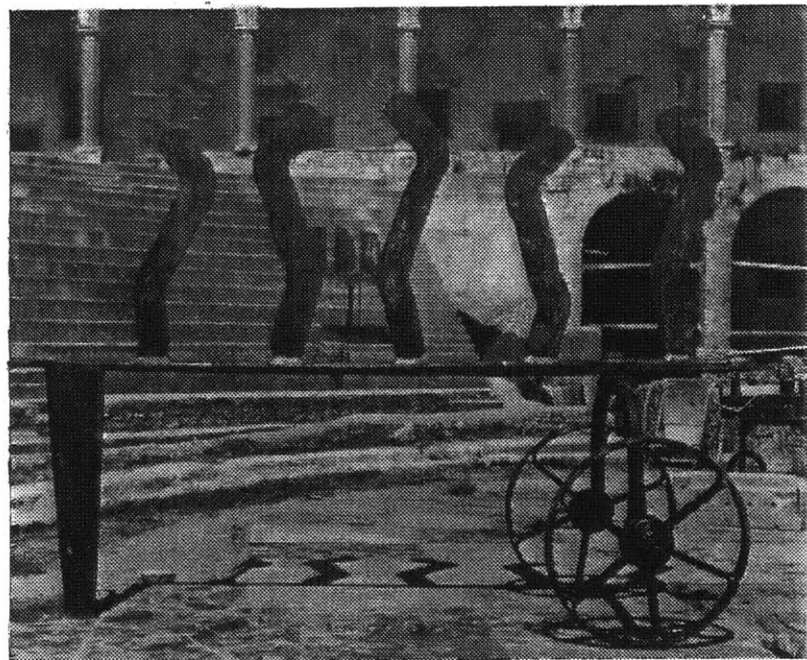
THE SCHOOL SHOULD HAVE THE QUALITIES OF A VILLAGE MAY 03 1991



INSIGHT GUIDES NEPAL
 APA PUBLICATIONS (HK) LTD., SINGAPORE
 1989 Pgs. 22, 23
 JAN 22 1991



APR 09 1991 / MODELED SOME TIME IN JAN.



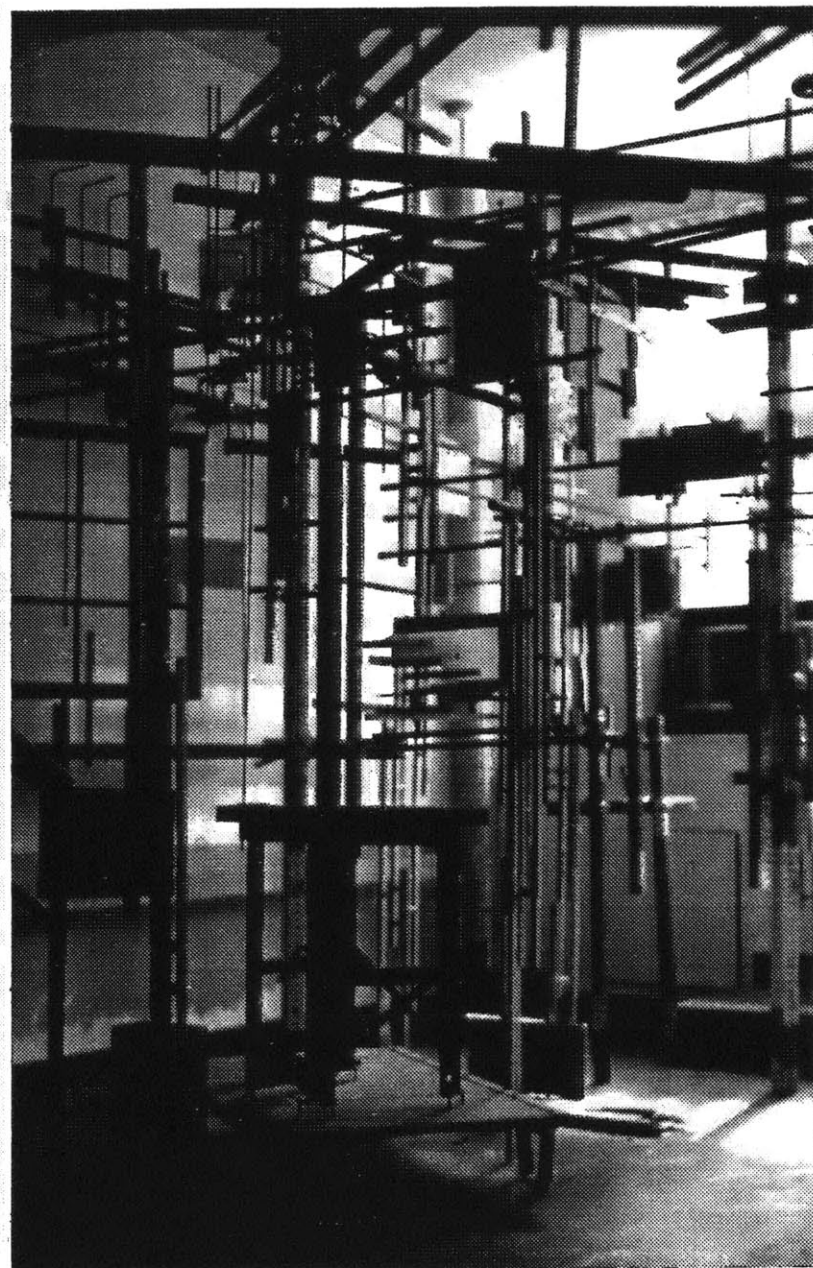
When I begin a sculpture I am not always sure how it is going to end. In a way it has a relationship to the work before, it is in continuity to the previous work—it often holds a promise or a gesture towards the one to follow.

I do not often follow its path from a previously conceived drawing. If I have a strong feeling about its start, I do not need to know its end, the battle for solution is the most important. If the end of the work seems too complete, and final, posing no question, I am apt to work back from the end, that in its finality it poses a question and not a solution. Sometimes when I start a sculpture, I begin with only a realized part, the rest is travel to be unfolded much in the order of a dream. The conflict for realization is what makes art not its certainty, nor its technique or material. I do not look for total success. If a part is successful the rest clumsy or incomplete, I can still call it finished, if I've said anything new by finding any relationship which I might call an origin. I will not change an error if it feels right, for the error is more human than perfection.

FROM DAVID SMITH SCULPTURE AND DRAWINGS
PRESTEL-VERLAG MÜNCHEN
1986 PG. 87

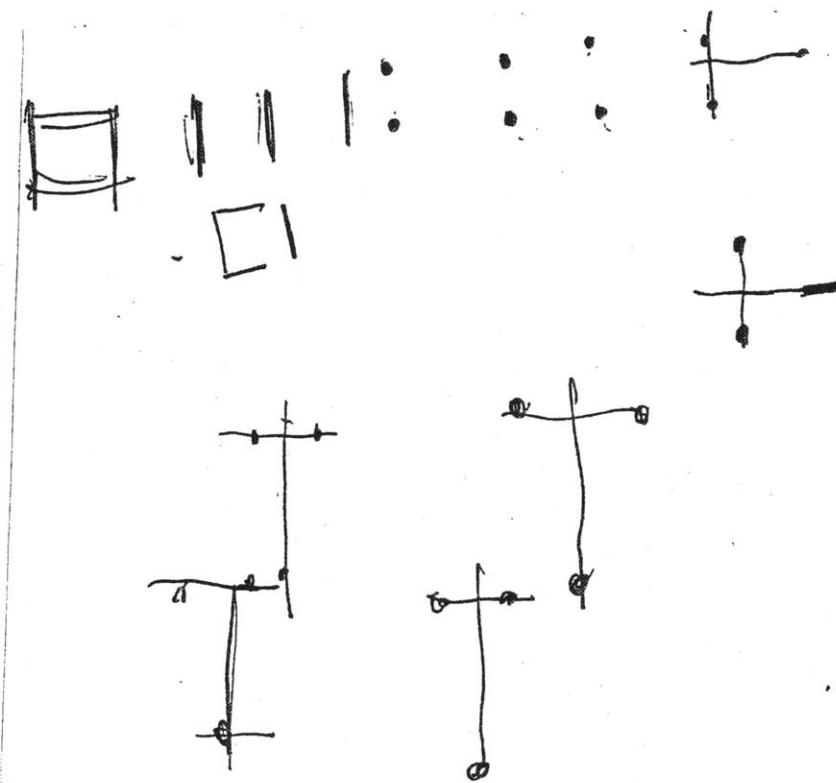
DAVID SMITH BY DAVID SMITH ED. BY
CLEVE GRAY, THAMES AND HUDSON LTD LONDON
1988 PG. 56

JAN 29 1991



CAMBRIDGE, MA.

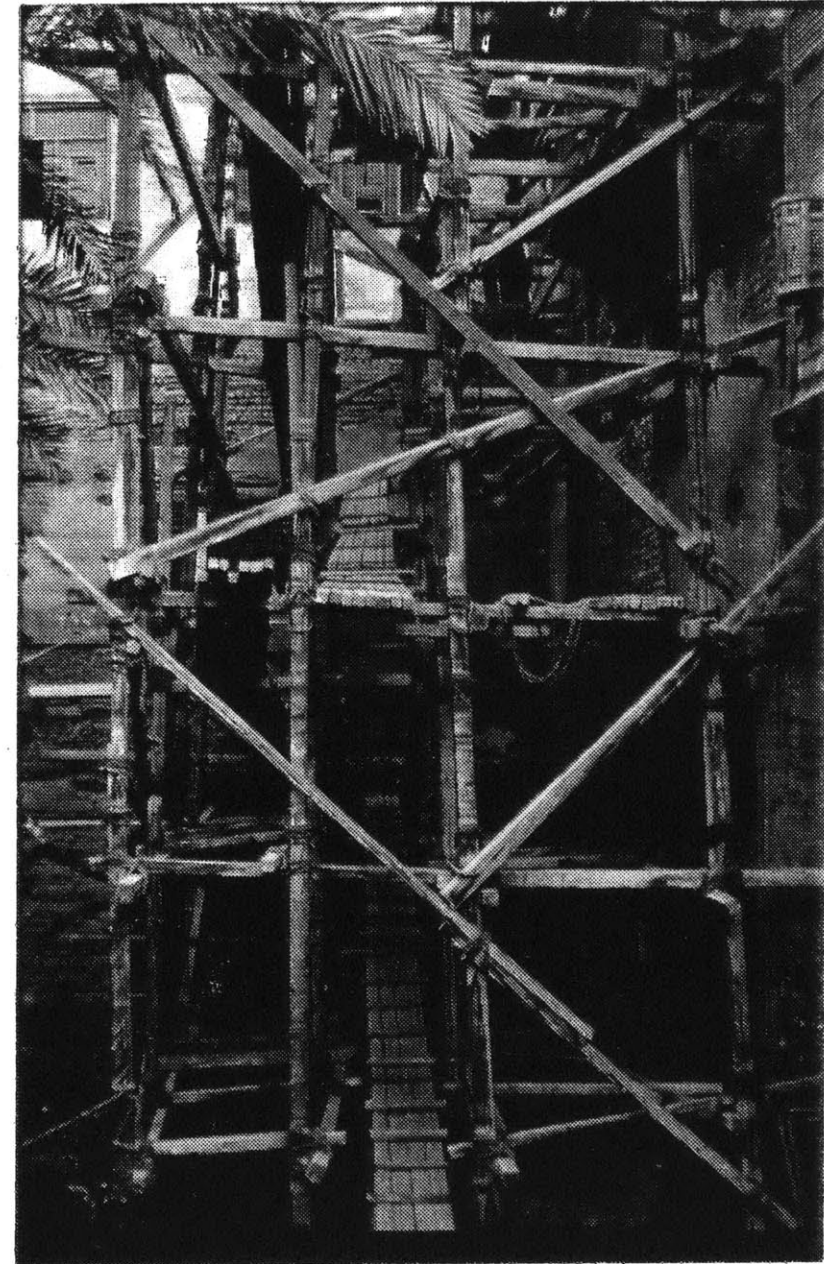
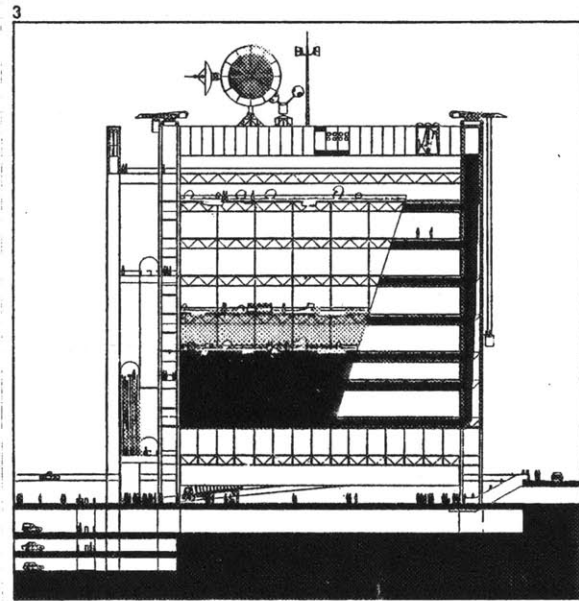
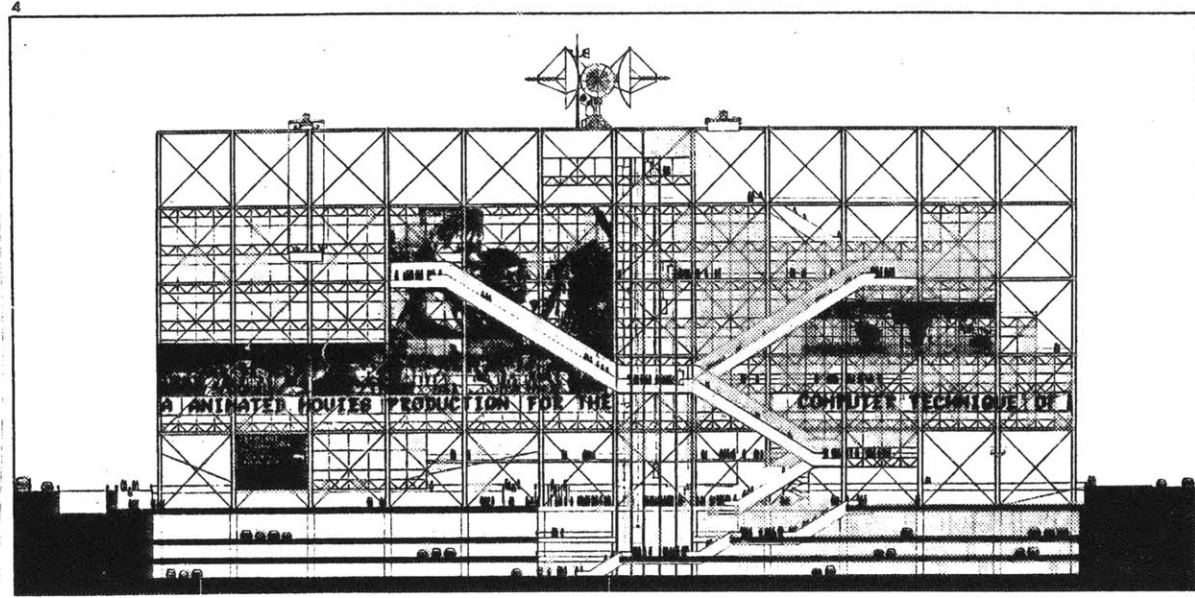
FEB 08 1991



1988

TRICYCLE TRANSFORMATION

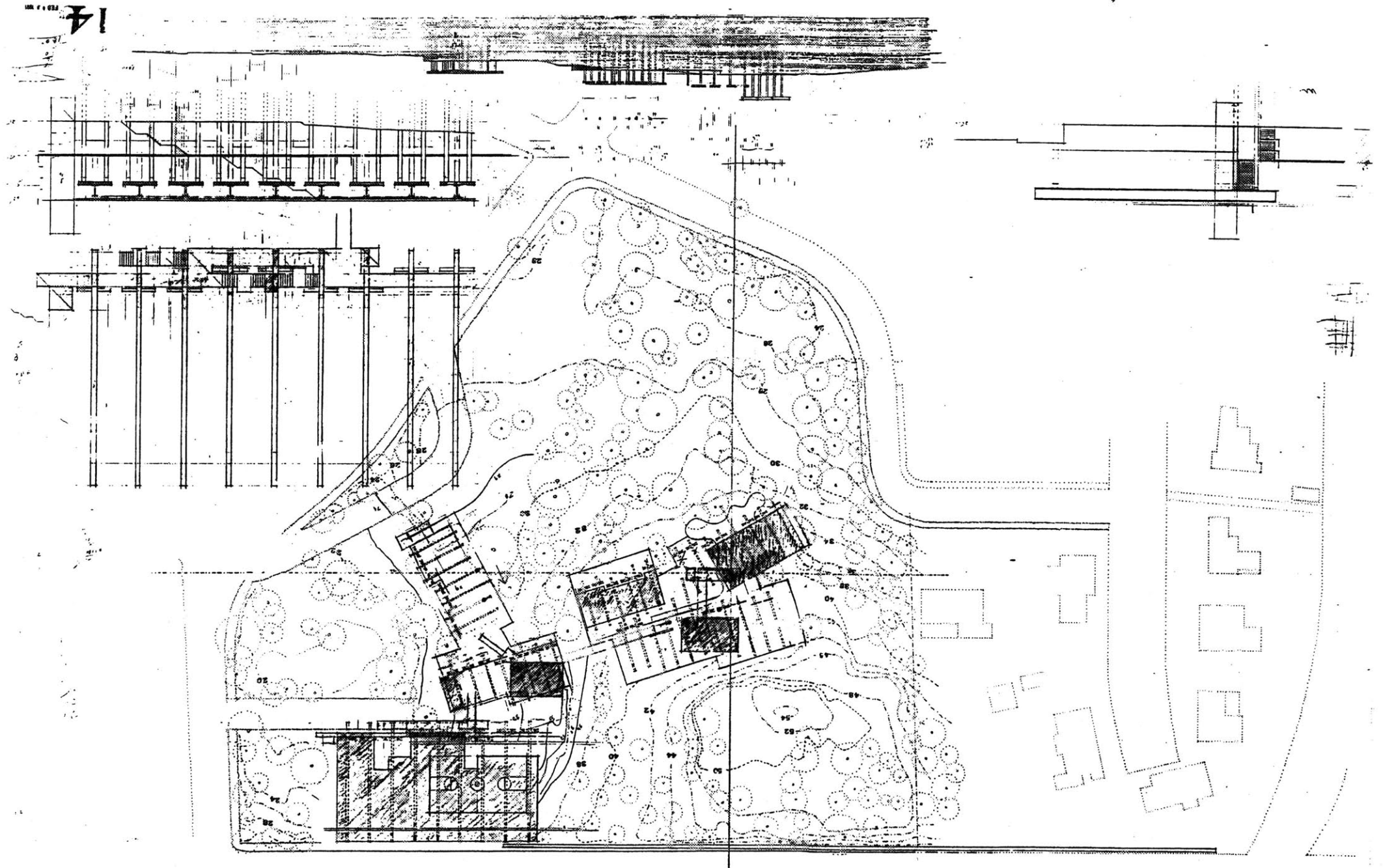
JAN 24 1991



CAIRO

access

RICHARD ROGERS + ARCHITECTS
 ARCHITECTURAL MONOGRAPHS
 ACADEMY EDITIONS · LONDON
 ST. MARTIN'S PRESS N.Y.
 PG. 91
 FEB 0 8 1991



14

aCt
 In
 accoRd
 with obstaCles
 Using
 theM
 to find or define the proceSs
 you're abouT to be involved in
 the questions you'll Ask
 if you doN't have enough time
 to aCcomplish
 what you havE in mind
 conSider the work finished

onCe
 It is begun
 it then Resembles the venus de milo
 whiCh manages so well
 withoUt
 an arM

divide the work to be done into partS
 and the Time
 Available
 iNto an equal number
 then you Can
 procEed giving equal attention
 to each of the partS

JAN 15 1991

X WRITINGS '79-82
 JOHN CAGE
 WESLEYAN UNIVERSITY PRESS
 MIDDLETOWN, CONNECTICUT
 1983 PAGE 149

FEBRUARY						
				14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		
MARCH						
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31						
APRIL						
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28	29	30				
MAY						
			1	2	3	4
5	6	7	8	9	10	

ROOFS
 CLOSURE (SCREENS + PANELS)
 CONTAINMENTS
 GYM
 CAFETERIA
 LANDSCAPE
 HOUSINGS? (2-3 wk.) ? KIT
 VACATION (SPRING)?
 PRIMARY STRUCTURE - DONE
 BOOK
 MODEL(S)

WALLS (F.D.)

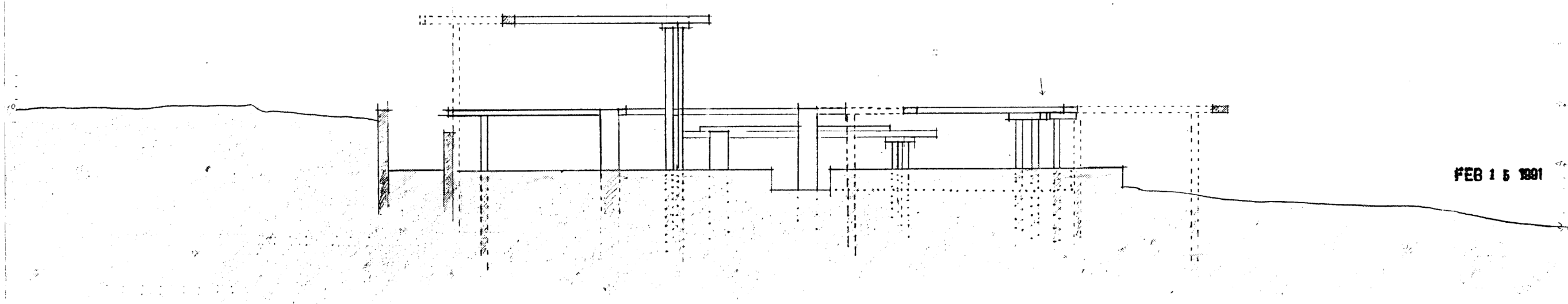
SUNDAYS OFF

THE HOUSING WILL PROBABLY NEVER
 BE DONE.

MOVEABLE PARTITIONS (M.K.S)

MAR 12 1991
 APRIL 30 END ALL DESIGN
 WORK
 MAY 1ST START/FINISH PUTTING
 THE BOOK TOGETHER

FEB 14 1991



FEB 15 1891

← 10' 2"

no. 17

155



ARTIST AND SOURCE UNKNOWN

FEB 21 1991

THINGS I COULD, MIGHT, MAY, MAY NOT
WRITE ABOUT:

METHOD
PROCESS
TIME
THE STORY
STRUCTURE
VARIABLE STRUCTURE
VARIATION
INTENTION
NON UNDERSTANDING
CIRCUMSTANCE(S)
CONCLUSION(S)
DRAWING

T

(THANKS JOHN)

MAR 12 1991

IN ONE OF MY BOOKS ON JAPANESE
ARCHITECTURE (I DON'T KNOW WHICH
ONE OR WHERE IT IS) IT STATES
THAT THE JAPANESE BUILDERS BUILD
THE ROOF FIRST AND THEN ~~DECIDE~~
~~WHERE TO~~ PUT UP THE PARTITIONS.

(THIS ALSO ALLOWS YOU TO
WORK WHEN IT'S RAINING OUT).
AND YOU HAVE AN UNDERSTANDING
OF THE WHOLE.

MAR 12 1991

OTHER TOPICS THAT COULD BE
ADDRESSED:

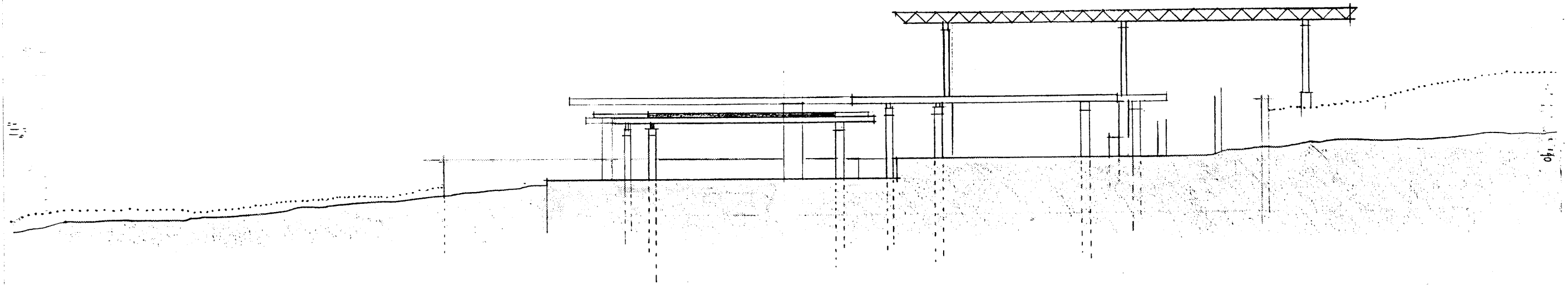
FORM
NATURE
LANGUAGE
LANDSCAPE
MATERIALS
RULES
~~CHONS~~ CHAOS
ORDER
MATERIALS
SCREENS
FRACTAL BEHAVIOR

CLEARLY THERE ISN'T ENOUGH
TIME TO WRITE ABOUT THEM ALL.
(THERE MAY NOT BE TIME TO WRITE ABOUT
ANY OF THEM.)
MAR 13 1991

COLLAGE
CONTAINMENTS
CONTINUITY (THE 4 C'S)
WHAT HAPPENED TO COOKIES AND
COFFEE?
MAR 17 1991

FIELD ORGANIZATIONS

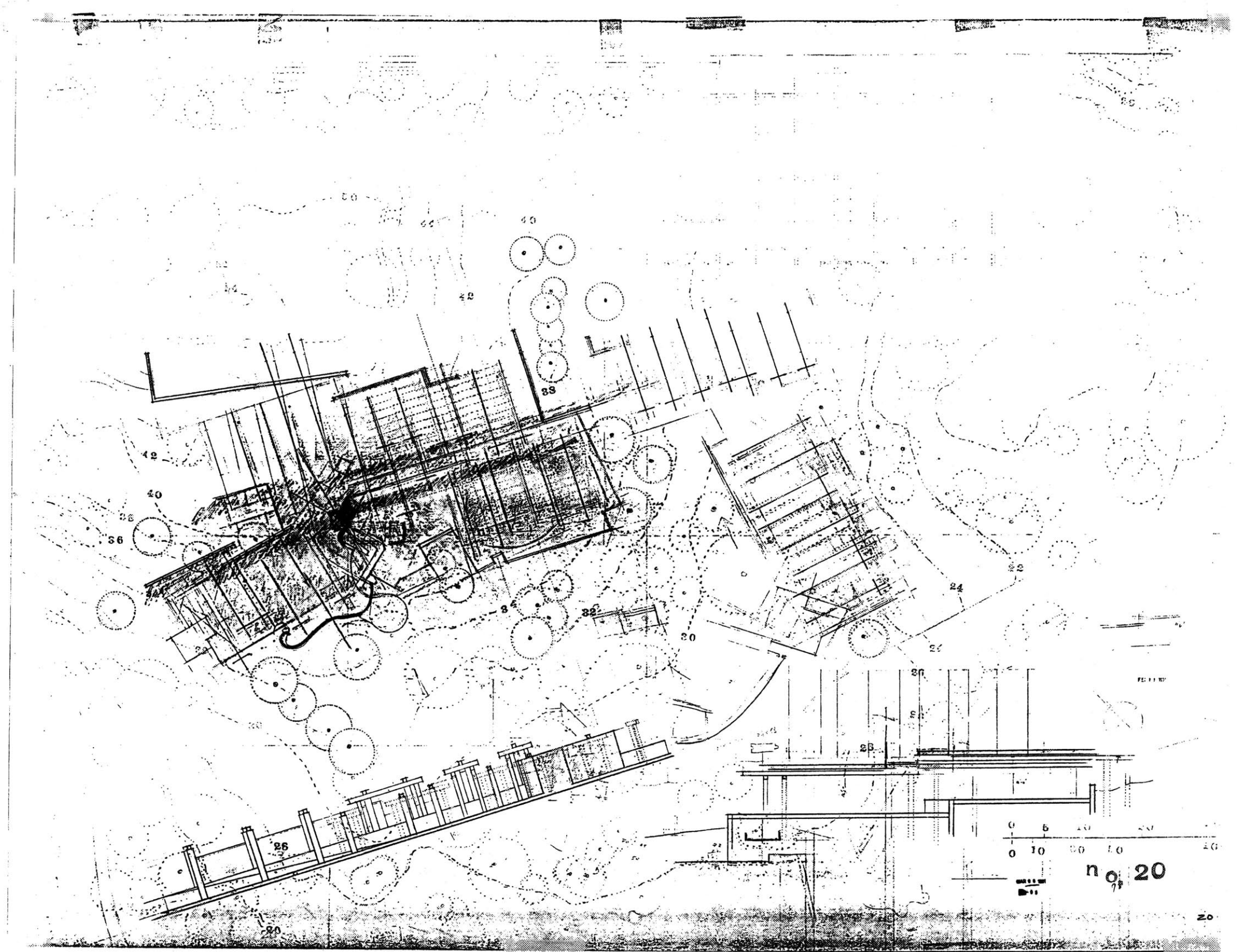
MAR 25 1991

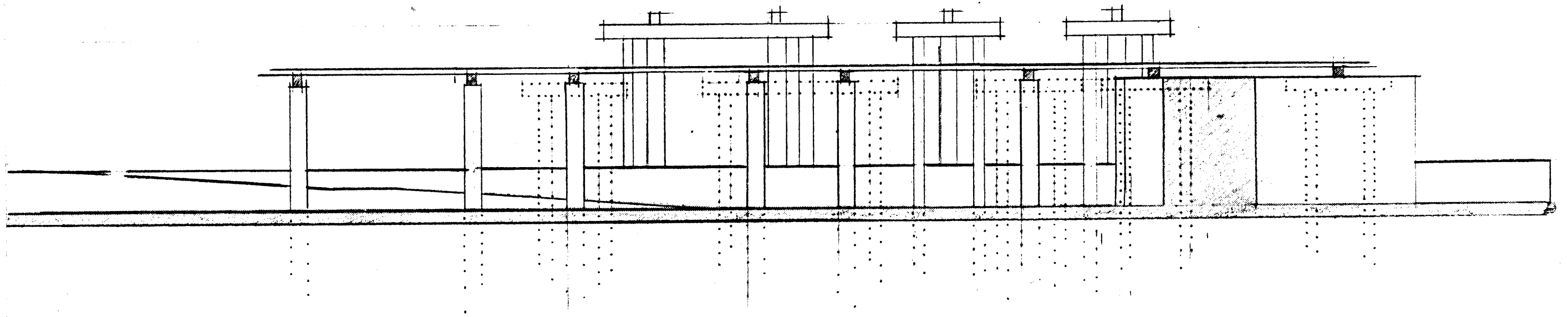


no. 18

FEB 28 1991

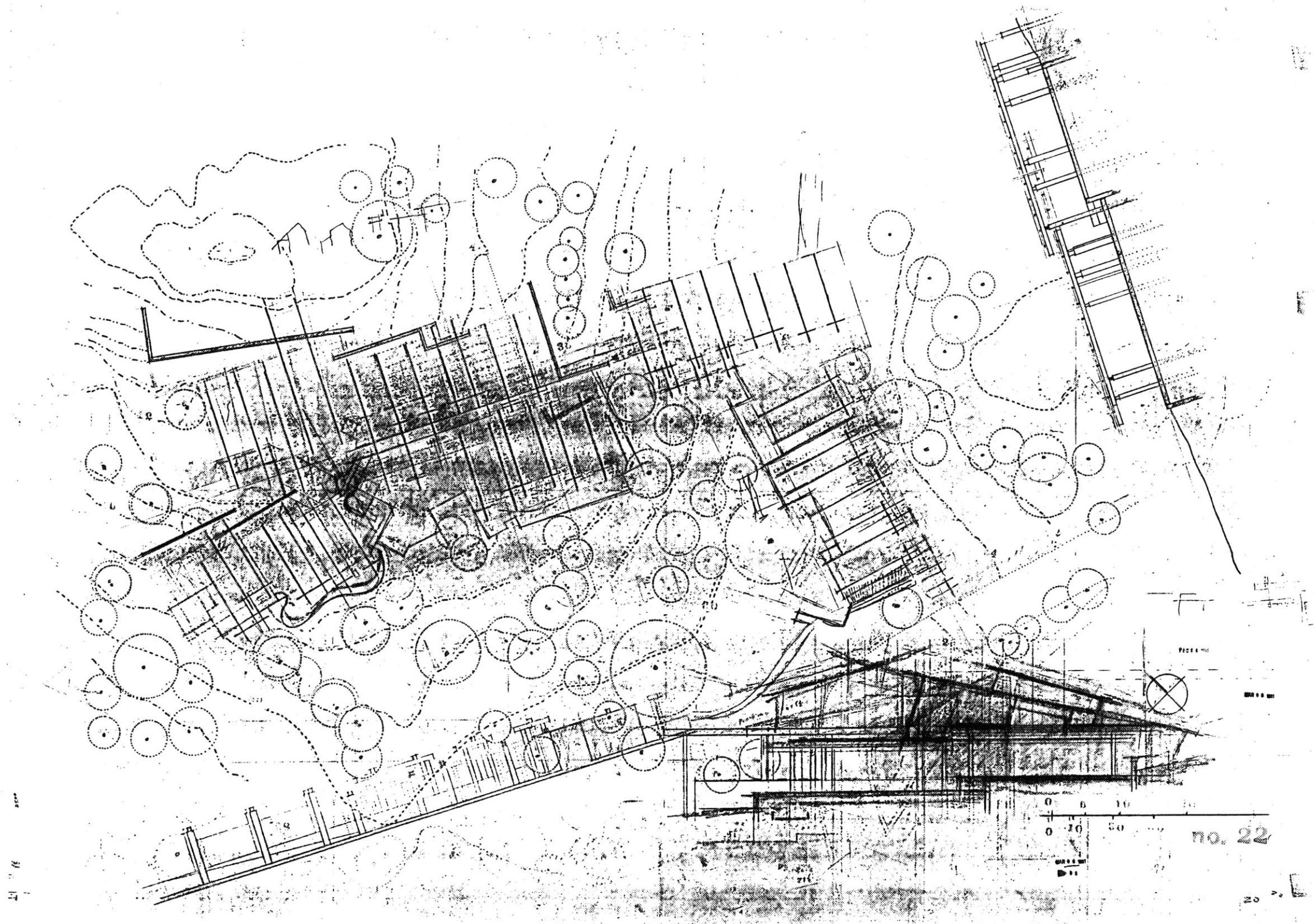




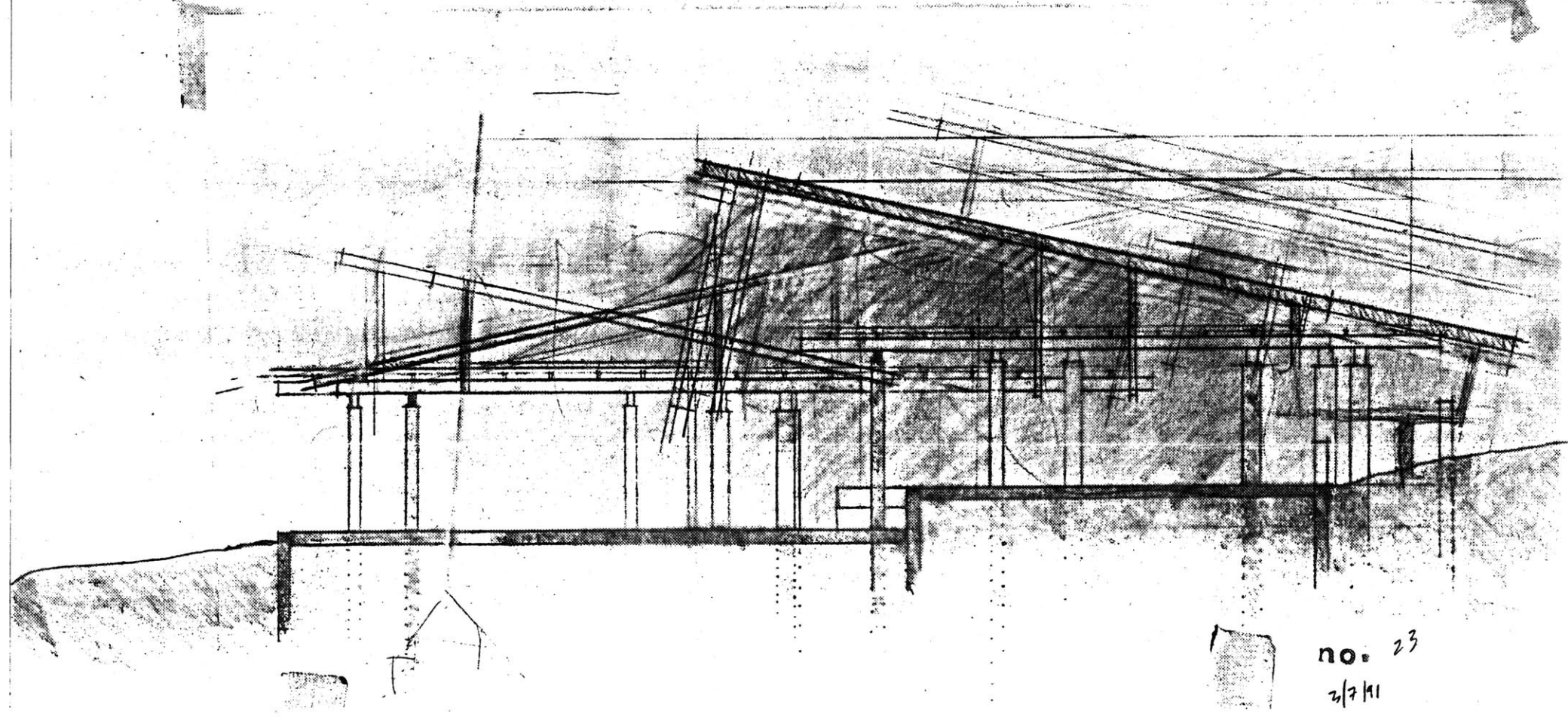


MAR 04 1991
06

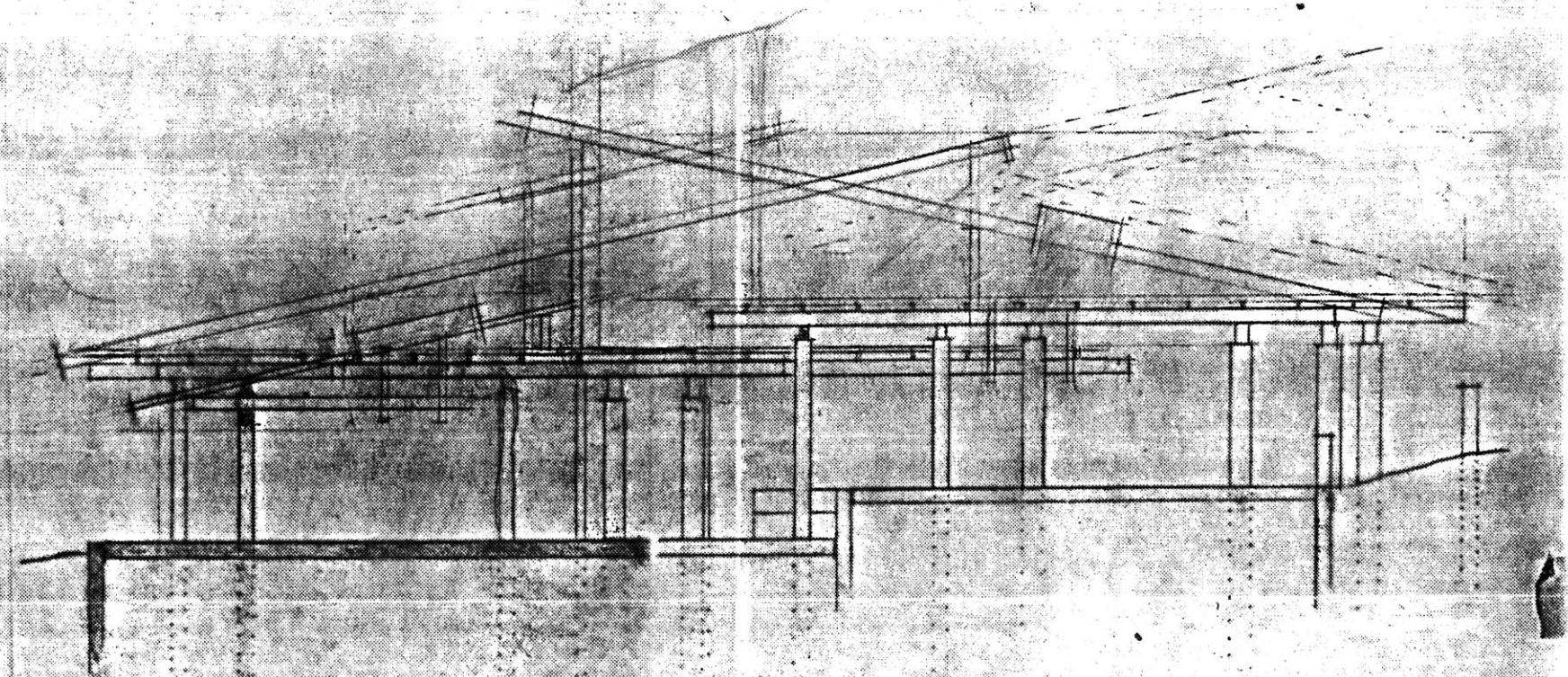
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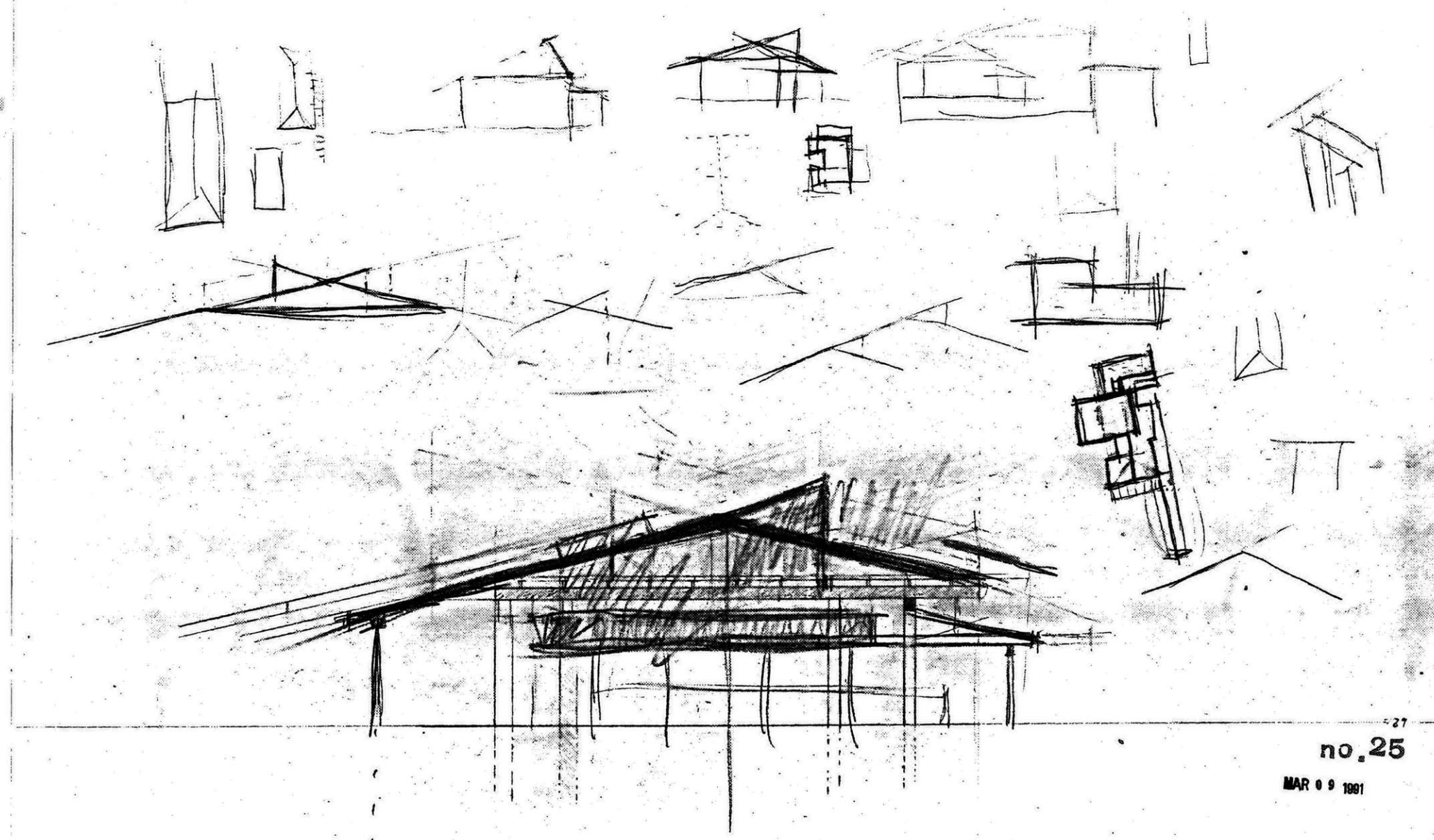
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0 10 20
no. 22



no. 23
2/7/11



no. 24 7/10/11



no. 25

MAR 09 1981

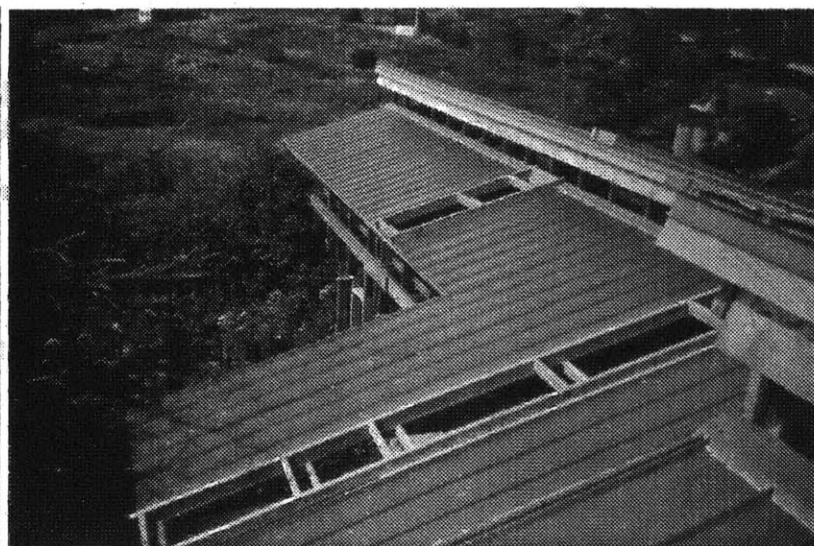
What you say about my tendency to add things is correct. But, how does one make a painting? How does one deal with the space? Does one have something and then proceed to add another thing or does one have something; move into it; occupy it; divide it; make the best one can of it? I think I do different things at different times and perhaps at the same time. It interests me that a part can function as a whole or that a whole can be thrown into a situation in which it is only a part. It interests me that what one takes to be a whole subject can suddenly be miniaturized, or something, and then be inserted into another world, as it were.

—Jasper Johns

THE ABOVE QUOTE WAS JOHN'S LAST RESPONSE IN AN INTERVIEW WITH CHRISTIAN GEELHARR IN JASPER JOHN'S WORKING PROOFS (LONDON: PETER SBERG PRESS, 1980).

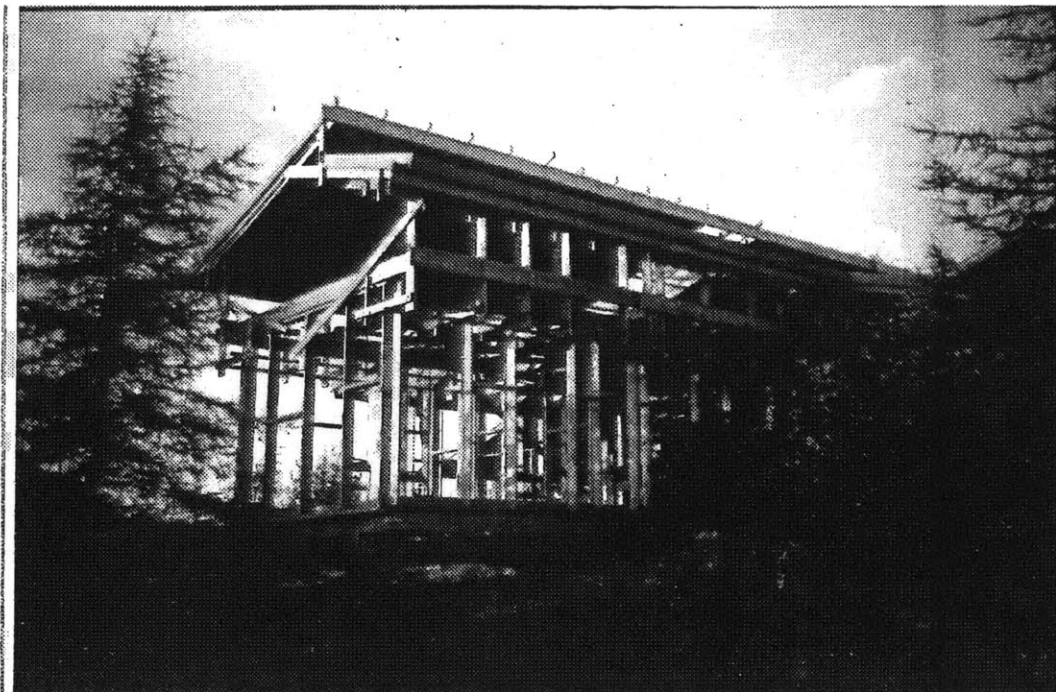
FROM FOIKADES/ FIZZLES:
ECHO AND ALLUSION IN THE ART OF
JASPER JOHN'S
WRIGHT ART GALLERY UNIV. OF CALIF. LOS ANGELES
1987, PG 16

MAR 1 3 1991



ADDISON ME.

MAR 2 1 1991



ADDISON ME.



A JAPANESE TOUCH FOR YOUR HOME
KOJI YAGI PHOTO BY RYO HATA
KODANSHA INTERNATIONAL LTD
TOKYO, NEW YORK, SAN FRANCISCO
1982 7-6

MAR 2 1 1991

學校
宿舍

LEARNING SCHOOL
PLACE DORM

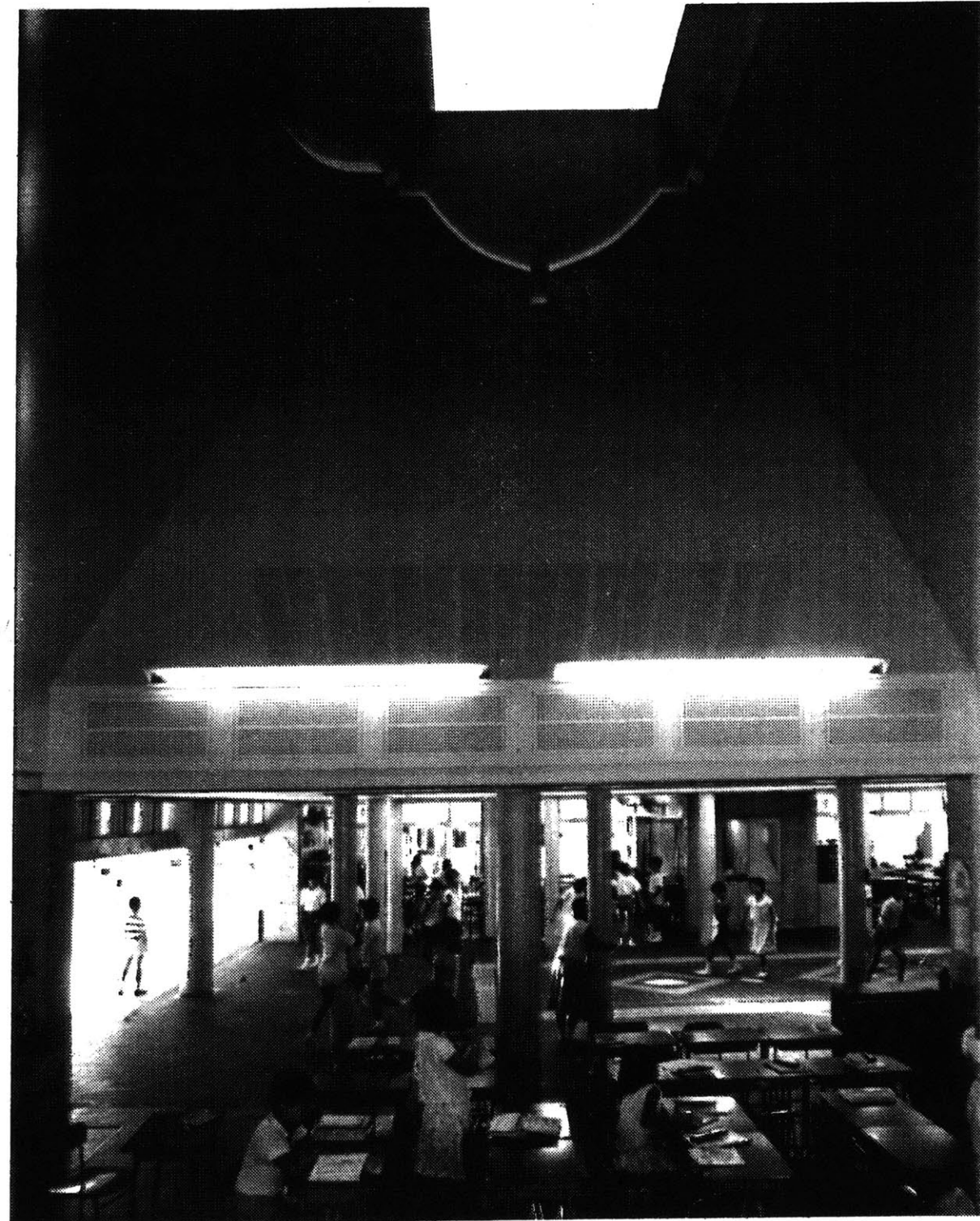
CALLIGRAPHY BY
MARION HUANG
MAY 0 1 1991

The School

I think of school as an environment of spaces where it is good to learn. Schools began with a man under a tree, who did not know he was a teacher, discussing his realization with a few, who did not know they were students. The students aspired that their sons also listen to such a man. Spaces were erected and the first schools became. It can also be said that the existence-will of school was there even before the circumstances of the man under a tree. That is why it is good for the mind to go back to the beginning, because the beginning of any established activity is its most wonderful moment.

You get an order from the school board that says, "We have a great idea. We should not put windows in the school, because the children need wall space for their paintings, and also windows can distract from the teacher." Now, what teacher deserves that much attention? I'd like to know. Because after all, the bird outside, the person scurrying for shelter in the rain, the leaves falling from the tree, the clouds passing by, the sun penetrating: these are all great things. They are lessons in themselves.

Windows are essential to the school. You are made from light, and therefore you must live with the sense that light is important. Such a direction from the school board telling you what life is all about must be resisted. Without light there is no architecture.



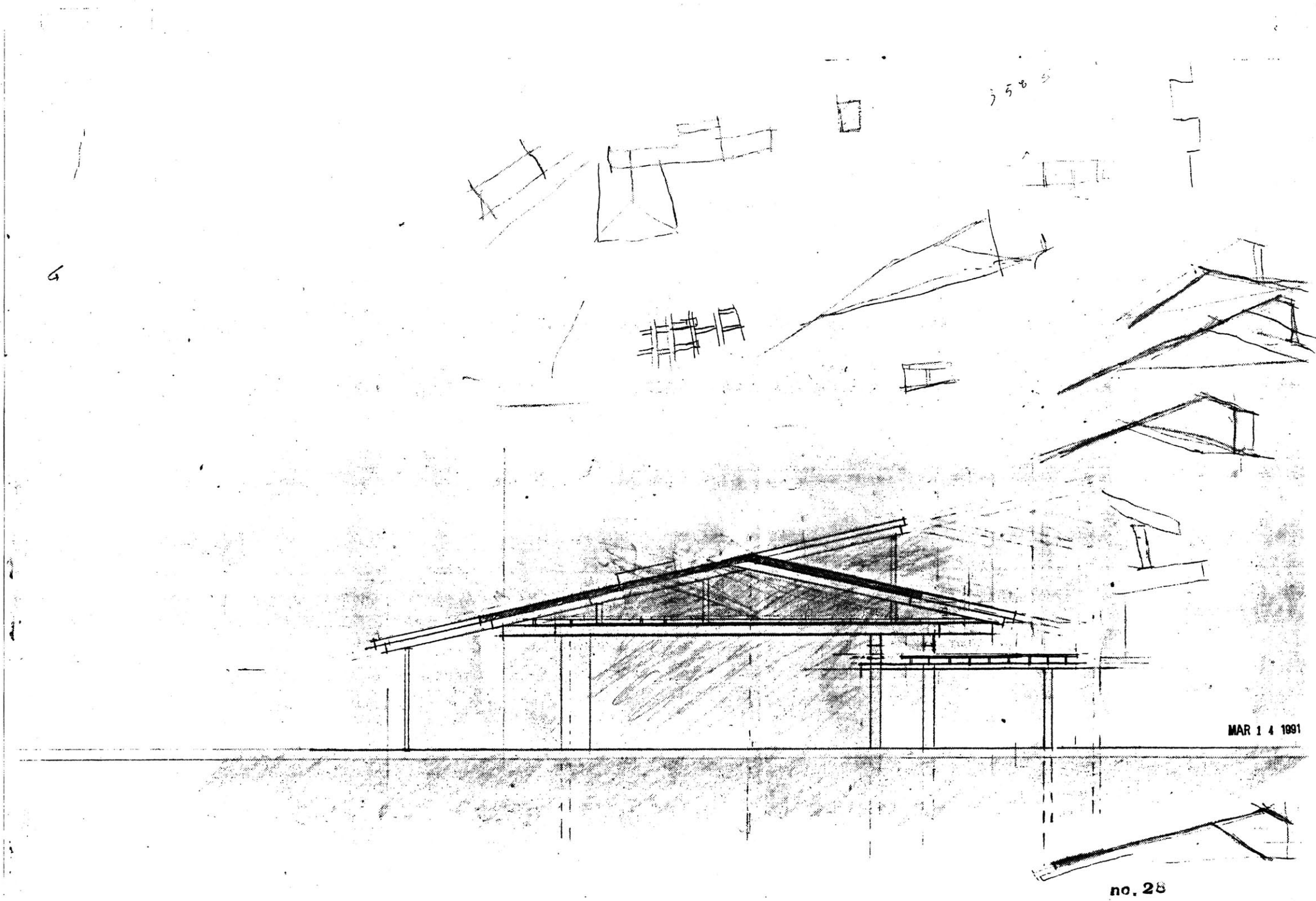
"SILENCE AND LIGHT: LOUIS KAHN'S WORDS"
LOBEEL, JOHN
BETWEEN SILENCE AND LIGHT: SPIRIT IN THE
ARCHITECTURE OF LOUIS F. KAHN.
BOSTON: SHAMBHAKA, 1999 P. 47 MAY 03 1991

KATALOG DER ARCHITEKTUR-AUSSTELLUNG
GRENZE

HIROSHI HARA
PETER BOSMANN + GODFRIED HASERER
JAPANISCHES KULTURINSTITUT, KÖLN
21. OKTOBER - 9. NOVEMBER 1988

MAY 02 1981

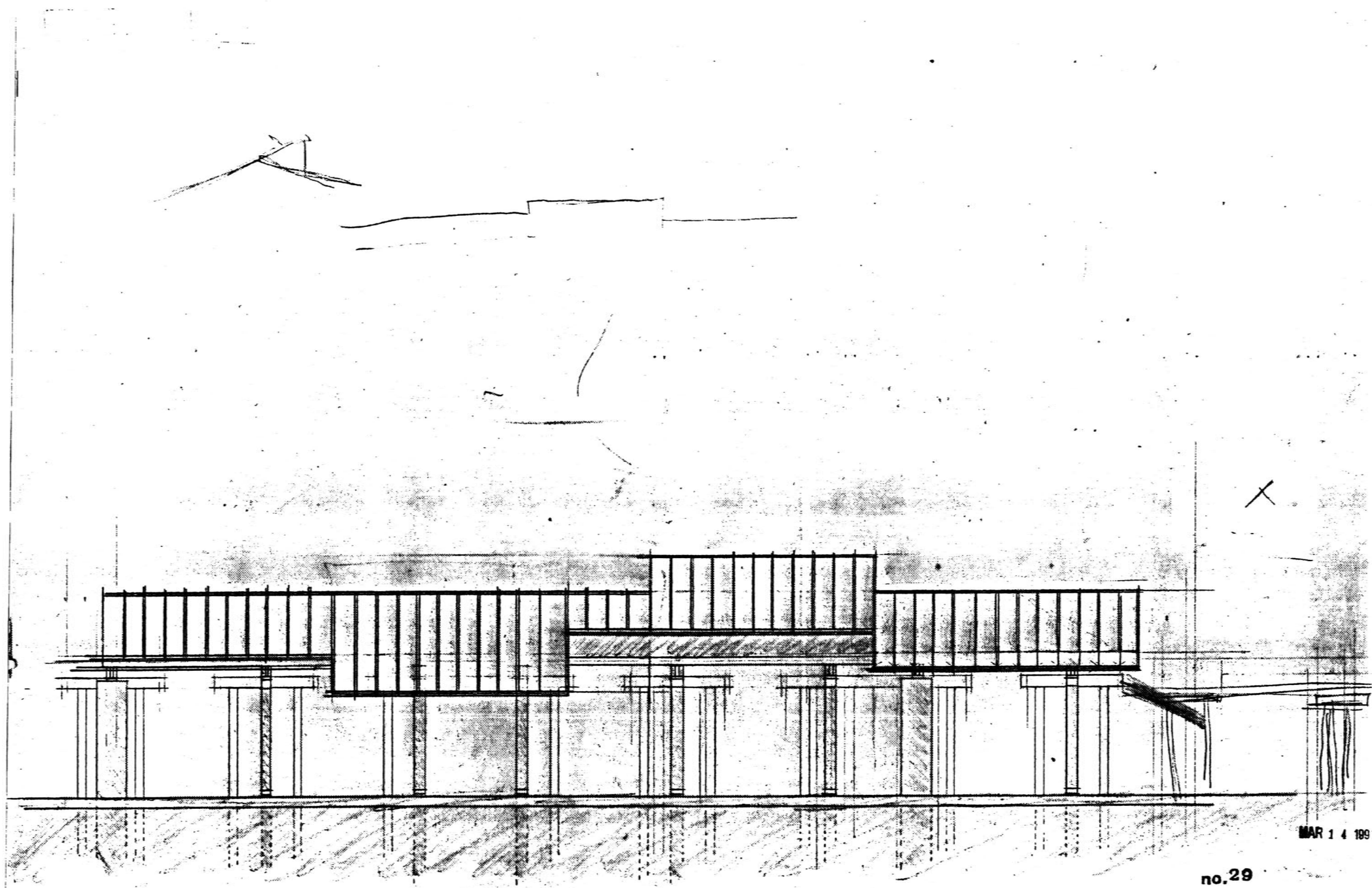
79



5 8 5

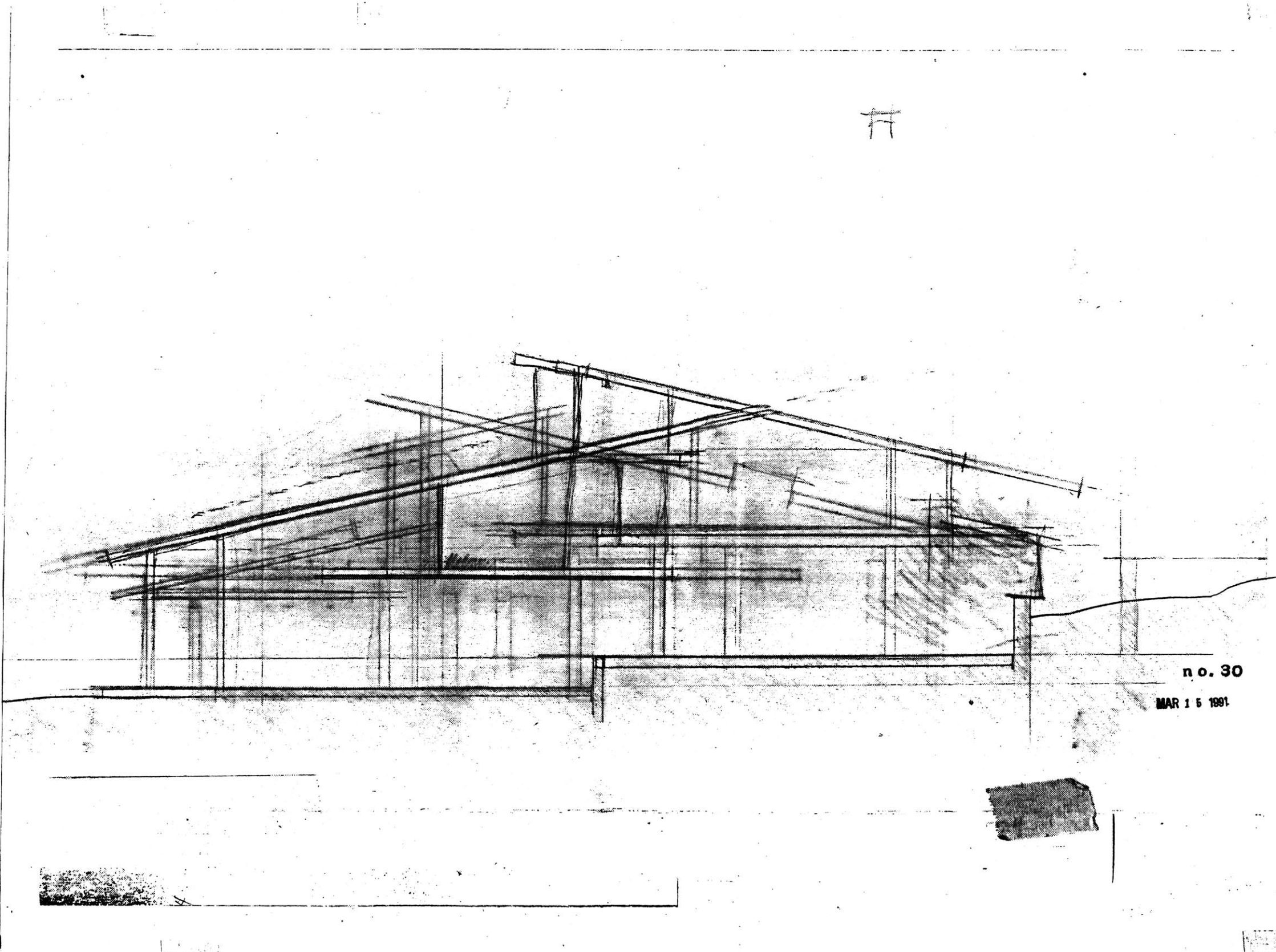
MAR 14 1991

no. 28



MAR 14 189

no. 29

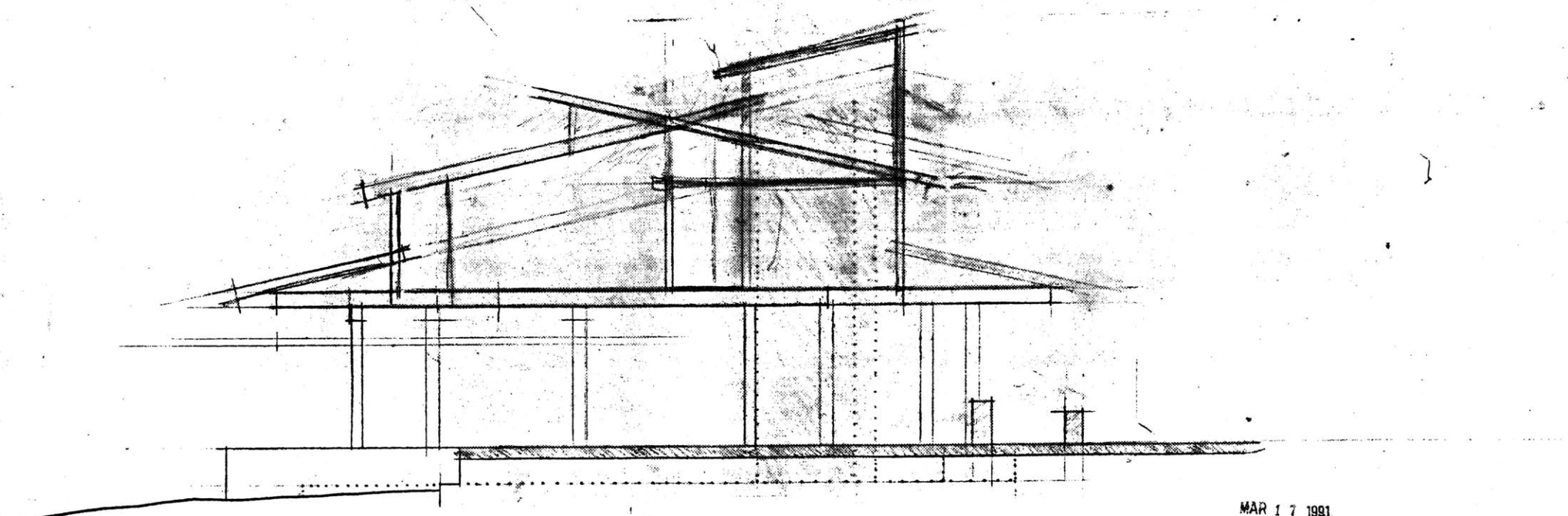


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n o. 30

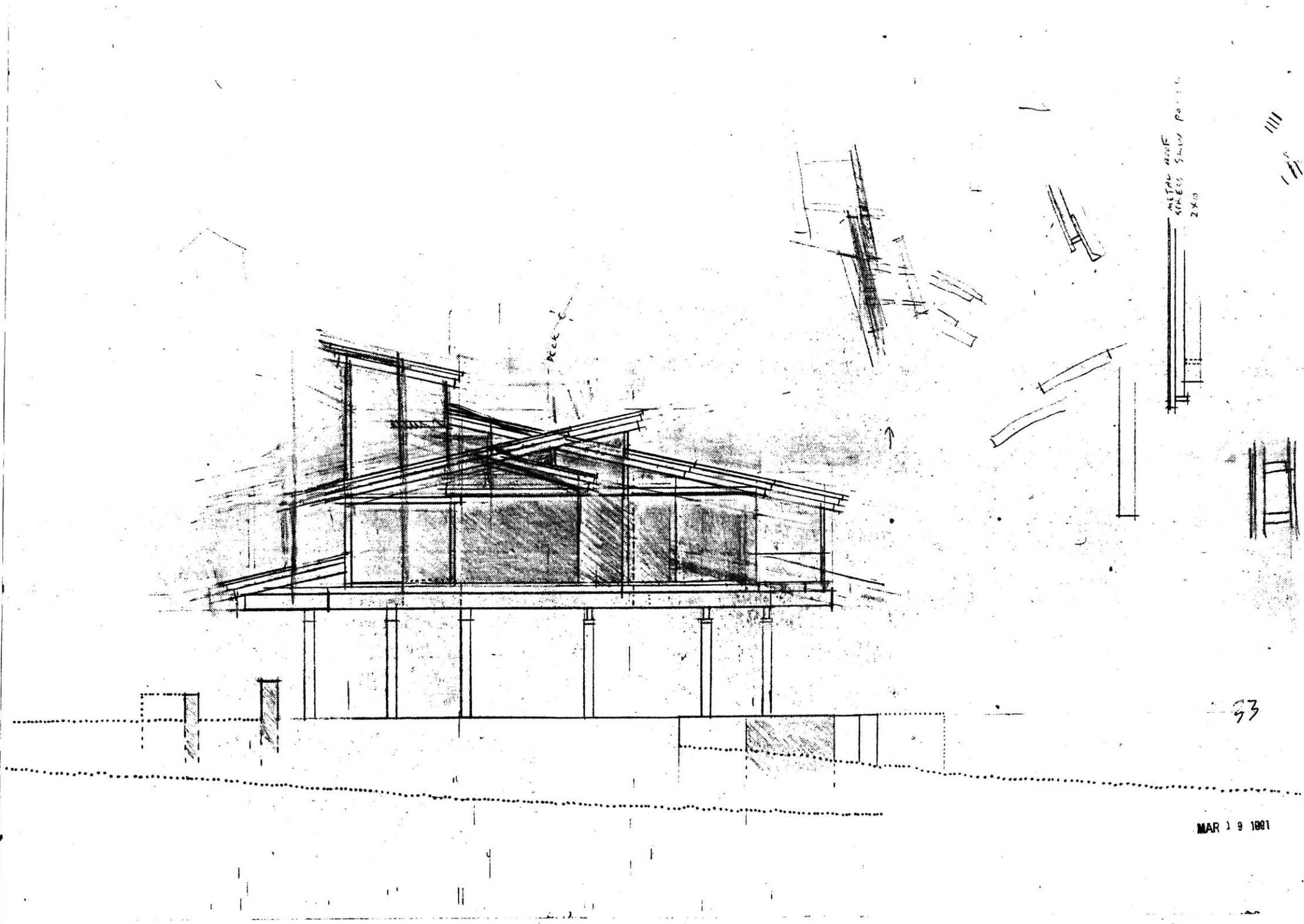
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185



MAR 17 1991

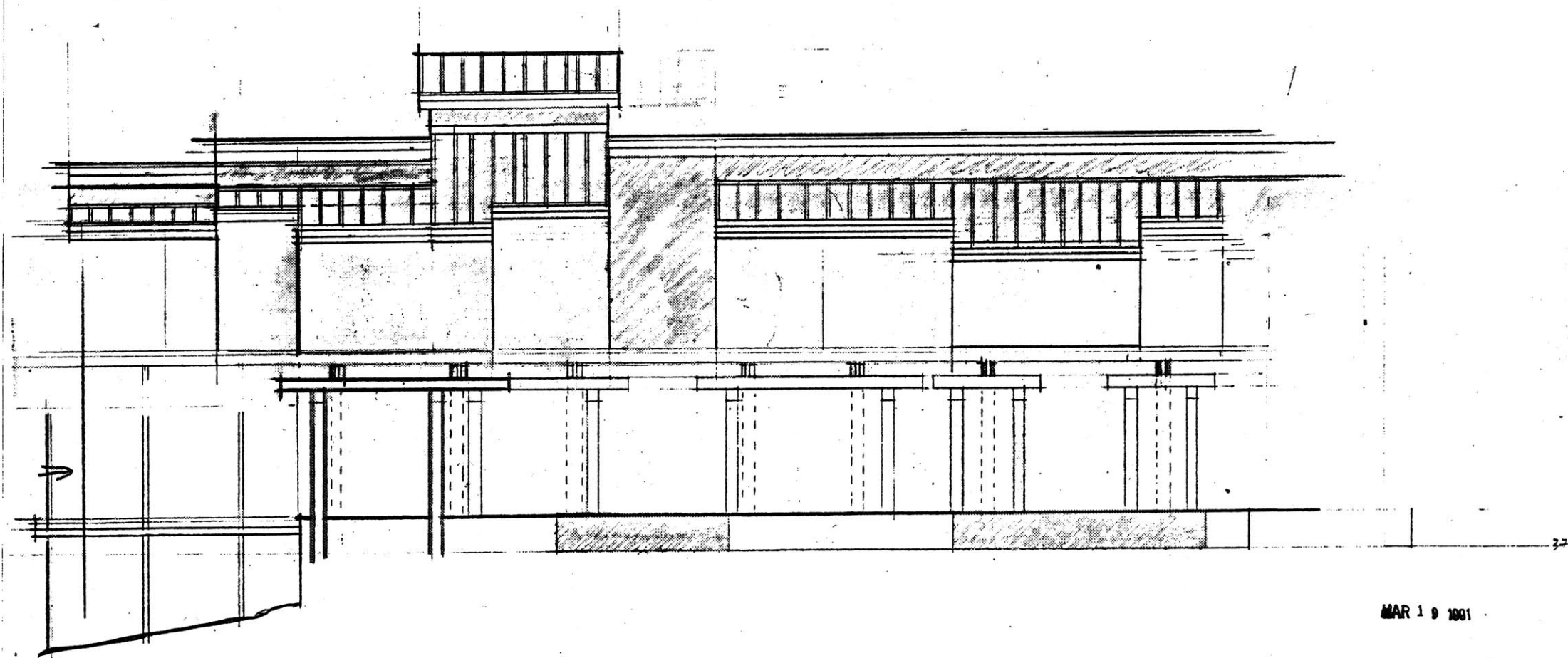
no. 32



METAL ROOF
STRESS STUDY PART 1
2X10

93

MAR 19 1981



MAR 19 1901

4

Paris,
nuit du
12 au 13 novembre
1963 (2)

Le pré.

Notre nature parfois (par endroits) nous
a préparé un pré ^{et tout y est ainsi}
Tout ^{est comme ici} dans cette phrase - est redoublé, ^{à juste titre}
multiplié (additionné plutôt) (pléonasmatique).
Tout y ~~semble~~ paraît uni, simple, égal
~~continu~~ continu, reposant
Tout y est condensé ("notre nature")

et ainsi au chapitre
de la poésie
à la simple
2ème case à l'ouest
(à l'ouest)
et on
16 novembre
dans la
matinée

La Nature parfois nous prépare
Notre nature parfois (par endroits) nous prépare
un pré et ainsi que tout y est ainsi - comme ici (comme) (dans la phrase)
phrase - ~~est~~ redoublé, multiplié ^{à juste titre}, tout
y paraît pourtant uni, simple, égal, continu, reposant.
Tout y ^{est} condensé, comme dans cette expression: "notre nature"
tout y est condensé (comme) dans son condensé et ainsi.

Mais encore, ~~il faut~~ corriger ce qui vient de
précéder (par le qui va suivre, il)
cela doit être ^{la} signature de la page
et encore faut-il que cette ~~page~~
page soit brune.

... et que cette page ne soit pas tout de papier blanc
que de terre brune (ou: "que cette page de papier blanc renvoie
immédiatement à quelque page de terre brune")
^{origines}

Paris, night of 12 to 13 November 1963 (2)

The Pré

At some times (in some places) our nature has prepared us a pré, and everything, then, is there

Everything is there—as here in this sentence, on this page—is rightly doubled, multiplied (added, rather) (pleonastic).

Everything there seems united, simple, even, continual, restful. Everything is condensed in it ("our nature").

«This trial in ball-point pen of the verse sketched above (in black ink) is of 16 November during the morning»

At times nature

At some times (in some places) our nature prepares, has prepared for us a pré, and though everything there at that time, as here, as in the present sentence, is rightly, with reason, doubled, multiplied, or rather added together, everything nevertheless appears smoothly laid out, simple, even, continuous, restful.

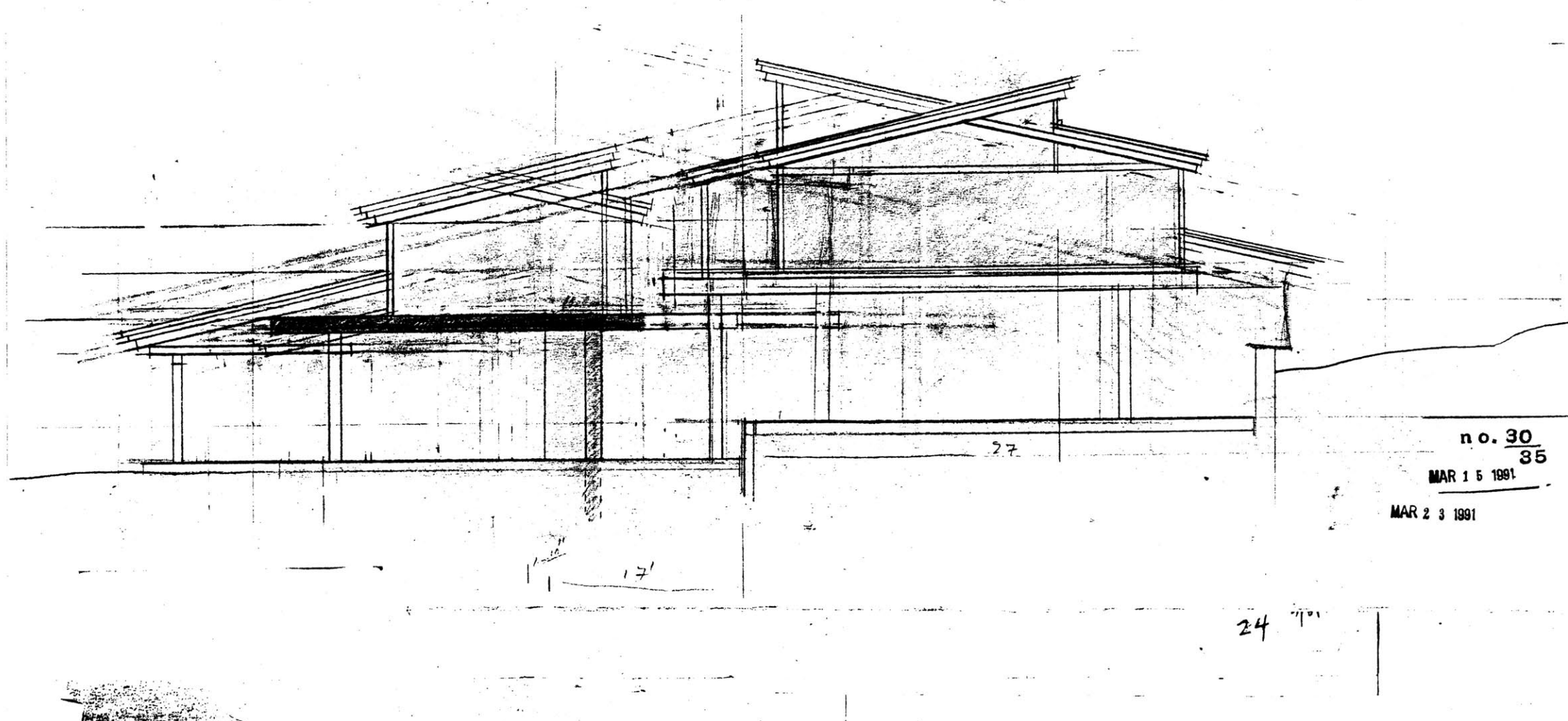
Everything, incidentally, as in that expression: "our nature," everything is there, seems condensed in the most simple way. Therefore, at the same time condensed and spread out.

But then again, in order to correct what has just preceded by what is about to follow, it must well up from the page, and moreover must this page be brown.

... and this page must be not so much white paper as brown earth (or "this page of white paper must refer immediately to some other page, acre of brown earth.")

THE MAKING OF THE PRÉ
BY FRANCIS PONGÉ
TRANS. BY LEE FAHNESTOCK
UNIV. OF MISSOURI PRESS
COLUMBIA, MISSOURI
1979, PAGES 118-119

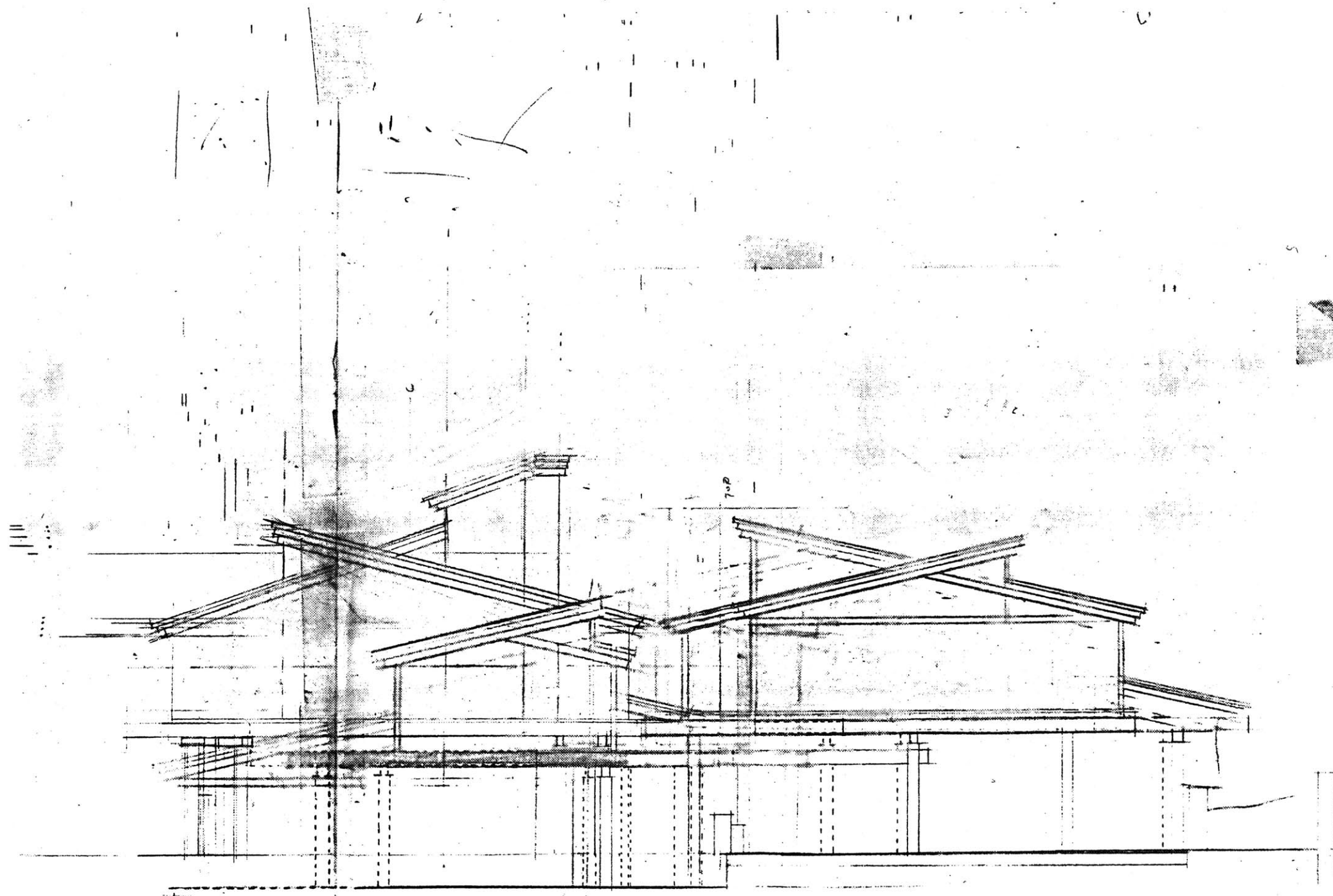
MAR 2 1 1991



no. 30
35

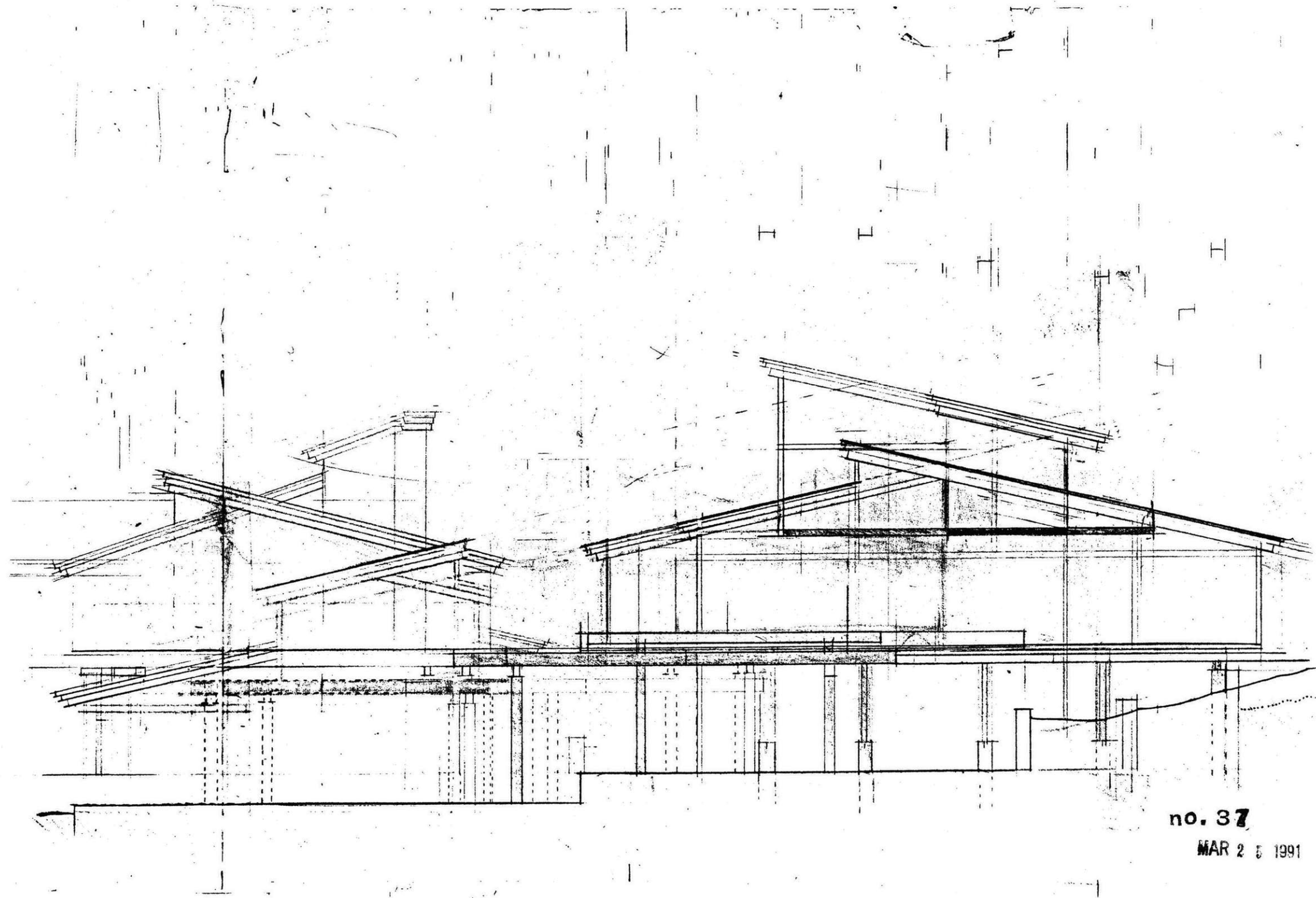
MAR 15 1991

MAR 23 1991



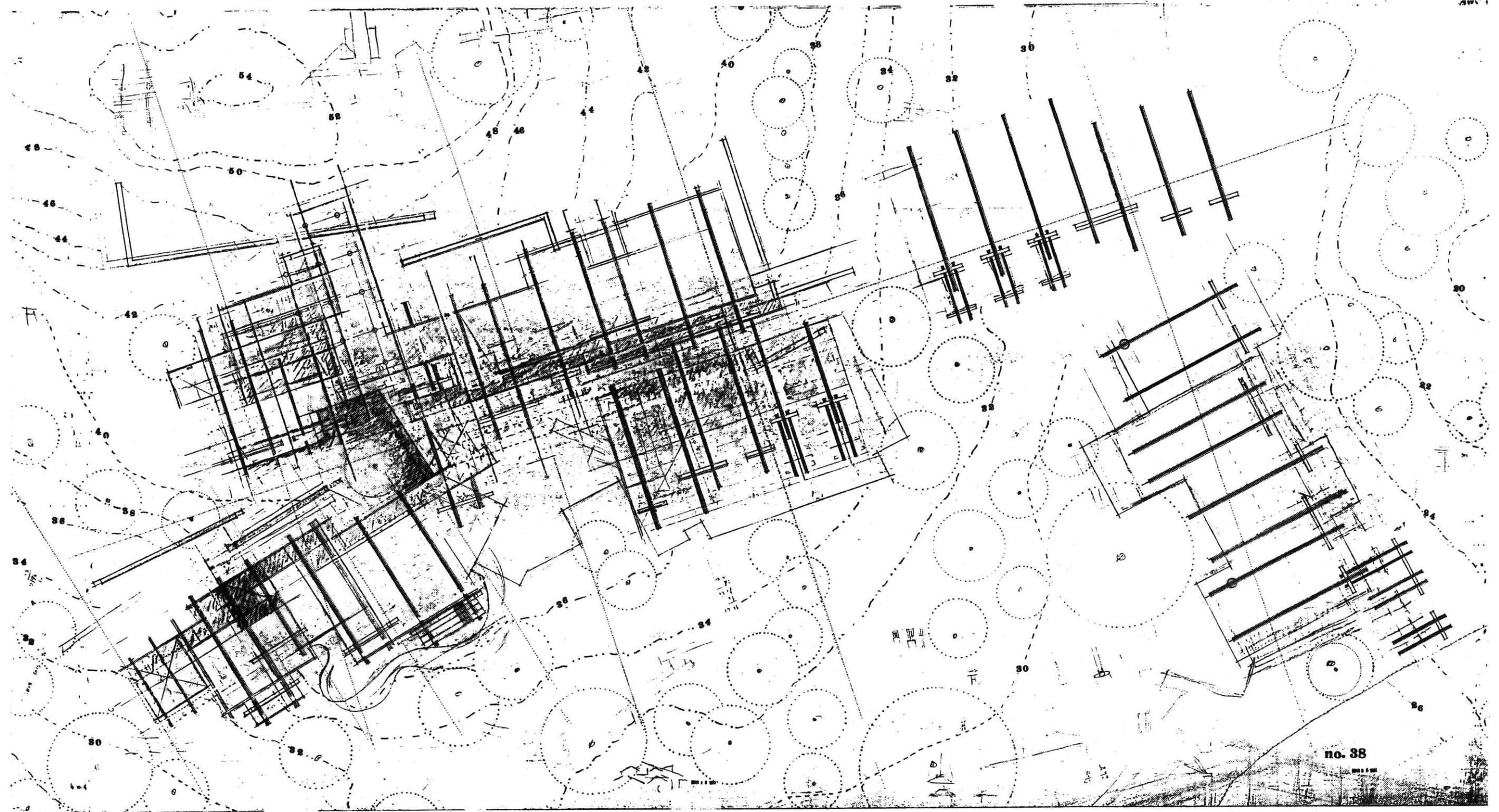
no. 36

MAR 24 1991

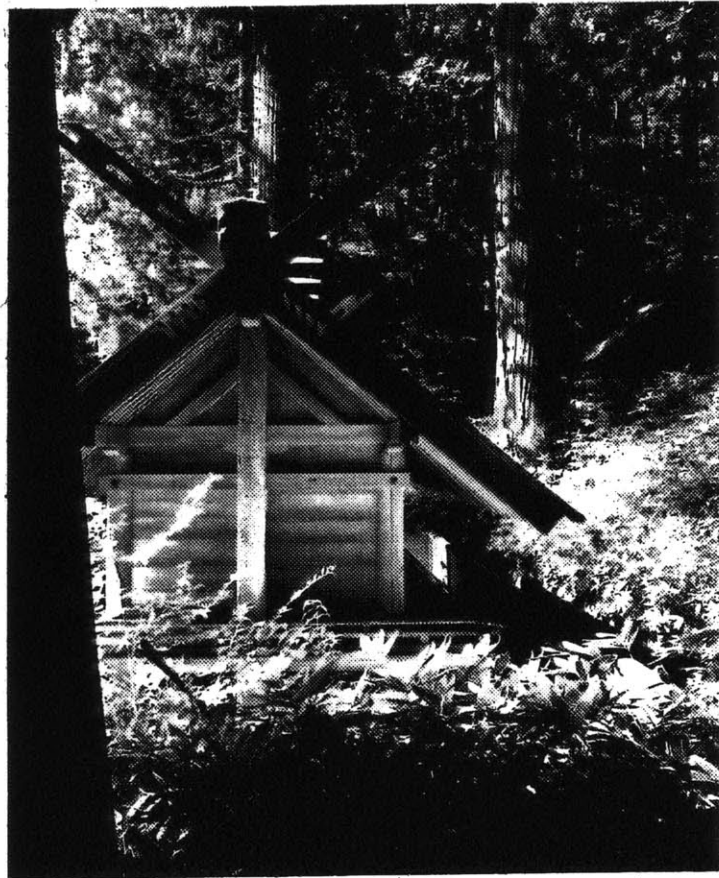


no. 37

MAR 25 1991

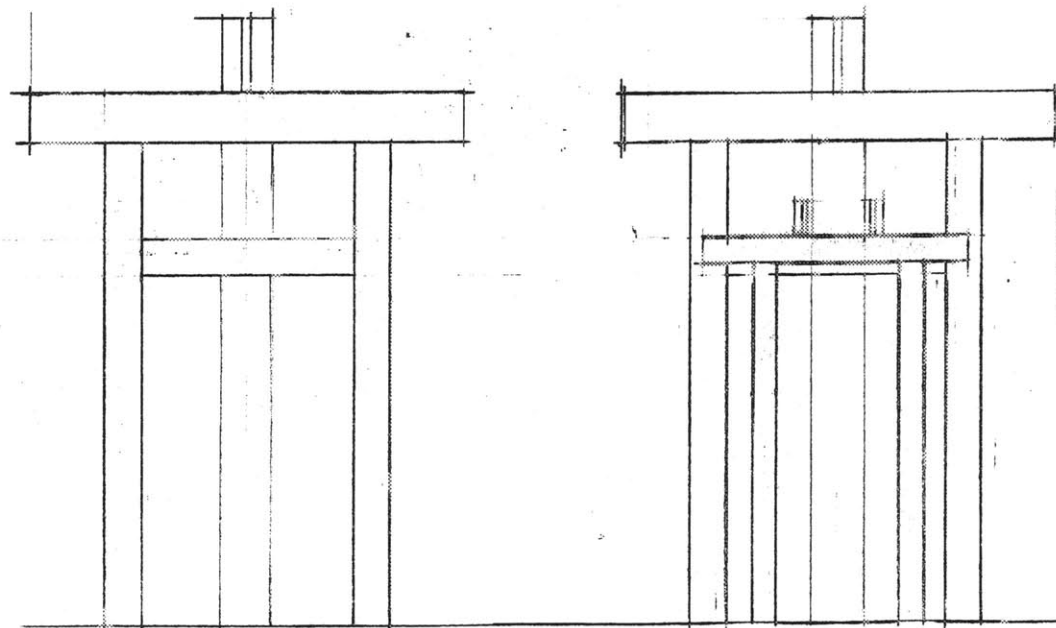


no. 38



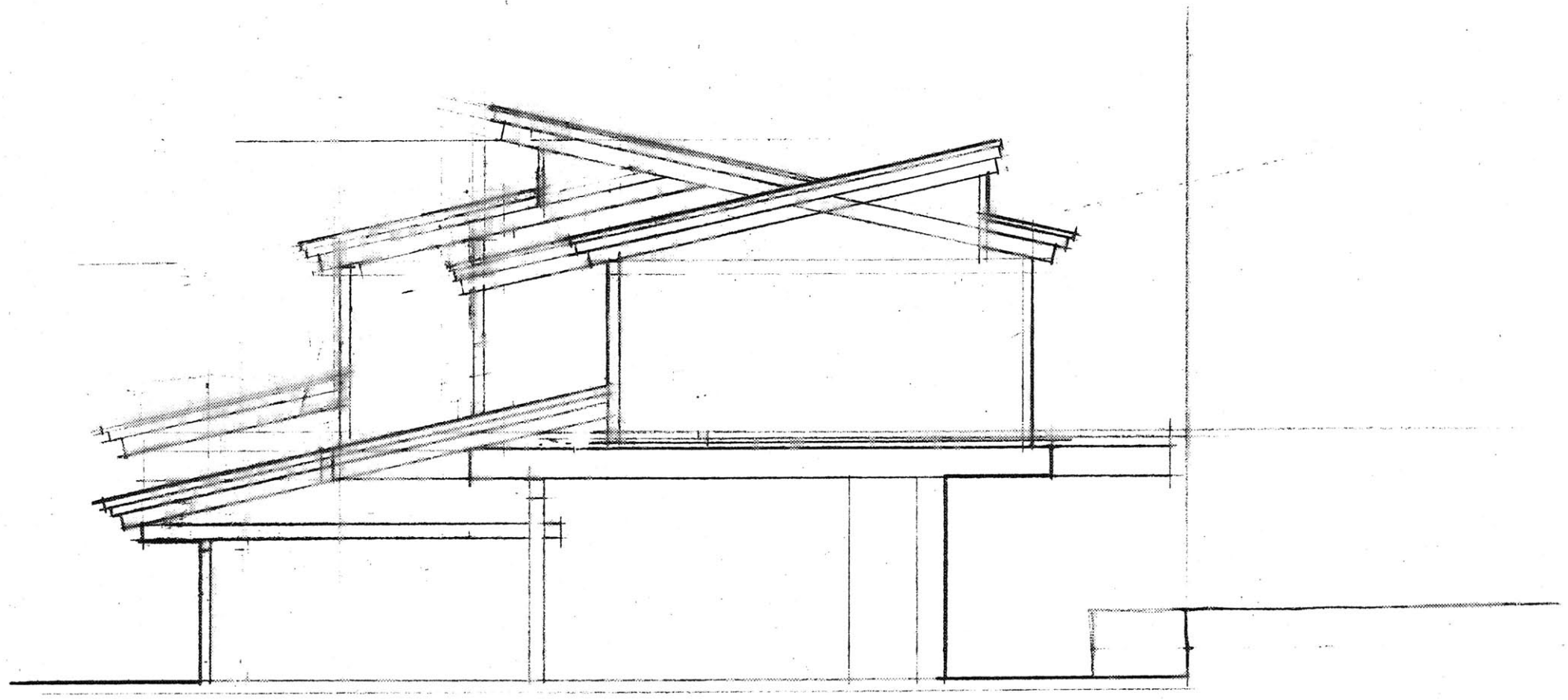
JAPANESE FOLKHOUSES BY NORMAN F. CARVER JR.
DOLUMAN PRESS, LTD.
KALAMAZOO, MICHIGAN
1988 PG. 72

APR 09 1991



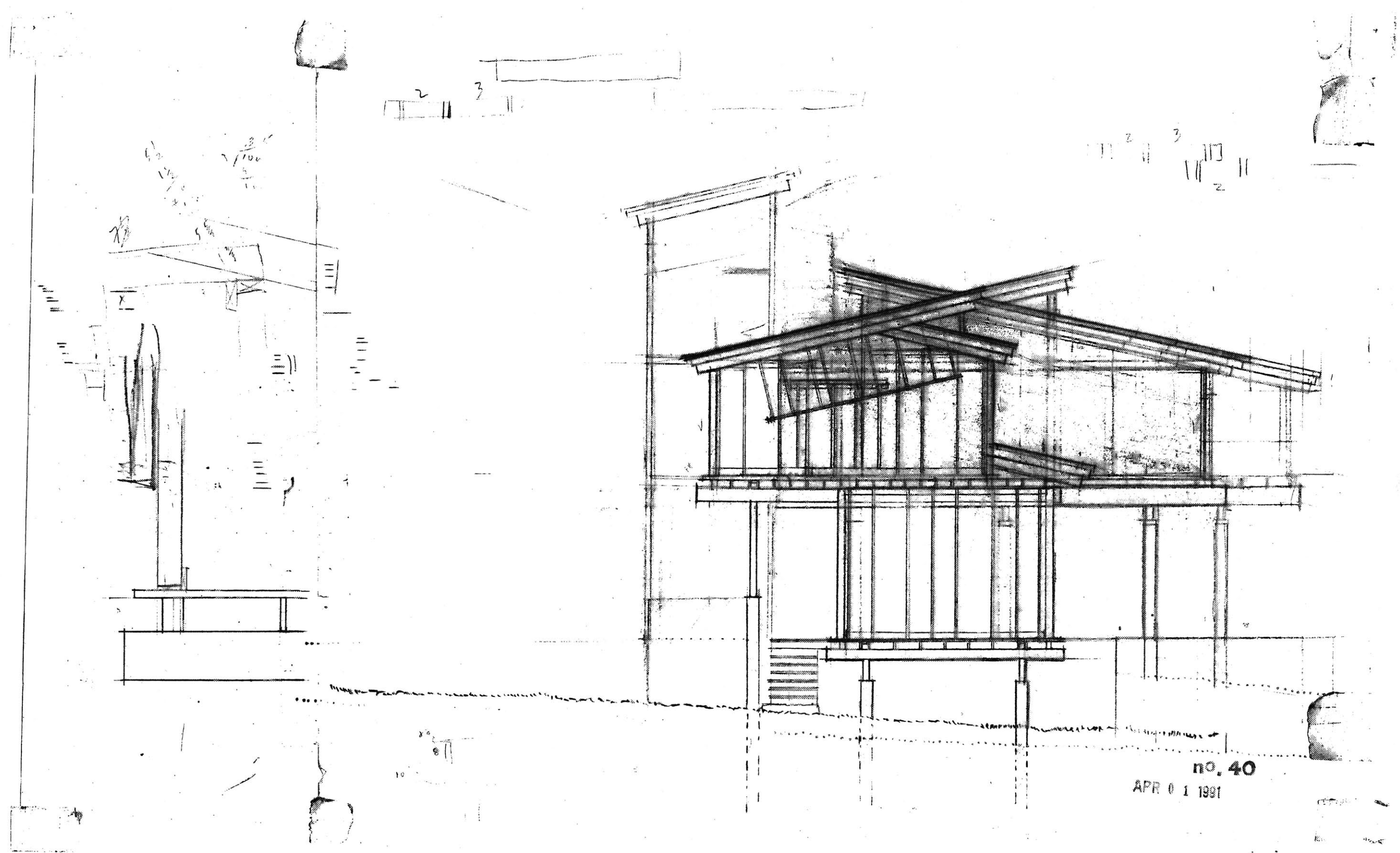
MAR 27 1991

no. 38A

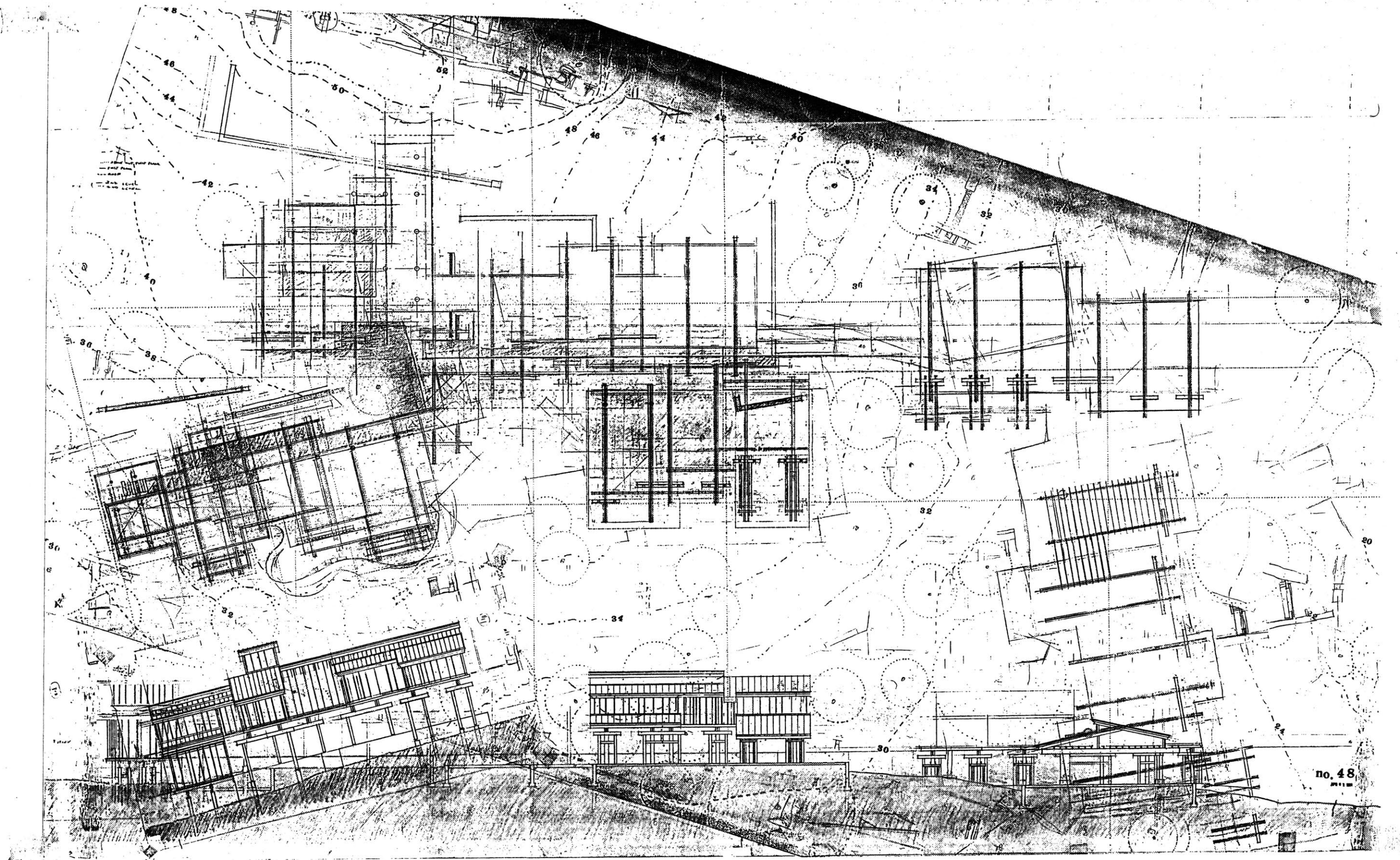


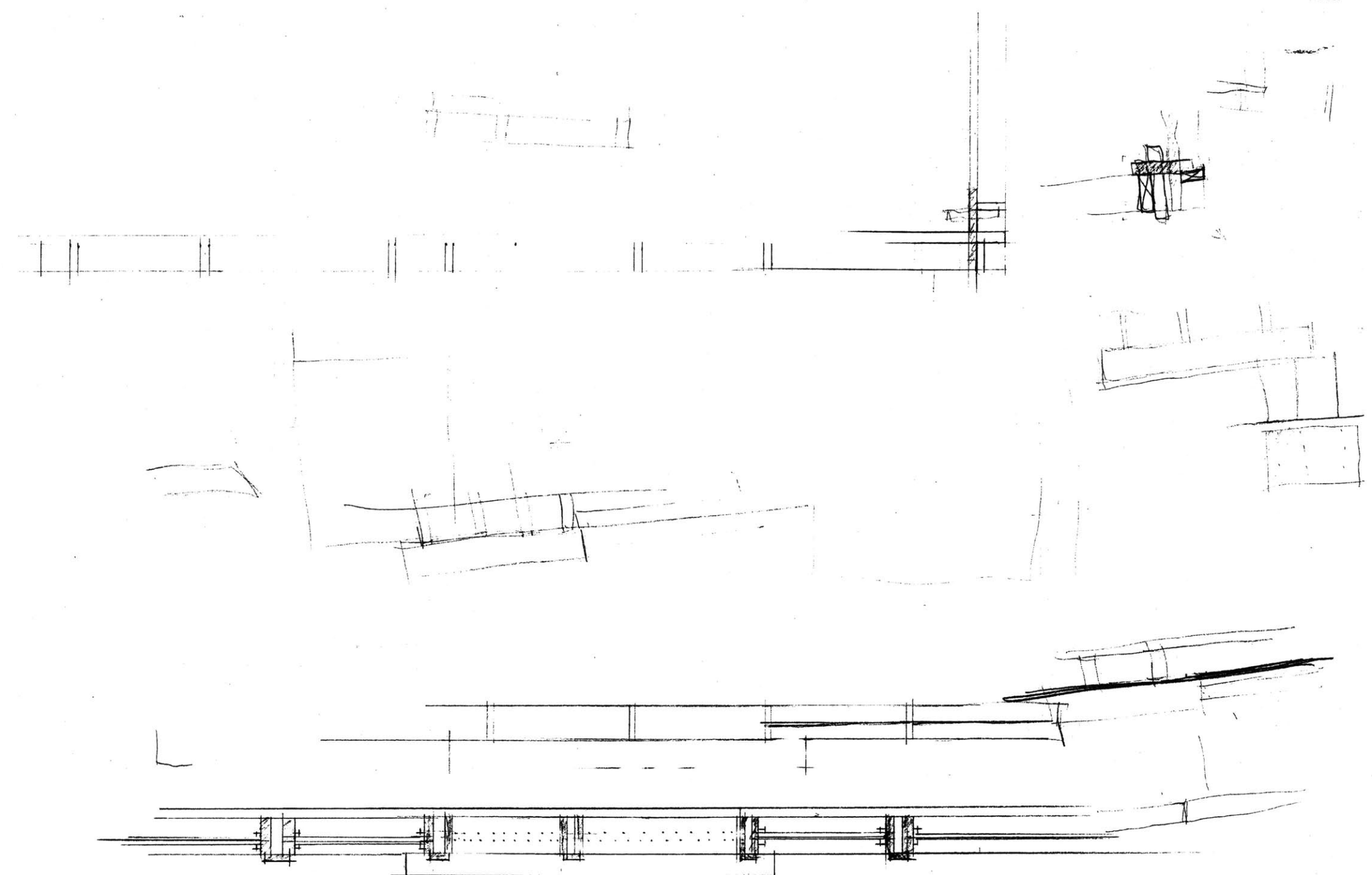
MAR 28 1901
no. 39





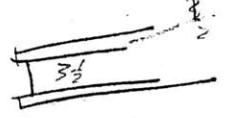
no. 40
APR 0 1 1991





$11 \frac{1}{4}$
 $5 \frac{1}{2}$

 $5 \frac{3}{8}$



$9 \frac{1}{2}$

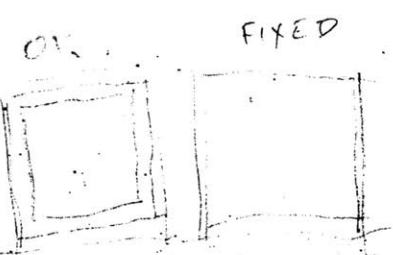
$5 \frac{1}{2}$

7

APR 02 1991

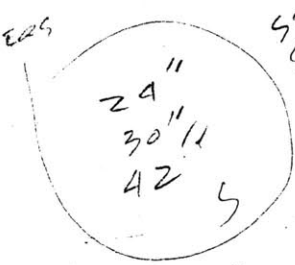
2ND FLOOR

INTER. OUTSIDE CORNERS
INTER CORNERS CLEAR LIGHT ALWAYS AT THE TOP
ONLY TOP SLACK LIGHT - BE CLEAR 6" MIN.



H. 2' 2.6"
4'
7'
8'
S

W. 29" CORNERS
30"
42"



STICK SPACING

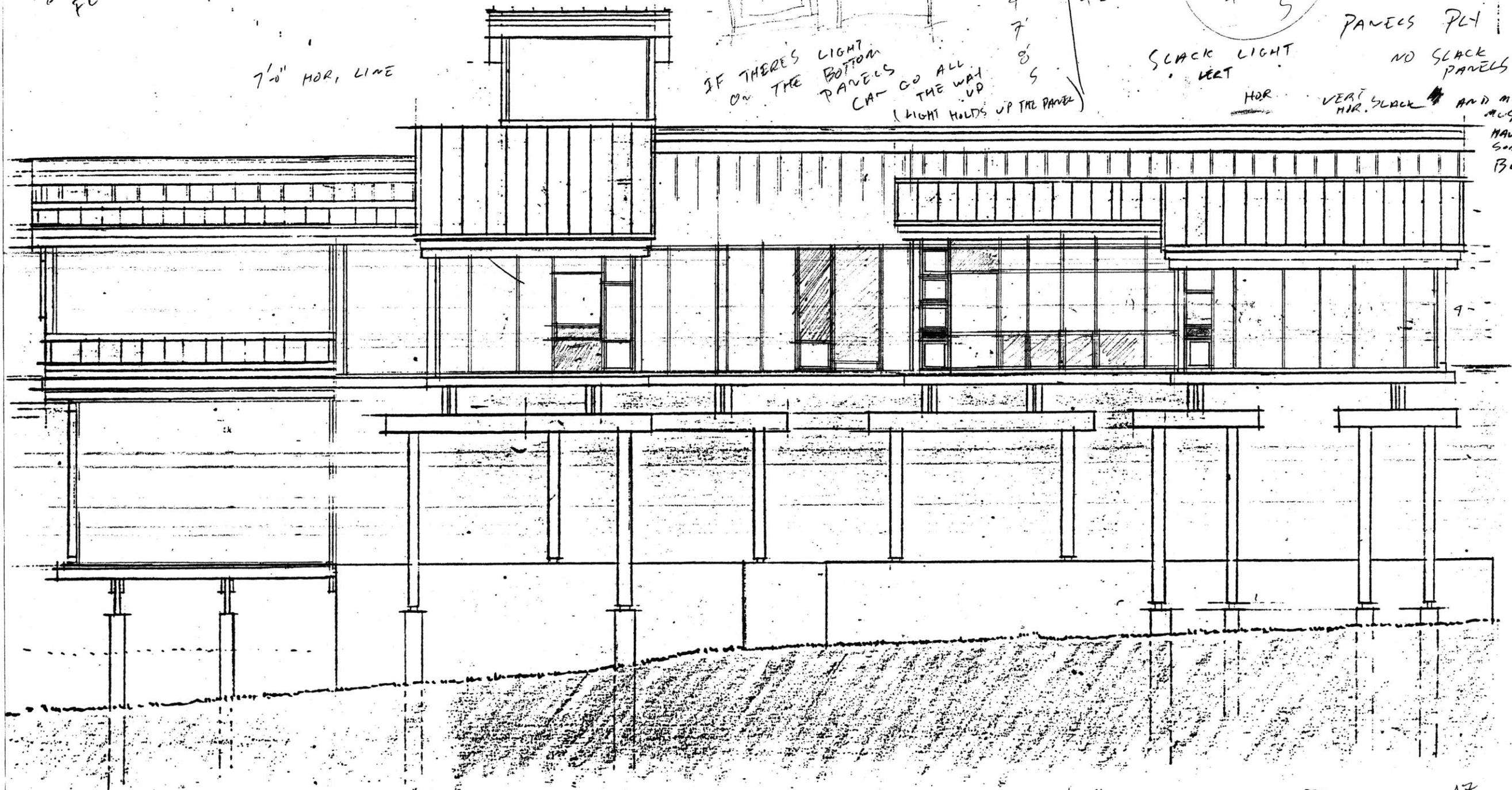
7'-0" HOR. LINE

IF THERE'S LIGHT ON THE BOTTOM PANELS CAN GO ALL THE WAY UP (LIGHT HOLDS UP THE PANEL)

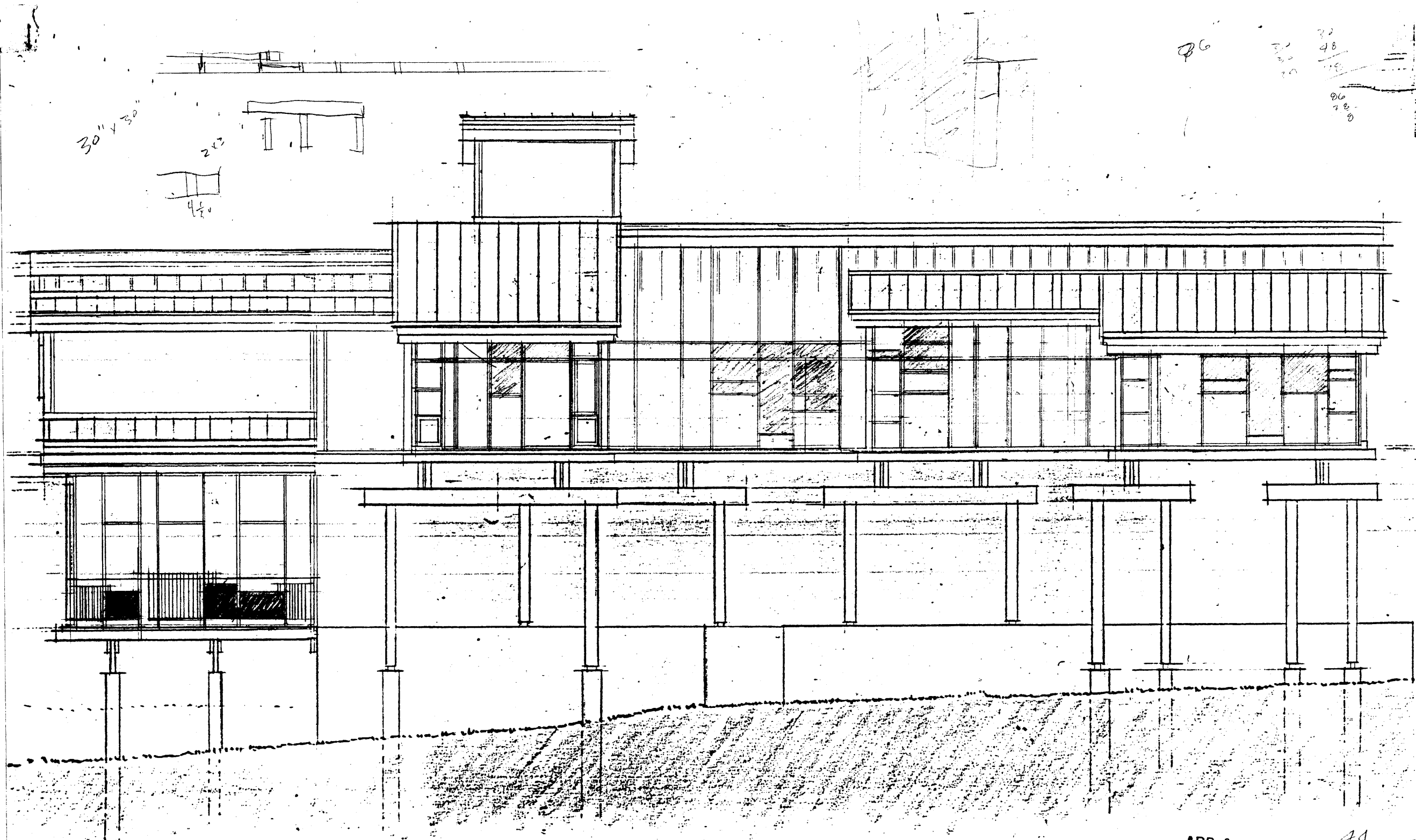
SLACK LIGHT VERT

PANELS PL1
NO SLACK PANELS

AND WE MUST HAVE SOME BLUE



APR 02 1991 43-47

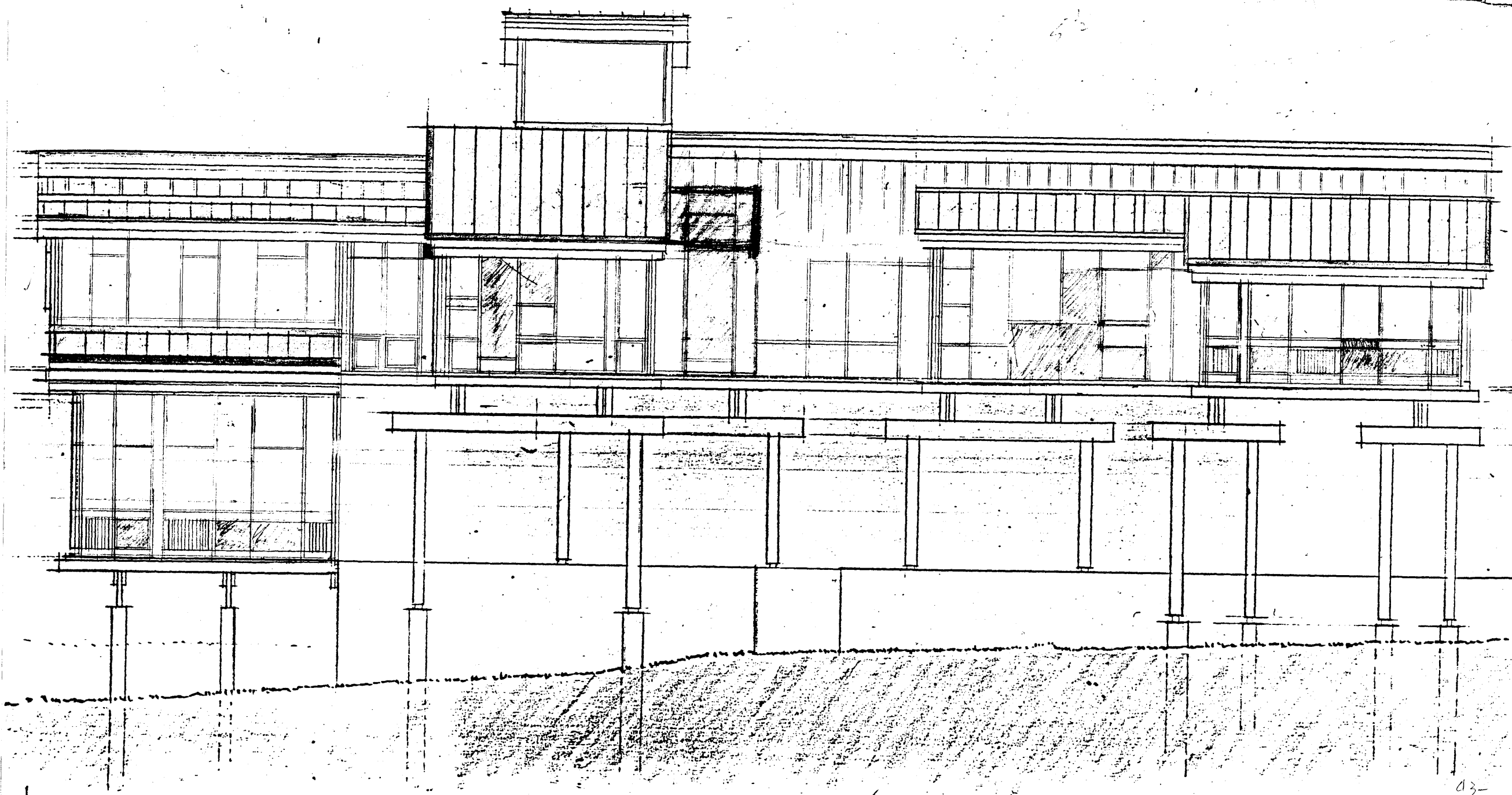


96
30
48
18
96
18
8

APR 02 1991

99

43-47



APR 02 1991

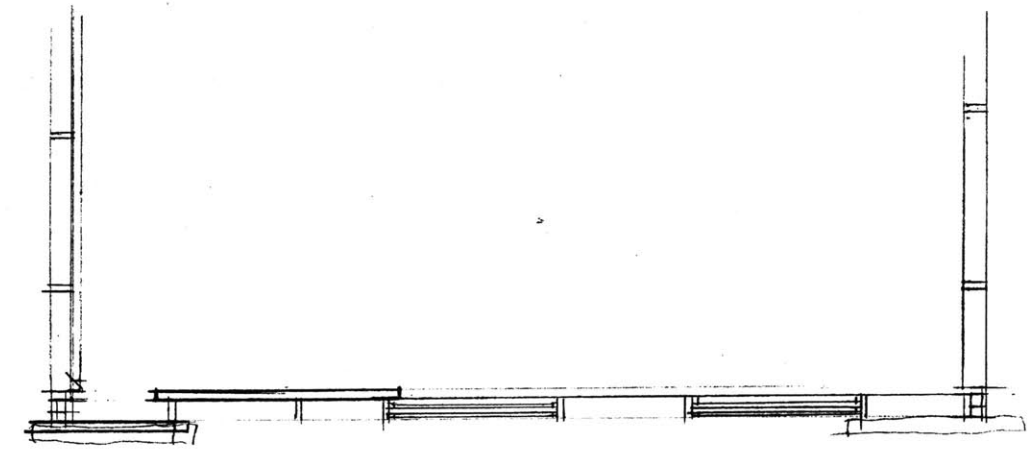
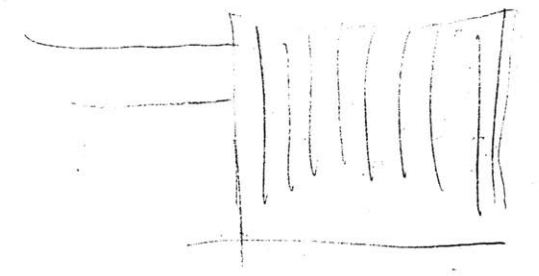
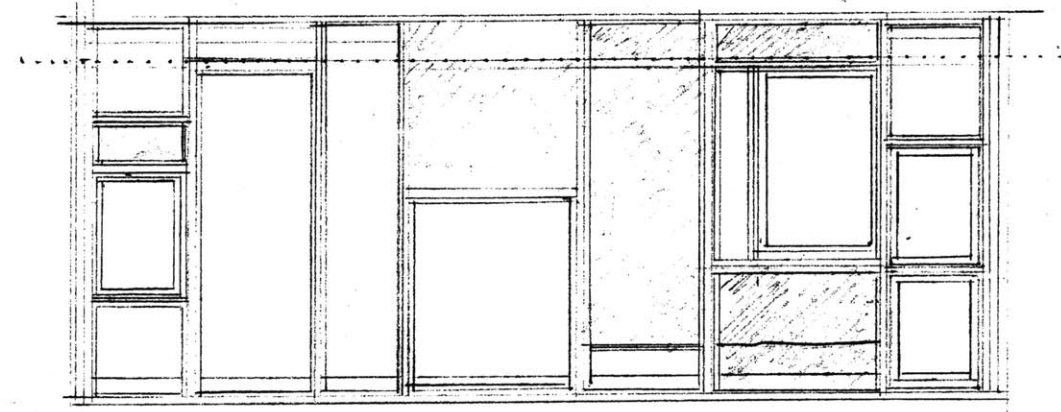
FULL FRAMING DIM.
 2' AT CORNERS
 3' 6"
 2' 6"
 + SCAFF

2" FULL 6" FULL
 PANEL SIZES
 W H
 70" 70"
 NO CORNERS
 2' 6"
 3' 6"
 2' 6"
 3' 6"
 2' 6"
 3' 6"

2ND FLOOR

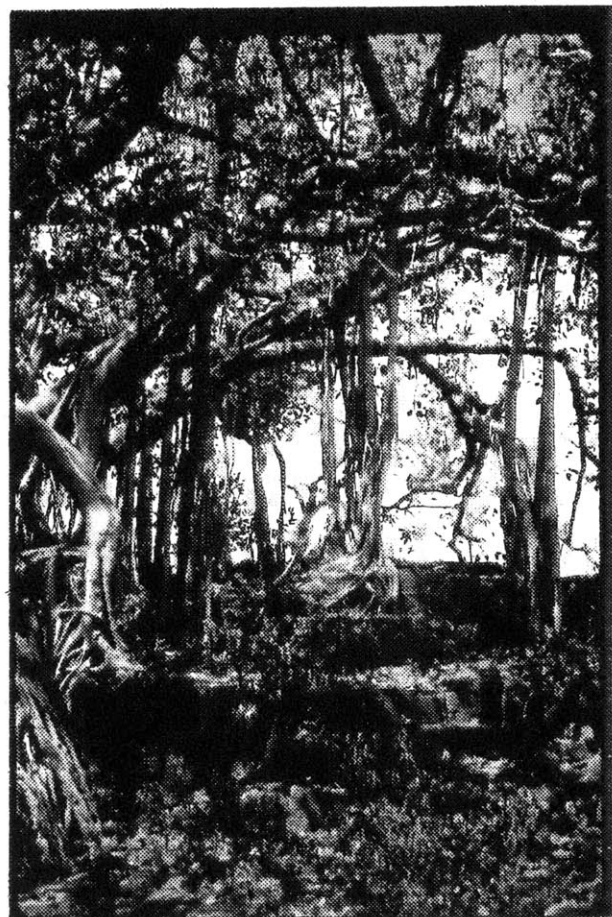
WINDOW SIZE
 W H
 3' 6" 2' 0" FIXED OR
 2' 6" 2' 6" FIXED OR AP
 4' 0" 4' 0" FIXED
 7' 0" 7' 0" FIXED
 8' 0" 8' 0" FIXED
 1' 0" 1' 0" FIXED

1' CLEAR
 1' PANEL



APR 02 1991

43-47 96

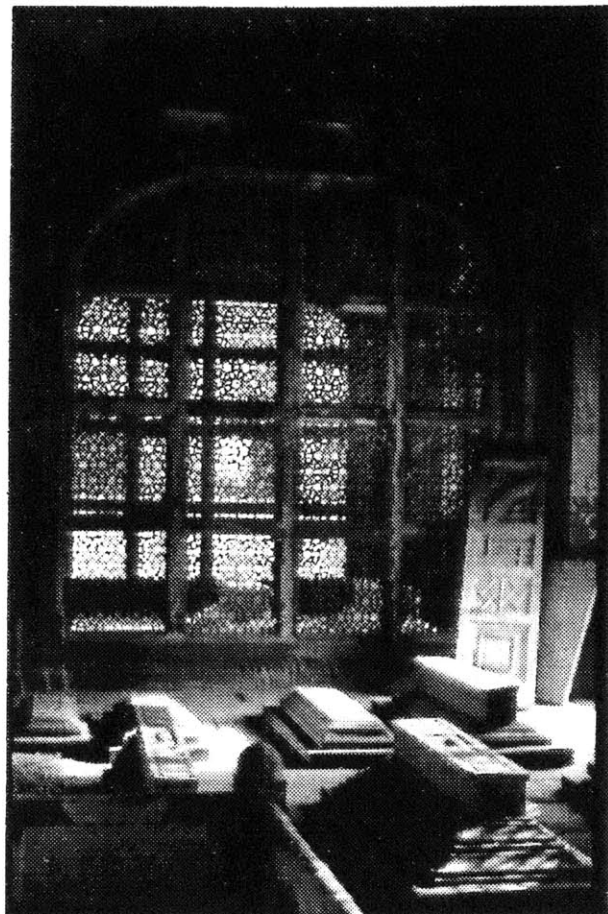


ORCHHA

screens



PARIS
AGRA

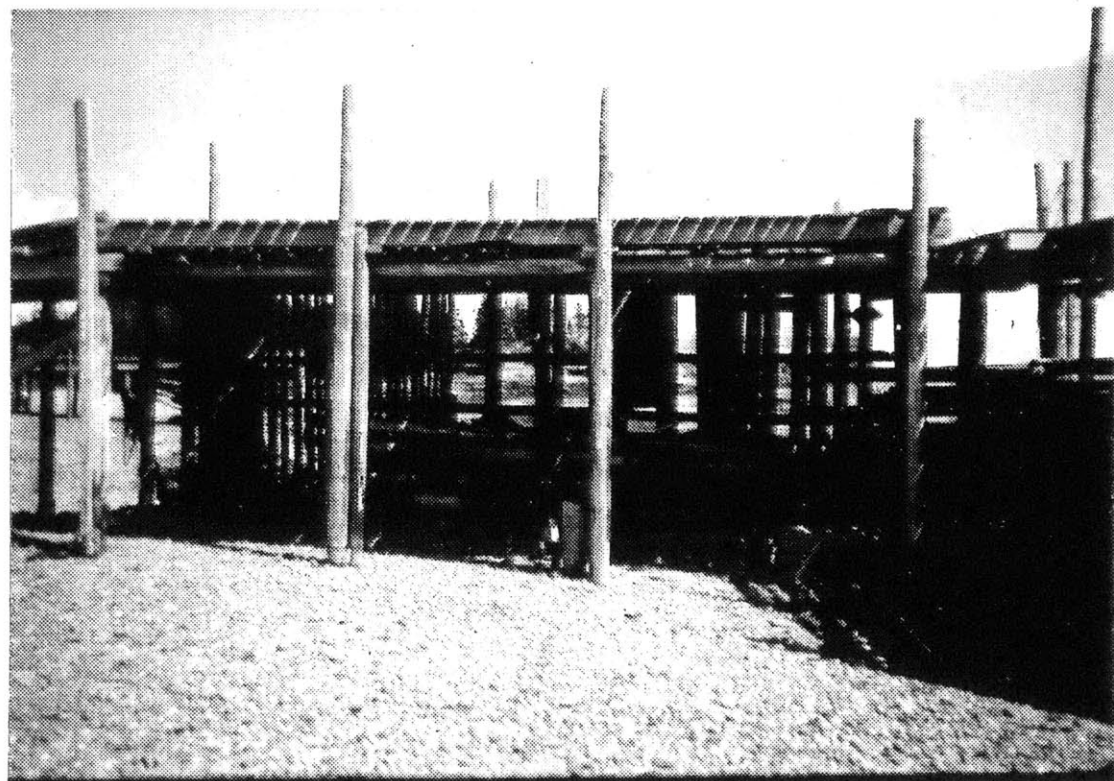


FATEHPUR SIKRI

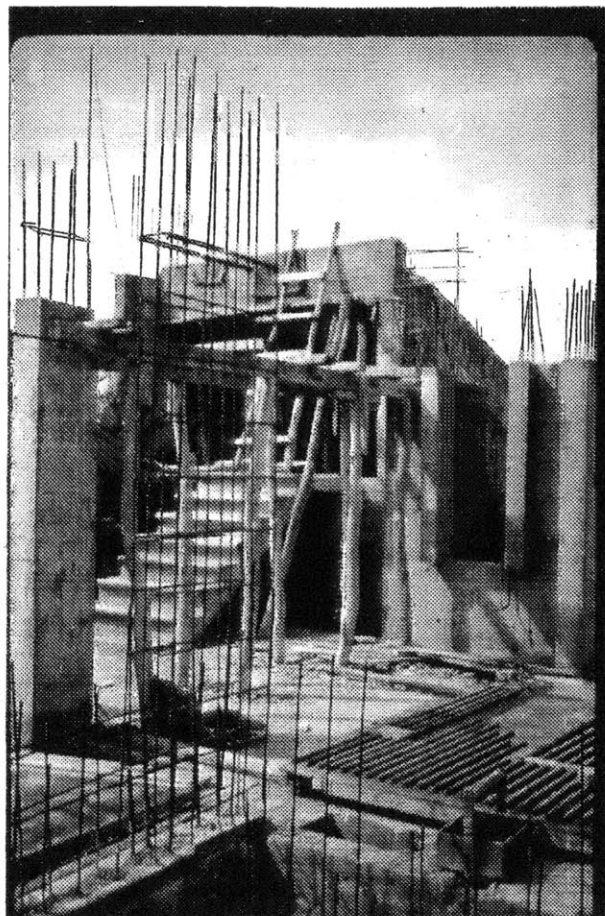


JAISALMER

APR 09 1991



JONES PORT ME.
ADDISON ME.

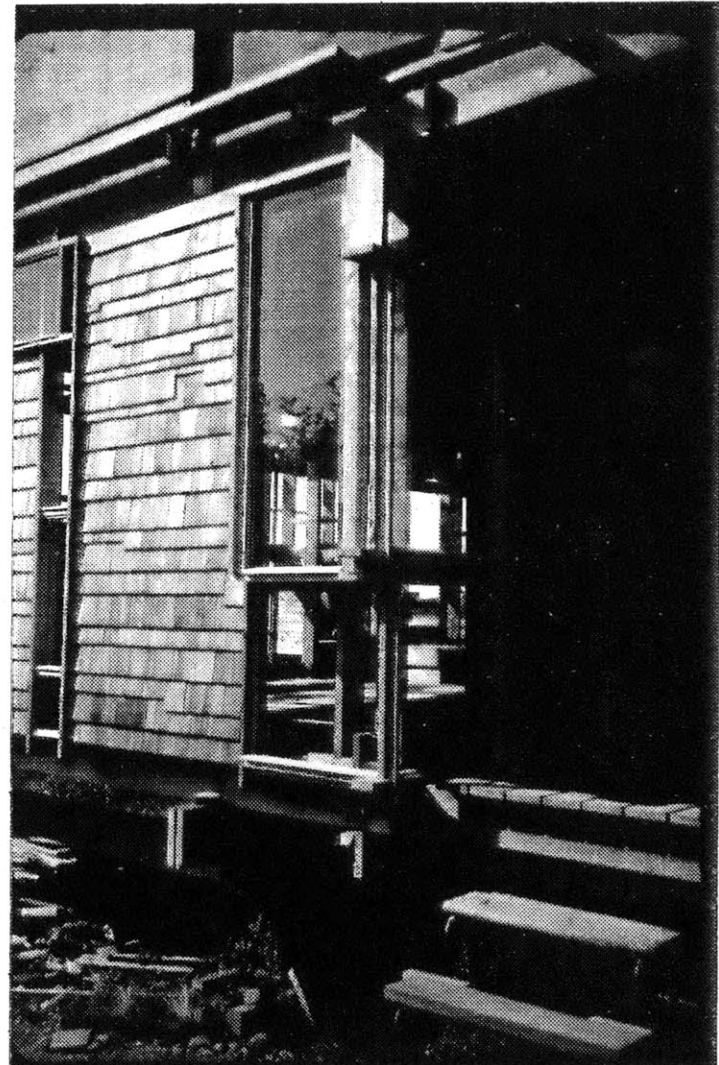
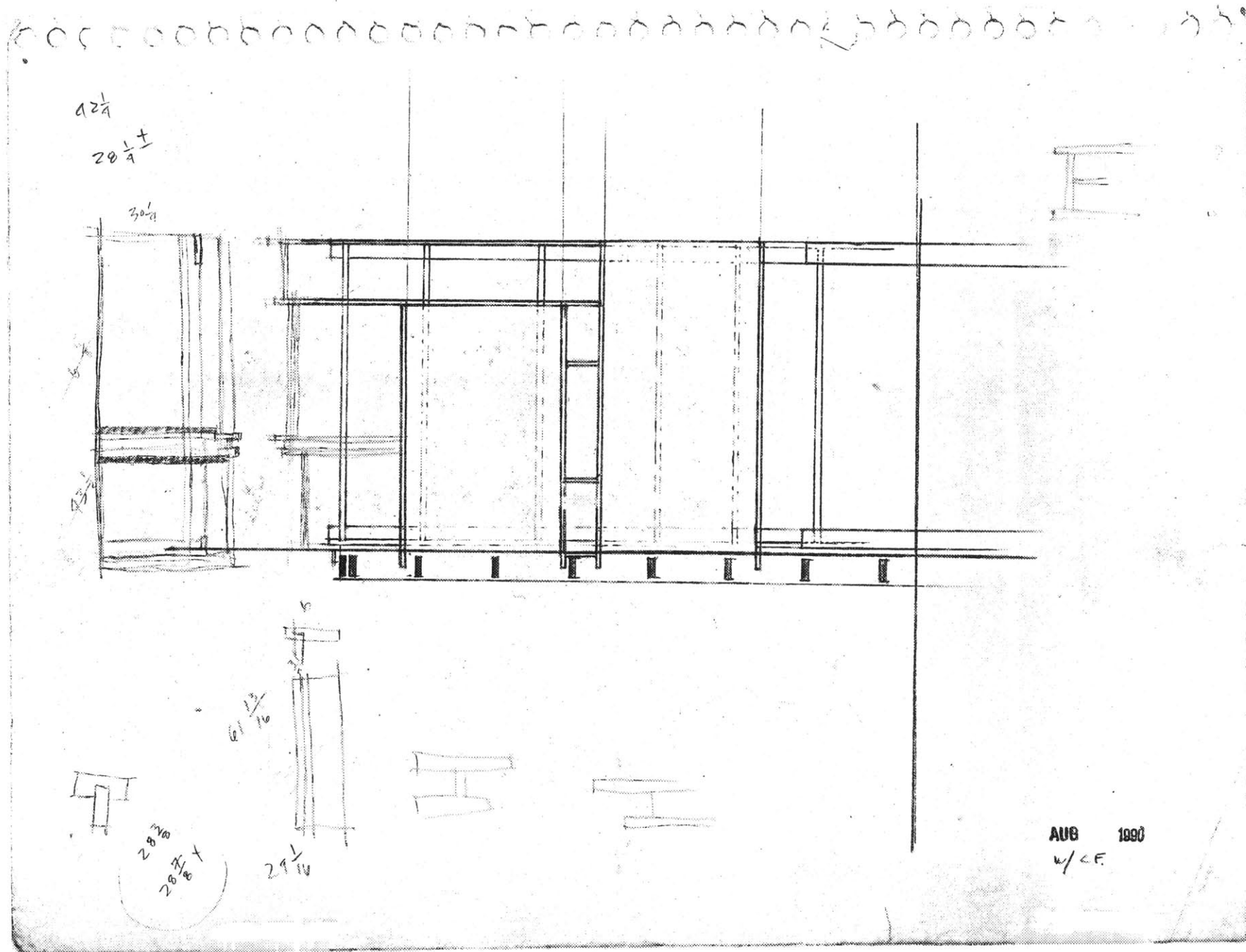


DELHI



CHANDIGARH

APR 09 1991



ADDISON ME.
MAY 0 1 1991

TODAY IN SCIENCE CLASS WE WENT
OUT AND COLLECTED LEAVES AND
PINE NEEDLES.

YOU CAN HEAR THE VOICES OF THE
CHILDREN SINGING AS YOU WALK PAST
THE SCHOOL.

I ONCE FOUND A BONE LIKE PLATE FROM
A STURGEON ON THE EDGE OF THE
HUDSON RIVER IN N.J. I LOST IT
SOME TIME AGO BUT I THINK
ABOUT IT EVERY ONCE AND A
WHILE.

WILL A THIRD GRADER BE ABLE
TO SEE 2 SQUIRRELS RUN ACROSS
THE ROOF OUTSIDE THE CLASSROOM
DURING A MATH LESSON?

THE WORK IS THE WORK.

AMBIGUOUS NOT ONLY MEANS NOT
CLEAR, VAGUE, IT ALSO MEANS
HAVING TWO OR MORE MEANINGS.

"REALITY IS CONSTRUCTED."
R. LEWCOCK

LOOK

WHY WOULD 5 YEAR OLDS WANT TO STAY
IN AND READ WHEN THEY CAN GO OUT
AND CATCH SNOW FLAKES ON THEIR
TONGUES?

IN SOME CULTURES BLACK IS THE COLOR OF
MOURNING IN OTHERS IT'S WHITE. I WONDER
WHAT A PURPLE SPACER MEANS IN
JAPAN?

WHAT'S THE BIG IDEA MIKE?

WHAT IS THE SMELL OF THE ORANGE
TREES IN BLOOM AT THE GREAT MOSQUE?

ARE THE TREES ARCHITECTURE? ARE
THE TREES IN WOODLAND CEMETERY
ARCHITECTURE? WHAT IS THE DIFFERENCE
IN QUALITY OF THE LIGHT IN CORDOVA
AT 12 NOON IN THE SUMMER AND SUNSET
IN DECEMBER CAN THIS BE EXPLAINED?

HOW MANY COLORS DO YOU SEE IN THE
SHADOWS?

WHY ARE THERE 7 PANEES OF YELLOW
GLASS, 5 ORANGE, 2 BLUES AND A RED
ONE IN THIS CLASS ROOM?

DO YOU HEAR THE RHYTHM OF THE
RAIN AS IT HITS THE ROOF?

IT SEEMS LIKE EVERY YEAR THERE IS
ALWAY THE DEBATE, WHICH BERRY
SEASON COME FIRST RASPBERRY OR
BLACK BERRY.

Les Mûres/blackberries

In the typographical bushes constituted by the poem on a way that
leads neither beyond things nor to the mind/spirit, certain fruits are
formed from an agglomeration of spheres that a drop of ink fills.

Black, pink and *kaki*-red together in the cluster, they offer rather the
spectacle of an arrogant family of different ages than a very keen tempta-
tion to be plucked.

In view of the disproportion of the pips to the pulp the birds esteem
them little, so very little in the end remains of them when from beak to
anus they have gone through them.

But the poet in the course of his professional promenade takes of their
seed with reason: "Just so," says he to himself, "by and large the patient
efforts of a very fragile flower although defended by a forbidding en-
tanglement of thorns succeed. Without a great many other qualities,—
blackberries (*mûres*), are perfectly ripe (*mûres*)—even as this poem comes
to its perfection."

(1934-37)

FROM THINGS SELECTED WRITINGS
BY FRANCIS PONCE
TRANSLATED BY CID GORMAN
WHITE PINE PRESS, FREDONIA N.Y.
1986 P. 17

YOUR PROBABLE THINKING WHAT DO
BLACK BERRIES HAVE TO DO
WITH ARCHITECTURE?

EVERY THING/NOTHING

NA 6537
R 692

HOW MUCH WARMER IS THE COLOR
OF THE WOOD AT SUN SET?

YES/NO
EITHER/OR
YES/YES/NO/YES
YES/NO/NO/NO/YES/NO
2/3 | 2/3 | 2/2 SLACK | 3/2

WAS THE ELEVATION MADE (BUILT)
FROM THE INSIDE OR OUTSIDE? ARE
THE WINDOWS MADE TO LOOK OUT OF OR AT?

THE LIGHT REFLECTS OFF THE ROOF AND
ONTO THE CEILING OF THE CLASS ROOM.

[THE SHAKERS] RECOGNIZED NO JUSTIFIABLE
DIFFERENCE IN THE QUALITY OF WORKMANSHIP
FOR ANY OBJECT, NO GRADATION IN THE
IMPORTANCE OF THE TASK. ALL MUST BE
DONE EQUALLY WELL. WHETHER IT WAS
THE LAYING OF A STONE FLOOR IN THE
CELLAR, THE MAKING OF CLOSET DOORS
IN THE ATTIC, OR THE BUILDING OF A
MEETING HOUSE, THE WORK REQUIRED
NOTHING LESS THAN ALL THE SKILL
OF THE WORKMEN. — CHARLES SHEELER

A FOUR YEAR OLD TOLD ME THAT
THE BOLT HEADS LOOK LIKE STARS
IN THE SKY.

MAHATMA GANDI WAS ASSASSINATED
ON HIS WAY TO PRAGERS.

A GARTER SNAKE MIGHT SLITHER
UNDERNEATH THE DECK AS THE
CHILDREN EAT LUNCH AND THEY MIGHT
SEE IT OR NOT.

CHRIS SAYS, "YOU CAN'T GET THE ANSWER
BOOK AT THE COOP."

... THE MOSQUE IS GOOD, IT IS VERY
GOOD. WE KNOW IT. NOBODY HAS TO
EXPLAIN ITS MEANING. ALL WE HAVE
TO DO IS LOOK. IF WE KNOW ITS
MEANING THEN WE PROBABLY HAVE
A DIFFERENT UNDERSTANDING OF
IT THEN IF WE DON'T. NOT BETTER
DIFFERENT.

JUST BEFORE LUNCH IN THE HALL
THE BLUE GLASS SHINE S ON
MY DESK. IN THE SPRING YELLOW
AND ORANGE SHINE ON MY
FEET AND CHAIR.

I SAW A FRIENDS ^{VIDEO} ~~VIDEO~~ OF
INDIA THE OTHER DAY AND IT
REINFORCED THE MEANING OF
"NOTHING MATTERS"

LAST WEEK WE LOOKED FOR BUGS
AND I SAW A SALAMANDER.

WHY IS IT THAT PEOPLE SAVE
THEIR WINE CORKS AND MORE
OFTEN THAN NOT IN WOODEN BOWLS?

THERE IS SOME PINK GLASS IN THE
MUSIC ROOM.

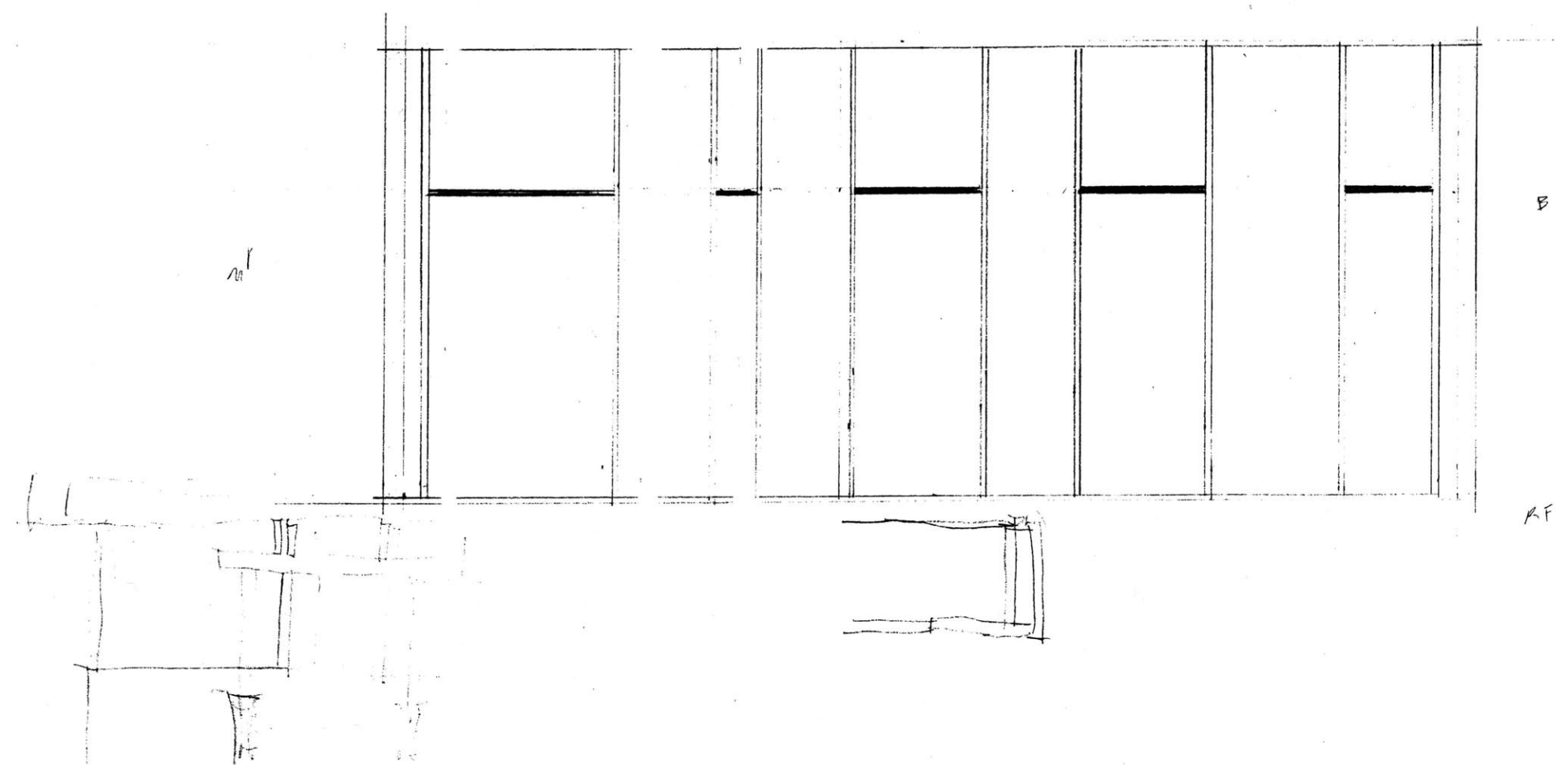
APR 1991
MAY 2 1991

GRAMMAR HAS NOTHING TO DO
WITH FORM — GERTRUDE STEIN
LANDSCAPE IS NOT GRAMMAR — GS

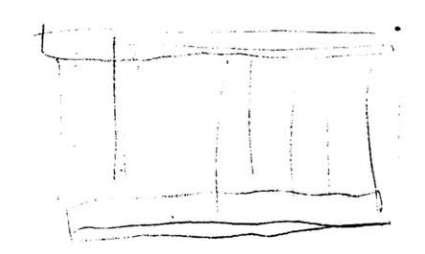
MAY 04 1991

30"
92"

21"



3"

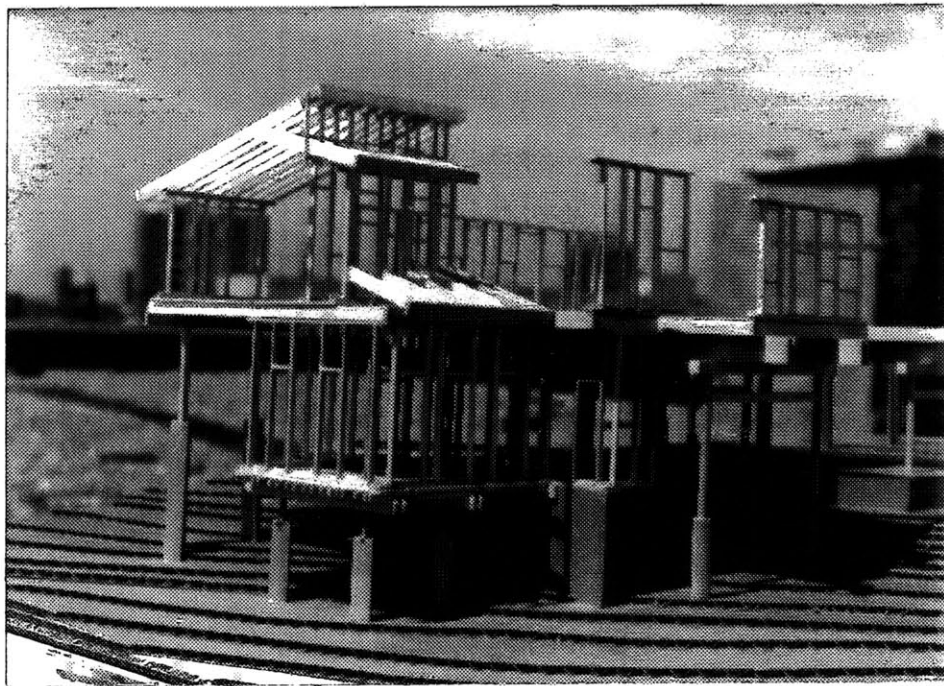


MAY 0 1 1991

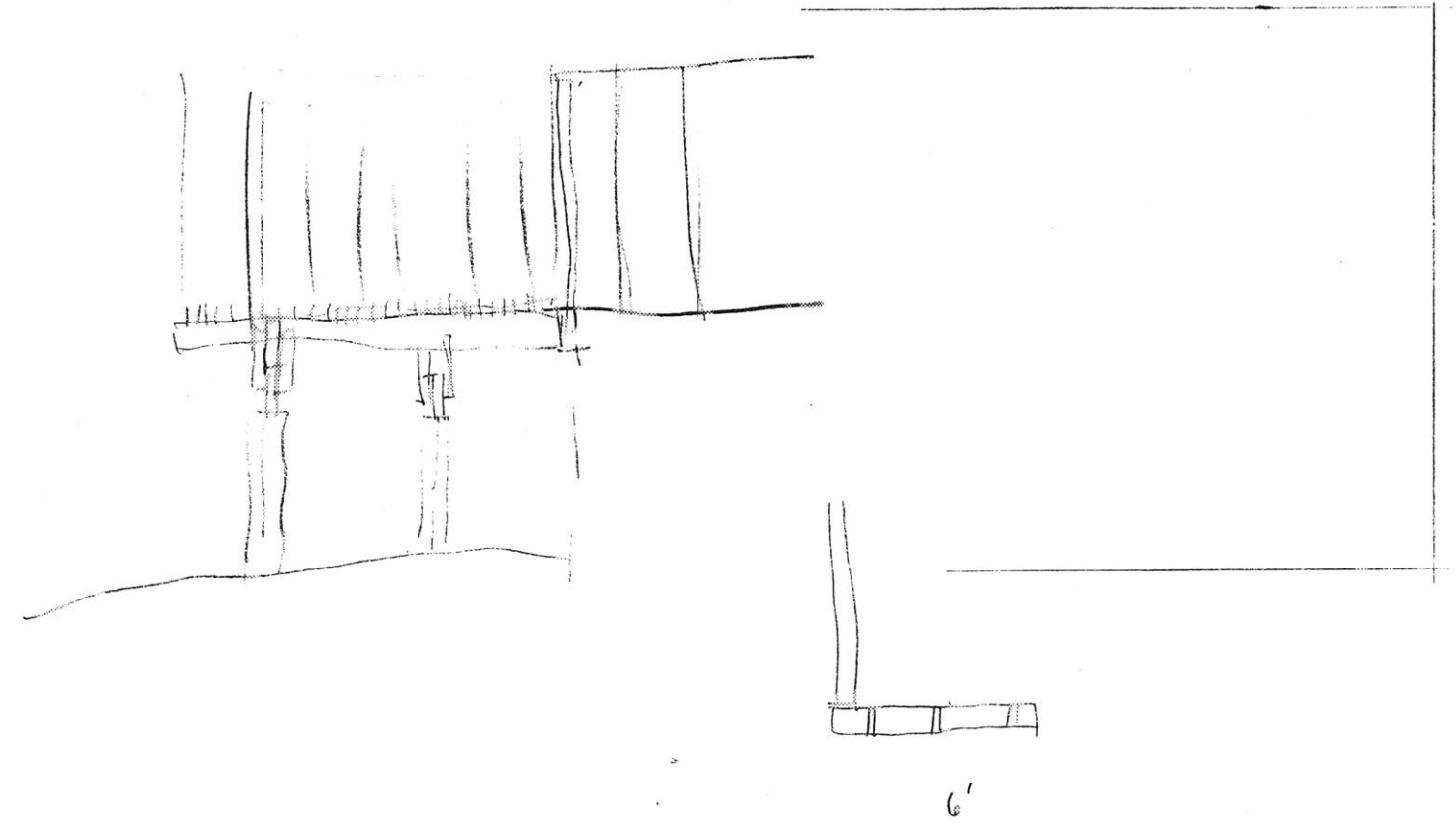
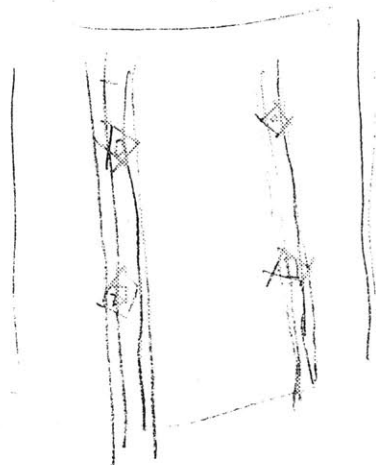
APR 1 4 1991

SK 1

131

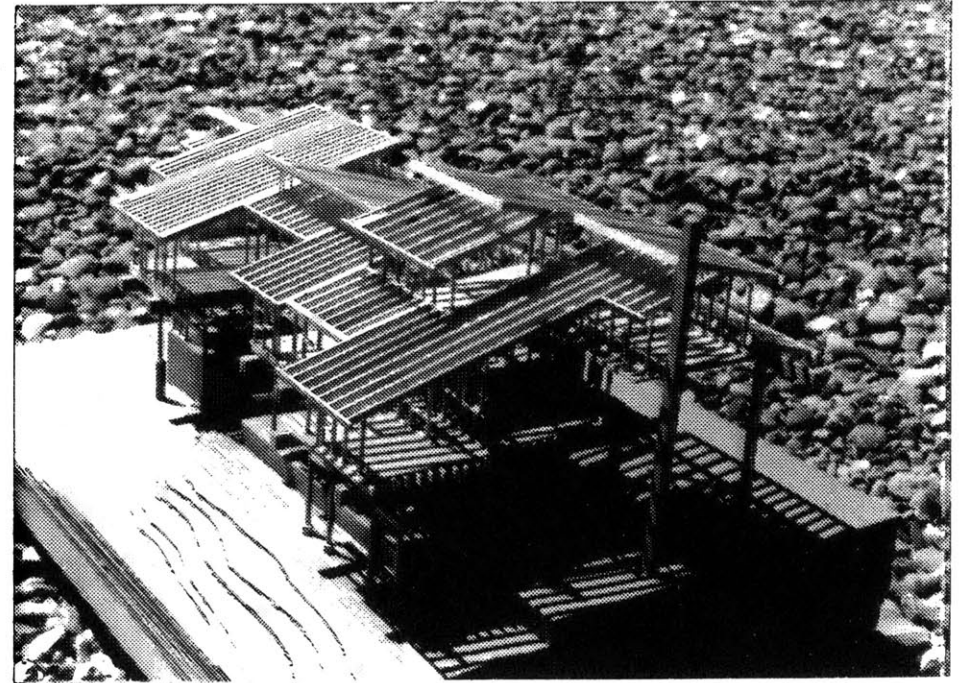


MAY 0 4 1991
MAY 0 4 1970 "4 DEAD IN OHIO"



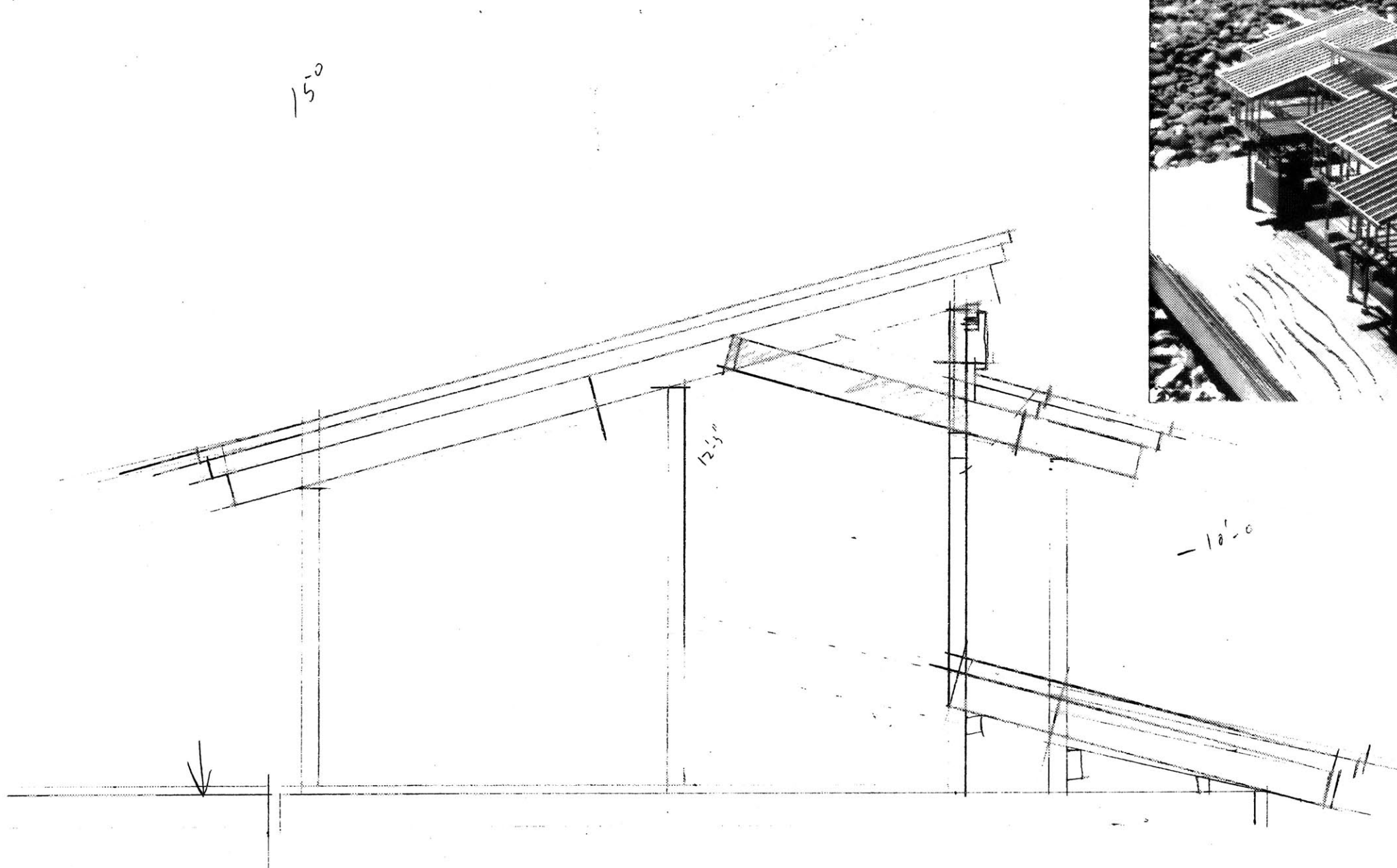
APR 1 4 1991
SK II

MAY 0 4 1991



APR 1 6 1991

APR 1 7 1991

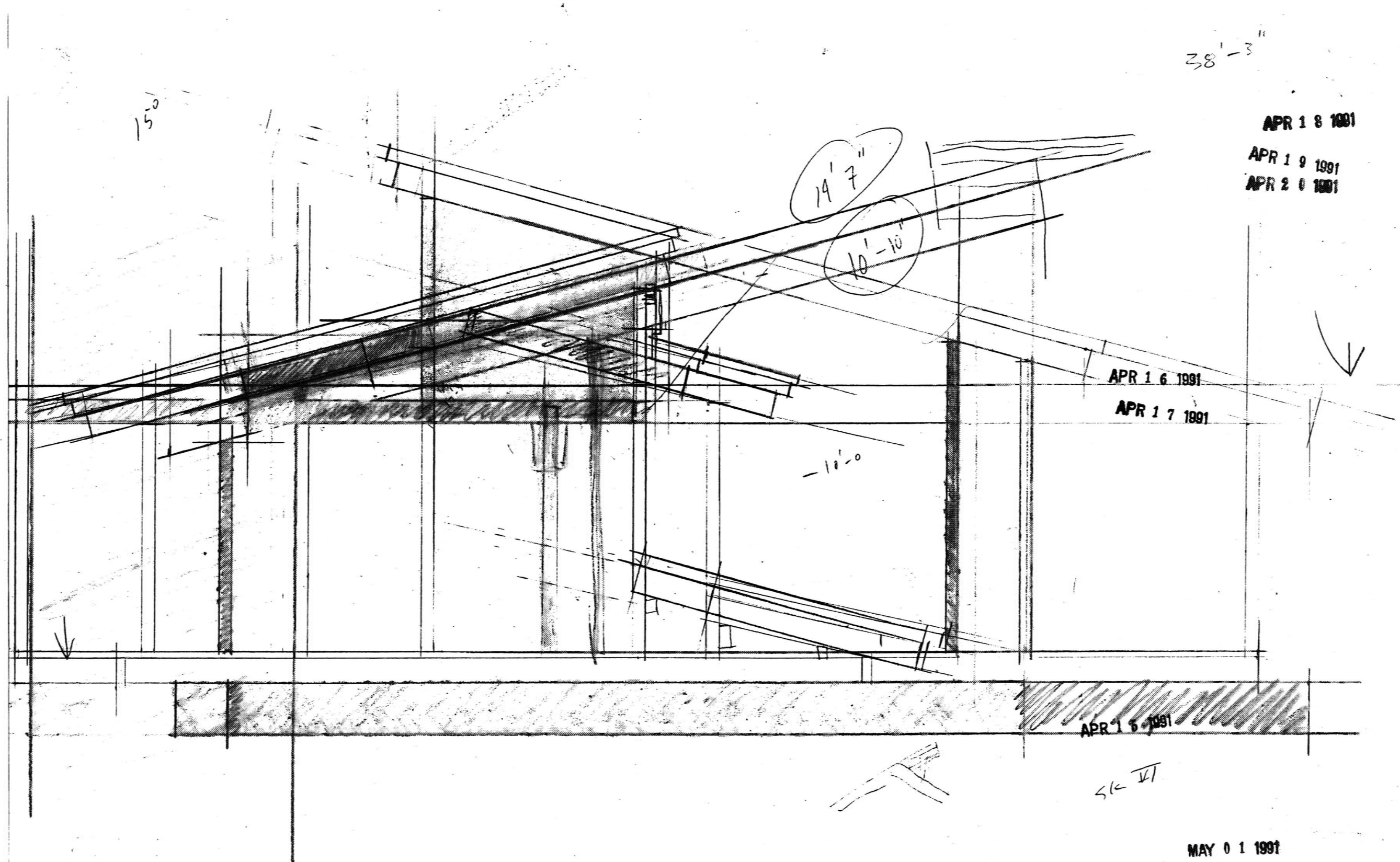


APR 1 5 1991

SK V

MAY 0 1 1991

~~100~~ ~~1000~~



15'-0"

38'-3"

14'-7"

10'-10"

10'-0"

APR 18 1991

APR 19 1991

APR 20 1991

APR 16 1991

APR 17 1991

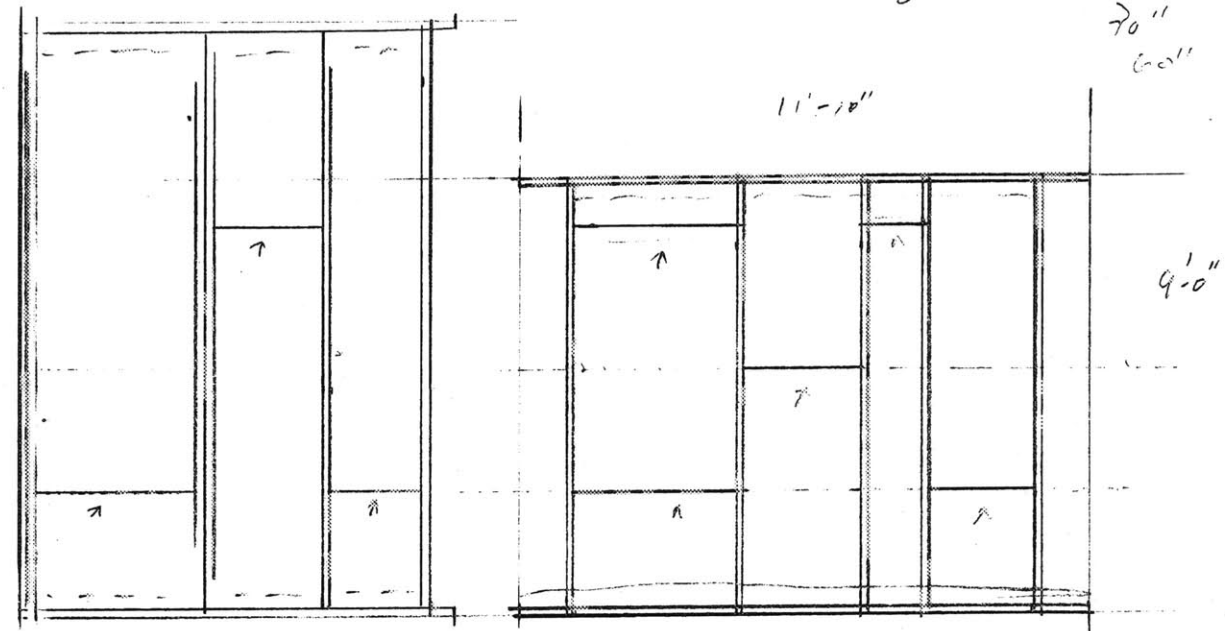
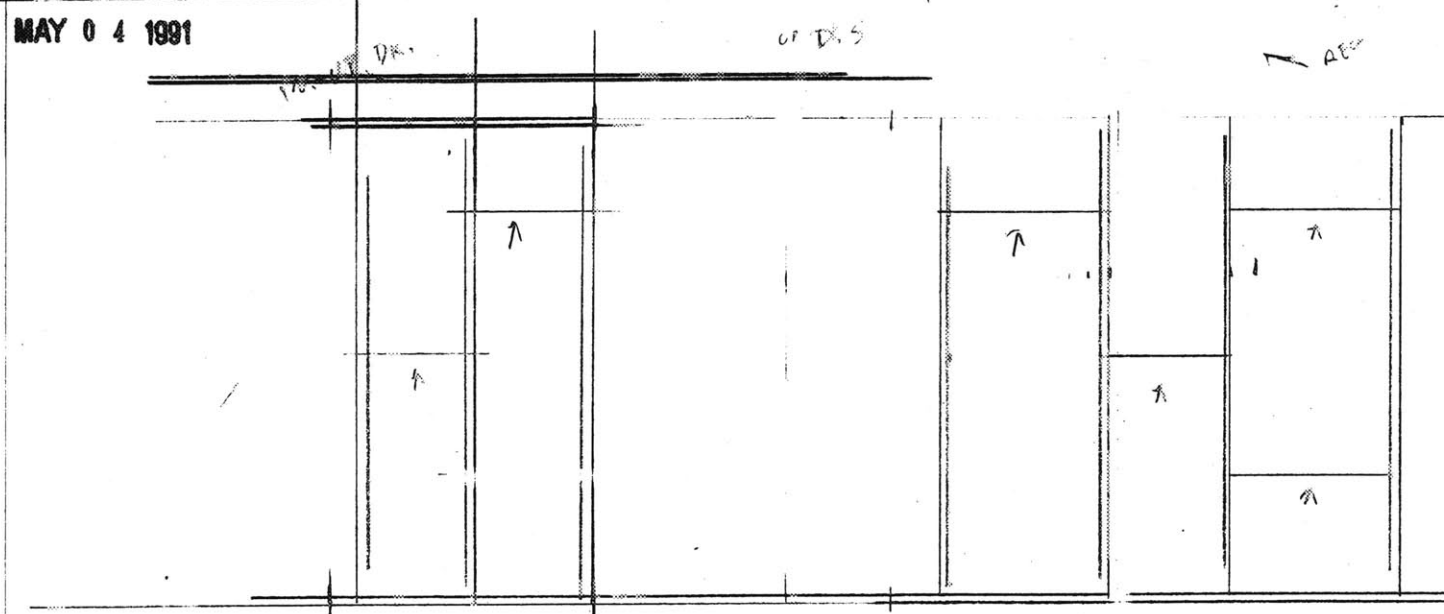
APR 15 1991

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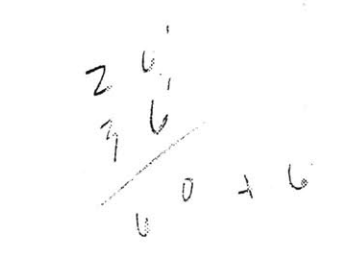
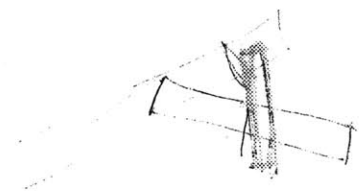
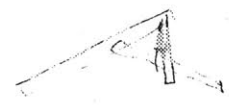
MAY 01 1991



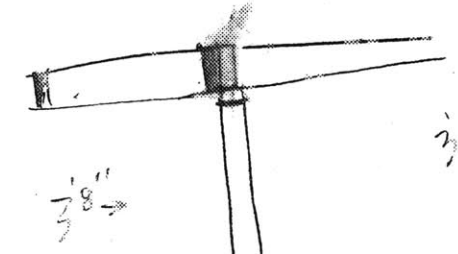
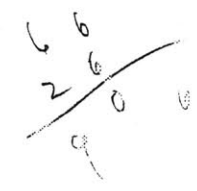
MAY 0 4 1991



MAY 0 1 1991



SK. VII
 APR 1 5 1991
 APR 1 6 1991



$\frac{3}{8}'' + 2 \times 2 \times 2 + 2 \times 2 \times 6$

INSIDE V.D.

Z FL. N. S. E.

70''
60''

11'-10"

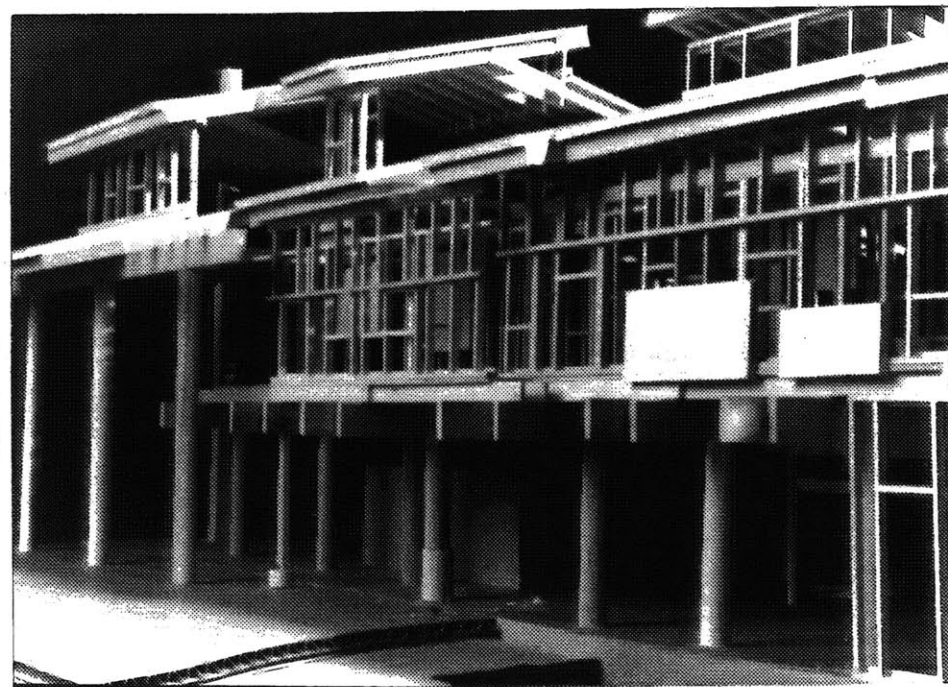
9'-0"

8' 2"
x 4 3/8"

8' 3"

APR 2 1 1991

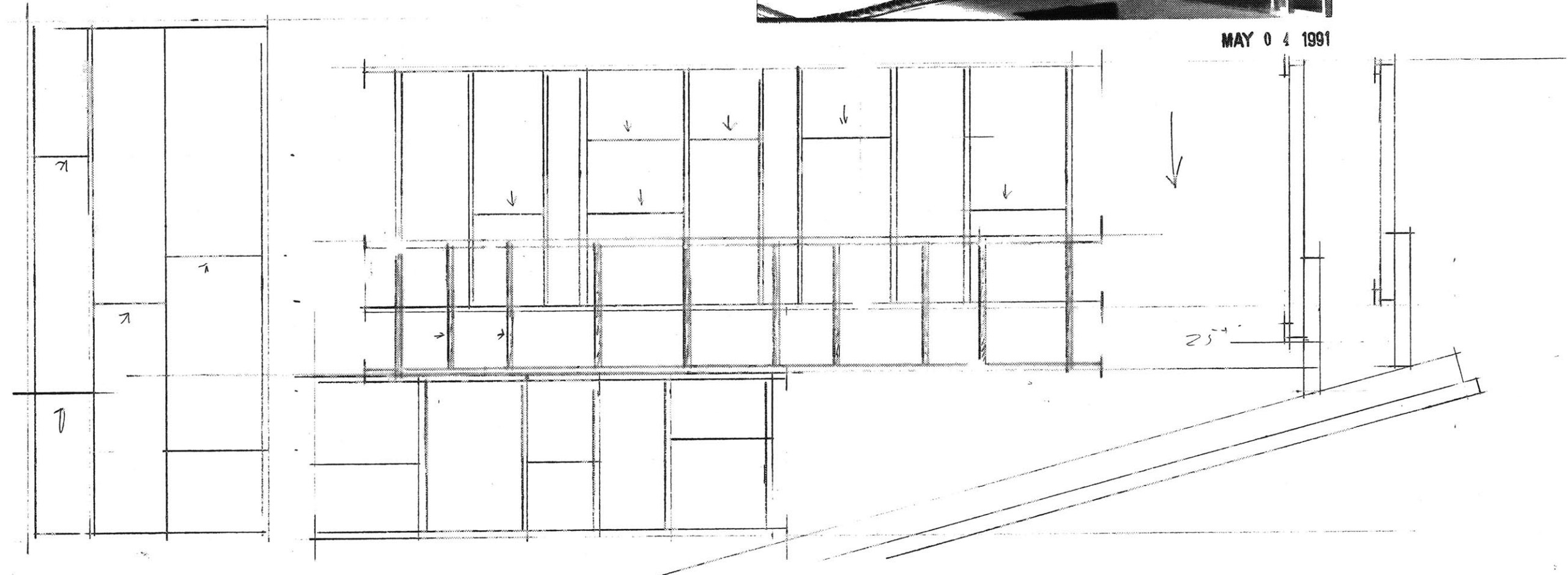
C



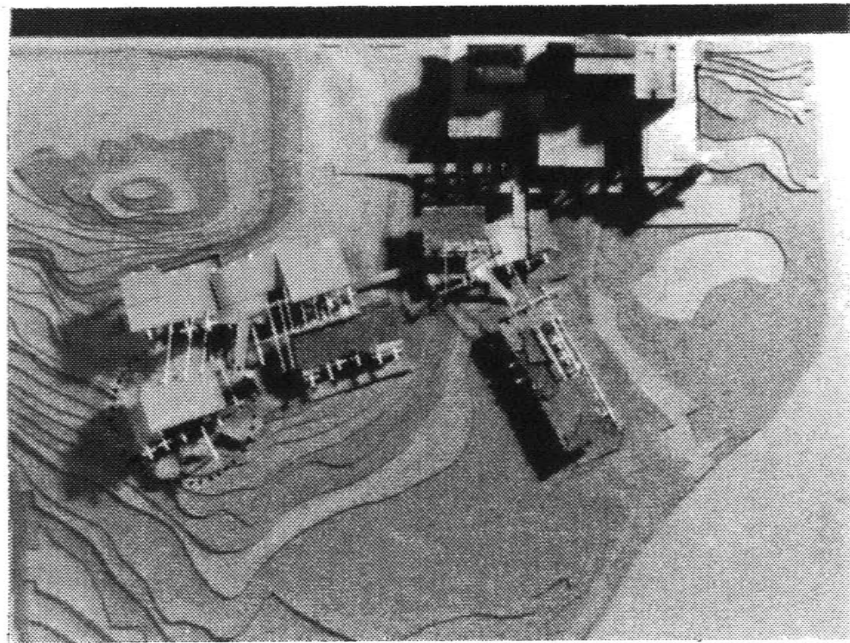
SK II

APR 2 0 1991

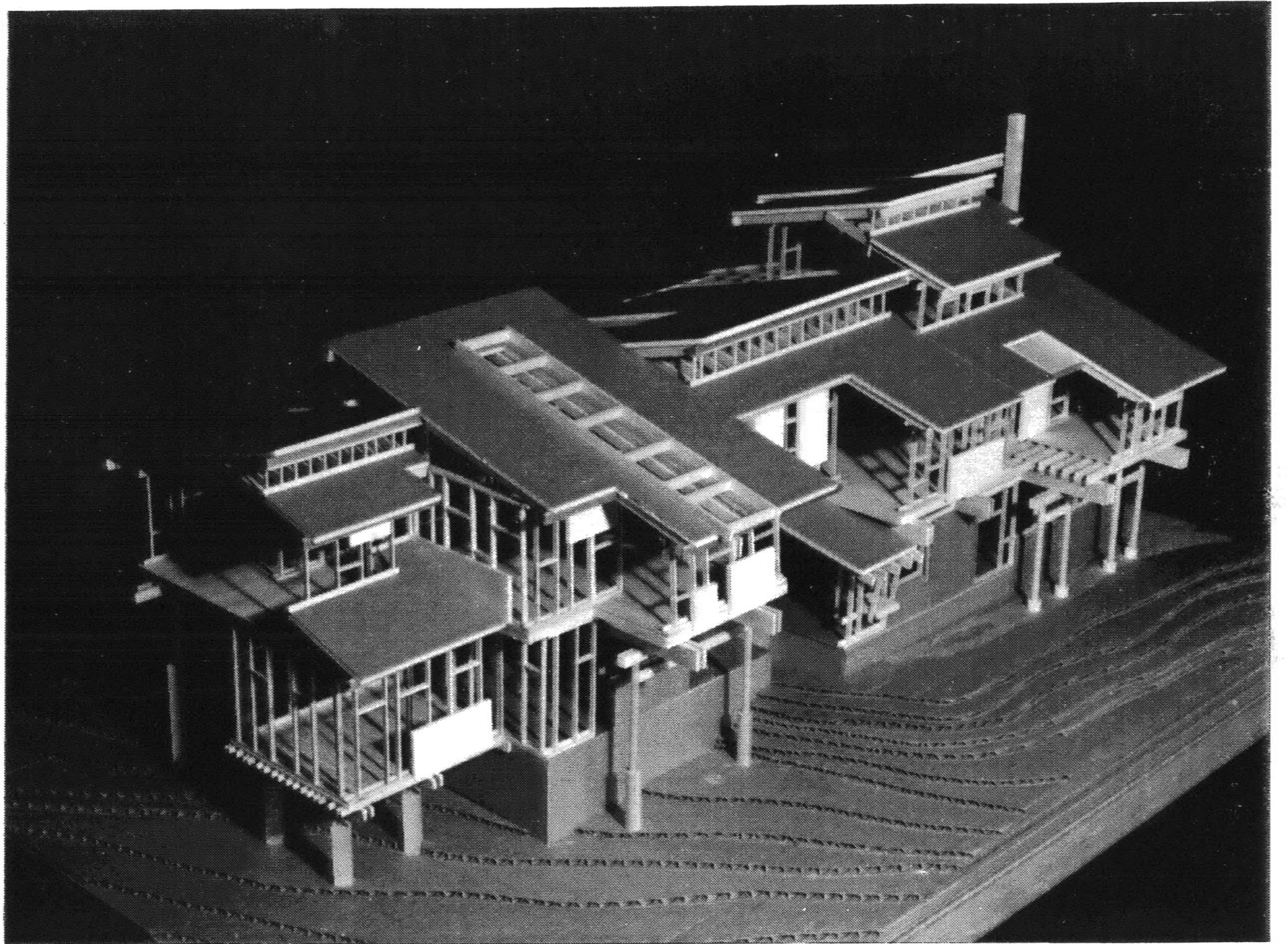
MAY 0 4 1991



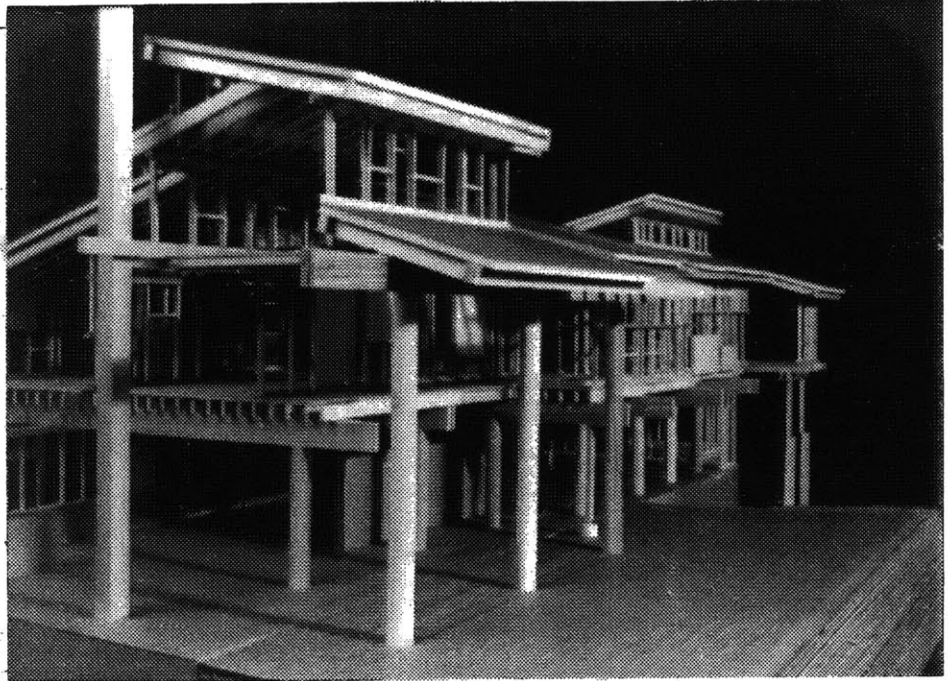
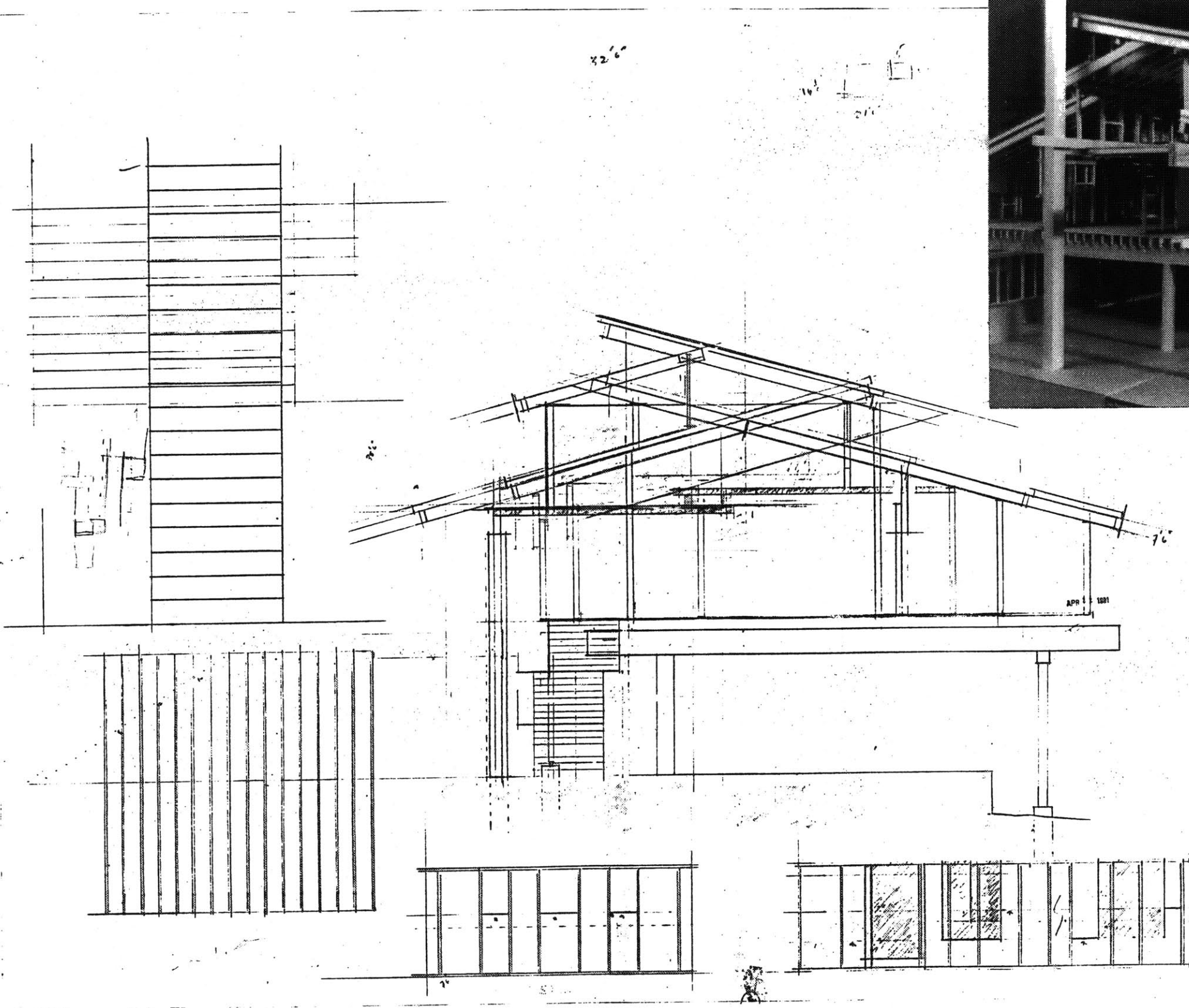
MAY 0 1 1991



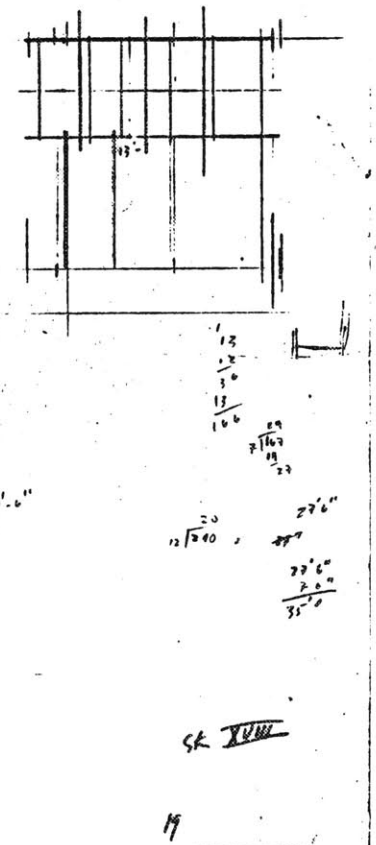
MAY 0 4 1991



MAY 0 4 1991



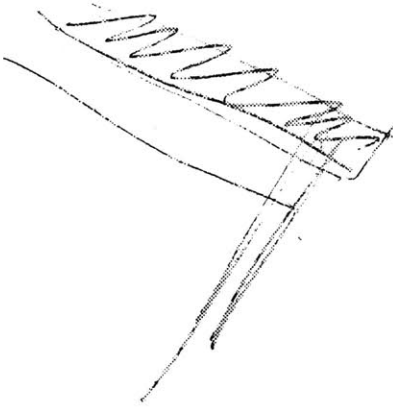
MAY 0 4 1991



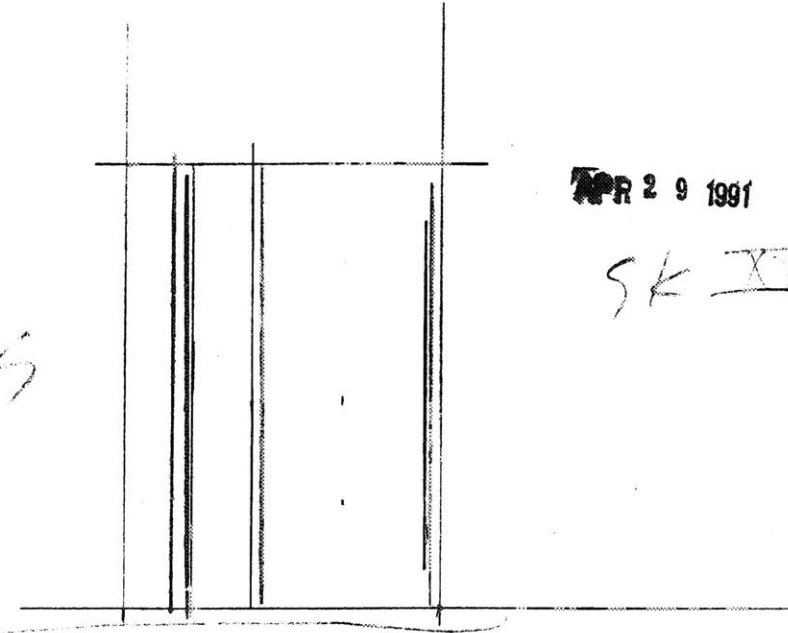
MAY 0 3 1991



MAY 0 4 1991

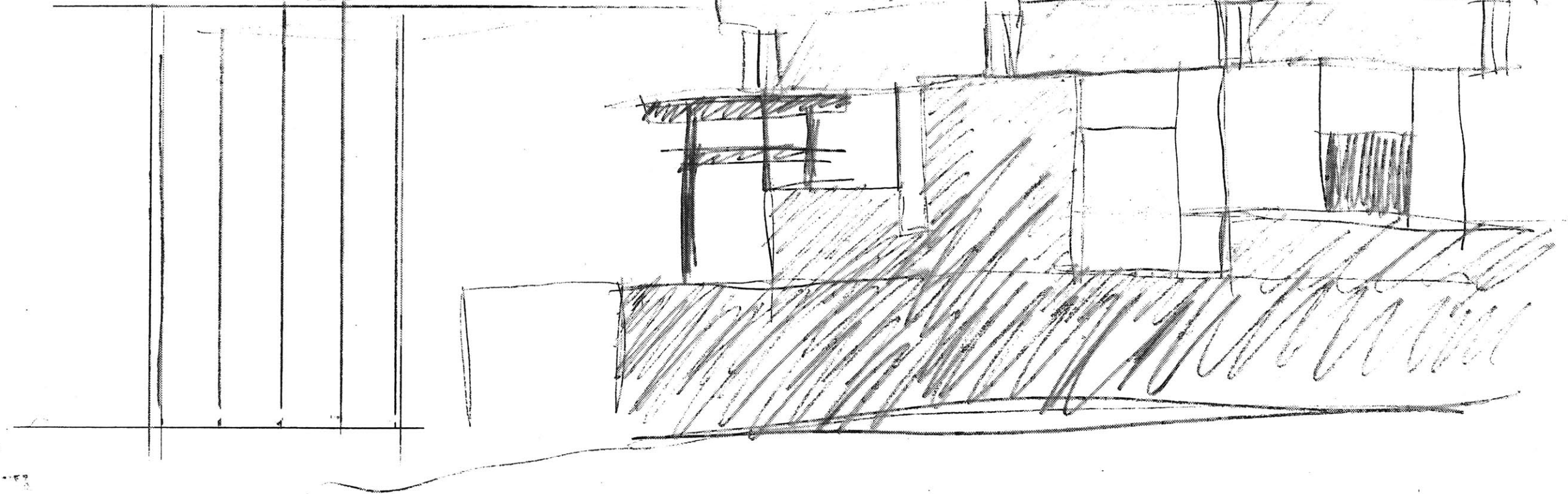


445



APR 29 1991

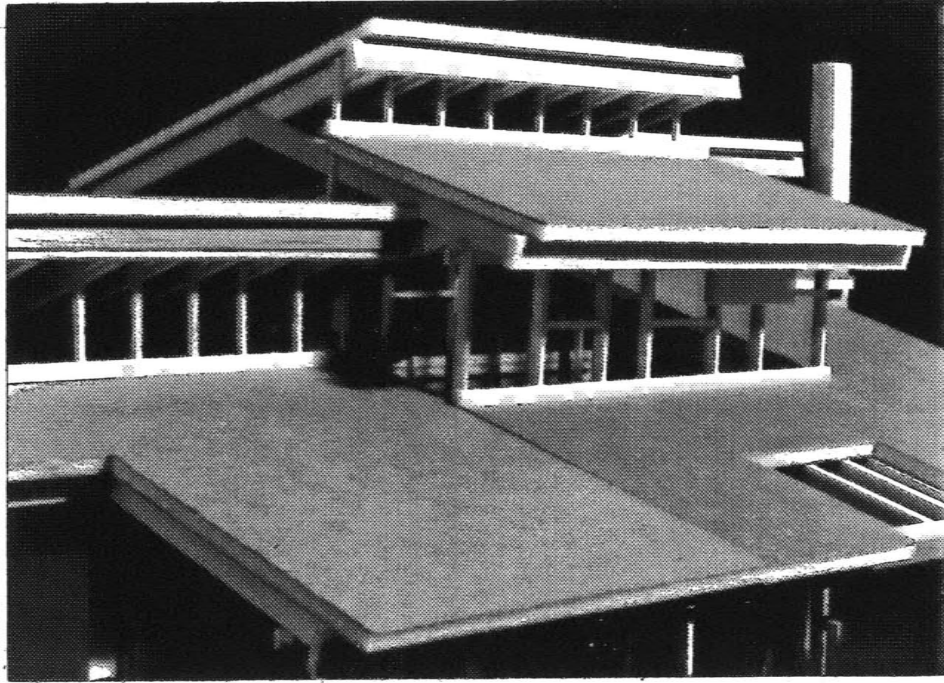
SK III



MAY 0 1 1991

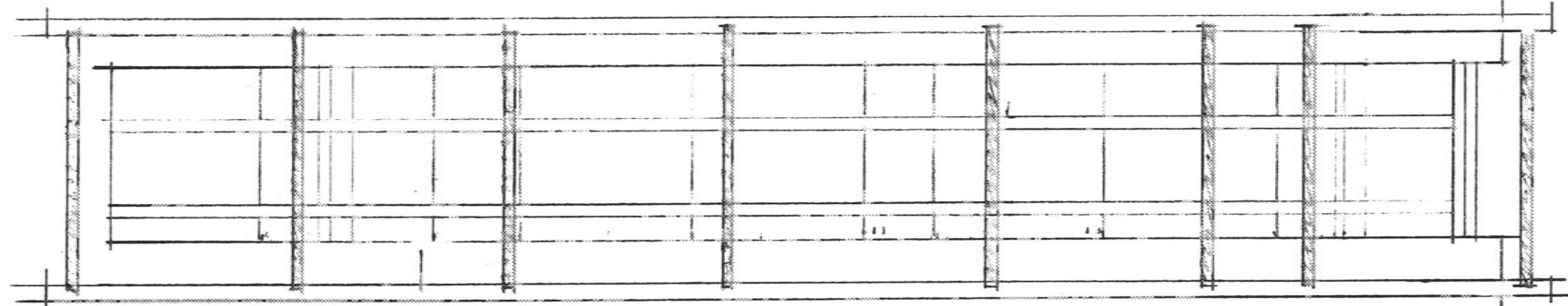
APR 29 1991

SK III

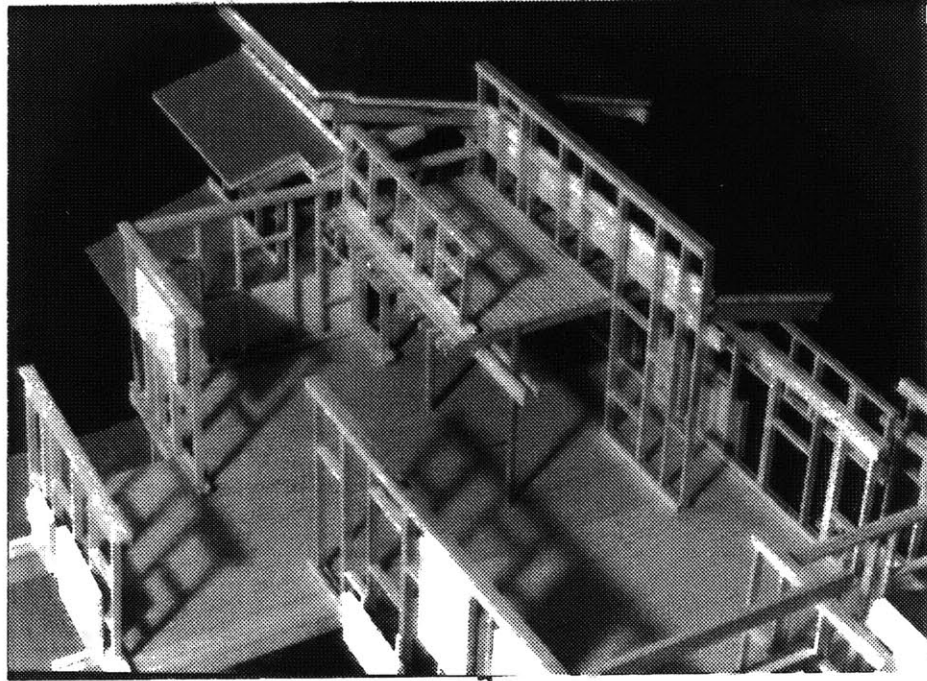
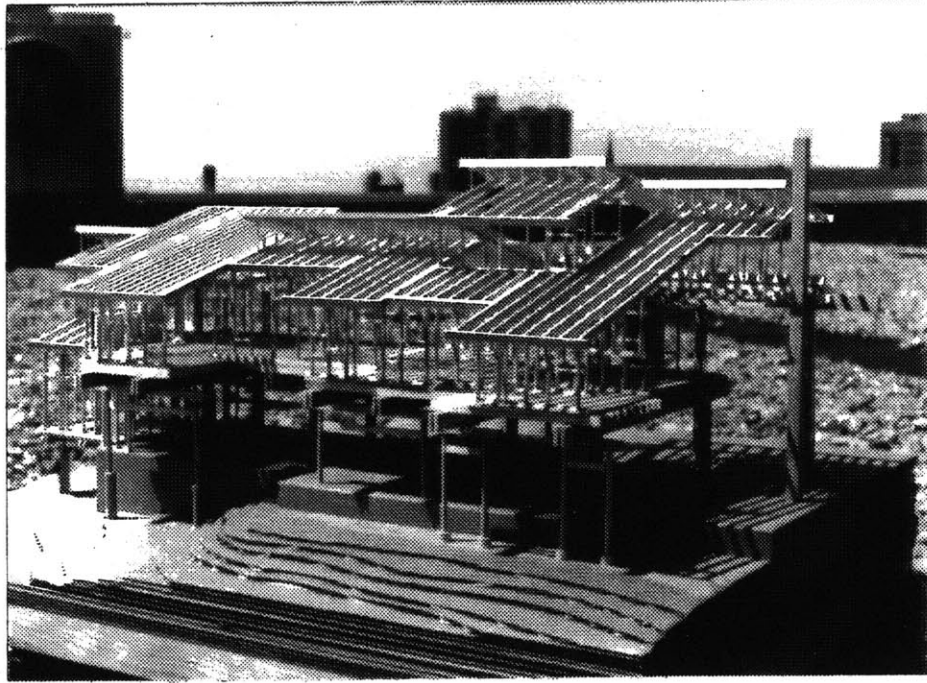


MAY 04 1991

Handwritten notes in the upper right corner of the drawing area, including the number '20' and some illegible scribbles.

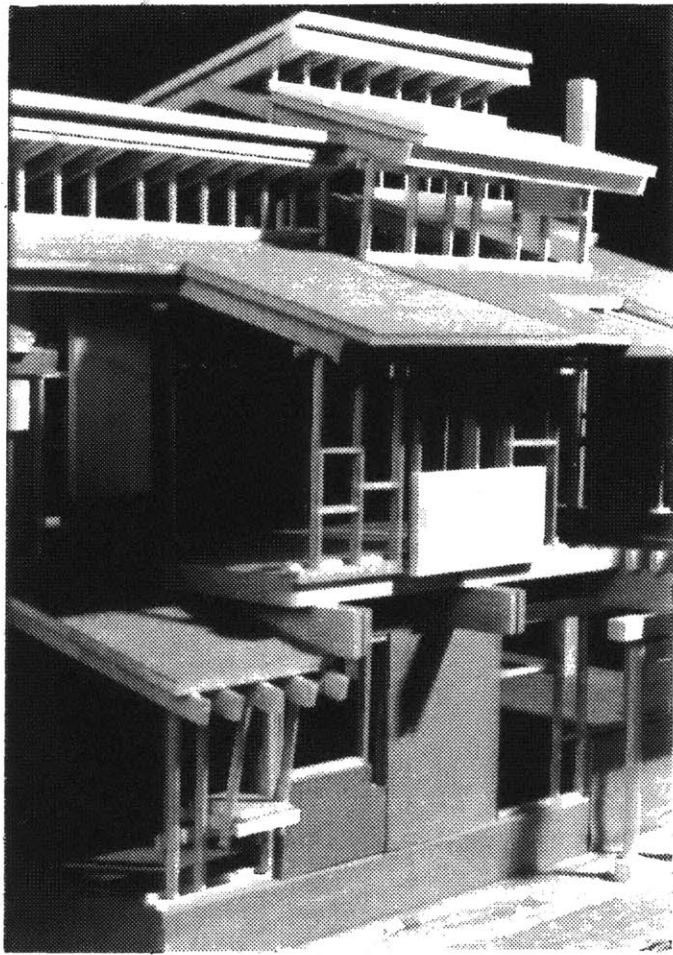


MAY 01 1991



MAY 0 4 1991





MAY 0 4 1991



MAY 0 4 1991



ADDISON ME.

MAY 0 4 1991

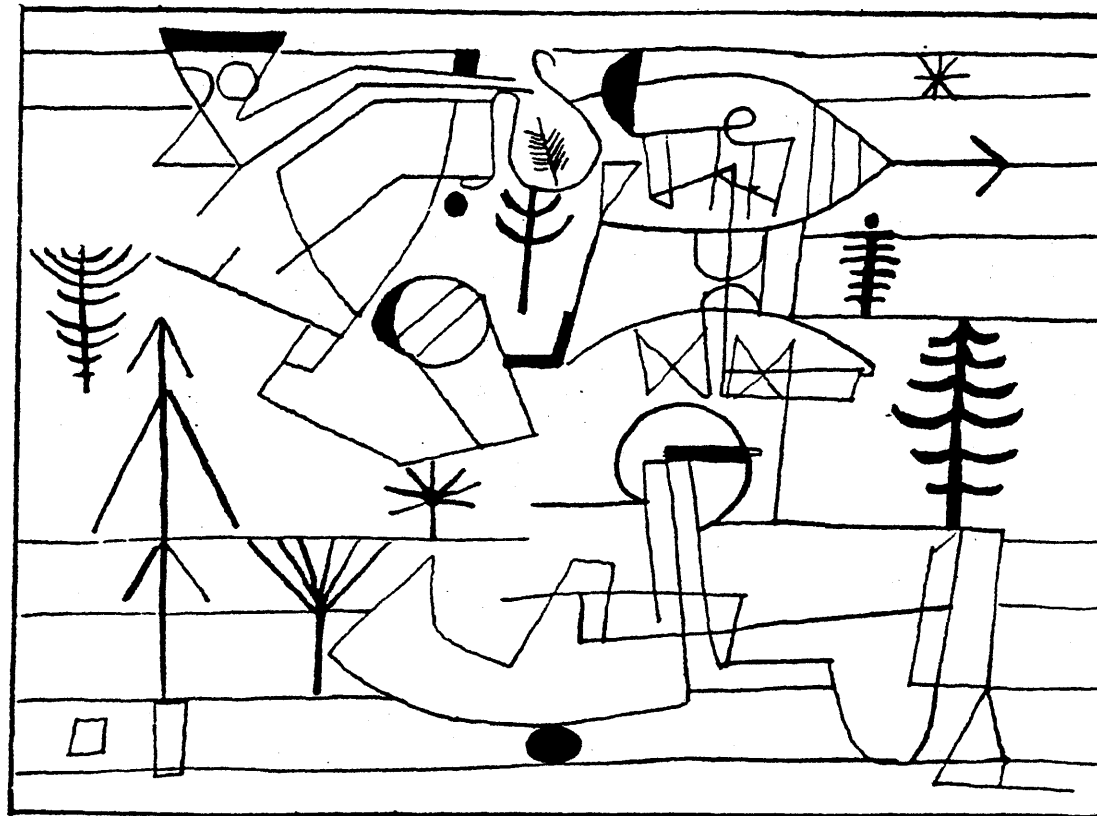
Morris Graves introduced Xenia and me to a miniature island in Puget Sound at Deception Pass. To get there we traveled from Seattle about seventy-five miles north and west to Anacortes Island, then south to the Pass, where we parked. We walked along a rocky beach and then across a sandy stretch that was passable only at low tide to another island, continuing through some luxuriant woods up a hill where now and then we had views of the surrounding waters and distant islands, until finally we came to a small footbridge that led to our destination—an island no larger than, say, a modest home. This island was carpeted with flowers and was so situated that all of Deception Pass was visible from it, just as though we were in the best seats of an intimate theatre. While we were lying there on that bed of flowers, some other people came across the footbridge. One of them said to another, "You come all this way and then when you get here there's nothing to see."

FROM SILENCE BY JOHN CAGE
WESLEYAN UNIVERSITY PRESS
MIDDLETOWN, CONNECTICUT
1973 PAGE 56

MAY 0 1 1991

The landscape has its formation as after all a play has to have formation and be in relation one thing to the other thing and as a story is not the thing as any one is always telling something then the landscape not moving but being always in relation, the trees to the hills the hills to the fields the trees to each other any piece of it to any sky and then any detail to any other detail, the story is only of importance if you like to tell or like to hear a story but the relation is there anyway.

— Gertrude Stein: Lectures in America
"Plays" p. 125
(Boston: Beacon Press, 1957,
after Random House, 1935)



PAUL KLEE: THE THINKING EYE
EDITED BY JÜRGEN SPILLER
GEORGE WITTEN BORN, NEW YORK
LUND HUMPHRIES, LONDON
1961 P. 155

MAY 03 1991

C.F.

HOW TO WRITE
GERTRUDE STEIN
PREFACE AND INTRODUCTION
BY PATRICIA MEYEROWITZ
DOVER PUBLICATIONS, INC.,
N.Y. N.Y. 1975 P. XXV, XXVI

EA EVERY BODY'S AUTOBIOGRAPHY (1936)
VINTAGE, NEW YORK, 1973

HJ HENRY JAMES (c. 1932)

F14 FOUR IN AMERICA (1932-3)
YALE UNIVERSITY PRESS, NEW HAVEN, 1947

MAY 0 4 1991

J. C.

PATRICIA MEYEROWITZ XXV

able achievement that leaves you with a feeling of gratitude that there always have been and hopefully always will be a few dedicated and serious artists who no matter what difficulties there are will somehow manage to be creative and vitally productive all their lives. They do it and they are examples for those who follow.

Thanks GS.

My writing is clear as mud, but mud settles and clear streams run on and disappear . . . (EA 123)

Mr. Owen Young made a mistake, he said the only thing he wished his son to have was the power of clearly expressing his ideas. Not at all. It is not clarity that is desirable but force.

Clarity is of no importance because nobody listens and nobody knows what you mean no matter what you mean, nor how clearly you mean what you mean. But if you have vitality enough of knowing enough of what you mean, somebody and sometime and sometimes a great many will have to realize that you know what you mean and so they will agree that you mean what you know, what you know you mean, which is as near as anybody can come to understanding anyone. (HJ, FIA 127)

PATRICIA MEYEROWITZ

New York City

MAY 0 3 1991

himself in many trips of 250 miles

by means of mathematical formulae.

each. Is that what we are doing?

What do you think, moving off

as we might, all of us, to the

moon, might we not all of us look through

our papers? Father's foot: twice he

went out to pick flowers for Mother

We will never have a better

and wounded himself seriously, once

idea of what we're doing than

up a tree, cutting nearly through his

we do right now. It is not

wrist; lately in a back yard a

in the nature of doing to

thorn pierced the flesh of his ankle.

It is interesting when we hear
improve but rather to come

It's been a year and a half going on two years.

that someone has traveled to a
into being, to continue, to

foreign country, one he was never
go out of being and to

in before. It is also interesting
be still, not doing. That

when we hear that someone has
still not-doing is a

WHERE ARE WE GOING? AND WHAT ARE WE DOING?/235

FROM SILENCE BY JOHN LAGE
WESLEYAN UNIVERSITY PRESS
MIDDLETOWN CONNECTICUT
1973 PGS. 235-237
MAY 05 1991

homes in various places all
preparation. It is not

What are we doing about technique?

over the world. And if we hear
just static: it is a quiet

We can use it or leave it alone.

that someone does not travel
readiness for whatever and

We can remember the old ones and

at all, or very little, that too is inter-
the multiplicities are already

invent new ones. If you are o-

esting. We heard that they might have
there in the making. We watch

bliged to whistle and can't, there

gone to Finland but didn't; that
for signs and accept omens.

remains the possibility of buying

was not interesting. We, too,
Everything is an omen, so

a whistle which you can surely

236 / SILENCE

have not gone to Finland, and
we continue doing and changing.

blow. We are not bound hand

what will be interesting is news
Do we have, if not ideas

and foot even if we were never

that someone's actually gone there.
about what we're doing,

taught to sing or to play an in-

In our own experience, we some-
feelings about our actions,

strument. We can be silent and

times have the impression that
what we've made? We're

so forth. In fact, technically speaking,

we are the first ones to ever
losing them because we're

we are in possession of a vast

be in a particular place, but
no longer making objects

repertoire of ways of producing

we do not trust this impression.
but processes and it is easy

sound. What is it that makes

We feel it rising up like an
to see that we are not separate

anyone say, "I can't"? Busy doing

atmosphere around us and we
from processes but are in them,

something else? Shall we then

find it a kind of hallucination
so that our feelings are not

all gather at the River? Stick

which does not let us see clearly
about but in them. Criticism

together? We have multiplied

where we are. If we want to go
vanishes. Awareness and use

ourselves geometrically and our

where no one else has ever gone
and curiosity enter into

inclination is to be alone when-

(and still not go out into space),

making our consciousness. We

ever possible, except when loneliness

we will have two good bets:
are glad to see that we are

sets in. Sixty people all singing

areas environmental to highly
noticing what happens. Asked

in chorus like angels only make

attractive points which are
what happened, we have to

us pray that once in Heaven,

exceedingly difficult to get to,
say we don't know, or we

God lets us anarchistic be! Why

and areas which are unattractive,
could say we see more

did we go in our arts to order and

period. It is these latter that are
clearly but we can't tell you what we see.

many people doing the same thing

so useful: a) because they're all

WHERE ARE WE GOING? AND WHAT ARE WE DOING? / 237

PAGE 1

LEFT PHOTO: DEER ISLE, ME.

RIGHT PHOTO: ADDISON, ME.

PAGE 3

LEFT PHOTO: OHAYO MOUNTAIN

NAIVES AND VISIONARIES.

WALKER ART CENTER

E.P. DUTTON + CO., INC.,

N.Y. 1974 P. 48

RIGHT PHOTO: WATTS

NAIVES AND VISIONARIES.

WALKER ART CENTER

E.P. DUTTON + CO., INC.,

N.Y. 1974 P. 28

PHOTOS PGS. 139-153 KAIKOS

EXCEPT TOP LEFT P. 151

PHOTO ENLARGEMENT PGS. 143, 151, 153

CHIN

