BUILDING, LANDSCAPE AND SECTION

by Daniel B. Johnson

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Submitted to the Department of Architecture
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Signature of Author

Certified by

Accepted by

Daniel B. Johnson
Department of Architecture
17 January 1992

Thomas Chastain
Assistant Professor of Architecture
Thesis Advisor

Renee Chow
Chairperson
Department Committee for Graduate Students
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ABSTRACT

All buildings have in their section a relationship to the landscape on which they are sited. Therefore we as inhabitants of these buildings may or may not have a relationship with the landscape. It is the supposition of this thesis that the relationship is important, understandable, and assimilable. Selected buildings and their landscapes were examined to reveal some of these relationships. A notebook where observations, processes, thoughts and works were recorded, was used as a method of inquiry. Finally a design which draws on the assimilated knowledge of the building/landscape relationship is put forward.
JACK WELFORD, PAINTED TRUCK, 1979.
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INTRODUCTION

This thesis is set up with a methodology to generate the design of a building and a body of understanding. This is not a self-indulgent process; one has a responsibility to make the method/process clear to oneself and to others. It was planned that the synthesis of this understanding and its manifestations in a design become observable to me and to the reader.

The manner of making this clear was to keep a notebook in which observations, analysis, and integration were recorded. The process was set up so that initial observations, (drawings, writing, photos), and analysis, (drawings, writing, photos, diagrams), culminated in design, and documentation. Layout of the notebook was coordinated with the requirements of the final product therefore in most instances it was possible to copy the notebook directly for the final book. The assumption was that the directness allowed a clarity and simplicity that would make better observations and interpretations, of architecture as well as observations and interpretations of this working method. The intent was for the design process to be integral with the notebook, therefore in the final thesis (notebook), assimilation, design, and process all become evident. It is a way to look critically at a process, to gain understanding of how one works, and to begin a more disciplined approach to the observation, understanding, and integration of architecture which we deem exemplary.
A familiar premise is that man in addition to his spiritual identity, is part of nature. He is a biological organism, subject like all other creatures to the laws of nature. This implies that he is constantly affected by his physical environment. Each of us is dependent on it, not only for the material necessities of life but for health and for the balanced functioning of our senses, and ultimately for emotional well-being. The subjective relationship to the environment, how it affects our senses is the one we know the least about; but we are beginning to study it and recognize its importance. We know that sounds and lights and forms and colors and movement and the other living organisms in our environment influence, for better or worse, our psychological and physical condition; this is merely another aspect of our participation in nature.
SITE

The site is in very western North Carolina in the Great Smoky Mountains. The client is Nantahala Outdoor Center which is an outdoor recreation and educational community. The terrain is very steep, so steep in fact that the Native Americans named the region Nantahala, or "land of the noonday sun". There will be two sites: one where the site is carved to allow the building to sit in the land, and one where the land is not carved and the building is set on the land.
Stein Gertrude: Lectures in America, "Plays"

"The landscape has its formation and as after all a play has to have formation and be in relation one thing to the other thing and as the 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..."
SCHEDULES

September 15 - pin up
October 2 - misc.
October 9 - start writing categories
October 16
10-20
October 30
November 13
November 27
December 11
December 25
January 8
January 17

ACCESS
Background:
Abstract:
Methodology

SIGHT VIEW LIST

½" section
Site model C 1:100 reverse plastic
¼"

Painting
Site painting - landscape

Drawing
Into 3D plan/section (several)
METHODOLOGY

An intent of this thesis was to develop and employ a method or system to the way I examine the world. Constable says in The Art of Nature “… system can by no means be thrown aside. Without system the field of nature would be a pathless wilderness; but system should be subservient to, not the main object of, our pursuit.” The method or system was to maintain a “sketch” book where entries were made of observations and thoughts, copies and originals, designs and transformations. There was to be a regular process that focused on the steady digestion of form and its generation. The idea being that the sketch book becomes a way of thinking. It is a many layered text of images and words richer than either standing alone. The sketch book is integral to the design process and to interpretation of the world. Using this method of sketching, drawing, writing we are able to move beyond what we see into a different realm from the real that is observed. “Drawing is of such excellence that it has an independent life, being capable of creating for itself natural objects better than nature itself.” This quote from Leonardo aptly describes the transformation which can take place through the cognitive and physical filters of the sketch book.
Landscape Drawing
Curtis Basin

William Kent 1685-1748

landscape information as well as pictorial
also reference to "great room", start to define space of the viewer as well
as distance
foreground focus/background light
more information
see information

GUNTER BENNISCH & PARTNERS
landscape sketch contours showing Olympia
gelände in contour
landscape @ the site information signed
The method of using a sketch book was chosen because the openness of its process allows many things to happen simultaneously. It allows for the development of drawing as well as the investigation of form. It allows for writing as well the use of color, the generation of new ideas as well as copying from others. Analysis and synthesis can co-exist. The sketch book allows us, to use the phrase of poet Paul Valery: “Trouve avant de chercher” (to find before looking).

It is important to realize that it is not what we draw; rather it is what we see. However through drawing what we see returns to the world of the physical. Drawing what we see becomes not only part of our visual memory but also part of our motor memory. Along with drawing comes an understanding that is not only cognitive but physical. In producing; our work is filtered through this cognitive and motor memory. Drawing and sketching, information becomes (as Katsuhiko says in his introduction to the sketchbooks of Halprin) part of our creative memory. Images and information become imbedded in such a way that recall brings layers of higher intellectual and physical understanding in association. The sketch book is the start of a life long process of establishing creative memory and progressing towards this higher understanding.
SANDRO BOTTICELLI
1440 - 1510
DANTE & BEATRICE RISE TOWARD HEAVEN

Dante's song of the Enchanted Forest on a plateau and the movement of trees by the celestial wind. It is good for the transparency and information clearly presented with simplistic methods.
Olympiis Park long showing
road gain at land gain
cause & landscape/water direction
single use of shadow to show
height
go to show character of site/landscape
and relationships of sport instinct
and idea of transgression &
continuity of the land scope

HENCE IT IS EASY TO OVER
LOOK THE FACT THAT THE
ESSENTIAL ELEMENT OF OUR
DESIGN IS BENEATH AND
BESIDE THE ROOF: THE
SETTING FOR SPORTS AND
GAMES, THE MUNCHEN
OLYMPIA PARK

BULMICH BUCK
GUNTER QUITE

The value of engaging
The pool only appeared
after I "draw" it, even
though I knew exactly where it
was in reality. True understanding only came by doing
Landscape with two Churches
Pisanello (Antonio Pisano) 1395-1455

one example of patrimonial landscape seen in pure landscape, good for subtlety of line and
abstraction of form - silhouettes which are not mentioned in text but refer to an element
which it is three boats and collection of churches. It is a sketch for the "creative memory"
as I see it. Appeals to me for its tentative mixture of water, sky, boats, land, form
which can be better filled in but what is between the sketch and final work
is a "gap" which allows for the thing to be more than just "the shape of things"
LAWRENCE HALPRIN SKETCHBOOK

"...an extension to nature as a primary design force ... the forces that are operating in the natural forces, shapes & processes surrounding us." 1960

Sine

NOTATION = movement notation

RENAISSANCE

PAGANINI 1st piece 13 yrs old

Lute by Jim Burns

"WHEN ORGANIC ARCHITECTURE IS PROPERLY CARRIED OUT NO LANDSCAPE IS EVER OUTRAGED BY IT BUT IS ALWAYS ENRICHED BY IT."  FLW Page 92

Realm of Ideas  MODERN
Protection from wind by hedge near house - roof forms are associated with natural forms - wind lines of vegetation

Sheltered roof also can be for rain to enter

SEA RANCH

IDEAS

People have to relate to nature... in presence

Keep house away from coast/lake allowing

access to cost/lake

Important to maintain indigenous character

Avoid spool subdivision

Cluster house in farm farm and county

Jammed aggregates

Vegetation creates room-like spaces for house

Hedge runs one steps in hard scape

Variety of people wanted so have a variety of

set wings for variety of tenure

Make people aware of difference between suburban

gardens and more north coast appropriate

Vegetation planting

Highway 71 (access)

House block 100'}

Cypress hedges
Sea Ranch

no roads in fields, drive up driveway home at edge where they cannot be seen by others
No houses paved cover only
Only native trees
no manicured lawn no prettyness
natural material no paint
Avocado leaf organization
Roosevelt Memorial

interesting to note that Halprin wanted to go as far as multiplying planting to affect land population
potentially because FDR liked Unde - total intersectional spirit

Aalto - Bridge as resolution between landscape & another element (urban)
Sketch photo copy of Michelangelo's  casual spontaneous dry brush work and shows a process of thinking and not of planning from a designed standpoint and not from a representational one.

They can begin with any idea. They can begin around  an object. They can begin around no object. They can  begin sometimes even when I'm sweeping the floor and I stumble on a few parts that happen to throw into alignment that sets me off in thinking and sets off a vision of how it would finish if it all had that kind of accidental beauty to it.

DAVID SMITH

Idea of simplifying to just be one building and do it down to kind of details to get accented by all edges and two longer ones in the sides.

Smith another investigation of form. Form of everyday objects. There is only form in color. Another investigation of form. Dekker's space and form of object and the horizon. Landscape object or design/building = landscape.
SALTO copy DI 10.7.91

- Sizing of buildings
- Direction of landscape architecture
- Landscape size pieces
- Building

- Use of light
- Scene context sing

Notes:
- To compare design
- Max Ernst Group of Gener Church

containment of landscape
and containment of building
with "small" inhabited built
landscape in the middle
Just as it takes time for a speck of fish spawn to develop into a fully-grown fish, so, too, we need time for everything that develops and crystallizes in the world of ideas. Architecture demands more of this time than other creative work. A minor example that I can mention from my own experience is that what may seem to be just playing with form may unexpectedly, over a long period, lead to the emergence of an actual architectural form.

Le Corbusier

Corbusier referred to his artistic method as "a marriage of contours". By allowing objects to share profiles or by interweaving the outlines of two figures, formal rhymes and spatial rhythms were orchestrated to create harmony. From this arises a third figure of metaphor or harmony.
PALASADE urban landscape
Dark blue coal background
Light warm red/yellow foreground
= SPACE
Blue, light violet, light cool to orange which makes association
because orange & violet have common association if red in addition.

ORANGE
YELLOW+RED
VIOLET
RED+BLUE

white as blue on right side of painting has addition of white which makes it cool
and contrasted to orange which is light so same in value. It is much lighter in value to other blue/violet
as advances giving space to canvas and produces a tone in pull on plane of picture SPACE/territory

DE KOONING 1957
True calm is

1. Span and build space of pity
   strong horizontal built by human portion of picture
   Paints horizontal direction
   but4 little absolute horizontal elements
   makes associations of form & design
   and builds horizon of tree/building
   mountain form that is inhabitable
2. Horizontal constructed from complex through
Group of Seven 1920 - 1930

Leonard Biron as a symbol of man in nature

painting simply

day drive/indie

painting with the pain

"Out of a confusion of motives the vital one had to be
determined upon. Sketching here demanded a quick
decision in composition, a summarizing of much
detail, a searching out of significant form, and a
colour analysis that must never err on the side
of timidity."

A.Y. Jackson sketching in Algoma

The Canadian Forum (March 1921)

Aalto facade shows some shape of the electrical landscape
horizon. Collective memory of natural form. Horizon is
an appointed area

Tom Thomson

Autumn Birches

1916
"My wife gladly asked Le Corbusier if he would eat with us. The table setting started out in a symmetrical fashion, and the various changes of the objects during lunch became the subject of an aesthetic analyses. The common objects of everyday life—plates, spoons, forks, bottles, and glasses—seen through his eyes lost their trivial utilitarian connections to reveal their real identity as plastic forms; the unique form of each object. This is what Le Corbusier meant when he said it was necessary to pull the string; to find the "gate of miracles" where the chaotic appearances of the forms and colors are reconciled and harmonized. His challenge was to learn "the rules of the game, the most beautiful game man has ever invented, the game of art". Seeing is not a gift of God but a discipline to be learned. The dinner table served as a model for visual analysis; its components were like vocabulary and grammar of a visual language."
What is important is the investigation in another medium. This allows for transformations and interpretations which might not have happened on a normal design path. Not to mention experimentation that is ongoing in texture and color. We perceive buildings in many ways, space, distance, color, perspective, time.
Kapos - "Every form is a record of its origin."

Calder - "Drawing is a language, a science."

A line: Color plate from Ville Soave. All 3 levels superimposed on one another, looking into the his drawings or paintings. Curves & right angles not set as much as computer center which has curves angles and pilotes which were in line code mode - angle/pilots/female curves like

color fields

Similarity between drawing above and painting opposite and computer center all similar formal relationships and explanation. Even subdivision not by line control but by deployment of objects.
Painting ....WOMAN WITH A ROPE
Carpenter Cir.
some relationships between
stairs - red square
rope - cross - access
curves - bounded territory
on exterior lines - interior
"Contemporary modernist fiction, in fact, requires more coherence than traditional fiction does. For one of the things this new fiction does is bare its own structure. (How long a novel would Pale Fire be in the hands of Thomas Mann?) This fiction sees that the formal relationship among parts is the essential value of all works of art, so it strip the narration of inessentials: like Hugo's excursions into history of all aspects of human culture, like the universalities of time, space, and action, like emotion. It bares instead its structural bones, as Pale Fire does, and Invisible Cities, and Ficciones; it bares its structural bones, brings them to the surface, and retires. Those bones had better be good. If a writer is going to use forms developed by intelligent people, he should use them intelligently. It does not do to mimic results without due process. Traditional fiction has the advantage here, I think. In a conservative work well fleshed, we may not notice at once that the joints do not articulate, nor the limbs even meet the torso. There may in fact be so much flesh that the parts cohere as it were bonelessly. But it is easy to see, if we look, taped joints on a skeleton. " —Annie Dillard. Living By Fiction

"ART RUNS PARALLEL TO NATURE AND HAS LAWS OF ITS OWN" Cézanne
zone of waterfront with steps & docks
zone of structure below trailers
zone of access beside trailers
zone of street/access to large wing

What's relationship to landscape?
Prairie du Chien 10/13/91

Relation to landscape is one of dimensional self-stability like Bolin’shchanka

Trainss all connect to existing landscape structure

60' set on long 10' built
Direction of landscape + collective form of counter pieces

Road dimension

Trailer space dedicated to small cabin really great because of several people holding up trailer &

use trailers they stick together

Trailer displaced by their own dimension from ground dimension of deck equal to trailer and comfort dimension becomes one of roof
BEHNISCH, OLYMPIA PARK.

Dimensions - as in falling water and the trail are there are distances measured off the landscape that repeat and build relationships. These are often self stabilise as demonstrated on page 50 in Mr. Smith's studies. Here the "ring" of the Behnisch Bunderbank is the same dimension from the ground and that same dimension is the height of the building section that is let into the ground. This dimension is one of the first you experience as you cross the bridge from right to left as you span the dip and enter building
BEHRENSCH, OLYMPIA PARK.
OLYMPIC PARK

Whether one approaches the “Olympia Gelanda” (Olympic Landscape) from the train, by car, or on foot the first experience is with the landscape. All modes eventually lead one to multiple foot-ways traversing the landscape in the direction of the complex. The first association with architecture on the site is large and singular steel columns sticking up trunk-like above the trees. The trees begin at the station in alley fashion and lose their linear ordering as they are more distant from the station. Being a tensile structure hung from these columns, there is at first no sign of building or closure. As the angle of perspective widens around the park, more of the hanging roof structure appears above the trees. Below the trees, rolling grass mounds enfold the traveler along the granite edged asphalt foot ways. Side paths join the footways like tributaries guiding people to swimming, concerts, sunbathing, picnicking, walking and enjoying the park. The sectional experience expands beyond the height of the trees as the roofs of the stadium/swim-hall blossom like inverted lilies in a tropic response to the earth. The enormity of the project becomes tangible as the hills of the background provide comparison, for both size and form. The limits of habitable section are revealed as cables strike through the air and amorphous transparent roofs grid an amorphous collection of low hills. Underfoot the asphalt is broken into the texture of fist-size granite cobbles molded to the rolling paths that lead to the concentrations of structure ahead. The granite cobbles form in rings, truncating the spanning cables; as do the watery rings at a ships anchor chain.
Olympic park as in Birkdale. For city place extension to building with view out through the active side zone on the foreground. Place deck extends out into landscape.
The cobbled ground plane moves one confidently into the tenuous section of bicep-sized cables and trunk-sized columns. Human size belies the vast catenary distances traversed. Roofs spring pointedly from cables to form the outreaches of shelter. Spidery spans gather the crowds as they move between buildings. Underfoot, the asphalt has turned to cobbles and carries, unbroken into/through the closure of the sport-halls. The topography carries also unbroken into the halls. Moving up the hill and into the swim stadium one is surprised to be on top of the hill. One is not on a podium or scalped plane, one is standing on the knoll of the gentle hill rising with the site/section.

Overhead the roof slopes down; suspending you in the space of the section, somewhere out over the pool. Looking out over the stadium, the plane of the pool glides underfoot. The exchange between the plane of the valley (pool, floor, earth) and the hill (stadium, roof) all takes place in the surrounding architecture/section. This exchange becomes spatially more tangible when one moves from the public/stadium into the private/changing areas.

Reversing back onto the path of entry, the steps lead down through the plane of the landscape. The feeling is of moving through the thin edge of hammered metal; cobbles beaten into the thinness of molecules. Molecules of the landscape run unbroken into the building. One descends to the locker rooms in the manner of Brownian motion, hovering in a zone between landscape and building.

The thinness is further revealed by the ease with which a large tent column pierces the landscape, holding it for view, like a giant dragon-fly under
glass in a specimen drawer. Upon reversing the entry direction, the column is viewed very clearly in front as one descends through the cobbles. Off-center of the stairs, it is quite clear that the column is not anchored in solid ground but merely pierces the landscape on the way to its footing below. As one had associations with the column above the landscape, one also moves past it and associates with it below the landscape. The movement around the column has been in plan and section. The treatment of the ground plane is too tactile, too tangible for one to be unaware that one is moving about on/through it, creating the section.

Once down on the tile surface of the locker room area, the direction is again reversed and one is headed in the direction of entry. Before one, through the open risers of the stairs, and to either side, the tiled surface of the pool-deck runs unbroken through the facade and onto the plane of the valley landscape. The plane of the hill/stadium floats overhead. Similar to surfing; the rider remains suspended between the two surfaces; hanging ten in the tube of the section. The pool runs out before, like the waters on a gently sloping beach. In the background the green hills rise again; the last wave of the Bavarian Alps.

At the size of the landscape, the planes are quite evident. On the hilltop level, cobbles cover the gentle mound which changes to the stadium seats. The curve on the seats originates like an arm from the shoulder of earth that rises from the belly plane of the pool. The valley/terrace/pool plane slides under the hill/stadium/seat plane; the exchange is in the section of the stadium. Always the movement on the plane is uninterrupted by the movement of a higher or lower plane, and the
exchange/overlap occurs in the space of activity; the space of the spectator. The space is active because an exchange of two planes has been built in it. On the plane of the hill, one is aware of the ground/valley plane sliding under; on the plane of the valley, the hill/stadium curls above. In between the space/the viewer becomes a participant in the exchange, and landscape becomes part of the section, rather than a tabula on which sits a pedestal on which is placed a building.
The cobbled walk rises gently toward the protective overhang above the entry of Birkach Lutheran Study Center. Shortly before the door, a large matted grill bridges the junction of the cobbled outside and the polished travertine inside. The fuzzed texture of the grill occupies a place in the span between the rough granite and the polished travertine; making dull a place in the shine of polished stone. Light floods in through a large double-height glass facade that drops below the rail before one. Standing at the rail, the polished surface runs to the left and right, leading into wings that enfold the courtyard in front and below.

The experience of approach from below is a duplicate. The plane of the ground slopes gently (now down) to the facade. The juncture of the cobbles is again bridged by the fuzz of the grill and the travertine shines ahead. The rail marks the edge of the floor above, which has been held back from the facade by several meters, creating a double-height space. At the back wall, under the entry floor, light beams down through a large, short concrete tube that pierces through from the cobbled entry above.

In both entry sequences the movement is on a slope toward the building, the entry is covered by an overhang and underfoot are cobbles. The building is narrow enough so that light pulls the gaze through into the space beyond. As in the Olympia Swim Hall, the exchange between the two planes is in the section. In both cases the two planes, valley and hilltop, slide unobstructed over/under each other to build an exchange in the section. At the...
MÜNCHEN
association of form & landscape
association of structure & landscape
association of color

stairs turn under landscape column

BIRKACK
as you approach from main entry
at top of hill, you see through
building down into the landscape in
the book as section of hill is
exposed immediately an entry
all height columns & entry
ground plane stays open

basketball gym at ground level looking into cafe & out
to help create a column side open floor to court
Lutheran Study Center it is in the space of the foyer above and the lounge below. The two pieces of landscape exchange in the space of the section.

The lower landscape which is the court is in actuality the bottom of a space that is scooped from the top of the hill. If one extends the curvature of the upper entry plane, it clearly completes the arc across the court to the swelling landscape on the opposite side. This carries the visual association of the upper entry plane even further into the space of the section. The landscape/court is in the territory of the section. Also similar to the Olympia Park, the thinness of the plane is demonstrated by its easy penetration (in this case by the light tube). Though the movement around this penetration is not so dramatic as in the swim-hall, it is still viewed directly on the stair descent through the sectional space of the foyer lounge. The approach is not one of reversal but one of a quartering tact. Again the landscape is made tangible.

Sectional experiences also occur at other entries to the building. Transparent bridges span deep vegetation-covered landscape cuts that allow light into the lower levels of the building. The cuts allow one to see the full section of the building and the bridges allow one to enter into the middle instead of the bottom of the section. The cuts allow light to penetrate from one side of the building to the other. Looking into the building the gaze is often out the other side, trapped by the landscape. The most dramatic situation is the gymnasium area. Looking from the terrace or the cafeteria into the building, the view is across the space of the playing floor. (The gym is below the grade of the courtyard and cafeteria level). The view continues through the access and the offices out to the sloping
cut of the land near the building edge. This is a visual relation with the landscape and not a built one, however, it reinforces the ones that are built. The vision is always one of the land moving in section; either up or down from the position of view.

In the same section of the building is a strange built relationship with the landscape. The gym floor is let down into the land and in the area of high risk damage (the area at the level of the playing surface) the walls are all block or cast. At the upper levels though (the level of the landscape) the walls are glass; looking either to the garden or into the cafeteria. Either by coincidence or design the basket ball hoop is at the horizon; which means that one is always shooting to the level of the garden and thus always making contact with the light and garden/landscape. The pun is haut kitsch: score with the landscape!

Looking at the landscape size, the top of the hill was scooped out, and the building was placed within. The building was not placed so as to completely fill the space. It was built in such a way that it binds the landscape and section together. Through devices such as reference levels, roof-top gardens, the exchange of the two planes in the building, and dimensional relationships, the success of the tie between architecture and landscape is assured.
Claude Monet: Poppies near Giverny, 1890
“Double-directional self-stabilities and displacements demark major definitions—tallest poplar both by its own height from right-hand boundary, and by “frame’s” height from left edge, etc... The (picture) “frame” remains a participant in the “landscape” field.”
Similar structural relationships/displacements are observable in almost every work illustrated in Albert Skira’s 1949 History of Modern Painting!

Kasimir Malevich
Caree Rouge et Caree Noir, 1915
“Each square is finitely boundary-positioned as shown—by its own dimension, the other’s and / or the displacement (length) in extension of left-hand side of (small) rotating RED square which bisects lower side of (large) orthographic BLACK square. Even “passings” from BLACK to within RED (full tape) are self-stable/equal and the whole is “solidly”/completely constructed”.

Dimensional Self-Stability and Displacement in Field-Ordered Directional Alternations
Maurice K. Smith Places Volume 5, Number 2 Page 72 MIT Press 1988 Cambridge, Ma
WATER is displaced by its own dimension from the registration/wall. Dimension of larger pool appears over & over again in corners and other containments. The dimension is also the size of the main rock outcrop A. Pools are also very good for their associative connections to the landscape in textures form of real rocks and form and built association of pools and natural + man made.
Dorothea Lange, Tractored Out (Childress County, Texas), 1938.
Falling Water dimension study showing
repetition of dimension from water/landscape
to longest tray. Repeated in masonry mass
and "house" right from "real" ground.
Dimension and pure geometry square & entrance bridge of falling water.

Dimension of bridge is equal to dimension of river which makes a square & first tray is the dimension of the first tray. This is also the dimension of the plunge pool below which is river transformed toward building. So space is constructed with landscape dimension, building the volume between bridge and house. One of the first things you experience as you approach the house.
PROGRAM

The program for this thesis is an athletic training center which has canoe/sport as its main activity. This means that one of the requirements is an enclosed swimming pool. Indeed the pool already exists and the idea will be to take the existing cut in the land and examine the slope, landscape, and the behavior of the section. The program will also contain such ancillary facilities as locker rooms, a small gym, and perhaps a classroom or two. I'm sure there will also be a need for boat storage and mechanical rooms but much of this will be determined in interviews with the client this summer.
Pool
Climbing Wall
Gym Floor
Meeting Room
Offices
Parking
Courts Floor
Mechanical Pool
Clock
Weights
Locker Rooms
Massage

Terrace as extension of access. Place to go...
As you continue up the hill past fitness
Split level of pool platform
Pool as a piece to of anima animal
Pool combined between landscape & sky
Outdoor space of court/parking/driveway
drive site on黑客画家移或 from
hill but rather a programmed

19
Beginning of approach sequence is thru open landscape, often
but not always, dispersed across rolling to level ground
as the road heads uphill then turns yet closer together
and the vegetation comes closer to the road. Then the
road levels off and straightens a bit, then a few feet more
and a slight rise to the elite perpendicular to house.
View open to landscape. More in section is level to slight
rise to steeper. Steady uphill to steeper then level again
and final gentle rise to house. Level. Landscape winds as
it rears to down a right.
Biltmore does not though build any relationships in section 2 the builded size. It creates a place in the landscape but in the building itself it does not work (nothing) to make the building externally understandable. Sure it has the stairs and a section of balconies that house large vertical elements but it is experienced really only by using the stairs.

It is not really an understandable dimension except in the exterior sizes it generates reinforce condition of edge.
Sequence of departure is reverse of arrival, tight winding time through规则 garden and by the breezy pond.

Small signs that are to scale if view from above.

Signs of house relate to size of landscape & post.

A view of landscape size and distance is size of the house as much larger - several story height and size that is large than the height of the roof highest corresponding to the large size of the landscape. Also can see the pond from this side which builds larger dimension of the house.

Rose pond is drain to the large flow of water. Take pond to avoid siltation and overflow. Flow in from above and fill perforated bucket. When full, this would trip valve and shut off intake and send bucket which is the smaller tank and signs of distance to vegetable matter.

So what happens in that 1st landscape segment? But move to the size of the landscape. Farther & you hear the edges begin to move & the size of the water fill. This would trip valve and shut off intake and send bucket which is the smaller tank and signs of distance to vegetable matter.
BILTMORE

10/3/91

- Top of hill left upon seen as small people off top
- Main access in landscape
- Informal to formal in allée/reverse of Behnisch
- Side house with lake - both sides stone
- Rose access of allée - landscape worse green space
- Lift reverses in collar
- Dive brings Mammy to company
- Mostly made toward the light
- Lift all the way through house

Weight dictates height stones

access = light

steep inside/outside landscape

Theatrical light / dark
- Sand stop opening below

Illus col. hillside
Biltmore

4. [Diagram of a building complex]

\textit{I suspect that there are strong dimensional relationships between the size of the landscape & the size of the bulbs. I also suspect these scale relationships exist in the bulb size, such as parabola sizes, length of alleys and length of interior alleys.}

\textit{quilt hall 72'x45'x75' high}

section = plan 1:1

"landscape"  house  stables
Diagram of Aalto Pools showing edge to edge dimensional similarities of the pools. The dimension is also repeated from edge of small pool to antemost point of space. The correlation is perhaps tenuous but as in all of these it is as Kantohle says there should be a system but the system is advancement to higher ideals/principles. I don’t think this was a generative system but it rather one of many layers of systems.
Behnisch and Aalto kept many of the natural forms and let the slabs merge around them or rebuild them into castle-like forms. Also the ledge zone is the bold forms and not via via or in JYVÄSKYLA pool.

10.20.91

NEW POOL

Groud floor exchange takes place in the facade/section and becomes special.

LONG FACADE OLD POOL

LONG FACADE STRIP WINDOW SMALL POOL

SECTION OF LARGE POOL SMALL POOL

EXTENSION OF INDOOR POOL UNIVERSITY IN JYVÄSKYLA

1967/68 1973/75 AALTO
View of two pools showing the change in grade & the hill rolling down into the pool. So... you move up into light/landscape as you move out of the pool.
23 CHURCH & COMMUNITY HALL IN LAHTI
FAÇADE FROM STREET FACING CHURCH

(a) Increase length of porch/lobby
(b) Covered street edge as part of lobby to re-
inforce the street/lobby connection

AA/RO Project Dimensional Self Stability
Final Model and Drawing
1/4/92
Dimensional self-stability and repetitiveness to be in its own dimension from building in the same length as pool & entry ramp, court. Speech court some height in pool & locker wing.
PROCESS SECTION 11/30/91

CUT THRU OFFICE SECTION AND BOAT STORAGE PORCH AND ENTRY RAMP
SCHEMATICS OF CLIMBING WALL
SECTION #1

11/20/91

SECTION THREE STAIRS/WALL, POOL, MEETING ROOM
AND LOWER LEVEL LOCKER ROOMS
EARLY SCHEME CLIMBING WALL IN BACKGROUND
Schematic Axon from South West
12/4/91

SECTION #2

SECTION TRKU CLIMBING WALL, ENTRY AREA AND
SQUASH COURT. TOWER SELF STABLE WITH
ENTRY AREA DIMENSION, WHICH IS ALSO POOL
DIMENSION
Final Section: The landscape roofed weight room & pool. Dotted lines represent final climbing wall & squash court locations showing overall "climb" in section of facility. "Experience the mountain."

12/30/91

Section #5
WYNN BULLOCK, "CHILD IN WOODS", 1981.
WALKER EVANS, HITCHHIKERS, 1936.
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Smith, Maurice K. “Dimensional Self-Stability and Displacement in Field-Ordered Directional Alternations”, *Places*, v. 5, #2, pp. 72 - 85.


