LANDSCAPE BOOGIE-WOOGIE

by Mark Daley

Bachelor of Fine Arts in Painting
University of Massachusetts
Amherst, Massachusetts
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SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
MASTER IN ARCHITECTURE AT THE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
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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," decisions were made.

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

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

1 Charles Olson, Selected Writings, ed. by Robert Creeley, (quote attributed
to Edward Dahlberg), p. 17.
OAKS
ELMS (10' TALL)
BEECH (WHY DO PEOPLE ALWAYS CALL
THEIR NAMES IN THEM)
SQUIRRELS
SOFT LIGHT
QUIET
REMOVED FROM THE CITY
DOGS (I THINK THE SING READS
"NO PETS". THE DOGS MUST NOT
BE ABLE TO READ OR THEY
JUST DON'T CARE.
PEOPLE READING NEWSPAPERS
(SUNDAY AFTERNOON)
MORE SQUIRRELS
DEAD TREES
DYING TREES
ROTITNG 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
10W.
ALTHOUGH THERE ARE MANY PEOPLE
HERE IT IS STILL VERY PRIVATE.

RED BERRIES
BLACK BERRIES (NOT THE KINDS YOU EAT)
WHITE FLOWERS
COFFEE COLORED LEAVES
LITS 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?
ACorns ON THE GROUND
BEECH TREES TWISTED
IT MUST BE VERY NICE WHEN IT
SNOWS HERE, (WHAT IS
THE MEANING OF NICE).
TEXTURED BARK

OCT 1970
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 Varo the nobleman from Gascony
in the distance it seems threatened by the destruction
of gold

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
"buffer" reference level

APR 30 1991
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 vorgefächte 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 festziehen. 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-suchen? Gestalt-finden? Wir meinen:
Gestalt-suchen oder noch weiter: die Aufgabe suchen.

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. 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 fulfill, 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.
"This is no time to feel around...
Dr. Z"
...THE WISE MAN LOOKS INTO SPACE.

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

FOR HE KNOWS THAT THEIR IS NO LIMIT TO DIMENSIONS.

LACO-TSE.

THE SCHOOL SHOULD HAVE THE QUALITIES OF A VILLAGE.
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.
access

Richard Rogers + Architects
ARCHITECTURAL MUSCLE
ACADEMY BUILDINGS, London
ST MARTIN'S PRESS, N Y
FEB 6 1991
According with obstacles

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's 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.

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FEBRUARY

17 18 19 20 21 22 23
24 25 26 27 28
MARCH 1 2
3 4 5 6 7 8 9
10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28 29 30
31
APRIL
1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30
MAY
1 2 3 4
5 6 7 8 9 10

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LODGE
CLOSURE (SCREENS + PANELS)
MACHINEMENTS

GYM
CAFETERIA

LANDSCAPE
HOUSING 3? (2-3 WKS.)? KIT
VACATION (SPRING)?
PRIMARY STRUCTURE - DONE

BOOK
MODEL (S)

WALLS (F.D.)

SUNDAYS OFF

1st HOUSING WILL PROBABLY NEVER BE DONE

MAY 1st START/FINISH PUTTING THE BOOK TOGETHER

---

FEBRUARY 1991

53
THINGS I COULD, MIGHT, MAY, MAY NOT WRITE ABOUT:

METHOD
PROCESS
TIME
THE STORY
STRUCTURE
VARIABLE STRUCTURE
INTENTION
NEW UNDERSTANDING:
CIRCUMSTANCE(S)
CONCLUSION(S)
DRAWING

(THANKS JOHN)

MAR 1 2-1991

IN ONE OF MY BOOKS ON JAPANESE ARCHITECTURE (I DON'T KNOW WHICH ONE OR WHERE IT IS) IT STATES THAT THE JAPANESE BUILDING FLOW FROM FIRST AND THEN SETTLE WHERE - PUT UP THE PARTITIONS

(THE ALSO ALLOWS YOU TO WORK WHEN ITS RAINING OUT), AND YOU HAVE AN UNDERSTANDING OF THE WHOLE.

MAR 1 2-1991

OTHER TOPICS THAT COULD BE ADDRESSED:

FORM
NATURE
LANGUAGE
LANDSCAPE
MATERIALS
RULES
CHAINS - CHAOS
ORDER
MATERIALS
SCREENS
FRACAL BEHAVIOR

CLEARLY THERE ISN'T ENOUGH

TIME TO WRITE ABOUT THEM ALL

(THANKS NOT BE TIME TO WRITE ABOUT ANY OF THEM)

MAR 1 9-1991

COLLAGE
CONTAMINANTS
CONTINUITY (THE 4 C'S)
WHAT PART OF COOKIES AND COFFEE?

MAR 1 7-1991

FIELD ORGANIZATIONS
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
學校
堂
舍
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.
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 mornings.

At times nature

At some times (in some places) our nature has prepared, 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.”)
In some cultures black is the color of mourning in ones its white. I wonder what a purple spacer means in Japan?

What's the big idea more?

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 June and at noon in the summer and sunset in December can this be explained?

How many colors do you see in the shadows?

Why are there seven panes of yellow glass, five orange, two blues and a red one in this glass room?

Do you hear the rhythm of the rain as it hits the roof?

It seems like every year the is always the debate, which berry season came first raspberry or blackberry.

Les Mâres/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 temptation 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 entanglement of thorns succeed. Without a great many other qualities, blackberries (mares), they are perfectly ripe (mares)—even as this poem comes to its perfection."
WAS THE ELEVATION MADE (BUILT) FROM THE INSIDE OR OUTSIDE? ARE THE WINDINGS MADE TO LOOK OUT OF OR AT?

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


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

MAHATMA GANDI WAS ASSASSINATED ON HIS WAY TO PRAYERS.

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

CHRIS SAID, "YOU CAN'T GIT THE EXHAUSE BOOK AT THE COTT.

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 MEANING OF IT THEN IF WE DON'T. NOT BETTER DIFFERENT.

JUST BEFORE LUNCH IN THE SWL THE BLUE GLASS SHINES ON MY DESK, IN THE SPRING YELLOW AND ORANGE SHINE ON MY FEET AND CHAIR.

I SAW A FRIEND'S 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 HIDE THEIR WINE GLASSES AND MORE OFTEN THAN NOT IN WOODEN BOWLS?

THERE IS SOME PINK GLASS IN THE MUSIC ROOM.

APR 1991
MAY 1 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—a 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. "You came all this way and then when you get here there's nothing to see."
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
Patricia Meyerowitz

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, FJA 127)
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
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
blighted 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
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: OHIO MOUNTAIN

NAIVES AND VISIONARIES.
WALKER ART CENTER
E.P. DUTTON & CO., INC.
N.Y. 1979 P. 48

RIGHT PHOTO: WATTS
NAIVES AND VISIONARIES.
WALKER ART CENTER
E.P. DUTTON & CO., INC.
N.Y. 1979 P. 28

PHOTOS PGS. 139-153 KAIKOS
EXCEPT TOP LEFT P. 151
PHOTO ENLARGEMENT PGS. 143, 151, 153
CHAIN