"And he tried to pry (hefting the stones, conscious of the resonance between the idea in his mind and the work of his hands) into mysteries which remained as implacable as the faces of the stones." 1.

ARCHITECTURE...

an essay prepared by Michael D. Waters

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ARCHITECTURE...

by

Michael Douglas Waters

A professional paper submitted in partial fulfillment of the requirements for the degree of...

Bachelor of Architecture

Approved... ...

Advisor... ...

Chairman, Thesis Committe... ... John N. Mathias, Jr.

Director, School of Architecture...

Montana State University ; Bozeman, Montana ; June 8th, 1981

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M. Waters

June 8th, 1981

I dedicate this to the reader in hopes that somewhere in the labrynths between words my ideas will shine.

I dedicate this to those that know me and care...

grandma & grandpa,
mom & dad,
brother & sisters,
friends.

M. waters
(winter/spring 1981)

An explanation...

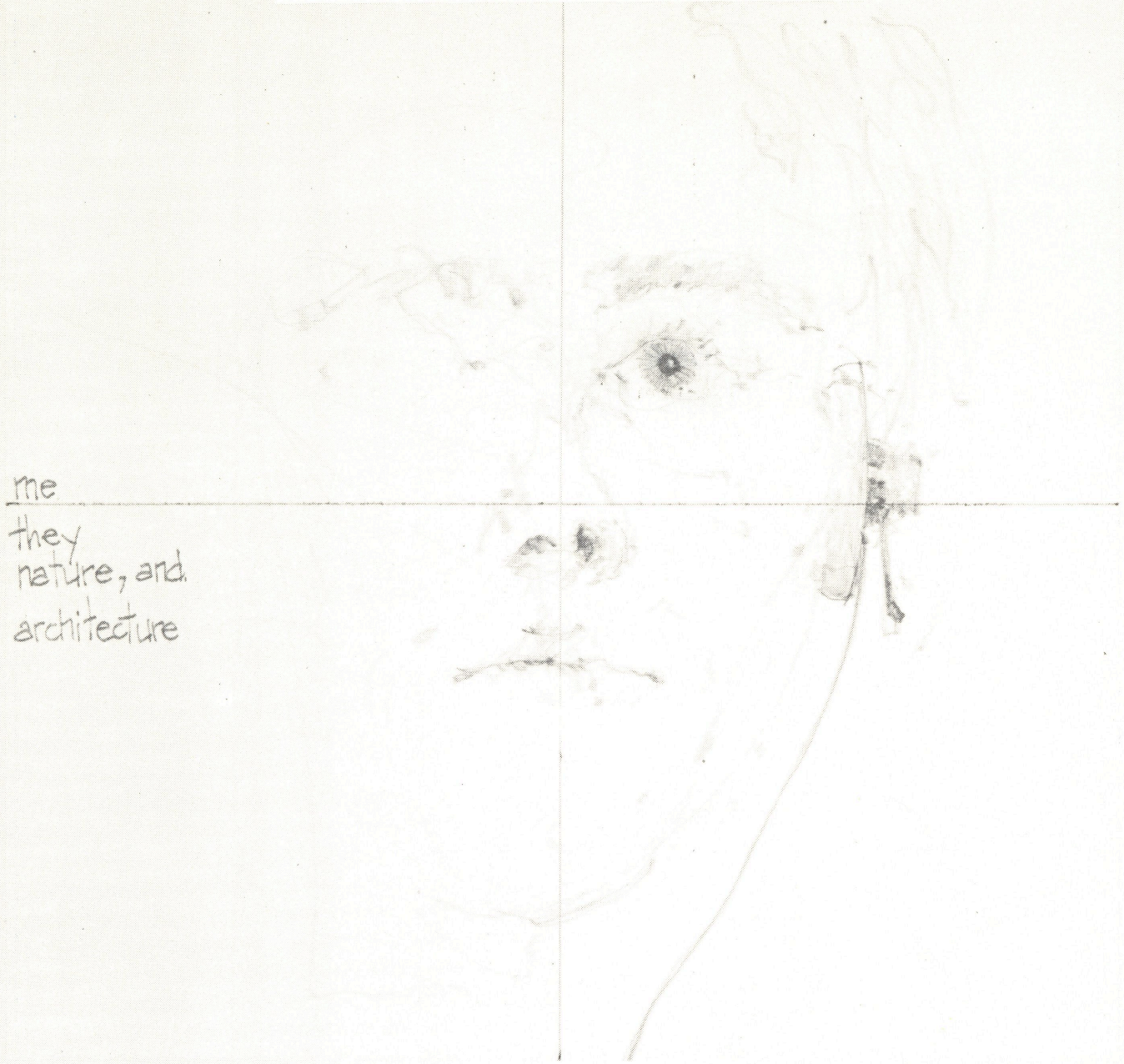
My inspiration and ultimatly, the resulting expression, find origin at Chico Hot springs in the paradise valley, 26 miles south of Livingston, Montana.

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INTRODUCTION OF ME



"I've been told there is very little time left, that we must get all these things about time and place straight. If we don't, we will only have passed on and have changed nothing. That is why we are here I think, to change things!" 2.

2.

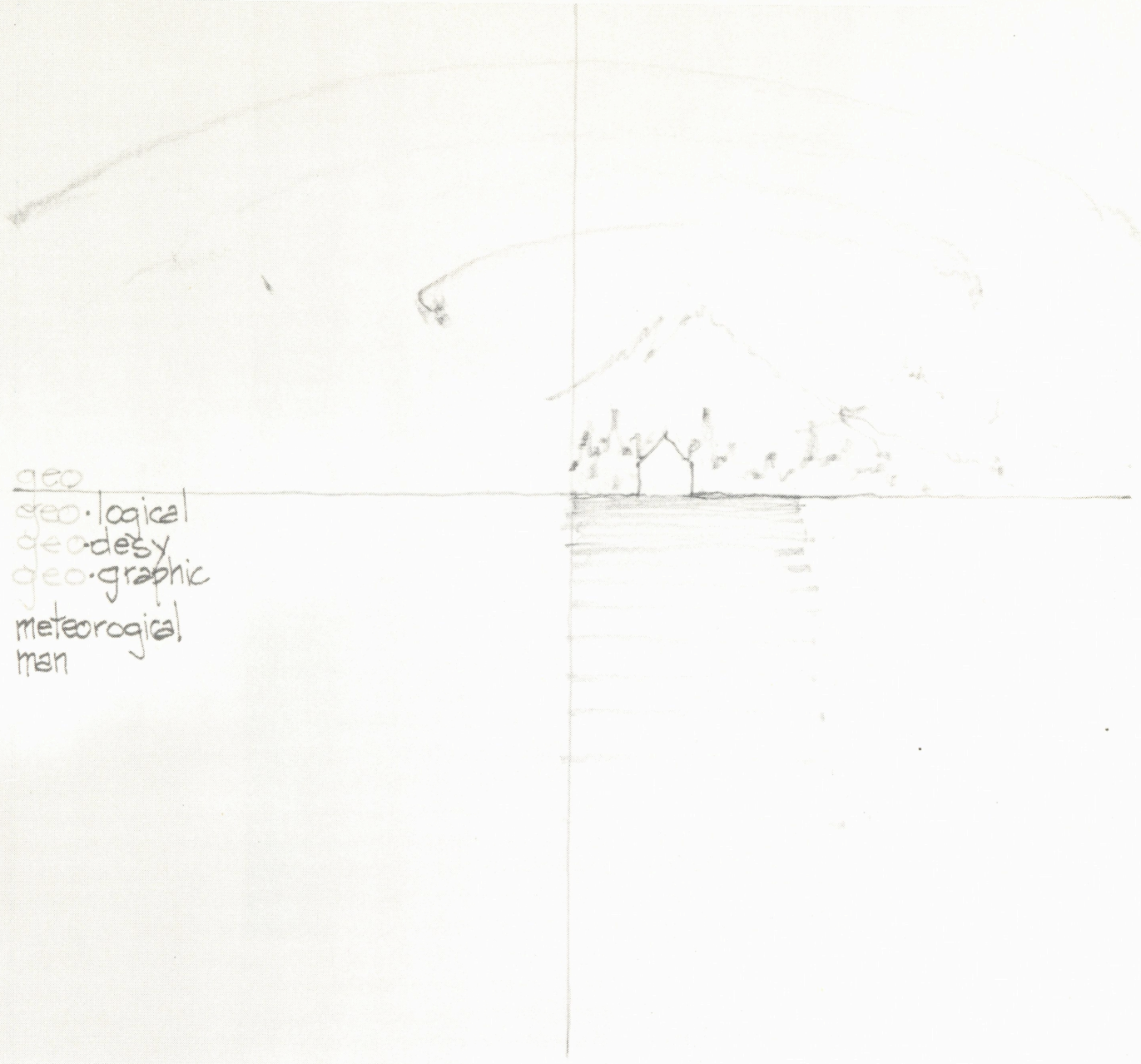
All this is about an approach. The approach of me from my point of existence. It is an obssession with developing myself - my imagination. I am inspired to create my imagination through this, my perception, my emotion, and my whole life's experience.

This imagination, this reality, must speak of my inspiration in a communication of awarness, of sensetivity and of respect for all things. A conversation (speaking and listening) that allows every "I" that should (by chance or deliberation) come to be touched by me through the expression of my imagination, to see a reflection of himself, of me, and of things now and past. A reflection of his own, inspired by me, or an inspiration I have generated.

My reality must stand with natures torment and natures calm as a mortal. Because of nature it lives a life and has a spirit of the place. Because of men, it has a purpose (an activity) which stands with the wear of use and has life in itself. As an object of men it has a constancy that makes nature's whims as much a part as they are separate.

The creation - born in a relative instant, will live as a breath of inspiration accumulating the richness of experience through time.

THE REGION THE CONTEXT



The Paradise Valley



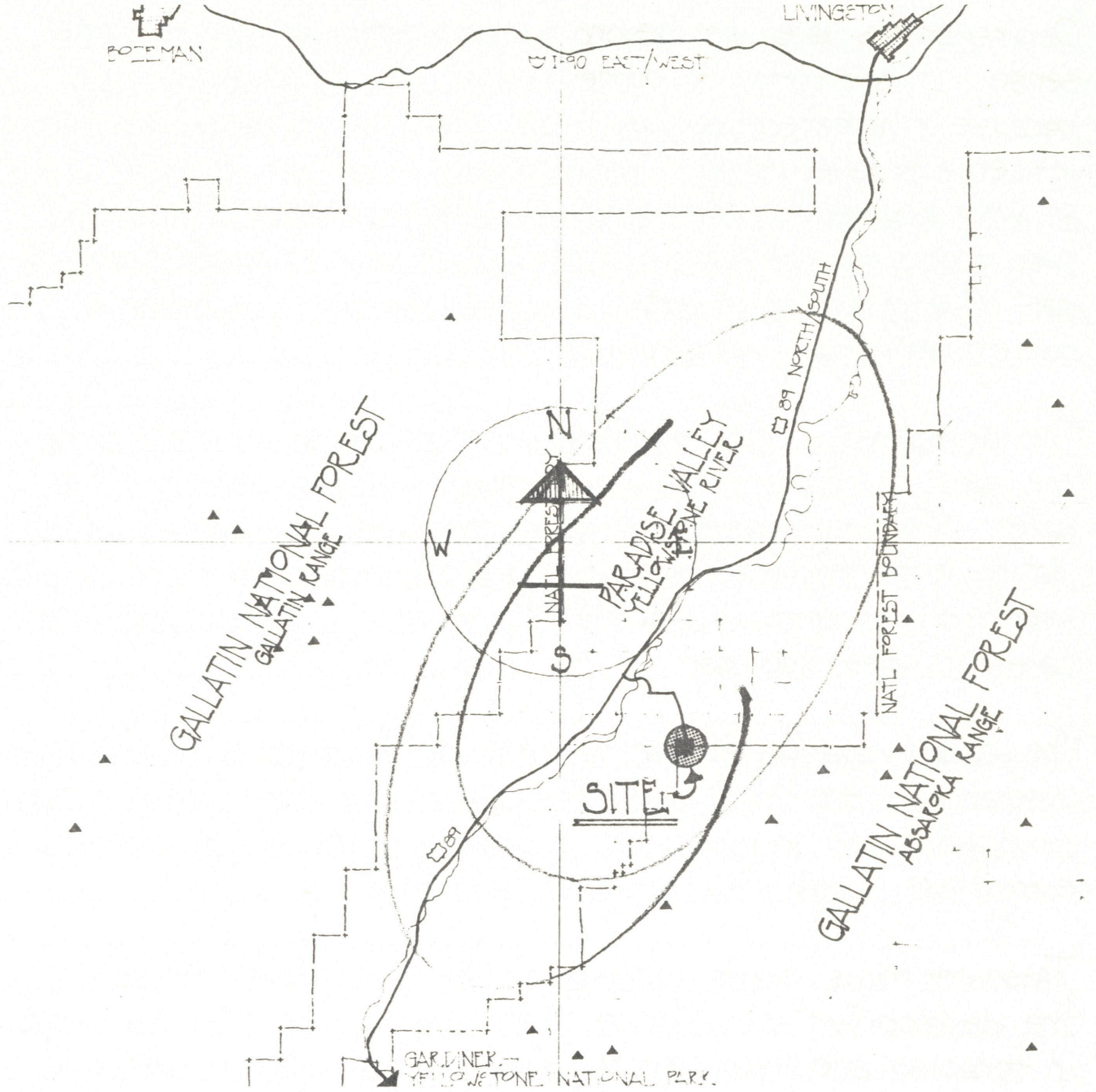
Yellowstone River and Absaroka Mtns.

Origins of this valley are beyond my comprehension in any concrete sense. It is important to ponder though, as an abstraction, just because it happened the way it did, because it has such profound influence on everything. Time in geology is not so important as what occured during the passing. The elemental things that have found life here exist by the quirk of what happened in time past. For this it is important, a subtle inspiration, a dominant determinant of any existence or life.

The mountains; solid as monuments to time, solid as sentries to the valley, containing the valley, receiving grandeur from the valley. The yellowstone river gives the direction - and life, originating in the trickles of melting snow and collected rain in the heights, keep the river constant and the valley alive... The sun and wind caress it where they can

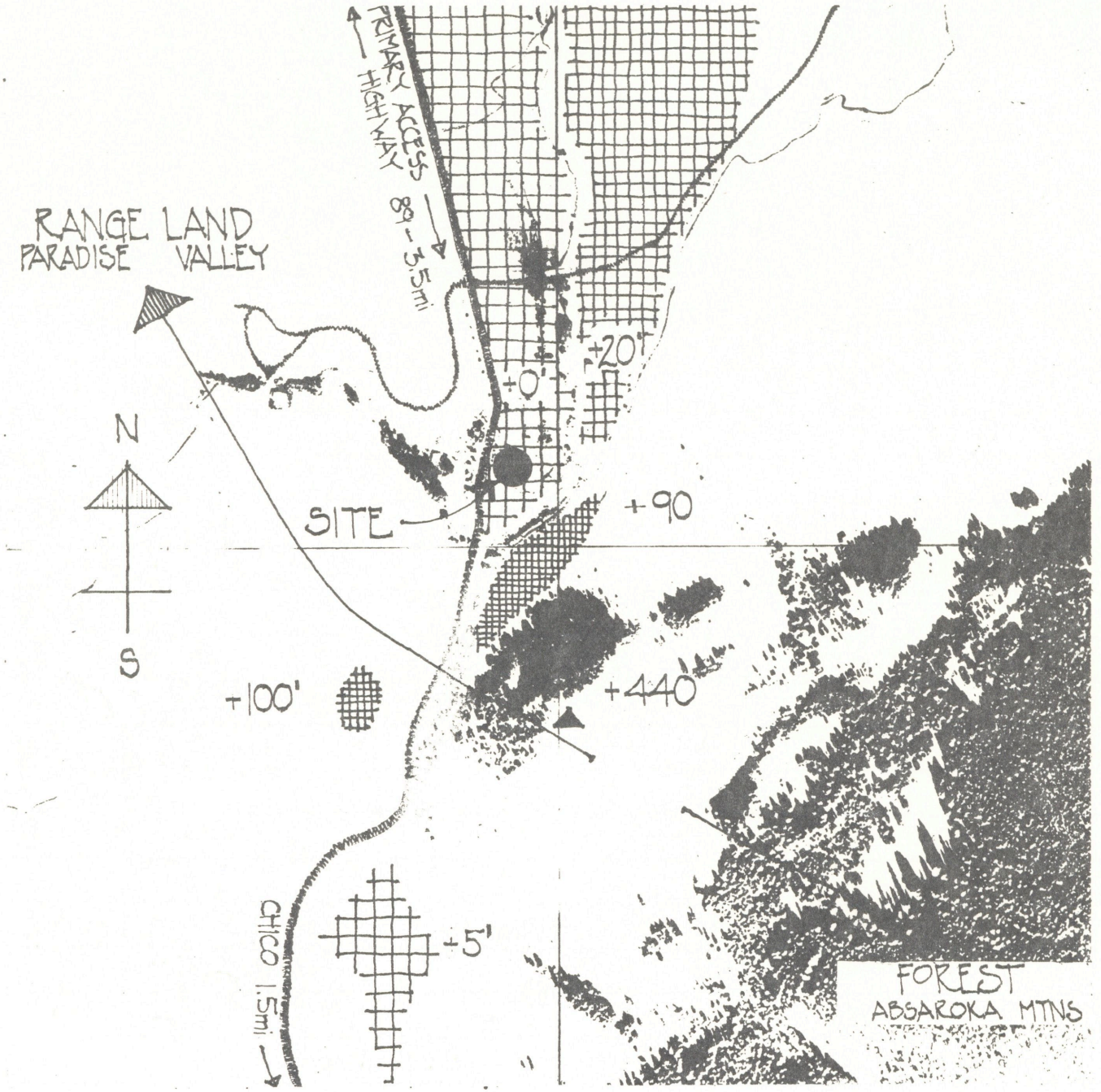
The seasons change, the whims and flukes of nature still have a unique constancy of their own... and thus goes all life in the valley, in the mountains and in the inbetween. Nothing is worthy of sacredness, everything is beautiful in nature's innocence.

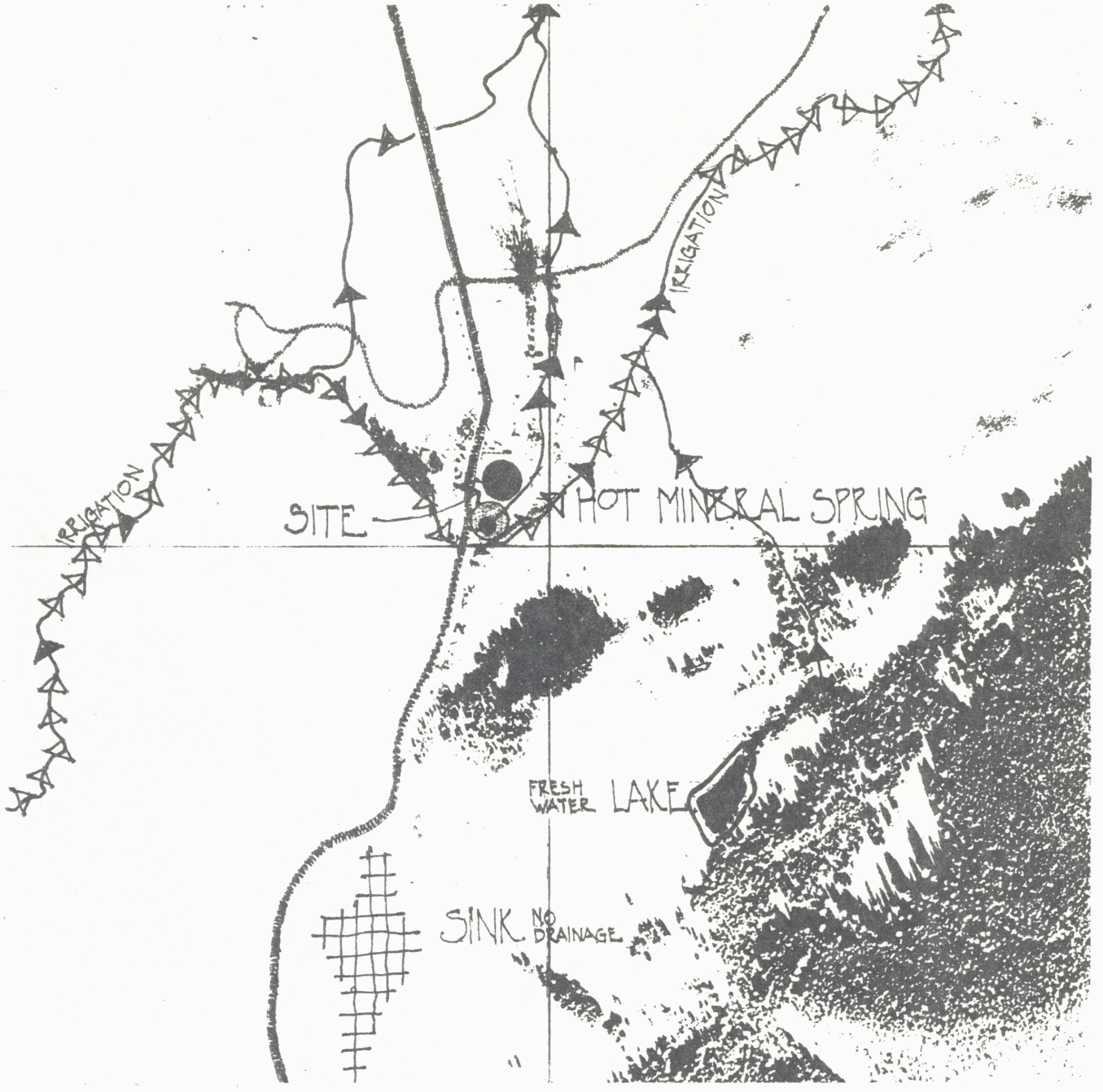
These are things, existing from previous millenia, that command the development of a culture. They are why man found his benefit in foraging and inhabiting the valley, and part of the reason he

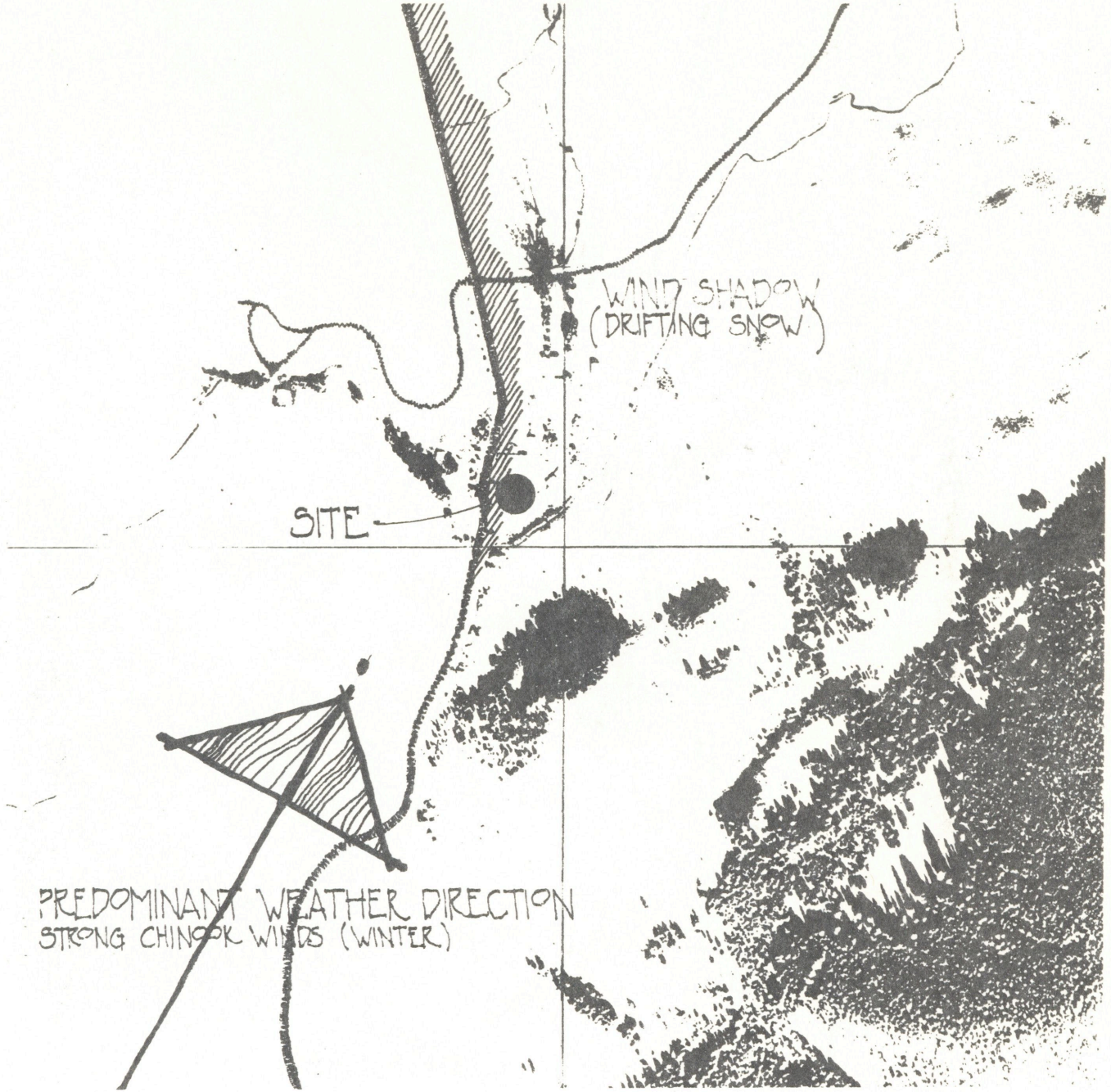

BOZEMAN
I-90 EAST/WEST
LIVINGSTON
89 NORTH/SOUTH
GALLATIN NATIONAL FOREST
GALLATIN RANGE
N
W
NATL FOREST BOUNDARY
PARADISE VALLEY
YELLOWSTONE RIVER
S
NATL FOREST BOUNDARY
SITE
89
GALLATIN NATIONAL FOREST
ABSAROKA RANGE
GARDINER
YELLOWSTONE NATIONAL PARK

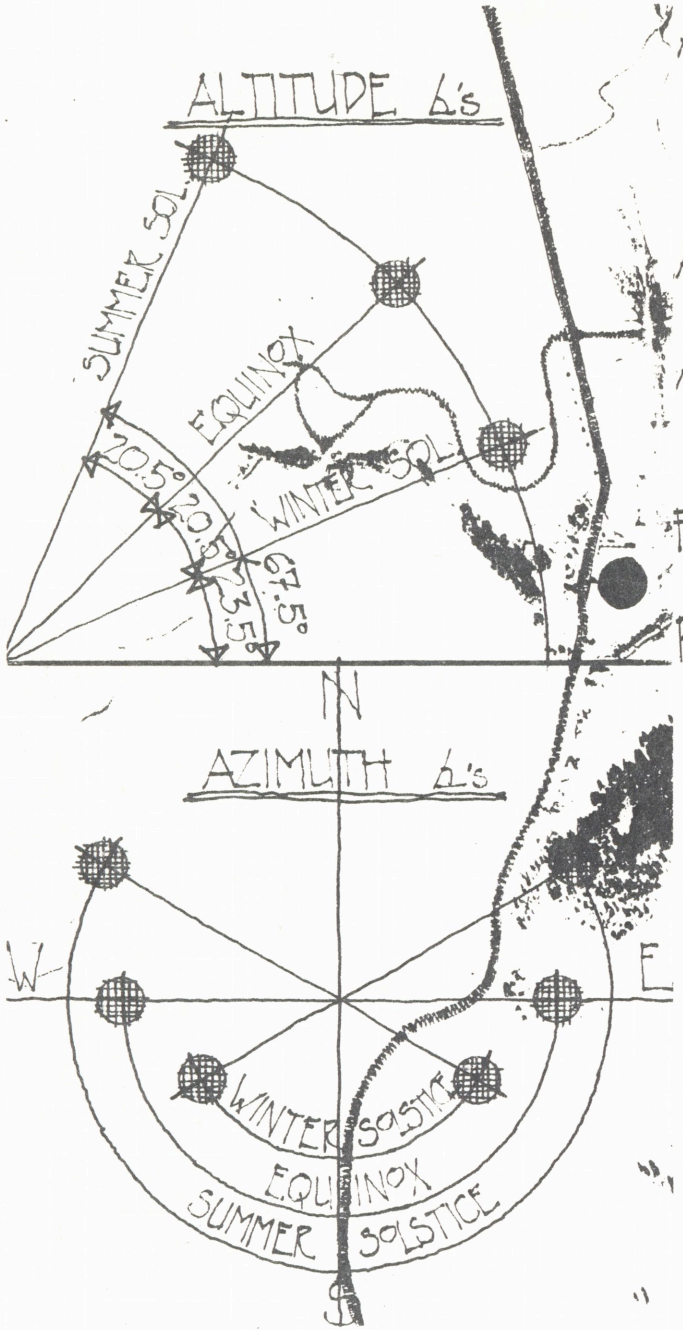
did it the way he did it.

Nothing has really changed. The old mines are a past concern, the style of living is different, progress has altered priorities, but the valley is still there. The mountains are a designated primitive area, the river still flows - I think the valley will be there for a long time, but even that is not really sacred.


PRIMARY ACCESS HIGHWAY
89 - 3.5mi
RANGE LAND
PARADISE VALLEY
+20'
+0'
N
S
SITE
+90
+100'
+440'
CHICO 1.5mi
+5'
FOREST
ABSAROKA MTNS


IRRIGATION
IRRIGATION
SITE
HOT MINERAL SPRING
FRESH WATER LAKE
SINK NO DRAINAGE


WIND SHADOW
(DRIFTING SNOW)
SITE
PREDOMINANT WEATHER DIRECTION
STRONG CHINOOK WINDS (WINTER)



Average temperatures

January - 24.5°F
July 85.6°F

Average last freeze.

May 15th - May 25th

Average first freeze.

Sept 12th - Sept 22nd

Frostline 4'-0"

Precipitation - 14 - 16 inches/year
snow 45.4 inches/year


THE EVENT THE PLACE
emotional.
sensual

"All there is to thinking," he said, "is seeing something noticeable which makes you see something you weren't noticing which makes you see something that isn't even visible." 3.



The event is special, that's why it exists. It has inherent delight in a phenomenon that is special. A hot spring bubbling up from a place. If the spring didn't occur neither would the place, but the spring does exist and so does the place. The spring and the place. The place because of the spring. The spring just because...

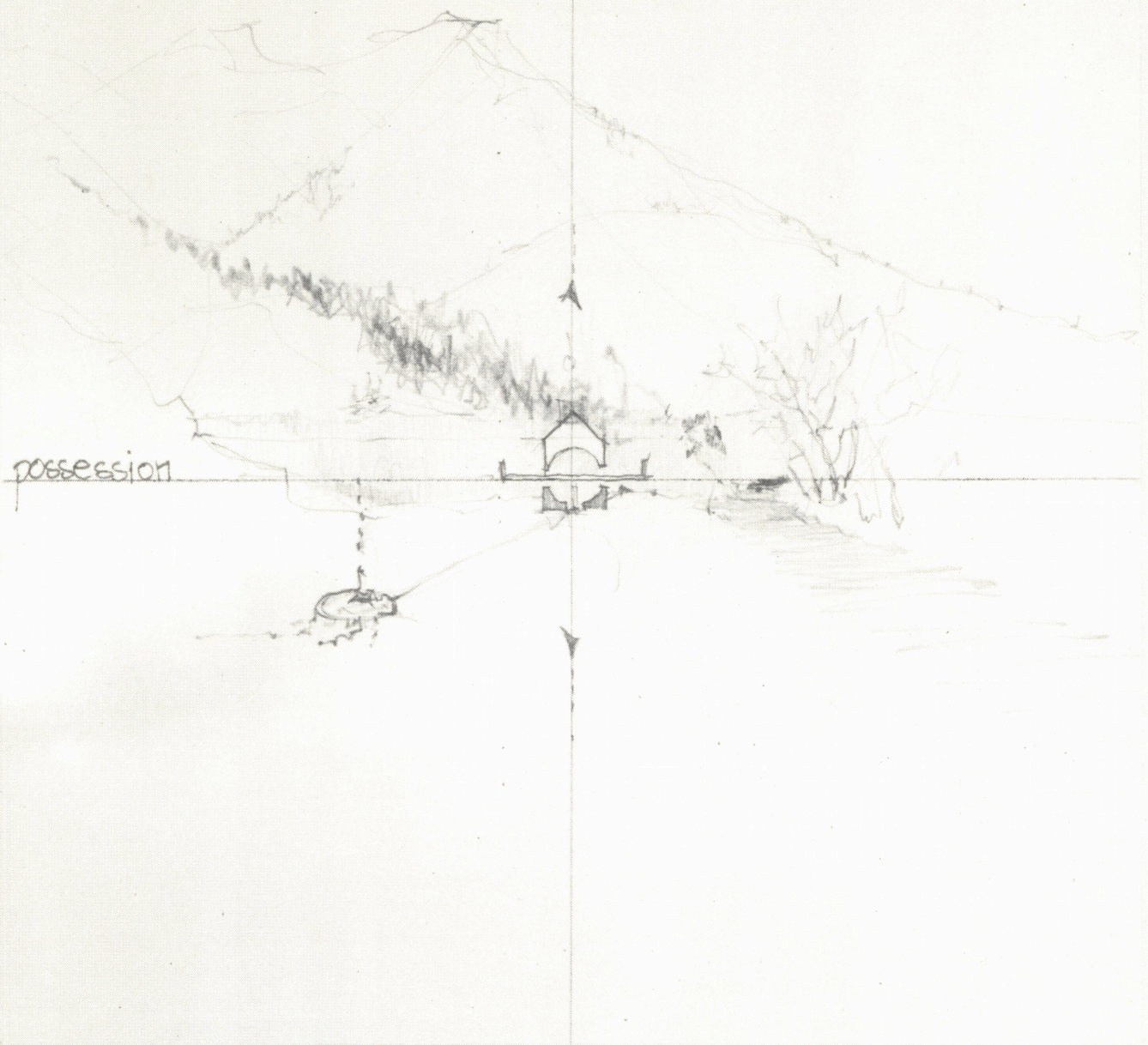
With man's approach there is an innocent delight, a personal discovery of qualities in existing images - first sensual and unself conscious, then emotional, the realization of a spirit - the seed of purpose and meaning yet to come.

The images..,

steam, rising from an unseen source, from a place yet to be discovered, almost in the mountains, on the edge of the valley... the arrival and discovery of a smell, of mineral water, hot and soothing to touch. The mountains, the valley, the river, the sky, the edges, all seen through steam, all seen from the place, all gathered by perception, all inspiring.

Just as a precious possession, the event stimulates curiosity with a quality of immediacy. By the circumstance of aquasition (approach), by man's purpose and by the wear of life's experience, it gains meaning and by this it becomes possessed.., differently, but consistently by each individual.

THE DEVELOPMENT



Thirty spokes
Share one hub.

Adapt the nothing therein
to the purpose at hand
and you will have the use of the cart.

Knead clay in order to make a vessel
Adapt the nothing therein
to the purpose at hand.
and you will have the use of the vessel.

Cut out doors and windows
in order to make a room
Adapt the nothing therein
to the purpose in hand
and you will have the use of the room

Thus...

What we gain is something, yet it is by
virtue of nothing that this can be put to use.[4]

The event - the hot spring exists as the object of my inspiration though it comes far from confining it. The natural conditions of the spring's existence effect its future but perhaps non more than the nature of man's intrest in possessing, in putting it to purpose and in gaining meaning.

Life, as well as purpose and meaning, are found in the situation as they exist in the event, in the place, and in all conditions of the immediate environment, all because they are inherent in man. The innocence, the delight, the beauty, the purpose, the meaning... all inherent in men, inherent, someway, in each individual. And in the instant they meet through perception and imagination comes harmony between that individual and place.

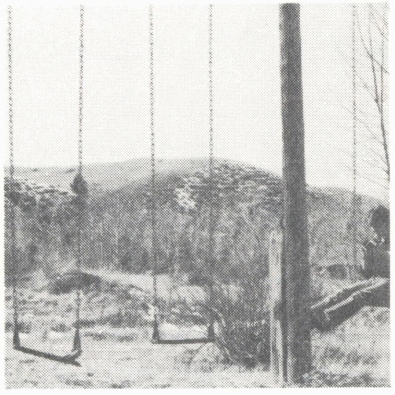
The acts of intention that occur as man discovers and proceeds to occupy the place and the event have much to say about man and that environment.

The intentions find their origin in man's nature and from this the first visible presence of this nature is perceived and becomes reality. As reality it becomes an experience and then a personal possession of the individual.

The possession is not of an object. It is a possession that each

...although we may have reason to think that we sometimes treat buildings as aesthetic objects, it does not follow that in appreciating them as buildings we are appreciating them aesthetically." 5.





For a building is not an object (product) only; it is, importantly, an activity. 6.

individual will find and appreciate in the experience, in his own mind, and in the context of his life.

To become a possession this event-place must, in some way, lend itself to the attention of the beholder. Ultimatly it becomes an order, of men, placed in the environment. It will become an order in its purpose (use), an order in approach and encounter, and an order in experience.

This new order is not rigid however. A child's swing is, in appearance, a rigid order. It is a physical motion, predictable, controlable, and easily understood. It is used by choice, by each individual. In physical opportunities it is confining. However, the experience, (or use) of a swing is left entirely to the individuals perception and imagination. The environment of the swing and the life of the individual become the context for inspiration. With imagination, the swing cradles an infinit richness of experience and although it may not be considered reality it is real in its effect on an individuals life. Not only is it real but it becomes a unique possession that is not lost with the swing's absence. It is remembered as an experience that has been created by one's own imagination. It is remembered as a simple sensory experience.

It is the things that inspire imagination in a place or event that become

important. These things are responsible to bring out the qualities of the event, the place, and the use for that imagination to be.

Thus...

> what we gain is something, yet it is by virtue of nothing that this can be put to use."

The objects that define this use reflect my imagination inspired from all things involved or all things I have perceived. Like the swing it is a public event used by individuals and must reflect the pragmatics, culture, and organization of society as well as the poetics of the individual and because of its environment, the innocence of nature's whims.

In obtaining the spirit of this event as a possession for each individual the objects become metaphors of nature, man, and society. Metaphors that reach for reality in form, scale, light, materials, sound.., the endless language of architectural meaning. Metaphores that leave themselves to be interpreted by the audience as a product of my imagination but not limited as such.

So, the birth of this development is inherent in man and inspired by the conditions, meeting reality through my imagination.

I have a gateway building.... It is not in the program, it comes from the spirit and nature of the problem. This is why I think it so important that the architect does not follow the program. but simply uses it as the point of departure of quantity, not quality. 8.

PROGRAM

A list of activities and spaces from which I will work to form my imagination and study my thoughts.

Baths....

swimming pool - competition sized w/diving board - an active use within the order of games.
hot baths - intimacy within community order, partialy sheltered, exploiting the sensuous experience of hot mineral waters.
wading & passive participation - the fringe areas, water as contemplative sculpture.
landscaping. - pool-side surfaces and surrounding green space. - grounds & bath maintenance equipment storage

Bath house...

symmetry between male and female
male & female dressing/locker rm., showers sanitation, sauna.
entrance control to baths & janitorial storage.

Public assembly...

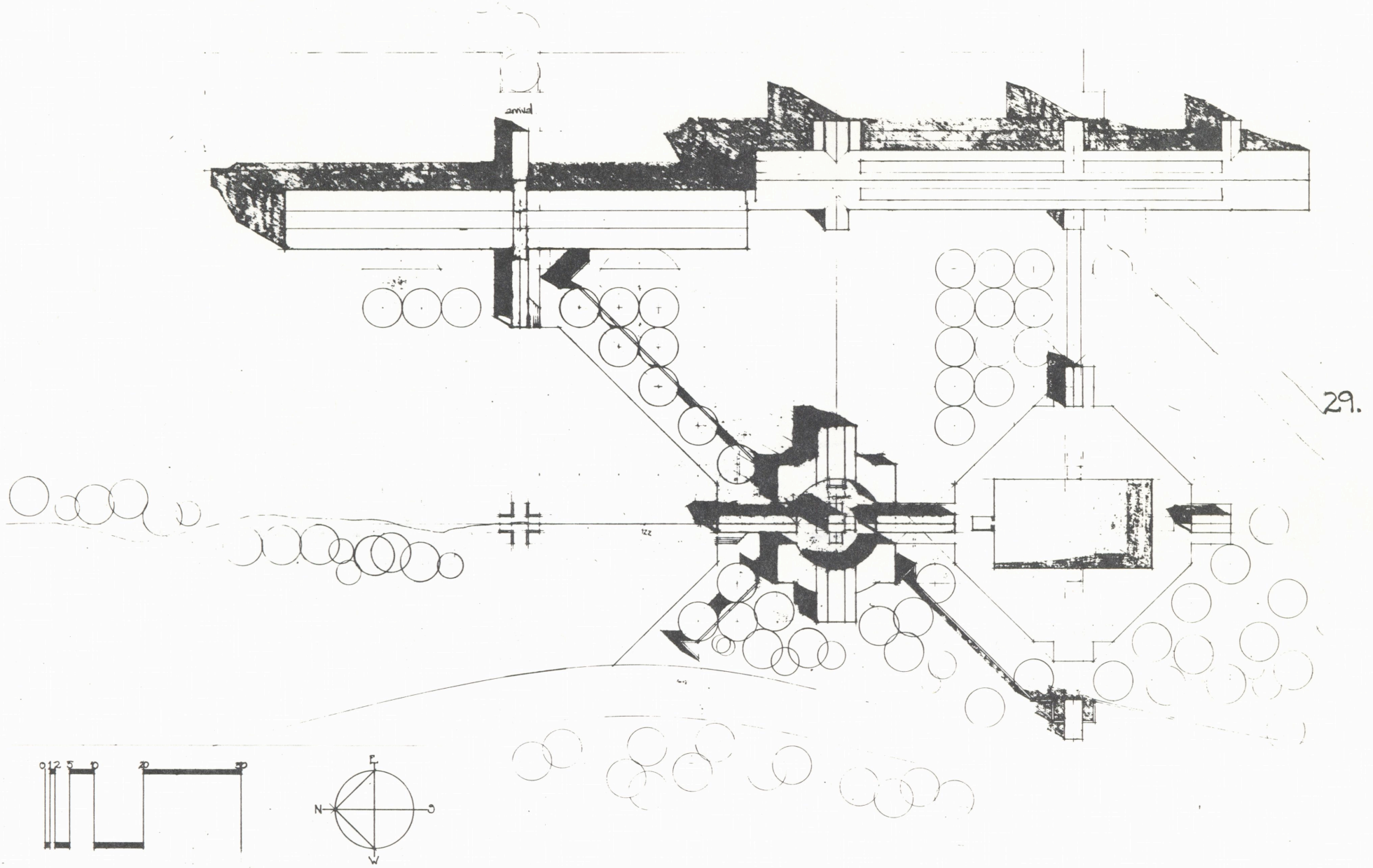
bar - formal entrance, bar and seating with outdoor service (seasonal)
stage, dance floor, and additional seating for night entertainment

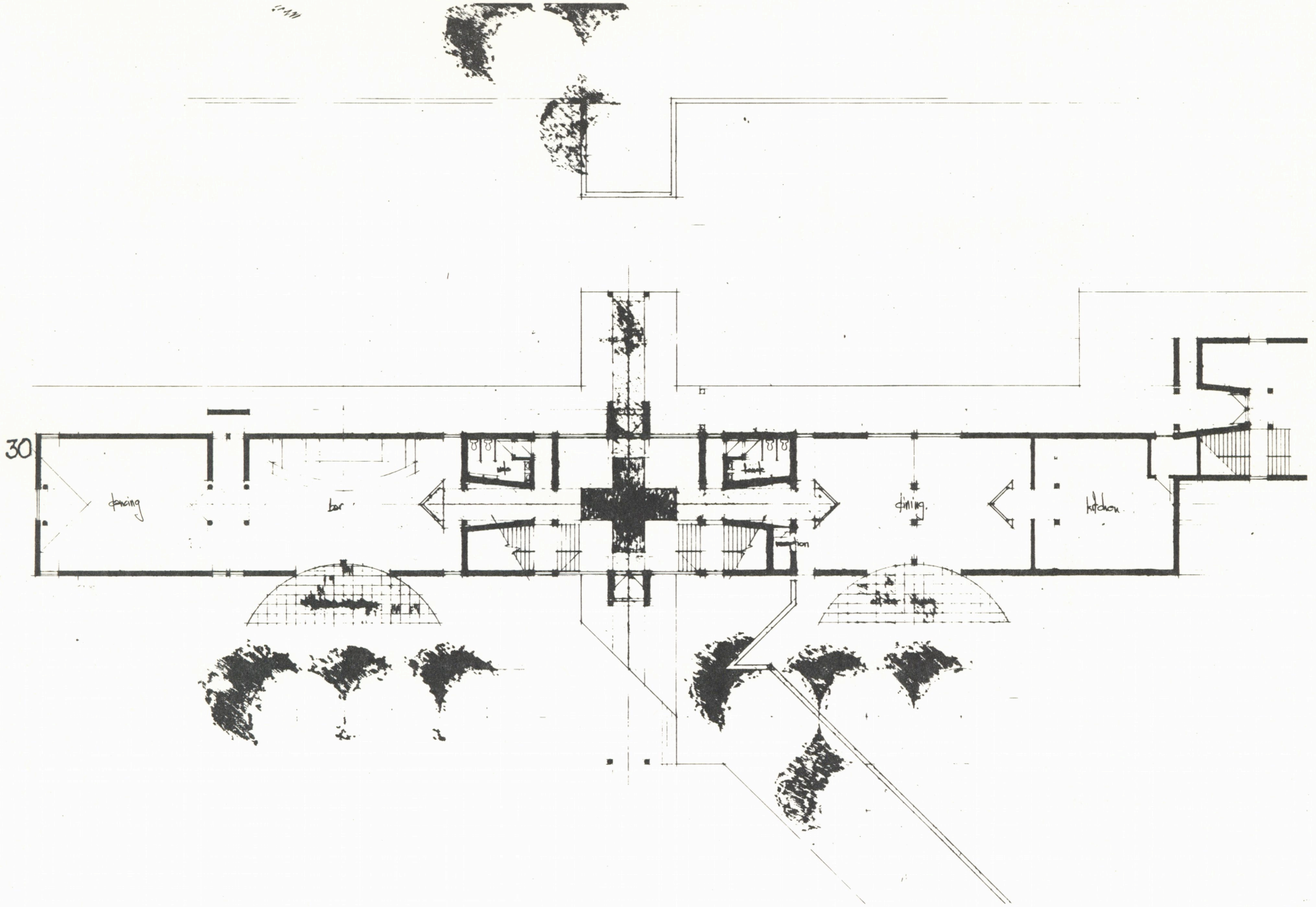
bar storage
120 clientele - 50 @ bar, 70 dancers
restaurant - formal entrance w/ reception, cashier, & cloak rm.
dining rm. w/ outdoor service (seasonal) 70 - 90 diners.
serving area, kitchen, service entrance, cold & dry storage, staff lounge and toilet.
assembly rooms - multi purpose assembly, - exhibits conventions dances, cerimonies, large meals,
kitchen service
formal entrance.

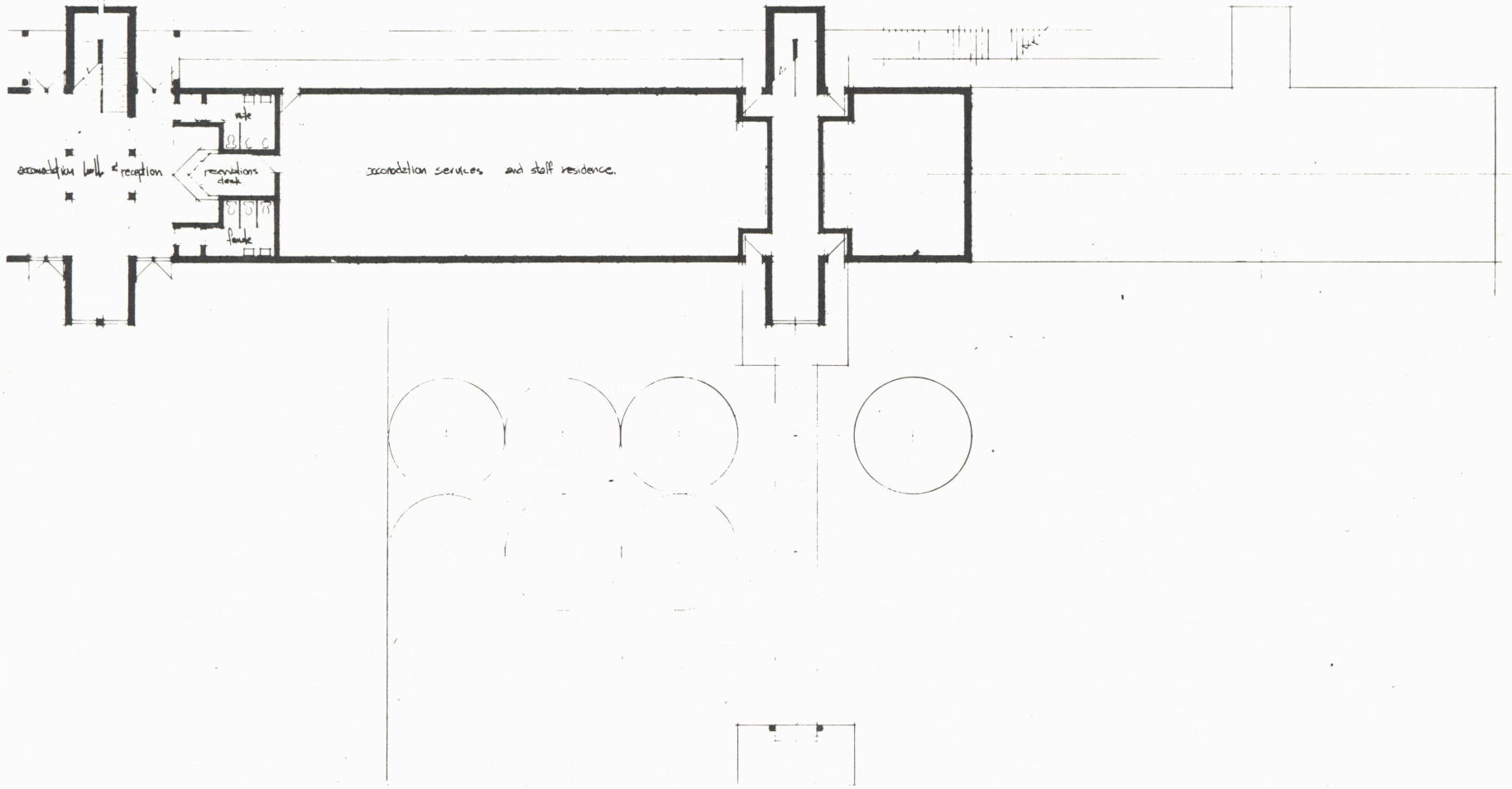
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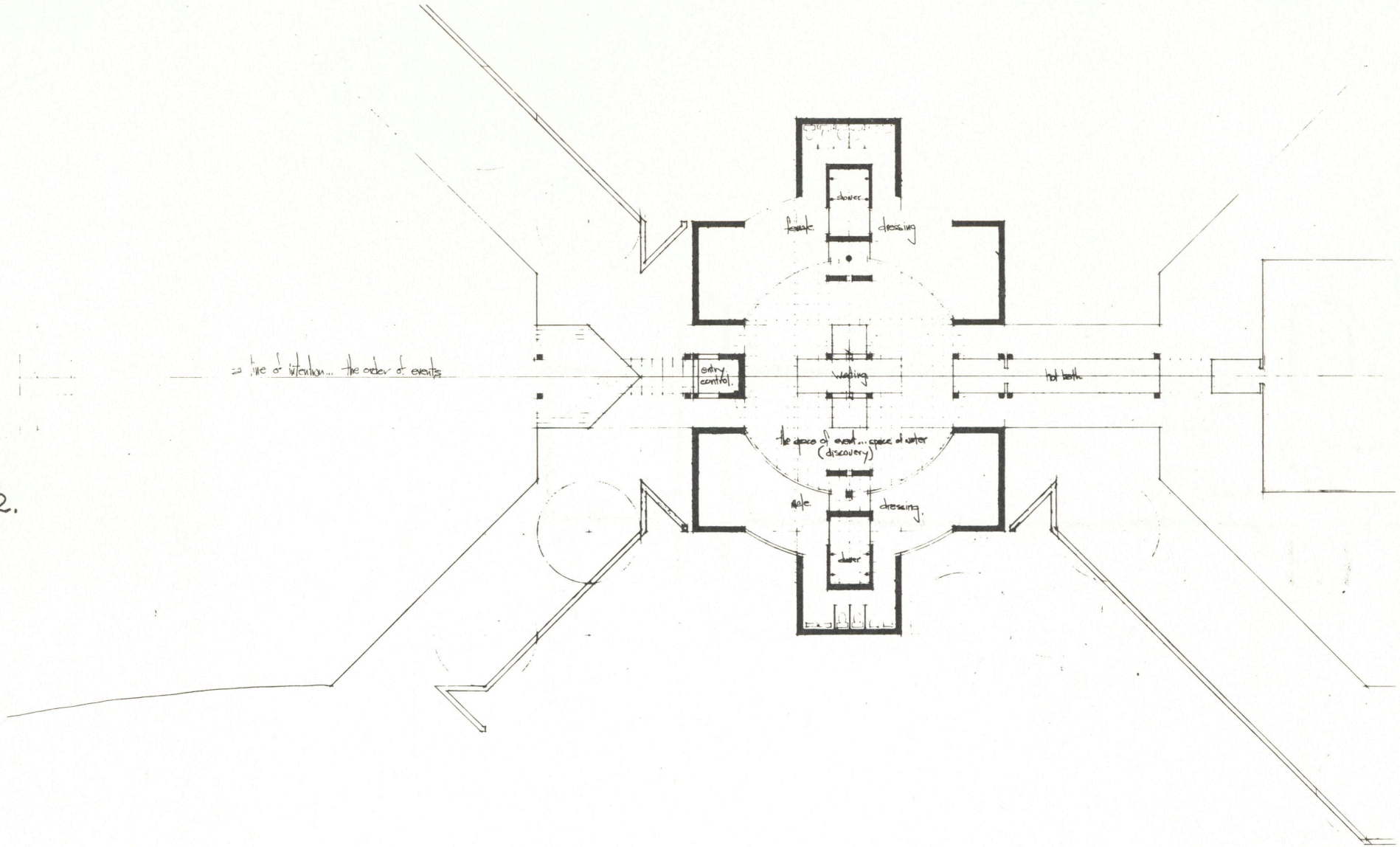
Guest accommodation ...
formal entrance, reception, lobby, guest lounge & main stair to rooms, service entrance, service functions, offices, & staff accommodation.
2nd & 3rd floor rooms - doubles, triples, quadruples.
4th floor rooms - single & bunk w/ community sanitation.

Regional recreation service
horse barns, corrals & service equipment
recreational equipment rental & service.

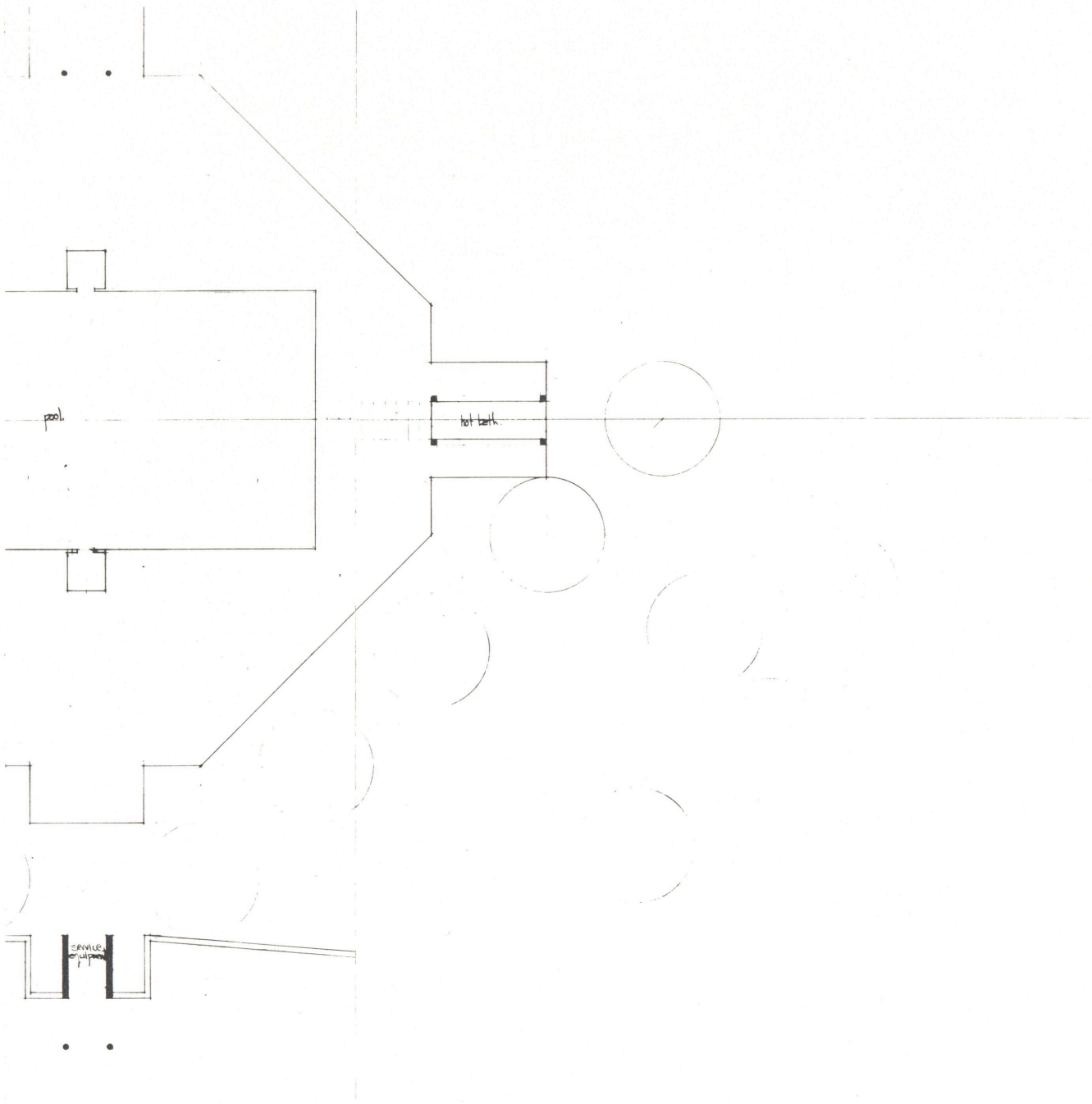

arrival
N
E
S
W


30
dancing
bar
dining
kitchen


accomodation hall & reception
reservations desk
male
female
accomodation services and staff residence.


shower
female
dressing
entry control
waiting
hot bath
the space of event... space of water (discovery)
male
dressing
shower

32.


pool.
hot bath
service equipment

FOOTNOTES

1. Barry Holstun Lopez, "River Notes: The Dance of Herons" (New York: Avon Books, 1980), p. 49.
2. Barry Holstun Lopez, "Desert Notes: Reflections in the eye of a Raven" (New York: Avon Books, 1981), p. 3.
3. Norman Maclean, "A River Runs Through It: and Other Stories" (Chicago: University of Chicago Press, 1976) p. 92.
4. Lao Tzu, Tao Te Ching, trans. D.C. Lau (New York: Penguin Books, 1978), p. 67.
5. Roger Scruton, The Aesthetics of Architecture (London: Methuen & co. LTD., 1979), p. 19.
6. Ellen Eve Frank, "Literary Architecture" (Los Angeles: University of California Press, 1979), p.
7. Lao Tzu, Tao Te Ching, trans. D.C. Lau (New York: Penguin Books, 1978), p. 67.
8. Louis I. Kahn, Complete works, Ed. Hienz Ronner (Boulder: Westview press Inc., 1977). p. 325.

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