TO EXPLORE AND DEFINE RELATIONSHIPS
BY
NICK FULLERTON
to explore and define relationships between zen philosophy, myself, and design activity.
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Date MARCH 14, 1977
TO EXPLORE AND DEFINE RELATIONSHIPS BETWEEN ZEN PHILOSOPHY, MYSELF, AND DESIGN ACTIVITY

PROJECT:
HOUSING FOR MISSOULA, MONTANA

UNDERGRADUATE THESIS IN ARCHITECTURAL DESIGN

by

NICK FULLERTON

Submitted to the School of Architecture as partial fulfillment of the requirements for the degree of Bachelor of Architecture

at
MONTANA STATE UNIVERSITY

Bozeman, Montana

March, 1977
In this Twentieth Century, to stop rushing around, to sit quietly on the grass, to switch off the world and come back to the earth, to allow the eye to see a willow, a bush, a cloud, a leaf, is "an unforgettable experience."

Fredrick Franck

"The Zen of Seeing"
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The first thing to understand in reading my thesis, is that everything here is through me and you have to try and see it through my eyes -- then try to evaluate it compared to your own thoughts. This is important to keep in mind, because I am dealing with my feelings, my own process, and to an extent my own philosophy of life.

The best example to show how important it is to keep this in mind, is when you ask different people to draw a drop of water and tell you what it is. Some will call it water, some may call it a drop of oil, and others may call it a teardrop. They are all right but by calling it a teardrop, some have started to introduce their own feelings -- which is what I have done here.
You also should keep in mind that a thesis is a time to experiment -- and I hope that I have made you ask some questions based on my experience.
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part one

My starting point was when I first read the book *Zen and the Art of Motorcycle Maintenance* by Robert Pirsig -- which I would recommend that everybody read. The book is based mainly on Pirsig's search for quality. From this search for quality, Pirsig states that the only way to reach it is through individual worth or gumption, because we are the measure of all things and quality is our relationship with our experience. From this came my starting point for my thesis, which is my process and how it relates to life -- which is how the Zen philosophy came in.

One thing I've found right at the start is that any influence that the Zen philosophy has is on me. I, in turn, influence my design activity -- it can't be a direct
influence as my thesis is written: "To explore and define relationships between Zen philosophy and design activity."

Before I can start to explain my process drawings, I'll have to try and give you a brief idea of what the Zen philosophy is dealing with. More than any thing, Zen writings value experience much higher than concepts and theories, which is a feeling of life rather than a feeling about life. There isn't much that has been written on the Zen philosophy because it's believed that you can never really define anything, you can only indicate. When you define something you are relying on each definition's own inherent meaning -- therefore to define is to kill. Whenever you try to, say, catch the wind, and grab it in your hands and bring it down to look at it, you've lost it -- it ceases to be the wind. So, Zen is life, your environment, where and how you live.

It seems more and more each day people are turning back to nature -- people of all kinds. There is some "thing" that draws people back, and I feel that it is this thing, or feeling, that we have to try and put back into our architecture. Lawrence Halprin talked about nature as unpredictable rhythms (scattered trees), colors that are related, small counter rhythms (leaves falling and branches moving), and sounds that are quiet but not persistent (sound vs. noise). All edges are soft, an evolvement by addition or subtraction of spaces, non-completion of spaces (all move into other spaces), yet keeping their own identity variety of light (not fixed or glowing) -- an environment that is
permissive. I think it is impossible for us to copy or imitate nature, but it is important that we understand the processes of nature, which brings us back to form follows process and not form follows function. There is a definite order to our environment, but we have to stop trying to simplify and make objects of each, for it is this objectivity which gets us into trouble. I'm not saying we should forget objectivity, because everything we do or are involved in has two sides (oppositional thought) for without good we wouldn't know what bad is, or without light we couldn't realize darkness. It is impossible to look at the subjective and voluntary side of something without acknowledging the objective and involuntary side -- and this is where I feel the real problem lies; in the fact that we have a tendency to identify with one side or the other all the time. This is why I set up my process diagrams the way I did, with both sides being of equal importance.

The first diagram is a key to understanding the rest of the drawings. It is broken down into two main sides: one is the fact that you must be one with your environment and the other is the fact that you must protect yourself from your environment. Each stage represents a time period, which can vary in length from one month to a year, or shorter or longer. The gray areas are the extreme outer limits of each side of the process. When a person enters these areas he has become so involved with just one side, such as Pirsig did in his search for quality, that he forgets the other side even exists. (When Pirsig wrote that he felt himself extending into the university with
no limit, page 390). He also wrote that he began to discard things, such as his fear of pain, the pain of the martyr is overcome when cigarettes burn not deliberately, but naturally down into his fingers until they are extinguished by blisters formed by their own heat. Then gradually, he no longer wonders what will happen next. At this point, he has lost touch with the whole other side -- the side of facts and reason and knowledge. The last part of my diagram is the center or controlling part which has to exist because whenever you talk about oppositional thought you can never quite touch both sides at the same time.

My first diagram deals with "a process" -- which I feel is how my process (and that of a University) was about a year ago. (I don't feel it is really valid to draw this process after I've been reading and working on my own because I've already picked up some influence from the Zen philosophy.) Anyway, I feel this process does represent what Pirsig was calling his Church of Reason, his University System, which is very GOAL oriented. This process is based on the formula of Firmness plus Commodity equals Delight\(^+\) \((A+B=C^+)\). It has become so one-sided that it has almost ignored the side of feeling, intuition, imagery, etc. In dealing with my process later, I'll try to show the importance of Firmness\(^+\) plus Commodity\(^+\) equals Delight\(^+\) \((A^++B^+=C^+)\).

Before I start to talk about the Zen process, you have to keep in mind I'm not an expert, because I've only just begun my study and understanding of the Zen philosophy. When a student begins his study
of Zen, he is given a KOAN, which is a question that admits no intellectual solution. A KOAN reflects on life, for to Zen, the problem of life is to pass beyond the two alternatives of assertion and denial, both of which obscure the truth. An example of a well-known KOAN is that of after you have raised a goose inside a bottle until it is too large to get out, how do you get the goose out of the bottle without killing the goose or breaking the bottle? What the question is really saying is that man is this goose and the bottle is our environment and we must make the decision to abandon this world or be crushed by it. But who has created this bottle? It is man's own imaginary prison, a rigid view of life he's created out of his desire for possessions (GOALS).

Stages five through eight, signify the understanding that the energy of the universe is your own true self. You have to realize that your skin is not only a barrier but a connector as well, and that your lungs and heart are no more important than the solar systems and the air you breathe. It is the principle of following the gravity or energy of our environment. Say, with the water in a stream, making yourself one with the stream and realizing that gravity is the root of lightness. This understanding can be seen in brush writing, dancing, judo, sailing, or pottery -- the following of patterns in the flow of liquids (surfers). It can also be seen in Ju-Jutsu, which is a form of Zen combat. The principle of Ju-Jutsu is to yield to an oncoming force in such a way that it is unable to harm you and, at the same time,
changing its direction by pushing it from behind instead of resisting it from the front. It is the art of treating these forces positively through acceptance, a mastery through adaptation. (Something we must be concerned with in Architecture.) The objective of the Zen process is essentially to escape from this imaginary prison and the best understanding of this is to watch a stream. Since no one asks how a stream will flow, our normal expectation is that it would run wild, but even though it's not externally controlled, it controls itself. Imagine that you are this stream and do away with the illusion that you are outside and "apart" from this stream, and you will be in a position to work with the stream and not against it; and something to keep in mind is that even though we speak of streams flowing freely, they still obey the forces of gravity -- their streambed. (Always two sides)

Here is where I have now started to put my process together, based on two main points; first, that it is impossible to experience the voluntary side of anything without recognizing the involuntary side -- and our biggest mistake is to identify with only one side or the other. Secondly, that nothing is perfect or completely still. I've talked about nature's non-completion of spaces, soft edges, etc., and feel that anything that is perfectly still is perfectly dead. For an example: If you look at tough and rigid trees, when the snow falls, the snow piles up until the tree cracks beneath the weight. But when the tree is thin and has springy branches, they'll bend and throw the snow to the ground and remain unharmed. You can also look at man at
his birth -- he is tender and weak compared to at his death when he is rigid and strong. Therefore rigidity and strength are of death, and softness and weakness are of life. (Look at present-day architecture.)

Also for my process to be useful, there are certain things that need to be understood:

First: That you will probably never have a true image; almost all the images that we work with are pre-conceived images. Also when you do have an image or feeling, it's very hard to understand what it means. (They come from you, your experiences.)

Second: Disciplined skills. To be able to record an image or feeling, you can't worry about the tools you use or you'll lose it! As an example, if you think of a piano player, he has to go through all the lessons and chords over and over again until he reaches that fine edge -- then he can return to spontaneity without the worry of his skills or tools. In contrast, a child's drawings will have spontaneity but they lack the tools.

Third: The controlling factor of the whole process is your peace of mind. This is what fills the center gap of my process. It is like the center of a flower and all the petals are reaching out in every direction but still controlled by the center. Your peace of mind has to do the same thing. It's a mental attitude with a high degree of mobility, yet it must remain unmovable within. It will realize your ego is going to wander and have its ups and downs, but your peace of
mind must always be able to pull your ego back every once in a while to keep you on stable ground.

From all this, you have to realize that you are not a separate object from our environment. Just because our heads are very different in appearance from our feet, we recognize them as belonging to one person because they are obviously connected. But less obvious connections are no less important. This imagery, feeling, intuition -- whatever you want to call it, can be expressed in Architecture in the form of a theme or pattern. An example of a pattern, which has less obvious connections, are the stars. If you look at the stars through a telescope you only see one, maybe two and they appear disconnected. But as you get farther away, certain forms will take shape, with no strings to hold them together -- but they are connected with a pattern. These patterns aren't always configurations in space either, but can also be rhythms. If you listen to a symphony and try to construct a chord the whole melody is lost. So, I think maybe what I'm talking about is a form of tacit architecture.

During the second quarter, I want to explore different ways in which people will be allowed to experience their environment more -- and allow their home to grow as the people grow. At the present, I don't feel this opportunity exists very often -- this can be seen in our Western paintings. For to look at western painting, we stand outside and become observers. In contrast, what is left out of eastern paintings is as important, if not more important than what is put in.
To look at Zen paintings, you always begin with looking at the void, and then the beholder must, himself, be in the picture -- must live in it. It's this space that encloses around the observer without the observer ever being in the center that allows the needed growth. It is like cutting an apple to find the center -- with each cut you have a new center. Therefore, I feel that space can only be suggested and not told.

I think I have to back up here for a minute and do a little explaining. What I mean when I'm talking about space; I feel the only thing you add to art to reach Architecture is space. And in talking about Art/Architecture, it must be the creation of forms that symbolize human feeling (and to each person it will be different). This is why it is so important to only suggest these spaces and let the people bring in their own thoughts and feelings -- because the only difference between people and machines is this ability to "feel".

Now comes the problem of finding that fine line so that you don't leave out too much -- because a house has to express an attitude toward life which is both the feeling for change or growth and the feeling of permanence, and these feelings can be enforced through the use of different materials -- such as paper and wood in contrast to concrete. People can understand how long these materials can last and will take care of them accordingly. But it seems that today we are in so much contact with modern materials that we don't know how to care for them. Consequently, when changes do occur, we are not able...
to meet them. We have little ability to foresee change, and the total effect is lowering of the ability of human beings to react with their environment. This shows a need for individuals to become more involved with our environment in which we live.

To bring feelings, or awareness, back into our everyday lives, we may have to increase our tolerance for surprises or unscheduled events and accept different life forms or life styles other than our own. We have to become vividly aware of our environment, of our interdependence (the fact that our skin is a connector, not just a barrier) and virtual identity with all other forms of life -- we have to overcome this confusion of symbol with reality.

"Japanese House": Because our philosophy of building is, in effect, instructive due to its continuous and direct contact with living. It is apt to convey the spiritual values to the people more than can any of the sophisticated verbal interpretations. You can't instruct someone how to feel or how to love.

The following pages are what I presented at the end of my first quarter. Even though they may seem somewhat similar -- I have found the changes from one to the other are becoming more important as time goes on.
thesis

to explore and define relationships
between zen philosophy and
design activity
During the first half of my thesis I kept a sketch book which consisted of drawings of my site as well as from my reading. I've included some of these in the next few pages and I think you can easily see a close tie between these sketches and the work I have done on process.
TO EXPLORE AND DEFINE RELATIONSHIPS BETWEEN ZEN PHILOSOPHY AND DESIGN ACTIVITY.

* also maybe just drawings on how my thesis is evolving, 9th sheet.
Must be conscious of the overwhelming outdoors and the sheltered room within.

* Sense of openness has to be preserved. Be careful not to get jagged & frilly - overhangs.
Don't let the structure loom over the site.

Careful - don't be more concerned with salable images of suburbia than with the preservation of the lonely meadows of the past.

Let your buildings surround the land - not to claim the land.

* Don't worry about attention as a shape - make it a place to live in.
  - Single family houses aren't massing enough - little bumps.

Decisions have to be made on the spot - not from outside.

A house expresses an attitude toward life.
Houses must be special places with in places.

* Shades of windows are specific to the views they frame & the walls in which they're set.
  - Low & wide - gentle view of hills up a canyon
  - High, narrow, spiky young redwood
  - Low horiz. pane for a stream.

Aedicula House

Saddlebag House

Nov. 8th
LOW WINDOWS AT PLACE WOULD CHANGE AS YOU EN ELI ELY 
AWNING OR ON HIGH LEVEL WASTE YOU CANT SEE OUT.
• May have to turn with hillside.
• By entering semi-public area first - with limited view of communal area - it takes away strong entry feeling in semi-public area.
• Let spaces flow into each other - with the use of limited visual access.
• Vehicles 2%
- Dictating/trying to regulate our environment—we can't serve the environment to our scientific (facts) approach.

- Can't let the environment control—its to harsh.

- Have to learn to live with our environment—make it work for us.
  - A stream flows without control except for its stream bed, which is its environment.

Peace of mind—the pedal's are reaching out but centered by the center—which is your peace of mind controlling your ego system—knowledge along the way??
If you care enough, you just do it.

- Wind protection
  - Out of the wind
  - Into the sunlight
- Feeling of isolation
  - From the site
- If the houses merged politely into the land, would provide little sense of security.
- Houses that stood out to strong would emasculate those very features that make the site special.

Rough wood enclosures surrounding smooth ones to implicate "inside."
Any landscaped outdoor was walled into inclusion as the part of the inside, so as not to intrude on the wild landscape. (Must remember whose (i.e. what) the wild environment, right up to the walls, so no lawn chairs, etc., infringe on it.

1. Single great room - this contains two smaller houses.
2. The outer structure is built of large rough pieces of wood.
3. The little houses are made of smooth miniature wood.

2. Around the outside, bays read out to special views - extra sitting, extra sleeping, special views - conceptually outside the basic structure, close to the windy outdoors.

Each is different to suit its particular position on the site.

Nov. 3rd
IF LITTLE ROOM FOR FURNITURE, USE COLOR TO MAKE THE WHOLE INTERIOR INTO FURNITURE.
SHOULD CAPTURE INSIDE SOME OF THE KINETIC EXCITEMENT OF THE SITE.
SOME BOUNDARIES (IN VS. OUT) CAN BE LEANED OUT OVER.
INTERIOR DRAINBRIDGE
THREE ORDERS
ORDER OF ROOMS, BASIS FOR A HOUSE ARE EMPTY STAGES FOR HUMAN ACTION
ORDER OF MACHINES, VERY SPECIFIC PURPOSE
ORDER OF DREAMS, SPECIAL PLACE TO BE.
ROOMS LIMITED BY SHADE ARE ANIMATED BY LIGHT
WHAT WE REMEMBER MORE THAN THE LIGHT SOURCE IS THE SURFACES ONTO WHICH THE LIGHT FALLS.
ARTIFICIAL LIGHT OFFERS FEW SURPRISES.

let the light change in a room

FOCUS - CAN DRAW MOTION THROUGH A SPACE - IT STIRS THE SPACE & EXTENDS IT.
OUTLOOK - CAREFUL DISTINCTIONS ARE MADE BETWEEN FOREGROUND, MIDDLE GROUND, & BACKGROUND.
- Force the foreground nearer and make the background recede
GIVE YOURSELF A CHANCE TO WATCH THE RAIN.

Nov. 12
part two

Some Notes on Last Quarter

The first thing that comes to mind is that a thesis shouldn't be divided into two parts, because then everyone has a tendency to divide their projects into fact vs. design. Don't convince yourself to wait till the second half to start drawing -- the sooner you start to draw the better.

After my presentation I came away knowing that there was something wrong but not sure what it was -- just a feeling. The feeling came from my site drawings and the comment about them was that they didn't seem to be done in the manner that they should have been. (No Zen in the drawings.) So, I redid my site drawings so that they have the feeling of the site in them rather than the graphics of my drawing skills.
This was the same problem that Pirsig had when he stripped the screw on his motorcycle, which stopped him from going any farther and any chance to repair the engine -- but now I feel, after working backwards to see why I was stuck, I can continue on my project.

The next few drawings are my new site analysis drawings and concept drawings which is where my project originates.
Would need an access road around the enclosed areas — gravel.

Maybe all roads gravel / paving to hard.
Conditions Creating a Need

"We-all-of-us-always-have-our own ideas! We want our own house, don't we! For ourselves and we want it the way . . . the way we want to have it."

Quote from a person living at Pessac.

General: It seems that man sees himself at his own scale more and more rarely, which suggests to me that there is a need for a technology with a human fact-a people technology. From this, which the site suggests, is a need to use this intermediate technology where the equipment and materials are understandable.

Along with this I feel that my project has to suggest both a feeling of permanence and growth, to allow people to grow within their own home. It has to remain permissive, to allow people to come in and participate on their own.
level and in the way they see it. This is only possible if a building doesn't impose any restrictions (limitations yes).

So, I feel that there is a definite order that is needed to be established from city to home and this is what I've tried to do in my project -- every detail has to be done for a reason.
Notes on Site

The concept drawings show very clearly how I felt about the site. It has a very spacious feeling with the contrast between open view areas and closed view areas. From these two opposite views I started to develop my theme by contrasting exterior enclosed areas to exterior open areas -- also enclosed interior areas to open interior areas. I felt that each are of equal importance but by being aware of what one type of area is it is possible to understand the others better.

(As my project developed I found that each of these suggested a different type of geometry -- from site plan, to plan, to section.)

Notes on Local Conditions

Missoula County has 2,625 square miles, of which 11 square miles are water. The topography
is quite mountainous with elevations ranging from 2,961' to 9,075'. Missoula is the hub of five valleys with three major rivers -- the Clark Fork, Bitterroot, and Blackfoot.

In 1970, the City of Missoula had 29,435 people, which accounted for about 50 percent of the county population. The city population has not kept pace with county population because of the rapid increases in the adjacent urbanized area. The urbanized area had 50,669 people in 1970, representing 87 percent of the county population. The urban population is expected to increase to about 93,000 by 2000.

<table>
<thead>
<tr>
<th>Year</th>
<th>Missoula County</th>
<th>Bonner/Clinton</th>
<th>Frenchtown/Evaro</th>
<th>Lolo</th>
<th>Missoula</th>
<th>Blackfoot Valley</th>
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<td>1970</td>
<td>58,263</td>
<td>2,531</td>
<td>1,547</td>
<td>1,747</td>
<td>50,669</td>
<td>1,769</td>
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<tr>
<td>1980</td>
<td>72,561</td>
<td>3,146</td>
<td>1,908</td>
<td>2,153</td>
<td>63,197</td>
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<td>1990</td>
<td>89,181</td>
<td>3,881</td>
<td>2,354</td>
<td>2,642</td>
<td>77,658</td>
<td>2,645</td>
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The aesthetic appeal of Missoula County is evident to the residents and most agree that the visual and open spaces, the character of the river valleys, and the bordering mountains are the major factors in the choice of life style and locational preferences.

**Functions to be Housed**

For every activity or function there is a certain appropriate scale, and the more active or the more intimate the activity -- the space has to be in the same proportion and scale to have this sense of living.
The building has to try and clarify these convictions or scale, or else it is merely training people for indulgence.

At the present, our society has a preoccupation of time -- there is really nothing else but the present. So timing becomes important but not time. With this in mind, I think it is necessary to quickly re-examine some areas of the home. In the kitchen we seem to confuse diet with medicine and cooking with pharmacology -- because of time we read the labels on food packages and don't even try to understand them. The essential requirement for the art of cooking is a love for its raw materials, the shape and feel of eggs, the sniff of flour, etc. This is why all the storage in the kitchen is open or has glass doors in my project. (For the same reason we don't hide our books.)

The living room all too often seems to put on a feeling of a stage, and I feel it has to be "allowed" to take on other functions. That is why in my project I will not label any particular rooms -- or try to suggest any particular function. All the areas should encourage a spontaneous interaction. An example of this is with the hallways. They have to be changed to become connecting spaces that allow various activities to happen -- a place to congregate.

What all of this is trying to say is that people have to become involved with their living environment and a building can't be allowed to impose predetermined or perfected volumes on the people who are using it.
I only want to mention a couple things about my project before you look at the drawings, because as in the Zen philosophy I think to try and define what I've done would take a lot out of the project. I hope you will take the time to understand what I have tried to do while keeping these next few things in mind.

. The Zen process in PART ONE
. Oppositional thought -- the playing of elements and spaces against each other
. Different geometries suggesting different functions
. Horizontal planes vs. vertical planes and what each is trying to do.
summary

I am going to try and involve you in what I have done, rather than to try and tell you what I have done. The first thing to understand is that man very much needs the feeling of being "in." So, it is important to use the human figure as your scale, but not to allow human elements (pictures, furniture, human memories) to achieve significance over man's presence. Also, it is important not to allow technology to isolate people into lonely attitudes -- separate objects. This may happen because there is too often a tendency to conceive a form as something given to a material rather than to allow the form to evolve from the material itself -- of its own substance. This is why it was important to begin my project on the site so that this feeling can start to be understood. (The logical material under most

Page Forty-seven
circumstances is usually the most natural.) Some materials will forbid certain construction just as others may stimulate some. (The scale of wood is suggested by the density of its grain.)

It is also important to keep in mind that each word, say for a certain material, is a symbol for a concept and hence gives us an awareness of the nature of this concept, which can be very useful and very limiting. But, this defining of fabric is of great importance because the medium of all architectural efforts is construction, which begins with fabric.

Therefore, conceive the building in the imagination, not on paper but in the mind, thoroughly -- before touching paper. Let it live there -- gradually taking more definite form before committing it to the draughting board. When the thing lives for you -- start to plan it with tools. Not before.

Frank Lloyd Wright

There has to be a good understanding of the scale and fabric of a site before I think it is possible to deal with the control and definement of space in a project. In my project I feel one type of space allows you to appreciate the other -- you can't be indifferent to space (like leaving a door open). I have tried to control and clearly define space by contrasts -- such as organic to geometric form. It has become almost a choice between the two, both of which are adequate (such as a "KUAN"). Neither space will exist for itself, but each will exist through the other. The solution of the site (KUAN) consists in seeing the original site -- finding it rather than inventing it. Hopefully it will be like finding something a person has forgotten,
something a person wants to remember, so that finally he will become a part of the site and not just be an observer. The site will be eased of the tension as people use it and become a part of it. New paths will be generated, and not only the site will change but so will the individuals. The people will grasp the site in the same way as the potter does his pottery. His hands become a part of the bowl, and they are still present when he withholds them.

Not just a space in which things stand, which surrounds them and isolates them from one another. Not a dead emptiness which can be displaced by objects and is confined to top and bottom, foreground and background -- space that is forever unmoved and yet in motion. The beholder must himself be in the space to do it justice and the space will close around him without him ever in the center.

The Japanese House

It is very important to come in direct contact with reality and not just feel something about reality. The only way to do this is through personal experience, because we see nature as ourselves, in our own image. So if we see reality through our minds, then the essential task is to master our minds. This is why Pirsig says that it is time to start rebuilding individual worth, which makes quality decisions.

The method of Zen is to exhaust, excite, and puzzle the intellect until you realize you are only thinking about and that you have to bridge the gap to first-hand experience. This is why my living units tend toward simplicity after experiencing the tension of my
site plan. I hope through this simplicity people will be allowed to turn towards themselves. I feel if you start to describe too many things, these descriptions become a substitute for that needed first-hand experience.

Through this simplicity I hope to establish a kind of order and quiet, to allow people to almost just sit down, accept the situation (without having to judge it, change it, etc.) and just to be in the present without the future or past. I hope this will allow people to sit and think about what he is, what he is not, and give some thought to his environment -- at the present. To allow what Zen terms an assault upon the self -- and it doesn't have to be in a negative way all the time.

By this I have hoped to almost demand an active participation, that man's life becomes a part of his building. Through this participation and understanding man will be able to understand himself better and possibly stimulate his intuition. From this feeling for intuition comes needed taste.

Taste is a reaction which varies in strength individually -- the ability to discern between the good and the bad, the beautiful and the ugly, the fit and the unfit, the orderly and the chaotic. Taste, thus, is inevitable, without which there is no true culture.

The Japanese House

So, if you don't get it from yourself, where will you go for it? It will always be a never ending battle.
Sorrow is knowledge: they who know the most
Must mourn the deepest o'er the fatal truth.
The tree of knowledge is not that of life.

Byron
BOOK LIST

• Zen and the Art of Motorcycle Maintenance
  Robert M. Pirsig

• The Spirit of Zen
  Alan Watts

• Community and Privacy
  Serge Chermayeff/Christopher Alexander

• Lived-in Architecture
  Philippe Boudon

• The Classical Language of Architecture
  John Summerson

• City Sense
  Theo Crosby

• Learning from Las Vegas
  Venturi/Scott Brown/Izenour

• Notebooks 1959-1971
  Lawrence Halprin

• Nature, Man, and Woman
  Alan Watts

• The Method of Zen
  Eugen Herrigel

• The Architecture of Humanism (in parts)
  Geoffrey Scott

• Cloud-Hidden
  Alan Watts

• The Place of Houses
  Charles Moore/Allen/Donlyn Lyndon

• The Zen of Seeing, Seeing//Drawing as Meditation
  Fredrick Franck

• Small is Beautiful
  E. F. Schumacher
to explore and define relationships between Zen philosophy, myself, and design activity.

Montana State University, March 1977