



2 / A COLLECTION OF EXAMPLES

*What follows is a summary: a pictorial essay to illustrate
the class of living structures*

*Towards the end of the chapter we shall begin to see
the gradual emergence of archetypal form, and what it means.*

The text continues on page 655.

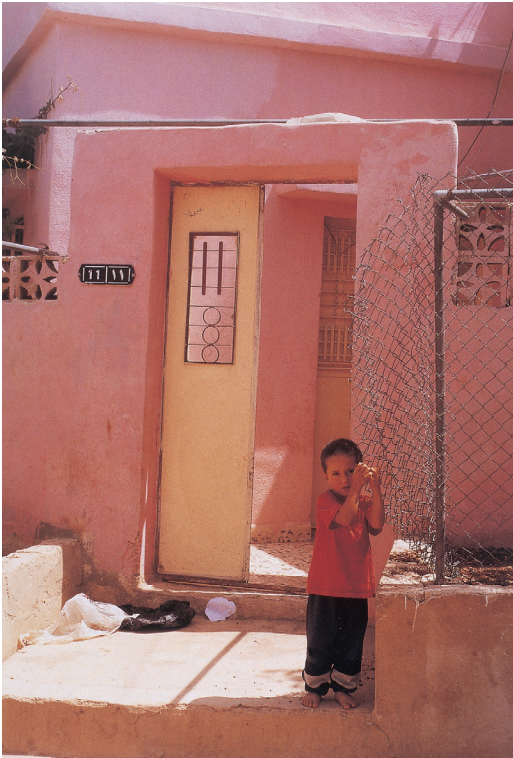


Sala House, Albany, California, 1983.

Throughout this book I have taken a certain amount of care with the pictures. When I began work on the book, I tried to write material that would show the results of the fundamental process, give examples of a living world. Although I wrote material that was, in itself, interesting, I was not really managing to catch the whole spread of it, the broad picture. So, at a certain stage my assistant Katalin Bende and I began to make a huge board in our office. I asked her to put hundreds of pictures of my built work on this board. Some were large, some small, some tiny, a few were very large and impressive; some were plans or sections, mainly photographs, some drawings. Some were in color, some of the most vivid were in color, others were in black and white. Once we had the collage started, we looked at it every day for a while, changing and improving it. I used to look at the board, and say, "No we need more of this, or less of that. Let's take this one away. Let's have a really big one of that building, you know, the long picture with the sky showing," . . . and so on. Gradually, we came closer and closer to building a *single* picture, a single collage of plans and photographs that, taken all together as one thing, showed the invariant character I am driving at. By the time we were done the collage had about 500 pictures. In my eyes, it worked beautifully. One came in, looked at it, and could say, "Yes, I see that thing, I see what is common to all these pictures. This is about a single character." Those 500 pictures form the basis of the illustrations in Book 3; they are intended to present that character. And what lies in this chapter is my attempt to distill the character still further, into a few images.



Classroom buildings, 1985.



A family's doorway from East Wahat, Jordan.



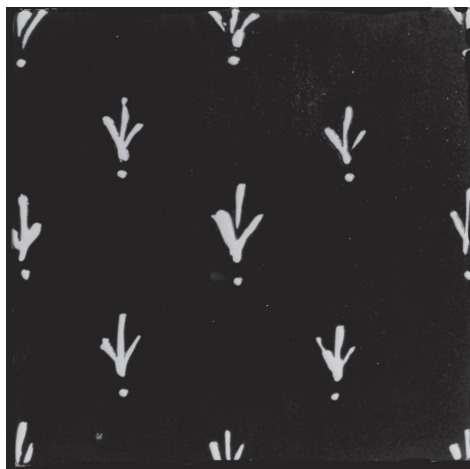
Another family's doorway from East Wahat, Jordan.



St. Mark's Square.



On the roof of the Etna Street cottage. A very low-budget structure, where the chair and terrace under the trees were peaceful and pleasant, 1973.



Tile from my workshop. White slip on black glaze, 1980.



The domes of St Mark's, Venice.

A VISION OF A LIVING WORLD



Interior street of the Eishin campus.



Drinking glasses for the Royal Dutch Glass company.



The dream-like archetype in rather humble form: A cast-iron bridge in Nagoya.



An unpretentious part of downtown Tokyo.

A VISION OF A LIVING WORLD



Venice, the Rialto bridge.



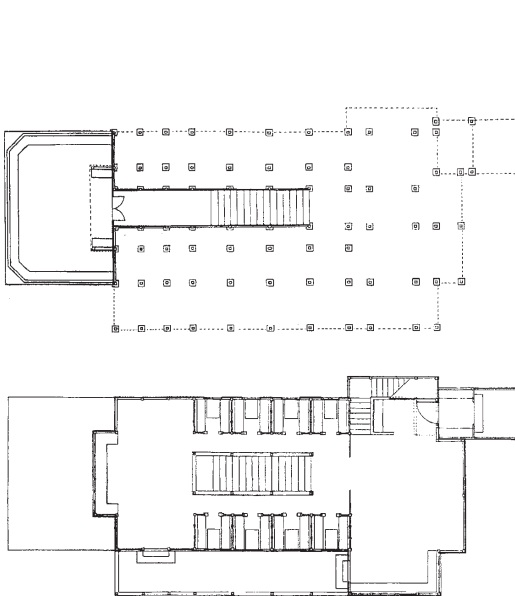
The Julian Street Inn, 1987.



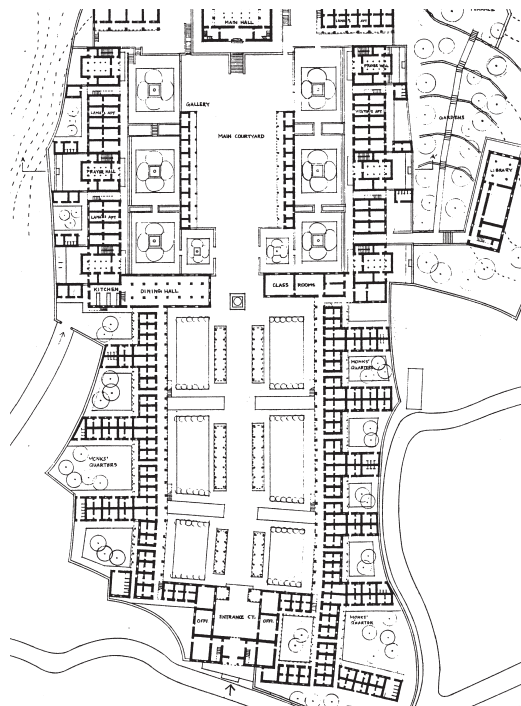
Fireplace of the kitchen, Martinez House, California, 1984.



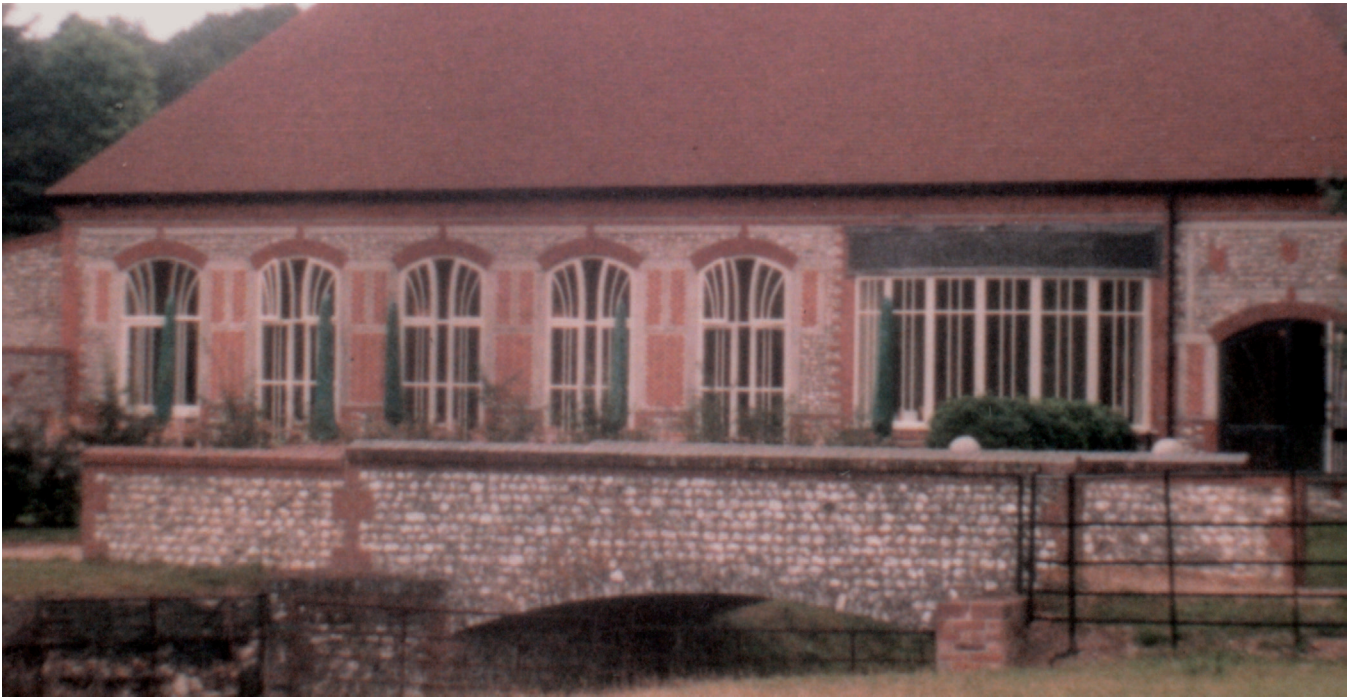
Further view of the Carpet Gallery of the San Francisco Museum, showing 15th century Turkish carpets, 1989. Here "the savage," referred to in the text, is visible both in the carpets themselves and in the building (pages 425-27).



Linz Cafe, Linz, Austria, 1981.



Nyingma temple, Kathmandu, 1988



South wall of the West Dean Visitor's Centre, the River Lavant, and a small bridge now modified and made part of the building, 1996.



Classrooms, walls, stairs, gate, roofs, and garden in the main street of the Eishin campus, 1985.



Porch of the Mike and Pat Goddu House, Austin, Texas.



Inset: Stair of the John and Mara Lighty House, Berryessa, California.



The Baptistery, Florence.