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*My cat Brussel. The eye of the cat, in the drawing as in the real cat, is shaped according to the cat's head.*

Let us examine the evolution of the building elements in a building to see why they must be *made*.

If I draw a cat, I make the cat's eyes while I am making the drawing. The particular way I draw the eye comes from the way the picture

is developing. It is unique to this picture, it fits this cat. It has to fit this cat, otherwise it is not a picture. I cannot use a prefabricated eye to make my cat.

The reason is that the eye, as it appears in this drawing, is unique according to the way the



*Making a mockup for an entrance porch with brick plinth, stone verticals, red herringbone inserts.*

*On the left, a computer-enhanced simulation to test the use of black mortar, concrete, and rose-red brick. Not very good. Of course we didn't build this one.*



*On the right, another mockup, one of the final ones, shows the structure rather as built. Earlier mockups had included gray infills, also red brick verticals for paneling, and many other combinations.*



*Shaping and making the garden entrance of the West Dean Centre.*

head is drawn, the size, the angle, the black and white. These areas fit this drawing and fit this cat in this drawing.

When I make something in this fashion, this is the unfolding. It is the way that nature works. It is guided by the fundamental process. That means it is guided by a process which creates centers in continuous feedback from the system, and according to the centers which are al-

ready appearing there. Since the whole changes constantly, continuous feedback is needed while something is made in order to give it life. That is the essence of all “making” — it is a creation in which the maker responds with feedback, continuously, to the whole that is emerging.

Now, how do I get that quality into a building. If I make this wall, I cannot use a prefabricated wall. I have to make *this* wall according to



its unique presence in this building. It is unique in character, in dimension.

So, basic to all unfolding and basic to the fundamental process is that I make each character according to its situation. Each element will be unique; each part will be shaped according to the whole where it appears.

Of course this is different from the architecture we were used to in much of the 20th century. We were used to a system of production in which parts were not shaped according to their context, were not shaped according to the whole where they appear. But still — this is the meaning of unfolding and the meaning of the fundamental process. If we are to have true living structure, it cannot be avoided.

I must make the wall just as I must make the eye of the cat.

I make the eye of the cat so that it is a strong center. But to make it a strong center, to make it expressive, powerful, to have feeling and meaning, I have to shape it according to where it appears. This follows also from the formal



*Because the window is so close to the corner, the brickwork goes differently here.*



*The corner on the right is differentiated by the presence of the window.*