

REVIEW OF RESULTS, AXIOMS, ASSUMPTIONS

1. There are some buildings, which have more feeling than others. (Discernible)
2. There are some rugs which have more feeling than others.
3. Intuitively, we may call this feeling "oneness".
4. This feeling of oneness, is not only in the thing, it also projects out and makes a person in touch with that thing feel the same sense of oneness.
5. ~~This~~ This ~~is~~ feeling is most common in traditional buildings, almost non-existent in present day so called industrial buildings.
6. The feeling is above all present in "religious" buildings. This means those either made specifically ~~under the impact~~ as offerings, in an organised religion, or ~~xxx~~ under the impact of religion.
~~This feeling is above all present in "religious" buildings. This means those either made specifically under the impact as offerings, in an organised religion, or xxx under the impact of religion.~~
7. The sense of union, or oneness, is the aim of all religions, especially in their mystical branches.
8. To this degree, the creation of works which embody, and project, this sense of oneness, is fundamental to the religious task.
9. And, in a ~~xxx~~ certain sense, we may say that ~~xxx~~ the desire for this oneness, and the attempt to create it, and the attempt to find it, is the ultimate human purpose, which remains when all others, more transitory, pass.

10. ~~This~~ This oneness, is certainly not confined to religious buildings. It exists, in greater or lesser degree, in many traditional buildings - farms, cottages, streets, fountains, fences, walls, gateways,...
11. In view of #9, we may therefore say that this oneness is the ultimate ~~xxx~~ criterion of any created thing, and may, or must, reasonably, or must, become our central criterion when we build a building.
12. And, reciprocally, we may also say that when we try to make a building with this character, if our effort is honest, and perfectly pure in heart, then this will satisfy the ultimate desire for union, ~~and~~ and may serve, therefore, as the fundamental motivation of our life and working.

PAUSE

13. If we study buildings, rugs, ornaments, ^{which ~~seem~~ *seem* spiritually deep,} ^{seem to} which have this sense of oneness, and pay attention most exactly, to those which have the greatest ~~xxx~~ "feeling", "depth", ~~inbthbmbmbm~~ ~~mbthbmbmbm~~ we find that there are certain recognisable geometric characteristics, which are always present there.
14. ~~This~~ This is true enough, so that we may, in the end, come to use our knowledge of these ~~xx~~ geometric properties, and our perception of their presence or absence, interchangeably with our ~~xxxx~~ intuition about the presence or absence of feeling and felt oneness in the thing.
15. There are about a dozen of these properties.
16. These properties can be well defined, up to certain limits, with a slight margin of haziness.

17. Further, we have the ^{hunch}~~hunch~~ that these dozen or so properties are themselves all manifestations of one single property, which can be sensed, but so far has not been defined, and may be (almost) impossible to define.
18. This hunch comes, in part, from the observation that when we define the various properties, we almost have to define each one, in terms of the others, and that, anyway each one can be more or less ~~viewed~~ seen as a conglomerate of the others.
19. ~~What seems at first~~ The definition of these ~~properties~~ properties, is sufficiently exact, ~~simple~~ and ~~powerful~~ powerful, so that it enables a person who uses them, to create things (ornaments, plans, buildings) with feeling, and which do indeed ~~possess~~ possess ~~the~~ the oneness we have defined.
20. We thus have a truly remarkable situation~~...~~
21. ^{What seems at first} ~~...~~ like an intangible; ~~...~~ indeed, is centrally connected to the mystical union, that lies at the heart of many or all religions, ~~...~~ can be reached, ~~...~~ by applying certain well defined geometric properties, in the creation of an object.
22. ~~...~~ It seems then, as though these properties, may almost be said to unlock the heart of architecture.

PAUSE

23. Finally, both the oneness, and the geometric properties which seem to underlie this oneness, have a very special relation to the Timeless Way of Building, and the theory of Pattern languages, and the Pattern Language itself.

24. The timeless way defines a certain quality (The quality without a name) which is ~~the~~ the counterpart in ~~human~~ life, or living terms, to the oneness described here.
25. It ~~postulates~~ postulates that this life depends, in the environment on certain patterns, and that these patterns can only be brought into existence, finally, by the use of certain generative pattern languages which embody these patterns.
26. ~~However~~ This theory is successful in generating places ~~which~~ much more alive, than those made by contemporary processes.
27. They also bear a certain resemblance to buildings and ~~neighbourhoods~~ ^{bourhoods} produced by traditional processes.
28. However, the theory, and practice, have a ~~number~~ number of serious ~~deficiencies~~ weaknesses.
29. First, ~~the~~ the naive use of pattern languages, seems to produce a complexity, and "funkiness" severely at odds with the purity of traditional buildings forms.
30. Second, although ~~it~~ theoretically applicable to all kinds of buildings, the theory and practice of pattern languages tends to seem more useful for small buildings, ~~and~~ "humble" buildings, and does not confront directly the creation of ~~those~~ those great buildings, ~~which~~ which have in the past formed the core of ~~the~~ architecture or the art of building.
- ~~Third~~
31. Third, the geometry intended or implied by the timeless way, is implicit, but not explicit, implied, but never concretely pointed out.
32. That is, there is a certain loose, ~~and~~ touching geometry

implied by
~~implied by~~ the theory, but ~~the~~ most people are not ~~xx~~
able to reach it, because it is ~~xxx~~ too hidden in the
theory, and not explicit enough.

33. This is frustrating, since in a certain sense, then,
the ~~unknown~~ theory fails to reach its ~~extant~~ central
goal, because this central goal is never sharply enough
x defined to be attainable.

34. The present theory ~~has~~ seems to have the power to resolve these dilemmas.

PAUSE

35. First, the class of geometries loosely implied by the
timeless way, and pattern languages, is precisely that
more exactly specified by the ~~unknown~~ geometric properties.

36. Second, it turns out that these properties underly the
patterns. Almost all of the 253 patterns in the Pattern
Language, are manifestations, or concrete special cases,
of these geometric properties.

37. Thus, the living patterns, are not only based on the
theoretical criteria given in chapters ^{6,7} 14,15 of the
Timeless Way, but derive their strength ~~xxxxxxxx~~ above all
from the fact that they embody, concretely, some dozen
geometric principles that govern space.

38. And rememebr that these dozen properties themselves seem
to be merely manifestations of one deeper property.

39. Further, these geometric properties when correctly ~~understand~~
understood, and used, clearly overcome the weakness of the
pattern language in the area of "great" ~~xxxx~~ buildings.

40. If the abovementioned points are clear, then use of these
dozen properties, riding on the back of the pattern language,
~~is the fundamental way in which buildings with perfect~~

is the fundamental way in which a building with religious or spiritual power can be made. (Remember, once again, ~~point~~ point #19 above).

41. Curiously, we find then, that in the end, the creation of a building, ~~xx~~ which lives, is the creation of a pure ornament.

functional → orn?
42. And that, in view of the point #36 above, this ornament, if correctly and sensitively made, will embody the patterns needed for its functional life.

43. But, in the end, it is a purely geometric structure which unifies space.

PAUSE

OPEN QUESTIONS

44. There are a ~~number~~ number of important questions to be answered.

45. What practical union of the pattern language process and the understanding of these geometric properties can be used to create a building.

46. How does the state of mind of the builder, (the reason why he is making the building), enter into the correct application of these properties.

47. Since the dozen properties get in each others way (climb over each other), they cannot be ~~applied~~ applied sequentially like patterns. ~~How can they be used to generate something, What is the generative process.~~

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48. It is fairly clear that the kind of building ~~impk~~ defined here can only be made by the architect builder process described in Production of houses. (i.e. not from ~~xxx~~ drawings, and not when architect and builder are separate).
49. Are there any modifications ~~of~~ or refinements of that fact, needed, in order to complete the process successfully.
- ~~XXXXXXXX~~

50. From a practical point of ~~xx~~ view, this ~~pmmm~~ definition of a building places fairly severe restrictions on the kind of physical structure which the building has, and the way in which this structure is built.
51. It has very strong implications for ~~xxxx~~ the major structural elements, similar to patterns on construction, but more pronounced.
52. It has ~~very~~ strong implications for the small scale structure (ornament), since this cannot be produced in the usual way.
53. From these points of view, one may almost define a building system (structure and ornament), ~~needed~~ different for each time/place/culture, but needed to carry out the task of ~~xxx~~ building in a way consistent with this theory.

PAUSE ~~AND DEATH~~

54. Finally then, we may summarise as follows:
55. There is an abstract structure ~~which~~, generic structure,
or class of structures which we may call "the unity of space".
56. This ~~characteristic~~ unity of space is not subjective, or
based on taste: it is an abstract, mathematically definable
condition, in which space reveals itself, gives its maximum
potential, and unifies itself.
57. This structure is at the heart of ^{almost} all ~~human~~ ornament, in
in an enormous variety of human cultures, and is essentially
independent of culture.
58. In its most developed form it becomes the "image of God"
as consciously created by the artists of Islam: but this ~~terminology~~
terminology must not obscure the fact that this is essentially
a physical phenomenon, a part of physics.
~~and it is only when this unity of space occurs, that a building means anything, either to the builder, or to the person moving, living, working, there.~~
59. Well defined processes
~~enable them~~ have the power to create ~~this~~ this unity of space.
60. And it is only when this unity of space occurs, that a building
means anything, either to the builder, or ~~to the~~ to the person
moving, living, working, there.