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WHAT ARE GOOD PATTERNS?

BACK TO THE QUESTION OF GOOD AND BAD.
 already explained: QUALITY OF THINGS THAT
 ARE ALIVE - DEPENDS TO A CERTAIN EXTENT ON
 THE PRESENCE OR ABSENCE // OF WHICH PATTERNS
 ARE PRESENT IN A GIVEN PART OF THE WHOLE
 BUT THIS IS NOT THE WHOLE STORY - AS WE
 SHALL SEE...

WHAT IS MEANT BY "GOOD" AND "BAD" PATTERNS?
 - READ A PATTERN LANGUAGE (in bibliography)

ONE EXAMPLE:

BUILDING LOCATIONS:

BLDG ON NO. SIDE OF LOT
 OPEN ON SO. SIDE (GARDEN IN SUN = NICE)
 (SIMPLE IDEA)

BANK OF AMERICA IN SF HAS NORTH PATIO -
 SHADED BY BLDG ∴ NOT PLEASANT

"BAD PATTERN" = NORTH-FACING SPACE - SHADED
 BY LARGE BLDG
 = TYPICAL BAD HABIT -

ALSO: GLAZED FAÇADE
 (egs of INADVISABLE PATTERNS)

WHAT KIND OF PHENOMENA IS THIS?
 GENERAL STRUCTURE OF GOOD // BAD
 PATTERNS

★ GOOD PATTERN IS ONE THAT PEOPLE LIKE

(SOME THINGS MIGHT INTUITIVELY SEEM
 LIKE GOOD PATTERNS WHEN IN FACT THEY HAVE
 NOTHING TO DO WITH THE ENVIRONMENT)

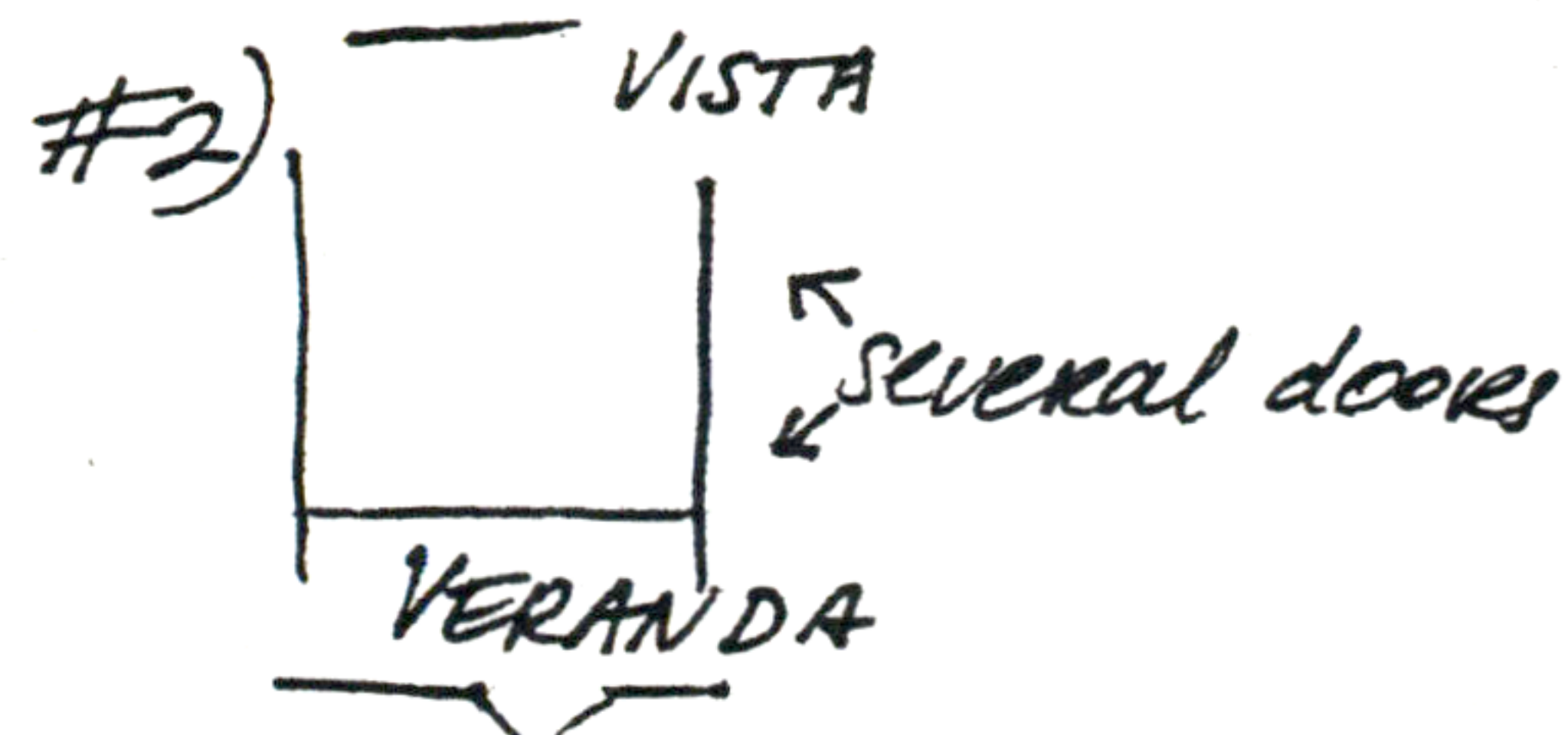
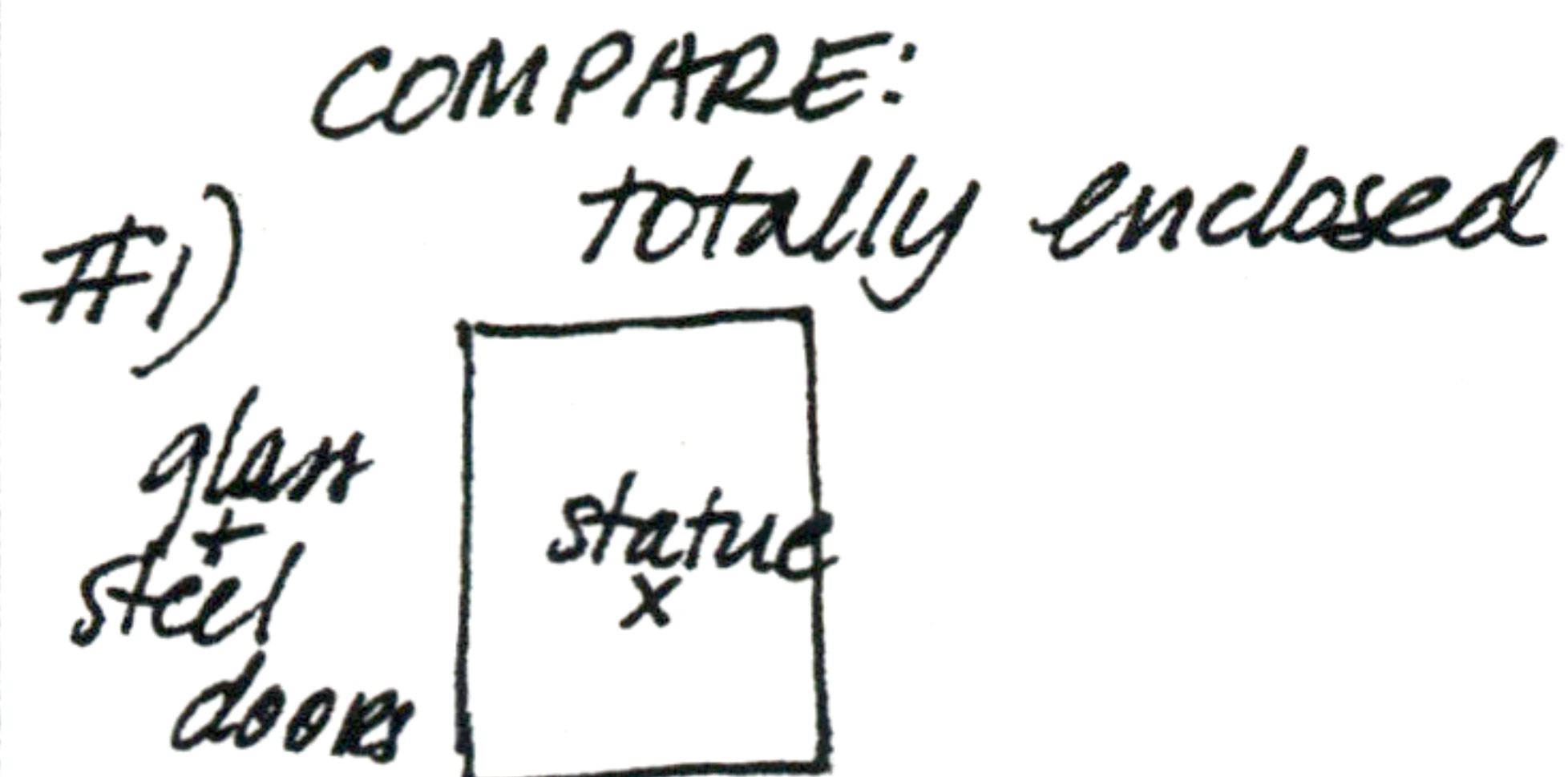
EG. EROSION OCCURS ON STEEP UNFORESTED SLOPES

BUILDING TERRACES (as in arab countries)
 ALLOWS FOR CULTIVATION, EVEN WATERING
 ∴ EARTH + PLANTS BROUGHT INTO STATE OF ORDER
 RAIN - EROSION - CULTIVATION

this is not only intuitively successful

EG. COURTYARDS

THE SIMPLE BUILDING OF COURTYARD COULD BE SUFFICIENT IF THAT'S ALL PEOPLE WANTED (BUT THERE'S MORE TO IT)



- ① COMPLETELY ENCLOSED SPACE = CLAUSTROPHOBIC = SCARES PEOPLE AWAY

OPENNESS IS NOT OPPRESSIVE

- ② SINGLE ENTRANCE (ONLY FOR SPECIFIC ACTIVITIES IN CITY.)

SEVERAL ENTRANCES - FACILITATES NATURAL CROSSING THROUGH HOUSE

- ③ ABRUPT TRANSITION FROM INTERIOR TO EXTERIOR

VERANDA SOFTENS TRANSITION

THE Q is: what KIND OF FORCES ARE AT WORK, AND WHAT KIND OF STRUCTURE RESOLVES THEM

★ GOOD PATTERNS ARE MORE THAN WHAT WE MIGHT WANT - LIES IN RESOLUTION OF THE PREVAILING FORCES

the array of the constellation of facts as they are in 2) make it a 'good' pattern, or a 'bad' pattern

... CONNECTION BETWEEN (ABOVE) AND BEING ALIVE...

WE HAVE NATURAL MOTIVES FOR DESIRING THINGS TO BE RESOLVED, AND WE WANT OUR ENVIRONMENT TO SUPPORT THAT...

MECHANICS OF THAT: ...

(in life we experience forces, sometimes in conflict - in some configurations, a conflict becomes unresolvable)

IN RELATION TO INHABITANTS OF HOMES W/ COURTYARD #1 & #2)

- : want outdoor space
- : in #1) - feel claustrophobic - does not allow for rest sensation it may put you in a state of tension

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COURTYARD #2) RESOLVES THE PSYCHOLOGICAL FORCES =>
ALLOWS ONE TO BE THEMSELVES

EG. #2)

RINGS OF SUBURBS SURROUNDING METROPOLITAN WORK CENTERS -

RESULTS IN BOTTLED UP WOMEN (WIVES) W/ KIDS AT HOME
(♀ LIBERATION PROBABLY GREW OUT OF THIS)
FORCES: WOMEN CAN'T WORK (LEAVE KIDS?..)
MEN CAN'T BE W/ CHILDREN (LEAVE WORKPLACE?)
THERE IS A PATTERN TO ACCOMMODATE THESE FORCES -
KEEPING WORK + FAMILY TOGETHER

eg. #3)

WINDOWS:

GENEROUS WINDOWS (IN ALCOVES, W/ SEATS, LARGE,
OPENING TO A VISTA) -
'BETTER' THAN SIMPLY A "HOLE IN THE WALL"

PEOPLE TEND TO GRAVITATE ¹⁾TOWARDS THE LIGHT IN A ROOM
²⁾TOWARDS A SEAT, COMFORT
EVEN RE-ARRANGING FURNITURE IS DIFFICULT AROUND
A "HOLE IN THE WALL" WINDOW

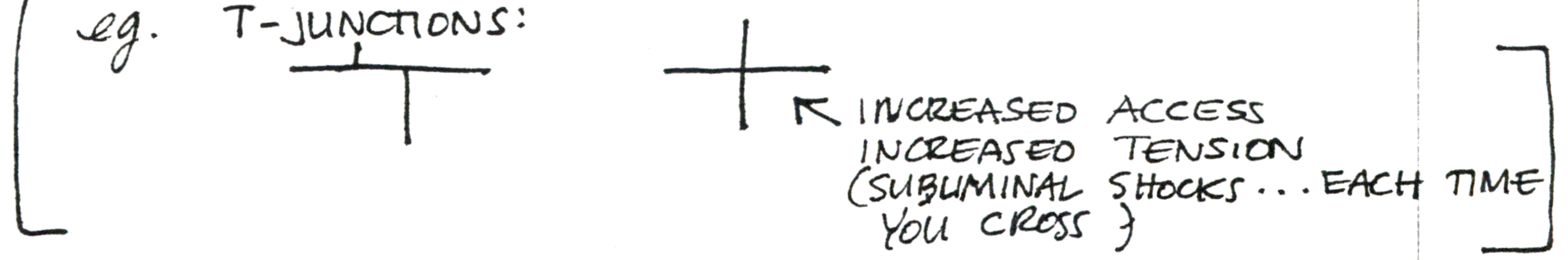
ANALOGY:

HUMAN BODY STRESS SYSTEM DESIGNED TO DEAL WITH
PROBLEMS - EMERGENCIES, ETC
EVERY BIT OF TENSION SAPS THE STRESS-SYSTEM
RESERVOIR... DRAMATIC DIMINUTION OF ONE'S CAPACITY
TO "LIVE"...

ACADEMIC APPROACH:

- > STATE THE FORCES (EVEN WRITE-OUT EXPLICITLY)
- > BRING OUT THE ESSENCE OF THE CONFLICT
- ∴ ∴ CONSTRUCT A PATTERN ACCORDINGLY

eg. T-JUNCTIONS:



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SOMETIMES RIDICULOUS THINGS COME FROM ONLY ACADEMIC APPROACH

eg. "LUNATICS WINDOW" -

BALCONY W/ HIGH RAILING: ALLOWED FOR EXIT ONTO BALCONY (TO GET AIR + VIEW) BUT SAFE FROM JUMPING OFF DUE TO HIGH RAILING... ABSURD RESOLUTION!

WHAT GUIDES MOST EFFECTIVELY ARE FEELINGS
SIMPLY ASK HOW YOU FEEL AROUND THESE PATTERNS...
THEN YOU KNOW WHETHER IT'S 'GOOD' OR 'BAD' →
→ DUE TO THAT REMARKABLE CONNECTION BETWEEN OUR FEELINGS AND REALITY WE DON'T QUITE UNDERSTAND INTELLECTUALLY ←

OFFICE SPACE PARTITIONING - THEORETICALLY EFFECTIVE - BUT ACTUALLY THESE "FLEXIBLE PARTITION SYSTEMS" * INTERFERE AND EVEN EXACERBATE THE IRRITATIONS OF OFFICE ACTIVITY - DOESN'T MAKE YOU FEEL GOOD (* LIGHTWEIGHT SCREENS)

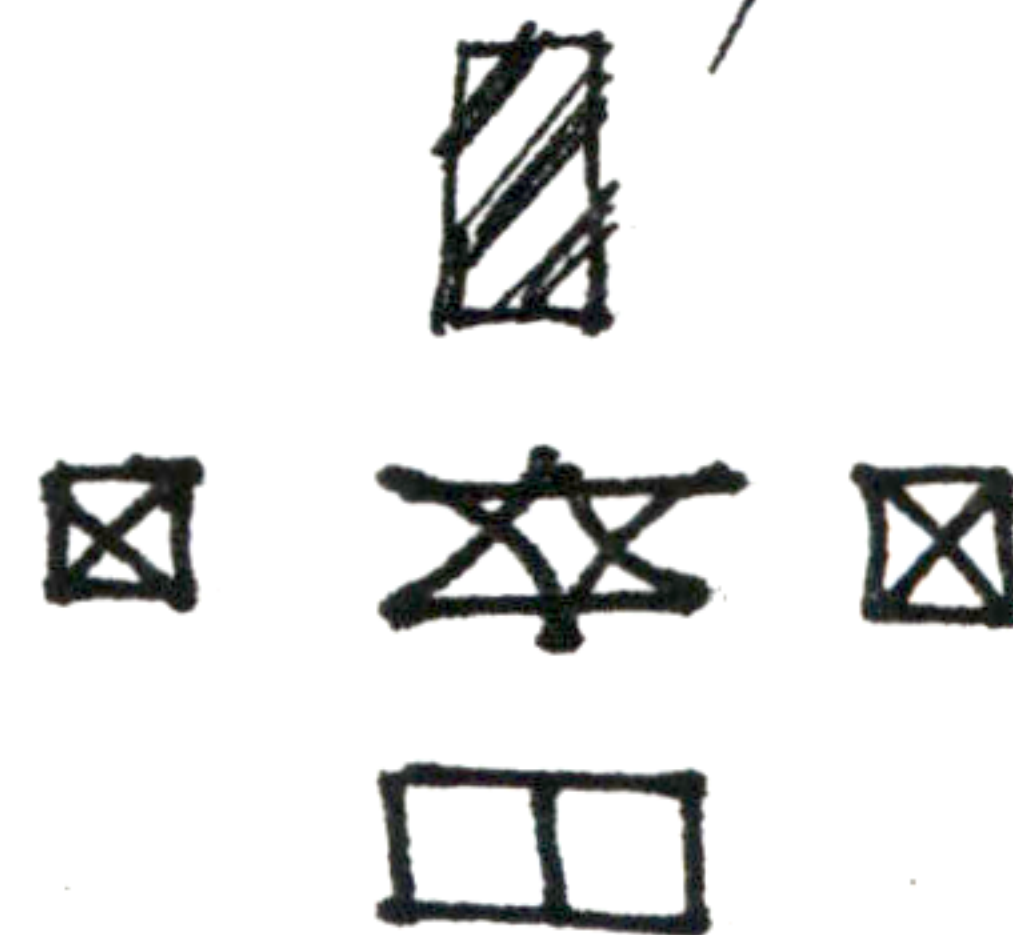


FEELINGS : ARE RELEVANT - INSPITE OF EVERYTHING ELSE

: ARE DIRECT STATEMENT ABOUT THE (IN)COHERENCE OF THE SYSTEM OF FORCES THAT SURROUND THE PHENOMENUM

: CAN BE USED AS AN IMPARTIAL MEDIUM OF SCIENTIFIC OBSERVATION - TIES TOGETHER SENSUALITY & SCIENTIFIC OBSERVATIONS

WHEN THE REALITY OF THE FORCES ARE ALLOWED TO "BREAK THROUGH" → YOU FEEL GOOD



HOW GOOD PATTERNS ACTUALLY WORK -
MECHANISM OF ADAPTATION THROUGH WHICH
PATTERNS ACTUALLY CAUSE THE PHYSICAL SHAPE OF
THE WORLD

~~~~~ OVERALL CHARACTER OF PLACES WHICH ARE "ALIVE"  
~~~~~ HOW PATTERNS WORK  
~~~~~ HOW THIS MECHANISM BRINGS FORTH WORLD'S CHARACTER

"ALIVENESS"

- 1) ~~Not~~ ONLY "WHOLE" = COMPLETE IN ITSELF  
= DISTINGUISHABLE FROM  
SURROUNDINGS

eg: plan of UNIV. ART MUSEUM (BERKELEY)  
compared to  
A FAMOUS CATHEDRAL (AT CHARTRES, FRANCE)

- 1) has ~~the~~ two characteristics - COMPLETE UNTO ITSELF  
- DISTINGUISHABLE

- 2) WOULD BE VERY DIFFICULT TO ISOLATE/REMOVE  
ANY PORTION OF THE STRUCTURE W/O DISTURBING  
THE WHOLENESS OF THE CATHEDRAL, BUT NOT  
THE ART MUSEUM - THIS IS AN IMPORTANT  
QUALITY -

IT IS HARD TO DRAW BOUNDARIES AROUND THE  
CATHEDRAL, TAKE IT OUT OF ITS CONTEXT W/THE  
PLAZA, AND MAINTAIN ITS WHOLENESS

"WHOLE CHARACTER" IS MADE OF INDIVIDUALLY WHOLE PARTS

EG. HOUSES TOGETHER MAKE UP A TOWN...

- TOWN IS A WHOLE
- HOUSE IS BOTH A PART AND A WHOLE

function: integrity... function as part of whole

- PARTS HAVE INTEGRITY OF THEIR OWN - YET FUNCTION  
TOGETHER AS PART OF WHOLE

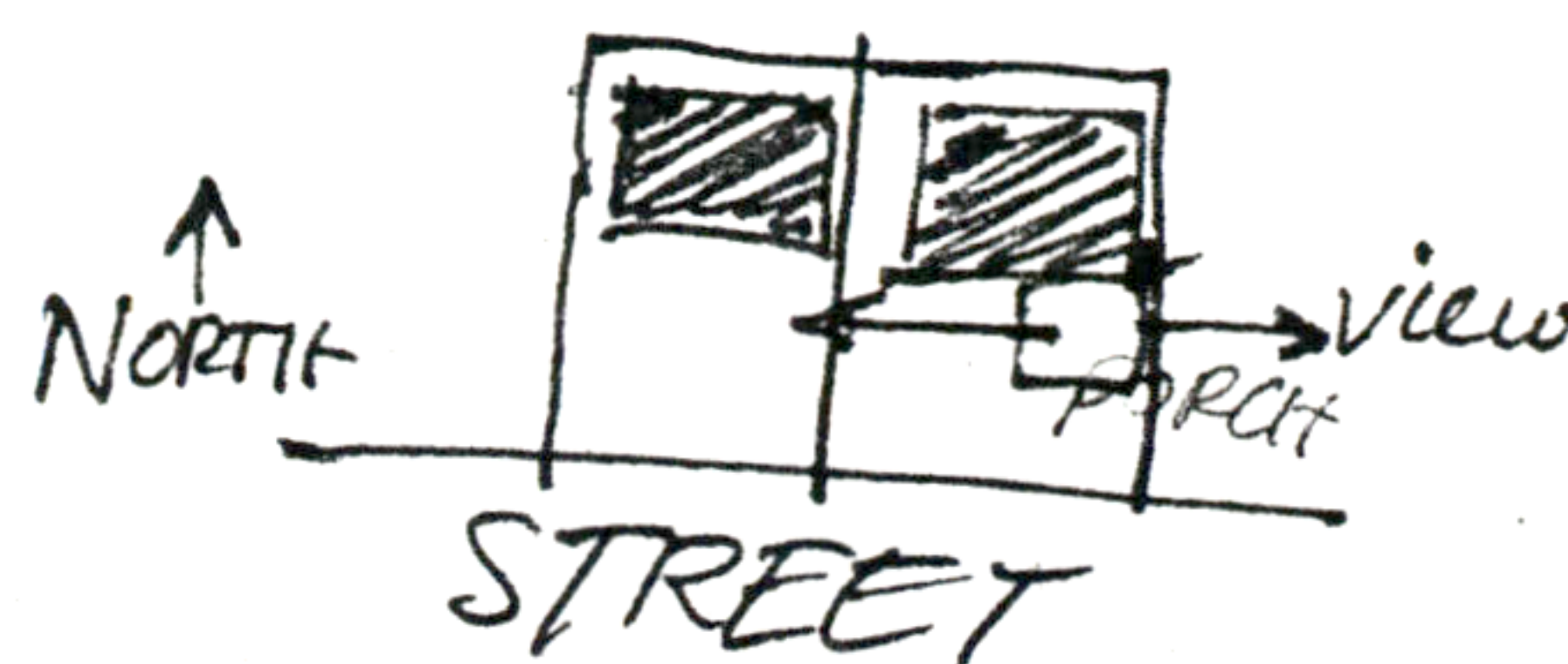
- THERE IS A FINE LINE BETWEEN ADEQUACY AND  
SUPERFLUOUSITY [IE - THE AMOUNT OF WOOD AT THE  
JUNCTION OF THE BRANCH W/THE TRUNK OF THE  
TREE IS JUST ENOUGH - NO MORE - TO HOLD  
IT TOGETHER]

[ ORNAMENT IS ALSO NECESSARY SOMETIMES FOR  
EVEN MORE THAN DECORATION - AS IN BUTTRESSES ]

"WELL-ADAPTED" = LIVING CHARACTER

REPETITION -

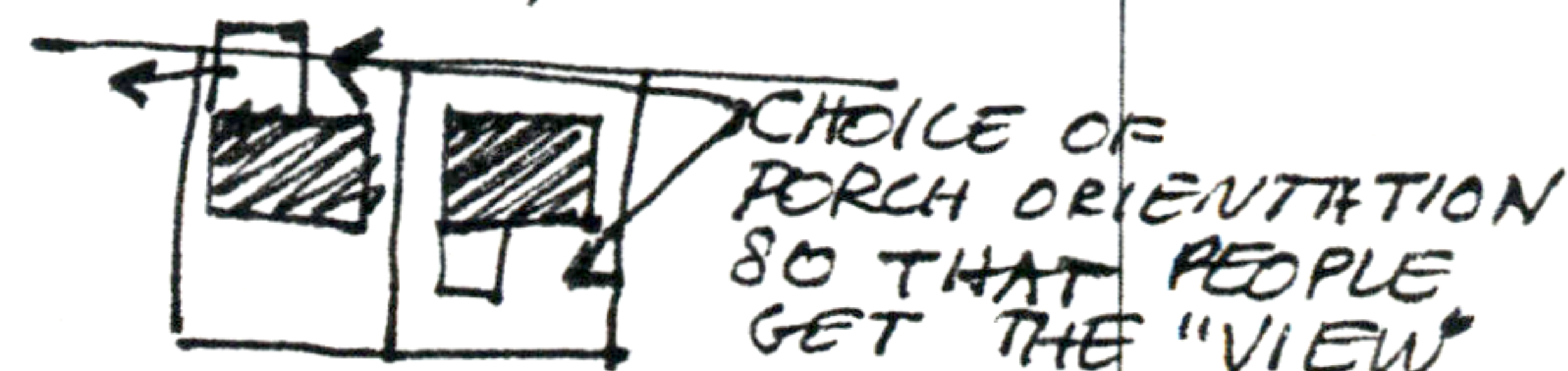
ARCADES  
TERRACING  
COLUMNS



EXAMPLES OF MECHANISM:

IDENTICAL LOTS ON THE STREET

TO ALLOW FOR THE MOST LIGHT - ORIENT THE HOUSE ON  
THE NORTH SIDE OF THE LOT - SOUTH SPACE



PHYSICAL STUFF (OF WHICH THE WORLD IS MADE) TAKES  
SPECIFIC FORM THAT "ALLOWS" THESE "PATTERNS" TO  
HAPPEN

"IN ORDER TO BE RIGHT - OUTDOOR SPACE MUST HAVE  
ENCLOSURE - OTHERWISE YOU GET THE FEELING OF  
FLOATING OFF INTO SPACE ..."

for example - (plan of Bldg in medieval town)  
THE DESIGN OF THE BLDG MAY ACTUALLY HAVE BEEN  
TO ENCLOSE THE OPEN SPACE  
DEFINE

★ GENERAL DISCUSSION OF GOOD PATTERN LANGUAGE:

we established last week - places in the world  
are distinguished by specific patterns

recall courtyard of previous lecture -

has qualities of good courtyard

- 1) has view to someplace beyond itself
- 2) has veranda - softened transition interior →
- 3) is part of general household circulation. exterior

BUT - IF FLOOR OF EVEN THIS BASICALLY GOOD  
COURTYARD IS CONCRETE, AND IF THE COLUMNS ARE  
STEEL - ETC - WILL THIS COURTYARD STILL BE A  
GOOD COURTYARD?

SIMPLY BECAUSE IT RESOLVES SOME OF THE  
FORCES (1 → 3 ABOVE) DOES NOT MEAN THAT IS ALL ...  
THERE ARE ALWAYS MORE FORCES TO BE CONSIDERED  
also - PARTS (LIKE COLUMNS) MUST BE IN  
HARMONY WITH THE REST OF THE COURTYARD



HE SAYS  
THIS IS THE  
CRITICAL  
POINT;

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THE CHARACTERISTICS OF THE SITE AS A WHOLE -  
DETERMINE THE FORM ANY ONE PART MUST TAKE



THE CONTEXT OF THE LARGER PATTERNS DETERMINE THE  
SMALLER ONES

FLUIDITY AND RESOLUTION OF THE INTERACTING PATTERNS  
ARE THE CHARACTERISTICS OF "LIVING" EXACTNESS:  
EVERY FORCE / CONFLICT WITHIN IS RESOLVED

'PRECISION' and 'EXACTNESS' ARE ADJECTIVES ASCRIBED  
TO MODERN ARCHITECTURE - BUT THIS IS A QUALITY  
FOUND NOT JUST IN MODERN ARCHITECTURE - BUT WHEREVER  
"...THE FORCES + CONFLICTS WITHIN ARE TOTALLY RESOLVED"...

