

LEC: C. ALEXANDER.

I. GEOMETRY. I. MIRROR OF THE SELF.

- FIRST OF A SERIES OF 3 LECTURES DEALING WITH THE STRUCTURE OF SPACE OR PURE GEOMETRY.

THREE QUESTIONS ARISE:

1. UNDER THE INFLUENCE OF THE PATTERN LANGUAGES, BUILDINGS DON'T RESEMBLE THE MODERN ONES - VAGUE ALLUSION TO THE PAST, ~~ISSUES~~

- ARE THERE DEEP AND POWERFUL REASONS FOR THAT? OR ARE YOU PLAYING A STYLISTIC GAME?

- IS THERE A FUNDAMENTAL REASON FOR THIS RESEMBLANCE TO TRADITIONAL ARCH. TO BE GRASPED AND MASTERED?

2. IN THE PROJECTS - THE GENERATIVE FORCE OF THE PATTERN LANGUAGES WAS NOT ENOUGH. ~~PATTERNS~~

3. QUALITY OF LIFE - EXISTS IN A FUNCTIONAL SPACE.

→ IS THERE ANY SPECIFIC GEOMETRY OF A THING TO HAVE THAT QUALITY.

→ OR THINGS WHICH HAVE THAT QUALITY DO THEY HAVE A CERTAIN GEOMETRY?

MIRROR OF THE SELF - &

WORKS WHICH ARE SPIRITUALLY DEEP HAVE A CERTAIN RECOGNIZABLE ~~THEIR~~ QUALITY, NOT A QUESTION OF TASTE OR SUBJECTIVE JUDGEMENT.

BUT THAT THERE IS A SINGLE CRITERIA WHICH ESTABLISHES THAT SOME GEOMETRIC STRUCTURES HAVE MORE VALUE THAN OTHERS.

- "ONENESS" A PROPERTY WHICH COULD BE SEEN IN EVERYTHING - THUS ~~THEY~~ ~~ARE~~ GEOMETRIC OBJECTS COULD BE JUDGED TO THE DEGREE THAT THEY HAVE THAT OBJECTIVE QUALITY.

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ALL BUILDINGS FALL INTO 2 CLASSES:
 I. TRADITIONAL BUILDINGS.
 II. BUILDINGS BUILT AFTER 1940.

I. IN THE 1ST GROUP - THERE IS A LEVEL OF
 DETAIL, INTRICACY HUMAN WARMTH. NO MATTER
 WHERE IT IS. REGARDLESS OF SIZE, SHAPE
 etc...

II. OVERALL BLANK, STALE, BRUTAL.

THIS DIMENSION IS VERY SIGNIFICANT
 IN TRADITIONAL BUILDINGS HAVE MORE
 "ONENESS."

ABSOLUTE VALUES INHERENT IN GEOMETRICAL
 STRUCTURES THEMSELVES. NOT SPECIFIC TO
 BUILDINGS. BUT COULD BE SAID OF ANY OBJECT.
 SLIDES.

A. CARPETS ISLAMIC TURKEY 1300 - 18th Century.

IN ALL EXAMPLES THERE IS SOMETHING COMMON...

B. BUILDINGS. STOCK OF GREATEST BUILDINGS EVER
 BUILT.

C. ARTIFACTS.

Define the criteria which identifies this dimension.

When looking at 2 objects - WHICH OF THE 2
 WOULD YOU TAKE AS A PICTURE OF YOURSELF
 IN ALL OF ITS TOTALITY. IN EVERYTHING...

1. PEOPLE AGREE TO A LARGE EXTENT.
2. HAS NO CULTURAL LIMITS OR SPECIFICS.
3. CORRELATES WITH "THE GREAT WORKS" IN
 THE WORLD.

NOT A QUESTION OF PREFERENCES OR
 LIKES. BECAUSE EACH USES ~~THE~~ A DIFFERENT
 REASON FOR THAT. USING ONE'S NOTION
 FOR PREFERENCES.

SLIDES IN PAIR:
 WHICH ONE WOULD YOU CHOOSE IN ANSWERING
 THE QUESTION: WHICH ONE IS A BETTER

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→ THIS QUESTION HELPS TO IDENTIFY THE SECRETS IN THESE ARTIFACTS.

IF THERE IS A SIMPLE QUESTION LIKE THAT THEN IF IT IS TRUE THAT THINGS IN THE WORLD ARE CAPABLE OF REPRESENTING THE HUMAN SOUL TO A GREATER OR LESSER DEGREE, ONE IS LED TO SOME CONCLUSIONS:

1. THE OBJECTIVITY OF THE PHENOMENA.

2. WHAT IS IT LIKE TO LIVE IN A WORLD WHICH DOES NOT REFLECT THE SOUL.

~~FROM~~ THE CONCLUSION FROM HISTORICAL POINT OF VIEW. ~~IS~~ THAT MOST OF THE TIME THESE THINGS HAVE BEEN CREATED. → EVEN IF IT IS A PSYCHOLOGICAL PHENOMENA IT IS CLEAR THAT WE ARE LIVING IN A WORLD WHICH CONSISTANTLY AND DELIBERATELY REFUSES TO MIRROR THE SELF.

1. ● IMAGINE THAT YOU ARE LIVING IN A WORLD IN WHICH EVERYTHING MIRRORS THE SELF - EVERYTHING BECOMES A FRIEND.

→ FROM A PSYCHOLOGICAL POINT OF VIEW - ~~ANALYTICAL~~ ANALYTICAL METHOD - THAT OUR COGNITIVE STRUCTURE RESPONDS MORE FAVOURABLY TO THESE STRUCTURES.

HENCE -(AT THIS LEVEL) WE AGREE THAT EVERYTHING SHOULD BE FRIENDLY.

2. THERE IS ANOTHER LEVEL:

MOST OBJECTS ARE ROOTED IN A RELIGIOUS TRADITION.

→ THE REASON LIES DEEPER THAN THAT - THIS PHENOMENA IS NOT ONLY HUMAN. THESE PROPERTIES REPEAT THEMSELVES IN NATURE, FOR FUNCTIONAL REASONS. AND HAVE NOTHING TO DO WITH THE HUMAN PSYCHE.

THE GENERAL STRUCTURE SEEMS TO BE A FUNDAMENTAL STRUCTURE IN THE WAY THE WORLD OPERATES.

THIS RULES OUT THE PSYCHOLOGICAL.

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EXPLANATION.

THERE IS A HINT HERE: THAT THE UNIVERSE IS MADE OF A CERTAIN STUFF AND THIS MANIFESTS ITSELF IN VARIOUS OBJECTS MORE OR LESS CLEARLY IN THINGS.

THESE OBJECTS OCCUR WHEN A PERSON MAKES CONTACT WITH THIS UNIVERSAL STUFF.

WHEN IN THE PROCESS OF CONSTRUCTING THE OBJECT ONE CONNECTS WITH IT AND IT IS ALLOWED TO MANIFEST ITSELF.

◇ THIS EXPLANATION. IS CAPABLE OF ACCOUNTING FOR THE FACT THAT THIS PHENOMENA BOTH TOUCHES THE HUMAN SELF AND REFLECTS IT IF YOU BELIEVE THAT THIS SELF IS ITSELF A PORTION OF THE WHOLE,

◇ AND ~~IS~~ ALSO EXPLAINS WHY IT CONNECTS TO EVERY DAY LIFE.



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II. GEOMETRY PROPERTIES.

- THE ESOTERIC SIDE OF THE THEORY ARE NOT NECESSARY.
- THE EMPIRICAL PHENOMENA IS MORE IMPORTANT.
- THERE ARE BUILDINGS IN HISTORY WHICH HAVE THOSE QUALITIES.
- WHAT KINDS OF PROPERTIES WHICH CONSTITUTES THE STRUCTURES OF THESE OBJECTS.

~ { BECAUSE HE IS A RUG DEALER - HE HAD TO MAKE RAPID DECISIONS ON WHICH RUGS TO BUY. } ~

THERE ARE CERTAIN WELL DEFINED PROPERTIES WHICH CHARACTERIZES THE RUG.

NOT SEPERATED FROM EACH OTHER. MANIFESTATIONS OF THE SAME THING.

PROPERTIES: ~~LEVELS~~ OF ~~SCALE~~ ARE RECURSIVE APPLIES TO ALL PARTS OF THE STRUCTURE THROUGHOUT THE STRUCTURE AT EVERY SCALE.

1. LEVELS OF SCALE:

SPACE IS DIFFERENTIATED ^{CREATING} ~~THE~~ LEVELS OF SCALES ROUGHLY 4 TO 1, 7 TO 1.

2. BOUNDARIES:

- EVERYTHING HAS A BOUNDARY. INCLUDING THE BOUNDARY ITSELF HAS A BOUNDARY.
- BOUNDARIES ARE LARGE WITH RESPECT TO WHAT THEY BOUND.

3. CENTERS:

- WHAT YOU SEE IS A SYSTEM OF CENTERS.
- THEY FOCUSE TO A CENTER.



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4. ALTERNATING REPETITION.

- A STRUCTURE REPEATS IN A WAY THAT THE STRUCTURE BETWEEN IS BEING REPEATED.

EXAMPLE: BRICK BONDS.

5. POSITIVE NEGATIVE:

- SPACE BETWEEN 2 ENTITIES HAS A STRONG SHAPE JUST LIKE THE ENTITIES THEMSELVES.

[IN SOME WAYS IT IS VERY CRUCIAL...]

6. GOOD SHAPE:

- EVERY ELEMENT IS MADE UP OF SHAPES WHICH ARE BI-LATERALLY SYMMETRICAL. THE SHAPE OF EVERY PART IS STRONG AND NOT NEBULOUS...

- THE SPACE NEXT TO THE THING IS DEFINED BY IT AND DEPENDS ON IT.

7. SYMMETRY:

- ALL ELEMENTS ARE SYMMETRICAL NOT NECESSARILY THE WHOLE THING.

8. CONTRAST:

- DARK - LIGHT.
- COMPLEMENTARY COLORS.
- IT PERMITS THE OTHER PROPERTIES TO COME FORWARD...
- BUSY + EMPTY.

9. DEEP INTERLOCK.

- LIKE A HOOK GRASPING EACH OTHER.
- YOU DESTROY ~~THE~~ THE DIVISION OF SPACE AND BLEND IT INTO ONE.



10. AMBIGUITY:

- OVERLAPPING STRUCTURES.

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11. ECHOES:

- UNRELATED MOTIFES ARE COMING FROM THE SAME VOICE.
- HAS TO DO WITH THE WAY THE THING IS GENERATED.
- A SIMILAR FEELING IN THE SHAPES EVEN THOUGH THEY ARE NOT THE SAME.

12. ROUGHNESS:

- CANNOT BE MADE DELIBERATELY.
- THINGS ARE NEVER PERFECT. WHEN YOU TRY TO DO ALL THESE THINGS IT NEVER WORKS OUT PERFECTLY.
- IS NOT THE SAME AS MAKING MISTAKES. YOU MUST BE RELAXED ENOUGH TO DO IT.

13. NOT-SEPERATNESS.

- ALL PROPERTIES ~~TO~~ ~~OF~~ OF OBJECTS ARE NOT SEPERATE.
- TO LEARN TO CREATE SOMETHING WHICH MELTS INTO THE WORLD.
- YOU CANNOT DO IT UNLESS YOU ARE IN A CERTAIN STATE OF MIND.
- ➔ THESE PROPERTIES DO NOT ONLY HAVE TO DO WITH GREAT WORKS OF ART.
- VAST MAJORITY OF THE PATTERNS ARE MANIFEST. ETIONS OF THESE PROPERTIES.
- EXAMPLE: LEVELS OF SCALES. DEEP INTERLOCK.

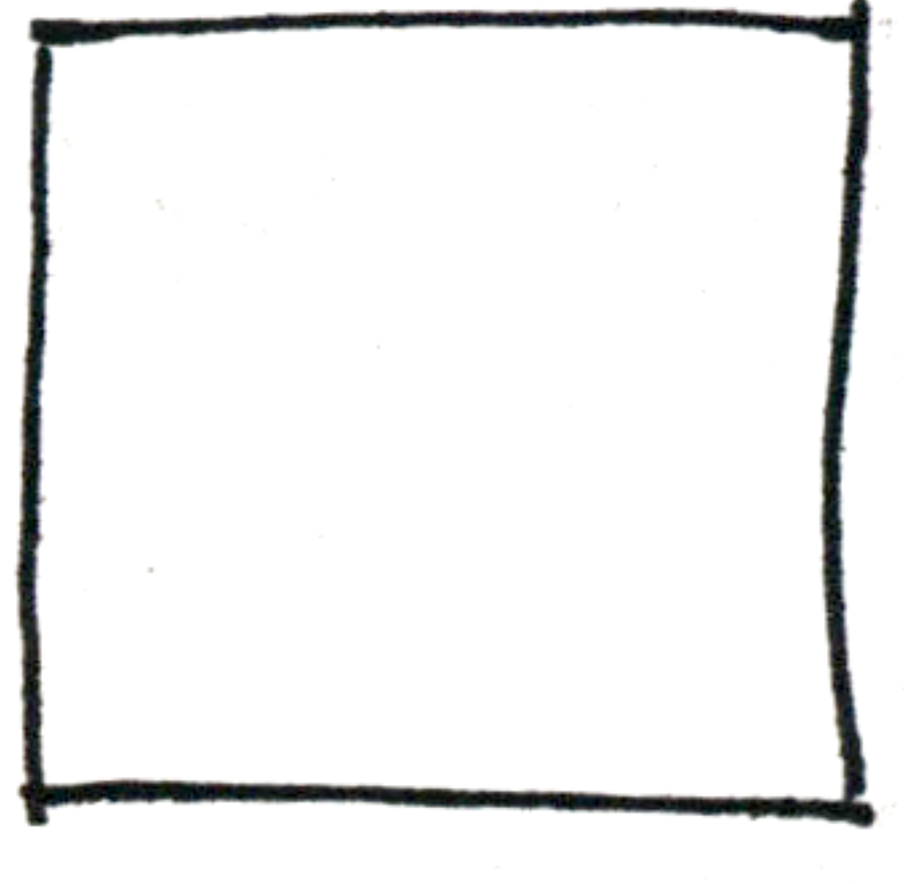
- ➔ THESE PROPERTIES ARE RECURRING IN NATURE.
- EXAMPLE: THE SUN.
THE CELL.

- ➔ PROPERTIES ARE DEEPLY ROOTED IN THE NATURE OF HOW THE SPACE FUNCTIONS.

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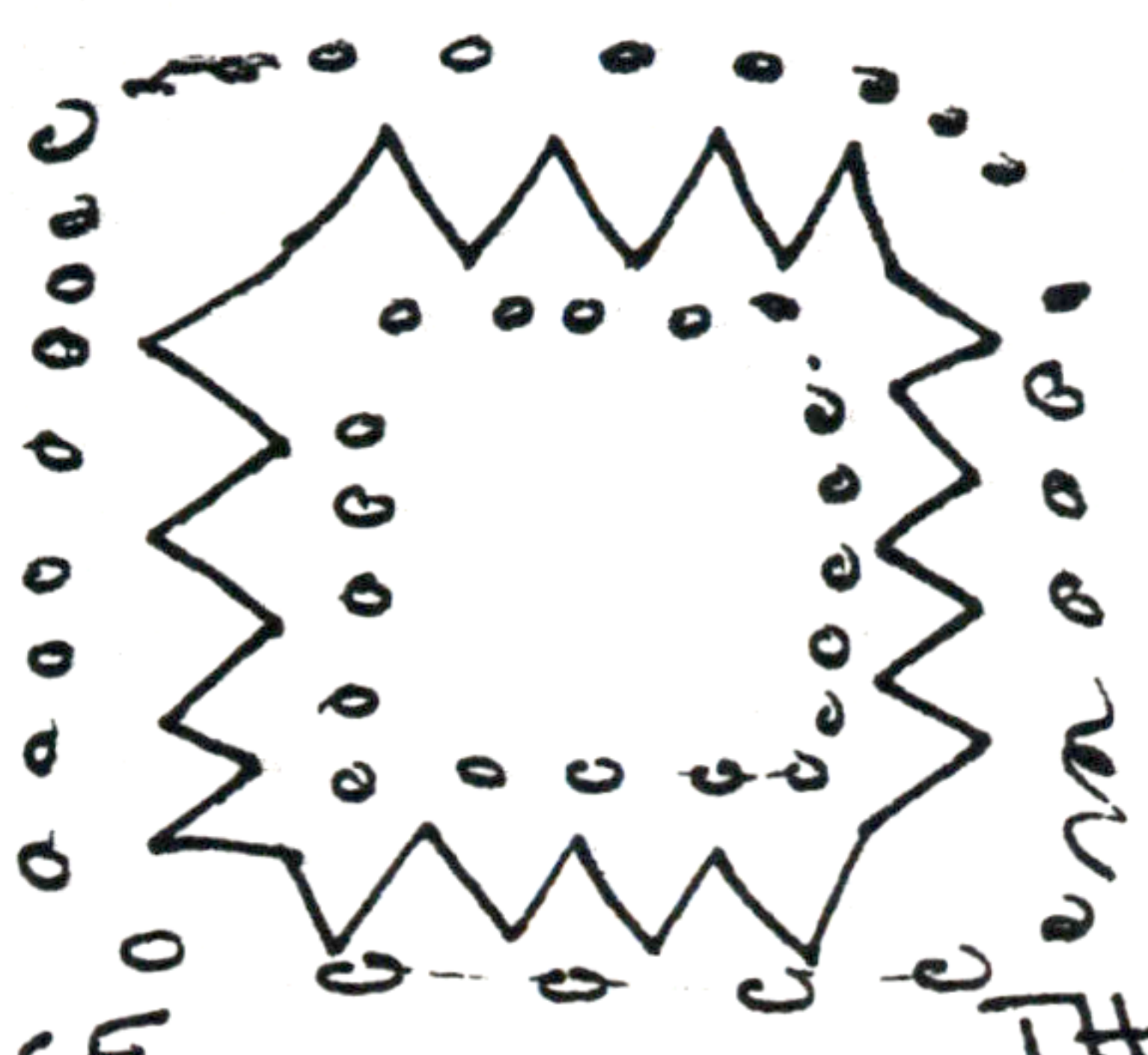
- THE PROPERTIES. DEPEND ON EACH OTHER. THEY ARE ALL MANIFESTATIONS OF AN UNDERLYING PROPERTY. "ONENESS"
- SPACE GETS SOLIDIFIED AND KNIT TIGHTLY TOGETHER.
- THIS ONENESS IS NOT COMPLEX IT IS ~~AN~~ SIMPLICITY.

SIMPLE.



THIS DIVIDES THE SPACE AND BRUTALIZES IT

COMPLEX



THIS *MELTS INTO THE SPACE AROUND IT AND BLENDS INTO IT.

- EXAMPLE : PLAN OF THE MOSQUE OF KAIROUAN (TUNIS) SIMPLICITY WHICH RISES OUT OF THE PROPERTIES
- ONE CAN BE VERY CONCRETE ABOUT THE WORLD.

