

1. The fundamental idea ~~which~~ of this book, is that objects, ~~in space~~ that is, arrangements of space - ~~or~~ whether they are buildings, pure decorations like tiles or carpets, whether they are functionally in nature (like a building), whether it is in the detail (columns or windows), or in the larger layout of ~~site~~ plan or site plan... that all ~~these~~ and those phenomena we commonly call ~~things~~ consider part of "nature", like waves, flowers, trees, ~~or~~ mountains... all these ~~things~~ have structure... and that this structure can be more whole or less whole, orderly or disorderly, profound or shallow, according to the degree of order they exhibit.. in a sense that can be precisely defined. ... And, further, that our intuitive ideas about what is profound, or great art, corresponds, precisely, to the ~~known~~ degree of order they contain, in this definable sense.

embodied wholeness they exhibit.

CHAPTER ~~THREE~~ FOUR

INNOCENCE

Empirical fact that the kinds of things which are full of this *wholeness*

~~quality~~

quality are more everyday, more childish, more simple hearted.

~~that~~ than the things we are are used to.... * this does not necessarily

We notice this, partly to help the reader identify them correctly... and also, to shelve this information for later use.

CHAPTER ~~FOUR~~ FIVE

RELIGIOUS CONNECTIONS

~~Religious connections~~

Empirical facts that those works of art, which ~~are~~ have this quality most deeply, tend to be created within very strong religious tradition.

Examples of cultures which produce them, and cultures which do not produce them.

Again, for the moment, no comment, except that this will alert the reader to certain facts that will come clear later.

The great examples of this kind of thing, continue this innocence into the religious domain...

They are usually under the influence, or teaching, of one of the great mystical religions...

But they also maintain this childish and essential ~~na~~ innocence, which is entirely different from the "great" works of our own time, so-called, that are ~~childish~~ most often stilted and pretentious.

This is again, important, partly in helping reader to identify these things correctly,... and also in establishing the ~~na~~ groundwork for the empirical material which follows.

CHAPTER SIX

ASPECTS OF UNITY

The wholeness

~~This oneness~~ which we ~~xxxx~~ experience in certain places,
or in certain things, is generated, quite directly, by
certain internal relationships, which have the power to cement
space together.

We can enumerate these, systematically, and see how they ~~contribute to~~
~~xxxxxxxxxxxx~~ create connectedness. *make something whole,*
~~xxxxxxxx~~

CHAPTER SIX

PROPERTIES

If we study the objects with this quality, we find, repeatedly, ~~that~~ that they exhibit certain ~~properties~~ definite structural properties, which we can identify rather precisely, and which seem to occur within them again and again.

In example prime space, always.
For example, a variety of levels...

For example, ~~a~~ extreme balance of positive and negative space...

For example, interlocking motifs...

~~For example~~ For example, contrast between light and dark...

For example, good shape.. in the local particulars...

For example.... ~~And~~ repetition, but always alternating...
to maintain the positive negative property..

We can learn that these properties are always present in the greater ~~works~~ works, those which ~~contain~~

CHAPTER SEVEN

The hypothesis of unity or connectedness

When we ask why just these properties keep recurring in the things which matter, we shall see that all these properties, in one way or another, contribute to the connectendness of space.

And these properties are the ones ~~x~~ which matter, because theye are the only ways in which the connectendenss of space can come into~~xxx~~ being.

Thus, ~~ex~~ for example, putting a cornice on a building, is not a matter of style... it is impossible to connect the wall of the building, with the roof, ~~xx~~ or with the sky, unless there is some substantial structure there...

This is not, then, a matter of a traditional architecture... but a fundamental law of space... which cannot be violated in any structure that is one, calm, profound.

A brutal "designed" wall-roof connection, is not interesting, or "new".. but merely ignorant, of this basic fact.

CHAPTER SEVEN

FUNCTIONAL ORDER

(wholeness)
These types of connectedness are not merely instrumental in creating
~~oneness~~, or feeling. They ^{of unity} ~~also~~ are also responsible for the
functional behavior of a thing... and may therefore be described
as the ^{main spatial} sources of functional order.

ARCHITECTURAL ORDER

The same properties, exactly, which unify space, and which are ~~responsible~~ also responsible for the functional order which appears in buildings.

❧ ❧ CHAPTER EIGHT

FUNCTIONAL TRANSPARENCY

Once again, in the functional realm, when a thing achieves this oneness, thoroughly, very deeply, it appears to become incredibly smooth, to disappear almost, to remove itself by self effacing quality.

~~XXXXXXXXXX~~

INNER LIGHT
MANIFESTATION IN THE REALM OF COLOR

The same ^{deep order} ~~connectedness~~, which exists purely in the realm of geometry, also exists in the realm of color.

~~It~~ In this case, it manifests itself as ~~a~~ something we might call "inner light".... a light which reaches in behind the soul almost.

It can be recognised, in the same way, as the quality... when we compare two things, we may ask which one comes closer to ^{resembling} ~~having~~ the inner light of a persons soul.

CHAPTER TWO
~~chapter two~~

The idea of order as connectendess

1. The concept of order is very old, ~~and~~.x~~x~~, although it often takes a ~~xxx~~ rather naive form. If we examine the concepts of order~~x~~ which exist, we see that they all, in one way or another, define ~~the~~ order as some kind of connectendess, or wholeness. This applies to simple repetition, to hierachical order, to musical order, to ~~orderly~~ symmetry, to orderliness of shape...

COMPOENTNS OF INENR LIGHT

~~in~~ In the case of ~~xxxx~~ inner light, the properties which produce this inner light, are, ~~like~~ versions of the *geometric* other aspects of connectedness, ^{but} translated into the realm of color.

Once again, we can identify them ^{rather} ~~very~~ accurately.

THE NATURE OF CREATION

We see then, that the process of creation, is always a stepwise process, which ^{increases} ~~is~~ creates wholeness, at *every* step.

1. It is a stepwise process, which creates more wholeness.
2. It takes the structure of what is, and makes it more whole.

TO PRODUCE INNER LIGHT

And also
~~Waxman~~ In the case of color, we can specify the kind of process which produces it, rather directly.

It is a ~~process~~~~which~~ stepwise process which asks, simply, at each step, what must be done to generate more inner light.

But in the course, ~~of~~ of generating it, ~~the~~ the various formal properties of inner light, are used, in sequence, as they ~~become~~ become appropriate.

HEALING PROCESS

~~or deep side~~

In the process of producing wholeness, we may ~~xxx~~ again make use of a stepwise process, which simply asks, at each step, what must I do to make the thing more whole.

~~How can we use the properties of the thing directly???~~ This cannot use the properties directly???

~~RELATION~~
RELATION OF CREATION TO THE UNIVERSE

We see then, that any act of creation, which makes things more whole, or which makes something more whole, is intensifying the melted substance of the world... is, somehow, transforming realms of the world, and making its spirit more manifest.

If we assume that the stuff of the world is a material, which becomes more manifest, more open, ~~to~~ to the extent that it becomes more whole, then we see that the process of creation, is a process in which the inner ~~is~~ substance of the universe, its spirit, is continuously being laid bare, made manifest.

This is an awe inspiring task.

ENHANCING
~~ENHANCING~~ THE STRUCTURE

In order to heal the present state, we must understand the present state, as a structure.

We may then intensify this structure ~~by~~ by introducing healing properties ~~2~~ (connectedness), in those places where it will do the most good. ~~to~~

This explains the great simplicity of great works.

The moment we insert "something"... a structure emerging from the ego, we lose contact with the "nothing" structure"... and thus lose our way.

bmnbmebmnbmhbmnbmnbmnbm

CHAPTER THREE

Deep order and deeper order

However, the kinds of order which can be directly explained or created, in terms of simple repetition, hierahcies, ~~and~~ and symmetry, are extremely naive, and unsatisfying.

We are aware, intuitively, that there ~~are~~ are many kinds of ~~the~~ object or phenomenon - where we ~~sense~~ sense the presence of some deeper order, but cannot express our feelings accurately, ~~and in them~~. This exists in things which are alive, and also in the things we ~~pay~~ attention to as works of art.

And then among these works of art, we are also aware that there are some that are unusally profound, that have, what we might loosely call, ~~be~~ the deepest order in them, something which moves us, shakes~~x~~ us, is capable of evoking great feeling.

Here again, we~~xxxx~~ assume that this deepest order cannot be "explained", and we ~~in~~ tend to ~~put in them~~ create two mental categories, one for ~~x~~ the canon of art, and another for the canon of science, or simple order.

However, the fact is, as we shall see, that this deepest order, and the simpler order, are all examples of a single phenomeon, ~~expression~~ which can be explained, and that explaining it in the case of the

deepest order, in no way undermines its mystery.

CHAPTER ONE

ambiguity - subtleties
EMPIRICAL FACTS ~~X~~ ABOUT ~~THE ONE~~, IN THE ORDER IT MIGHT MAKE SENSE
TO DISCUSS THEM.

1. ~~R~~ The fact that some things are universally recognised as deeper,
or more important than others. That there is, to a degree, an
empirical phenomenon here.
2. That current ideas of ~~xx~~ order, are not sufficiently subtle
to explain the kind of order which is evidently present in these
kinds of things.
3. That there is a ~~x~~ very vague connection between ideas of order
which have been ~~xxx~~ expressed in mathematical terms, and
this deepness, but that it is very incomplete, because the
order is far more subtle, than ~~theory~~ theory can express.
4. The mirror of the self, and soul, as the criterion of order.
5. This corresponds very well to experienced, and educated judgement.
6. The extent to which a given part of the world is unified, or
not-separate.

CHAPTER ONE: NOTES

Experiments which demonstrate the objective nature of judgement about ~~works:~~ *whenever*

~~Ex~~ Cristina ... (MA these, under Rittel, or paper), approx 1975 or 76, using the word "alive" and others, as measure.

⌘ Hajo and, judgements concerning groups of buildings, shown in pictures, paper for Ken Craik, summer 1980.

Art journals, in one field, as carpets, where although there is a variety of superficial issues (rarity, fashion, ~~xxx~~ condition, by an large, within any one domain of carpets, those which are objectively the most beautiful, command the greatest money.

CHAPTER TWO

We make the assumption that this objective quality is due to the inner structure of the object, in some definite way: this is the fundamental methodological assumption.

However, no present conception of order, as presently formulated, is nearly deep enough to take ~~it~~ this into account.

Certain concepts... for example repetitive order, such as symmetry theory produces, explains some of it.

However, to every concept created within this type of framework, there are exceptions.... so we know that we are nowhere near the real thing~~x~~ yet.

CHAPTER THREE

The of culture
In order to study ~~this~~ quality more carefully, we must, for working reasons, have a well defined, and empirically reliable test of ~~the~~ the degree of order in a thing... otherwise we cannot begin to identify its structure.

For working purposes, we shall use "the extent to which the thing is a picture of the human soul".

We use this for several reasons:

1. It generates agreement.
2. It corresponds to the educated vision.
3. It is cross cultural.

~~Amxmxm~~

We are not proposing that this is the most important feature of the property. It is merely "a" property of this quality, which we can use for empirical convenience.

However, it is of course a very remarkable definition... and certainly, once we have established the reality of this structure, and understood a little ~~xxx~~ more about its nature, then we shall come back, and we will see that this relation to the human self is far from trivial, and will force us once again to adjust our understanding of the phenomenon.

However, for the moment, we use it merely as a stepping stone, as a source of agreement.

CHAPTER THREE NOTES

Comments on the difficulty of applying this criterion correctly, and the steps that must be taken to succeed.

Comment on the fact that the process we must go through, even to apply the criterion correctly... i.e. loss of self,... ~~xxx~~ are themselves deeply connected with the nature of the phenomenon under investigation.