

# GET OVER THE QUESTIONS?

November 6, 1980

1. In trying to understand the forms of architecture, I showed in the 1970's, how the patterns which generate a building are responsible for its order, ~~it~~. I believed, then, that these patterns ~~were~~, which have their roots in fun

These patterns have their roots in function. And I believed <sup>them</sup> that the order of a building could be completely accounted for by combinations of these patterns.

However, in using these <sup>pattern</sup> languages, I began to realise that I myself was using additional stuff, additional knowledge, or additional order, when I used these languages... and that people who used the languages ~~in~~ without this additional order, were not able to make ~~x~~ beautiful things with them.

So it became clear that ~~the moment~~ there was some kind of order, some level of order, deeper than the pattern languages.

2. This obvious fact, was made more clear by the fact that many things, which have intense and profound order... Bach, rugs, tiles, paintings, Shang bronze.... have no obvious function... or at least, even if they may have function as a whole, their internal structure does not come from ~~x~~ functional considerations. So it is clear, again, that there is a realm of order, which does not spring from function: and there is the suspicion that this is the deepest realm of order.

3. I was able to identify the ~~stix~~ nature of this order, with a surprising degree of clarity. That is, I was able to define the various ways in which space is glued together~~xxx~~ very specifically. As it turns out, these "ways" are similar to ~~the~~ patterns, but deeper, and isolated from specific function... they now have the function merely to connect, and establish space.... ~~to~~.

The fact that these various properties, or types of glue, could be identified so clearly, ~~made~~ seemed extremely promising.

4. However, one thing became clear, which was very astonishing, and disturbing... though perhaps, the ~~a~~ most interesting. The fact that this order, which I had described in Timeless ~~a~~ mainly as a functional quality...and certainly as a ~~qual~~ quality out there, in the object. Yet it turned out that ~~the best way~~ this quality had a character completely indistinguishable from our own selves. It was at this point that I formulated the "mirror" of the self criterion, as the test ~~for~~ best way of describing this kind of order... and thus ~~made~~ seemed to establish that this order, which I had been seeking, lay in the personal, and mental realm~~x~~.

5. At this stage, then, I ~~begin~~ began to assume that this order was essentially psychological in nature. That the properties, and the oneness which they create in space, happen to mirror our own cognitive functioning.... and we therefore find ourselves "mirrored" in things which have this quality. However, this interpretation, ~~seems~~ also seemed quite ~~im~~ impossible. However, the very same kind of order which occurs in man made things... music, paintings, buildings.. also occurs, with equal or greater frequency in nature. Obviously

it does not occur in nature, because of its relation to human mental functioning... since it is made independently of man.

It thus seemed as if this order, must exist ~~as~~ at some level which both touches the ~~the~~ real objective order of the world, and also touches the personal nature of the human mind.

So here, for the first time, I began to ~~have~~ experience ~~of~~ some real glimpses of the depth of ~~of~~ this phenomenon...

6. ~~It~~ I noticed another fact which played a considerable role in my ~~of~~ understanding. Namely, that in history, the great examples of this kind of order, have been almost always ~~associated~~ associated with religion of some kind.

~~This~~ This fact is too extensive to be coincidence, and it began and this consolidated my belief that the phenomenon in question is ~~one~~ one which really does penetrate, in some way, the fabric of the universe, and accomplishes, in some fashion, a melting, or union, with the stuff behind the face of the universe.... this is Of course, this has nothing at all to do with organised religion, nor with the secular part of religion... nor ~~it~~ does it have anything to do with any one particular religion ... it apparently comes about in those mystical sects, ~~of~~ and is accomplished by people who are seeking union .... at the ~~deep~~ deepest level.

~~And by this time I had begun to see~~

5a. In trying to formulate the nature of this connection more clearly, ~~I began~~ it began to seem to me, as if this structure, ~~xx~~ this oneness, ~~has~~ occurs when we somehow penetrate the stuff of the universe... almost as if the universe seems to melt in the places where this thing occurs, and we achieve union with some "thing" or ~~self~~ ~~self~~ behind the appearance. ~~The~~ The fact that this union seems so personal in nature, and the apparent coincidnece of personal and impersonal things, in this domain, also ~~had~~ seemed to indicate a nature of things in the world, unlike the ones which we believe to be true.

~~The~~ 4a. The various properties, however, remained isolated so far remained isolated. However, a curious interaction or intedepndence between them, led to the formulation of the idea that they may all be manifestations of one, underlying structural feature. This idea, not fully realised until much~~xx~~ later, already hinted at the extsence of a process which might produce this, by ~~xx~~ focussing attention on a single process, and a single fact... the so-called "centering" process emerged, as a practical way of achieving this structure.

6b. It quickly became clear that this centering process does ~~a~~ not work, except when it is completely egoless.. that is, except when carried out in a n egoless state, in a state not governed, or distorted by egocentric desires, or aims, or goals. This ~~is inconsistent~~ was consistent with the speculations concerning religion.... and the sepeculation concerning the nature of the melted relaiy, or union, which might be ~~ak~~ achoeved in the things of this type.

7. I next discovered that the <sup>phenomenon</sup> ~~phenomenon~~ of color, ~~which~~  
is related to this structure in a remarkable way.... which  
~~xxxx~~ which ~~seems~~ <sup>seems</sup> to penetrate even further into this forbidden  
realm of the stuff behind... and that the facts one can unearth  
about the creation of inner light, in the phenomenon of color,  
shed great light on the overall structure of the process necessary  
to create this quality at all, both from the point of view of  
procedure, and from the point of view of state of mind.

8. The ~~method of centering~~ practical difficulties of ~~xxx~~  
explaining the method of "centering", and the frustration of this  
difficulty, led next to a search for a better way to describe the  
process needed to produce this structure. This led to the idea  
~~The~~ Based on the idea of healing transformations, it led to the  
idea that this structure is ~~if~~ created any time that a transformation,  
or sequence of transformations, ~~is~~ preserve the structure of the world,  
or enhance it. This is consistent with the intuition, developed  
before, that we are in a realm of pure transformations, where  
purely geometrical or physical transformations, will lead to the  
~~production~~ production of the ~~right~~ quality.

9 I now began to focus <sup>my attention</sup> ~~energy~~, in earnest on the practical problem of producing buildings, larger structures, with this quality.

~~That~~ The extreme difficulty of this task, gave me the supprsing insight, that the entire process might be governed by the very simplest rule, which involved a thorough understanding of the structure of symmetries in an object. ~~The~~ Ulitimately, observation of the presence of absence of this quality in a thing, is always dependent on the observation of its symmetry structure.. however, it is remarkably difficult to make this clear, and operational. Nevertheless, the operational success of this process, does lead ~~to~~ does make practical the production of this quality, at a ~~large~~ large scale.

10. It is also clear, that the actual production process needed to produce this quality, at a large scale, is absolutely essential. Since this process requires ~~a~~ two things: absolute attention to the inn<sup>reality</sup>~~er~~ ~~relaty~~ of a thing, uncluttered by extraneous constraints... this is already quite different from the nature of our contemporary production processes. But secondly, the clue, that this kind of absolute attention, is most helpfully manifested by ~~xxxx~~ making the process "personal" ~~xxx~~ also indicated that this quality will be achieved, only when the process of prodcuing it is personal, in a an extreme fshion... .This of course, goes directly bak~~k~~ to the mirror of the self concept... and ~~creat~~es the vision of a world in which every part is somehow a reflection of our selves... a much happier world than the one we inhabit today.

11. Finally, the governing concepts, in the process, ~~wh~~ the concepts which have the greatest operational effect... is the concept of ~~not~~ not-separateness. It is only when a thing is made, with the full desire that it not be separate, ~~and~~ that this ~~is~~ quality is achieved. This requires that this desire, and this not separateness actually occur in the maker, at the time of the making... and thus creates a transformation of experience, and ~~a~~ connection, which is entirely unlike anything in the current world of art or building.

12. This not-separateness, in this form, is consistent with the idea of emptiness.... which is the intellectual result of the structure preserving transformations. That when we produce this quality, completely, we are producing something in which ~~a~~ we are completely one with the order of things.. What exactly happens at this stage,,,,, what it is that is accomplished, is too hard to say.. but it is as though this accomplishes, at one and the same time, a rift in the ~~space~~<sup>fabric</sup> of space... and a melting... a complete union of the person, the thing, and the inner stuff of the world... so that no kind of separateness is any longer experienced.



13 Finally, then, the facts which have been uncovered, in the course of this study, suggest that space is an entirely different kind of entity, <sup>material</sup> ~~xxx~~... utterly different in its fundamental nature, from the way that we have <sup>been</sup> ~~been~~ viewing it.

~~Apparentlly, space is a continuous medium, somehow related to our own selves, with the strange property, that when it is configured in a certain way, xxx we experience union with it, through the particular quality of whax its configuration. It is then, almost as if space were some kind of door, whose structure xa has the potential to take us through to some realm beyond. We have further, the psosibility of space in which this quality exists at all points, xxxxxx all the time... and that under these circumstances, we "recognise" oursevles, at every x point in space, and at every scale.~~

Apparentlly, space is a continuous medium, somehow related to our own selves, with the strange property, that when it is configured in a certain way, ~~xxx~~ we experience union with it, through the particular quality of ~~whax~~ its configuration. It is then, almost as if space were some kind of door, whose structure ~~xa~~ has the potential to take us through to some realm beyond. We have further, the psosibility of space in which this quality exists at all points, ~~xxxxxx~~ all the time... and that under these circumstances, we "recognise" oursevles, at every ~~x~~ point in space, and at every scale.

However, under the <sup>Circumstances</sup> ~~circumstances~~ when this unfolding, or light is happening in the space, instead of being "high and mighty" or pretenentious, the space seems most unassuming, most relaxed, and most strongly <sup>related</sup> ~~related~~ to our everyday activities... ~~xxxx~~ the great chinese bronzes exist ~~xxx~~ more at the level of bacon and eggs, and at the level of a childresn <sup>birthday</sup> ~~christmas~~ cake - than at the level of what we think of as high art. ~~Subbittimabaly, the mn~~

OQ. ~~xxxxxx~~ What is the relation between the ststic conception of order, embodied in the thirteen types of ~~xx~~ spatial glue... and the dynamic conception of order, embodied in the centering process.

A. In the end, order is always a ~~by~~ product of a process... and the order is deep, or not , according to the character of the process which produced it.

OQ. What are the specific qualities a ~~walxxxxxx~~ process has to have, in order to produce deep order.

A. It ~~is~~ must be a process which deals only with ~~xxxxxxx~~ what is, and transforms the world, according to what is. In this sense, human images always interfere with the process... and the process works best when it is egoless.

OQ. Can this be expressed more precisely.

A. The process can be idenfitted exactly, by means of the concept of a structure preserving transformation. A good process is one which preserves, and enhances the structure of what is there. Ultimately we can understand all good processes in terms of this description.

OQ. Can the production processes of our society, be reshaped to give them this character.

NOVE MBER 4 1980

~~Phenomenon~~

*The unity of self*

1. Order in space. The idea that space is orderly, and that a building or any ~~xxx~~ other physical thing, can manifest this order.

2. This order consists of unity... coherence.... ~~xxxxxx~~ but coherence with the inside and the outside. Not-separateness.

3. This order, has a fundamental relation to ourselves. It is not independent... in fact, can even be tested for by using mirror of self. It is personal.

4. ~~The~~ This coherence, which governs feeling, is created by the way that space is glued together. Empirical result that the 13 properties are responsible for gluing space together.

5. All functional coherence can be understood also, in terms of this kind of coherence... in which space is glued together.

6. The <sup>*unity*</sup> ~~harmony~~ is most dramatically obvious in the case of color... the unity expresses itself in the form of inner light.

7. ~~The phenomenon~~ This unity is a result of a certain kind of process. We may understand this process, first, by reference to the system of centers.

*How*  
8. The unity does not become fully real until we recognise the emergence of a being ~~at~~ in the process... that each step helps in the emergence of a being.

*the*  
9. ~~However,~~ final version of this unity, is not separateness, which is created by transformations which leave structure inviolate.

10. ~~The x We What m m m a b t m m m~~ The kind of process which can produce this not separateness, hinges on attention, and not on mechanism: it requires an ultimately personal view of process.

11. ~~The~~ The endless mirror. The personal process, then creates the world in a form in which every part is a being... and we recognise ourselves everywhere.

12. ~~The x m m m m m m m m m m m m~~ The metaphysical explanation. Not separateness can not be achieved, except within the state of mind, of ~~the~~ loss of self, glory to God, union in the great Self.

Novemeber 3 1980

1. ~~Amshin~~ Architecture hinges on the production of order:  
~~order in space~~ spatial order. However, when we try to understand what we mean by order, we find that we have almost no reasonable or consistent understanding of what we mean by the word.

QQ. What is an exact definition of order, that is deep enough to form a basis for building.

2. ~~The~~ The phenomena we loosely call examples of order, are all examples of ~~a~~ ~~xxx~~ coherence, or connectedness... or not-separatensss.  
~~A~~ We call a thing orderly, when it is anchored in the world, and indivisible from the world.

coherence or  
QQ. How can we identify this not-separateness precisely.

3. The concept of not-separateness, is indistinguishable from the concept of the self, ~~and~~:~~and~~ The operational definition of not-separateness hinges on the ~~xxx~~ concept of the "mirror of the self". So we reach the conclusion then, that in the ~~xx~~ deepest order, things have order, or not, accoridng to the degree that they reflect the individual human self.

QQ. What is the physical character of not-separatenss.

4. The order, or not-separatness, which occurs in space, is ~~caused~~ is caused by the uniting, or connecting of space. It is caused, specifically by a certain number of ways, in which space ~~a~~ can be ~~xxx~~ united, or made one. There are only ~~thirteen~~ thirteen ~~xx~~ different ways in which this can happen. And every example of order, or not separatness, depends on the ~~om~~ interplay of these ~~xx~~ thirteen different kinds of connectedness.

OQ. ~~What is the relation between this unifying of space... and the ordinary problems of function and functional order.~~ What is the relation between this unifying of space... and the ordinary problems of function and functional order.

5. ~~Every~~ Every kind of function, can be expressed, in the end, as a way in which space needs to be unified... and every functional pattern ~~than~~ is always manifested, therefore, ~~a~~ ~~xx~~ in one or more of these thirteen ways that space can be unified. ~~We~~ However, we cannot make a building come out right, only by paying attention to its function... it is its unity, in space which is the ultimate way of seeing it correctly, and all function can be subsumed under it. ~~this~~ our understanding of this process.

OQ.

4. The order, or not-separateness which occurs in space is caused by the uniting, or connecting of space. It is caused specifically, ~~xxxx~~ by a certain number of ways in which space can be united, or made one. There are only thirteen different ways in which this can happen. And every example of order, or not-separateness, depends on the interplay of these thirteen different kinds of connectedness.

Q. Is there a single process which can produce ~~xxxxxxxxxxx~~ ~~xxxx~~ all thirteen of these different kinds of connectedness.

5. All these different kinds of oneness, or connectedness, can arise as by products of a single process, which is the process by which wholes emerge... In order to understand this process exactly, it is necessary to grasp the way in which wholes, as centers, arise as virtual centers... and for this reason the process is most easily described as the centering process.

Q. What is the relation between this centering process, and the normal functions which ~~xxxx~~ are necessary to a building.

6. Every function, is, at bottom, a way in which space needs to be unified: so the gradual emergence of a functional whole, is the way in which the specific unification needed by a particular building must arise. However, in order to understand this process in its deepest form, we must recognize it as a process of unification, first... and a function seeking process second.

*Circumstances*

Under these ~~circumstances~~, love is "in" the space... and the space embodies its not-separatesss, and ours. It is a vision of soft, almost hazy, translucent ~~loveliness~~ loveliness... but somehow accomplished in the <sup>very</sup> structure of ~~the~~ <sup>itself</sup> space, almost in the mathematics or the physics of the space.... This is no romantic vision... it is a clear insight into the <sup>hard</sup> nature of space, as a medium of transfiguration, a medium of connection, with ~~the~~ a world beyond, <sup>which is</sup> ~~which is~~ beyond the dreams of any <sup>scientist</sup> writer or artist of the last five thousand years.



OQ. Even in trying to produce inner light, ~~and find~~ ones own stupidity seems to get in the way, and it often comes out much harsher than it should.

8. In order to produce this inner light completely, it is necessary to give up ones ego.... to forget oneself, and concentrate only on what is there. This can be done, most effectively, by searching for the being which is emergent in the thing produced.

OQ. Even ~~when~~ when I search for this being, I still produce things which are too highminded ~~in~~ in their intention, and not good enough in fact.

9. The being nature, depends entirely on the ways that symmetries are introduced. ~~In~~ In ~~the~~ the end, we can forget ourselves almost completely, simply by paying attention to the symmetries.

OQ. ~~But~~ <sup>but</sup> Even the symmetries seem to create, at times, an artificial quality, because we cannot understand when to ~~use~~ <sup>exactly produce</sup> symmetry, and when to produce assymetry.

10. Finally, one is able to ~~produce not separatness, only~~ <sup>judge the symmetries correctly, and to</sup> produce <sup>only</sup> by paying attention to the structure which is there, and gradually transforming this structure in such a way as to preserve it most completely.

~~This~~ When we achieve this finally, ~~we have~~ <sup>then</sup> everything that we create will have the structure of ~~emptiness~~ emptiness.

OQ. There are no more questions left.

October 28

1. Not separateness is a real ~~phenomenon~~ phenomenon, which can be identified in the world, and any two things can be compared according to their degree of not separateness.

1 QO: ~~What is the definition of~~ What is an exact definition of not separateness

2. Not separateness can be defined, precisely, by using the concept of the mirror of the self. Things have ~~xxx~~ more not-separateness, or less, according to the degree they reflect ~~in~~ the individual human self... and, amazingly, this turns out to be universal, not individually variable.

2 QO: But where does the personal quality of things come from.

3. The mirror of the self, and not separateness, are, at the same time that they are universal, happen to be the most personal things there are. We feel ourselves melt, <sup>and become part of the world</sup> in a totally intimate way, when we are in the presence of these things, or manage to produce them.

3 QO: ~~What~~ What is the physical character of not-separateness.

4. ~~There~~ Not-separateness, or connectendens, ~~is~~ is caused by specific kind of glue in space: when space is knitted together, or made connected. This connectedness in space, or glue, can happen in ~~about a dozen ways~~ a very limited number of ways: there are only ~~about~~ <sup>thirteen</sup> a dozen of these ways, and we can use ~~these~~ our knowledge of these ways, directly, to help produce not-separateness.

4 QO. What is the relation between these kinds of glue, and the functional problems of everyday life, which must affect the way that buildings and other things are made.

5. ~~The~~ Every functional problem, when it is properly understood, always asserts the need for a certain kind of ~~glue~~ glue... and this ~~always~~ must therefore always be achieved by one of the <sup>thirteen</sup> types of structural glue ~~which~~ which we have identified.

5 QO: Since these thirteen types of glue are very deep, and very general, it is difficult to use them to compose a thing: they are so complex that they get in one another's way. Is there a simpler ~~a~~ way of producing ~~the~~ ~~a~~ connectedness, ~~which~~

6. There is a process of defining centers, ~~which~~ when, when it is properly understood, will always produce these thirteen types of glue as ~~by~~ by-products, but this process is ~~easy~~ <sup>much easier</sup> (to understand, and simpler in character.

6 QO: ~~The~~ Even this process does not quite deal explicitly, with the melted sort of harmony which is typical of not-separateness. ~~How~~ Where does that come from.

7. In order to understand the deeper harmony of not-separateness, it is necessary to understand the way that color works. Color is an essential part of not-separateness, and, in this case takes the form of "inner light". Inner light can be understood, and produced by a process similar to the centering process... but it is <sup>even</sup> more direct, and deeper.

Three criticisms of the October 28 outline.

1. It does not deal explicitly with buildings.
2. It does not address the fact that the person himself his own separateness, or not-separateness, is centrally involved in the discussion.
3. It does not present itself as theory of physics... in other words, instead of presenting what is, which is exciting, ...it more boringly tells us what to do .... yawn yawn.  
When something presents what is it is always exciting. When it preaches it is always boring.
4. It does not recognise the gradual way of attaining this knowledge, and makes it seem too step-like.