



The pergola

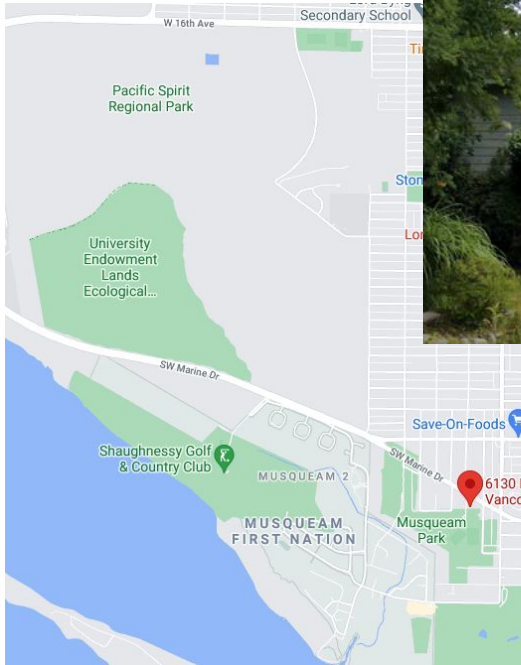
A mythology

Personal

Mythology

- **Origin Story**
- **Crisis**/instance of acute change
- **Superstitions**/coincidences/patterns that develop out of crisis
- **Belief System** to give order to superstitions
- **Burning Questions** to test belief system
- **A Practice** to manifest belief system and attempt to answer Burning Questions

Origin Story



Woman found slain in UBC-area park identified



CBC News · Posted: Apr 04, 2009 10:49 AM PT | Last Updated: April 4, 2009

CBC News has confirmed that a woman found slain in a park near the University of British Columbia on Friday was Wendy Ladner-Beaudry, co-chairwoman of the BC Games Society and mother of two girls.

RCMP Cpl. Peter Thiessen said yesterday that police are compiling a suspect list. Meanwhile, 75 officers continued to comb Pacific Spirit Park on Vancouver's west side, where Ladner-Beaudry's body was found Friday.

A 500-metre stretch of Southwest Marine Drive remained behind police tape and, based on one of 50 tips from the public, police have expanded their search to include a field south of Marine Drive.

Police released a description of the clothes Ladner-Beaudry was wearing: white/silver/baby-blue New Balance running shoes; black tights and black windbreaker with white stripes on the arms; and a white, long-sleeved shirt with grey arm stripes.

When Thiessen was asked whether husband Michel Beaudry was a suspect, he replied: "As in any homicide, at the start of a homicide investigation all avenues are looked at. He is co-operating." Earlier, Beaudry told the Vancouver Courier he knew instantly that his wife was dead when he spotted police tape at the park, where he went looking for his wife.

Beaudry and his daughter rode their bicycles to the park around 4 p.m., almost two hours after a hiker discovered Ladner-Beaudry's body on a trail.

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What happened to Wendy? Murder of jogger in popular Vancouver park remains unsolved

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Wendy Ladner-Beaudry is seen in an undated photo provided by the B.C. RCMP.

VANCOUVER SUN

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Local News

Family refuses to give up hunt for Wendy Ladner-Beaudry's killer

A shadow of fear still hangs over Pacific Spirit Park says the family of Wendy Ladner-Beaudry on the eve of the 10th anniversary of her unsolved murder

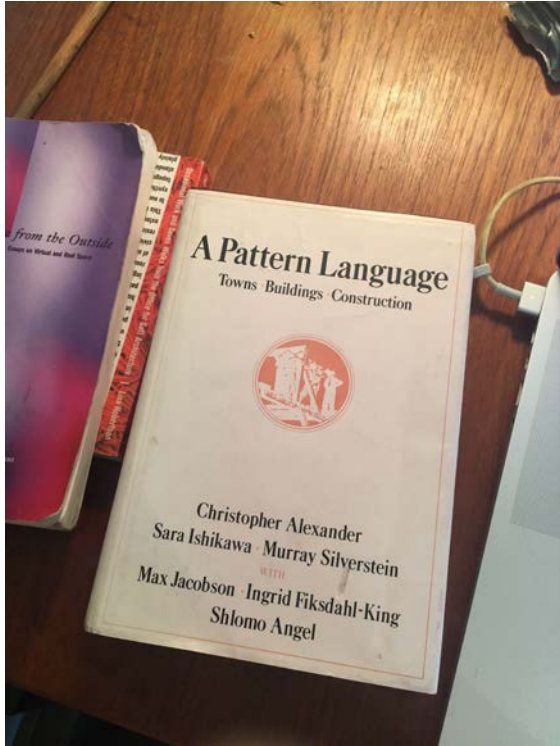
Denise Ryan
Apr 03, 2019 · April 3, 2019 · 2 minute read · Join the conversation



A shadow of fear still hangs over Pacific Spirit Park says the family of Wendy Ladner-Beaudry on the eve of the 10th anniversary of her unsolved murder. PHOTO BY JENELLE SCHNEIDER /Vancouver Sun

THE LAST TIME NANCY EDMONDS saw her younger sister was also over a Scrabble board. It was March 27, the Friday before Wendy's 53rd birthday and a week before her death. Wendy had taken to inviting Nancy for tea and Scrabble on Friday afternoons. She'd bought the small bungalow, which sits on a dead-end street between Marine Drive and the Musqueam reserve, with her brother Steve when they were in their 20s. A pack of folks had lived there: Steve and his girlfriend; Wendy's brother Chris and his girlfriend; and Wendy and the guy she'd met windsurfing at Jericho Beach, Michel Beaudry. Eventually the others decamped for their own homes, and Wendy and Michel raised two daughters, Maya and Jenna, there. The house was Wendy's, both legally-she became the sole owner-and spiritually, as she transformed it according to the principles of Christopher Alexander's *A Pattern Language*, a 1960s bible for architects and architecture lovers.

Superstitions and Patterns



In this book, we present one possible pattern language, of the kind called for in *The Timeless Way*. This language is extremely practical. It is a language that we have distilled from our own building and planning efforts over the last eight years. You can use it to work with you hood. Y with you sign an office or a workshop or a public building like a school. And you can use it to guide you in the actual process of construction.

The elements of this language are entities called patterns. Each pattern describes a problem which occurs over and over again in our environment, and then describes the core of the solution to that problem, in such a way that you can use this solution a million times over, without ever doing it the same way twice.

For convenience and clarity, each pattern has the same format. First, there is a picture, which shows an archetypal example of that pattern. Second, after the picture, each pattern has an introductory paragraph, which sets the context for the pattern, by explaining how it helps to complete certain larger patterns. Then there are three diamonds to mark the beginning of the problem. After the diamonds there is a headline, in bold type. This

All 253 patterns together form a language.

Belief System

SUMMARY OF THE LANGUAGE

A pattern language has the structure of a network. This is explained fully in *The Timeless Way of Building*. However, when we use the network of a language, we always use it as a *sequence*, going through the patterns, moving always from the larger patterns to the smaller, always from the ones which create structures, to the ones which then embellish those structures, and then to those which embellish the embellishments.

Since the language is in truth a network, there is no one sequence which perfectly captures it. But the sequence which follows, captures the broad sweep of the full network; in doing so, it follows a line, dips down, dips up again, and follows an irregular course, a little like a needle following a tapestry.

The sequence of patterns is both a summary of the language, and at the same time, an index to the patterns. If you read through the sentences which connect the groups of patterns to one another, you will get an overview of the whole language. And once you get this overview, you will then be able to find the patterns which are relevant to your own project.

And finally, as we shall explain in the next section, this sequence of patterns is also the “base map,” from

SUMMARY OF THE LANGUAGE

which you can make a language for your own project, by choosing the patterns which are most useful to you, and leaving them more or less in the order that you find them printed here.

* * *

We begin with that part of the language which defines a town or community. These patterns can never be “designed” or “built” in one fell swoop—but patient piecemeal growth, designed in such a way that every individual act is always helping to create or generate these larger global patterns, will, slowly and surely, over the years, make a community that has these global patterns in it.

I. INDEPENDENT REGIONS

within each region work toward those regional policies which will protect the land and mark the limits of the cities;

2. THE DISTRIBUTION OF TOWNS
3. CITY COUNTRY FINGERS
4. AGRICULTURAL VALLEYS
5. LACE OF COUNTRY STREETS
6. COUNTRY TOWNS
7. THE COUNTRYSIDE

SUMMARY OF THE LANGUAGE

through city policies, encourage the piecemeal formation of those major structures which define the city;

8. MOSAIC OF SUBCULTURES
9. SCATTERED WORK
10. MAGIC OF THE CITY
11. LOCAL TRANSPORT AREAS

build up these larger city patterns from the grass roots, through action essentially controlled by two levels of self-governing communities, which exist as physically identifiable places;

12. COMMUNITY OF 7000
13. SUBCULTURE BOUNDARY
14. IDENTIFIABLE NEIGHBORHOOD
15. NEIGHBORHOOD BOUNDARY

connect communities to one another by encouraging the growth of the following networks;

16. WEB OF PUBLIC TRANSPORTATION
17. RING ROADS
18. NETWORK OF LEARNING
19. WEB OF SHOPPING
20. MINI-BUSES

establish community and neighborhood policy to control the character of the local environment according to the following fundamental principles;

21. FOUR-STORY LIMIT

SUMMARY OF THE LANGUAGE

- 22. NINE PER CENT PARKING
- 23. PARALLEL ROADS
- 24. SACRED SITES
- 25. ACCESS TO WATER
- 26. LIFE CYCLE
- 27. MEN AND WOMEN

both in the neighborhoods and the communities, and in between them, in the boundaries, encourage the formation of local centers;

- 28. ECCENTRIC NUCLEUS
- 29. DENSITY RINGS
- 30. ACTIVITY NODES
- 31. PROMENADE
- 32. SHOPPING STREET
- 33. NIGHT LIFE
- 34. INTERCHANGE

around these centers, provide for the growth of housing in the form of clusters, based on face-to-face human groups;

- 35. HOUSEHOLD MIX
- 36. DEGREES OF PUBLICNESS
- 37. HOUSE CLUSTER
- 38. ROW HOUSES
- 39. HOUSING HILL
- 40. OLD PEOPLE EVERYWHERE

SUMMARY OF THE LANGUAGE

between the house clusters, around the centers, and especially in the boundaries between neighborhoods, encourage the formation of work communities;

- 41. WORK COMMUNITY
- 42. INDUSTRIAL RIBBON
- 43. UNIVERSITY AS A MARKETPLACE
- 44. LOCAL TOWN HALL
- 45. NECKLACE OF COMMUNITY PROJECTS
- 46. MARKET OF MANY SHOPS
- 47. HEALTH CENTER
- 48. HOUSING IN BETWEEN

between the house clusters and work communities, allow the local road and path network to grow informally, piecemeal;

- 49. LOOPED LOCAL ROADS
- 50. T JUNCTIONS
- 51. GREEN STREETS
- 52. NETWORK OF PATHS AND CARS
- 53. MAIN GATEWAYS
- 54. ROAD CROSSING
- 55. RAISED WALK
- 56. BIKE PATHS AND RACKS
- 57. CHILDREN IN THE CITY

SUMMARY OF THE LANGUAGE

in the communities and neighborhoods, provide public open land where people can relax, rub shoulders and renew themselves;

- 58. CARNIVAL
- 59. QUIET BACKS
- 60. ACCESSIBLE GREEN
- 61. SMALL PUBLIC SQUARES
- 62. HIGH PLACES
- 63. DANCING IN THE STREET
- 64. POOLS AND STREAMS
- 65. BIRTH PLACES
- 66. HOLY GROUND

in each house cluster and work community, provide the smaller bits of common land, to provide for local versions of the same needs;

- 67. COMMON LAND
- 68. CONNECTED PLAY
- 69. PUBLIC OUTDOOR ROOM
- 70. GRAVE SITES
- 71. STILL WATER
- 72. LOCAL SPORTS
- 73. ADVENTURE PLAYGROUND
- 74. ANIMALS

within the framework of the common land, the clusters, and the work communities encourage transformation of

SUMMARY OF THE LANGUAGE

the smallest independent social institutions: the families, workgroups, and gathering places. The family, in all its forms;

- 75. THE FAMILY
- 76. HOUSE FOR A SMALL FAMILY
- 77. HOUSE FOR A COUPLE
- 78. HOUSE FOR ONE PERSON
- 79. YOUR OWN HOME

the workgroups, including all kinds of workshops and offices and even children's learning groups;

- 80. SELF-GOVERNING WORKSHOPS AND OFFICES
- 81. SMALL SERVICES WITHOUT RED TAPE
- 82. OFFICE CONNECTIONS
- 83. MASTER AND APPRENTICES
- 84. TEENAGE SOCIETY
- 85. SHOPFRONT SCHOOLS
- 86. CHILDREN'S HOME

the local shops and gathering places.

- 87. INDIVIDUALLY OWNED SHOPS
- 88. STREET CAFE
- 89. CORNER GROCERY
- 90. BEER HALL
- 91. TRAVELER'S INN
- 92. BUS STOP

SUMMARY OF THE LANGUAGE

- 93. FOOD STANDS
- 94. SLEEPING IN PUBLIC

This completes the global patterns which define a town or a community. We now start that part of the language which gives shape to groups of buildings, and individual buildings, on the land, in three dimensions. These are the patterns which can be "designed" or "built"—the patterns which define the individual buildings and the space between buildings; where we are dealing for the first time with patterns that are under the control of individuals or small groups of individuals, who are able to build the patterns all at once.

The first group of patterns helps to lay out the overall arrangement of a group of buildings: the height and number of these buildings, the entrances to the site, main parking areas, and lines of movement through the complex;

- 95. BUILDING COMPLEX
- 96. NUMBER OF STORIES
- 97. SHIELDED PARKING
- 98. CIRCULATION REALMS
- 99. MAIN BUILDING
- 100. PEDESTRIAN STREET
- 101. BUILDING THOROUGHFARE
- 102. FAMILY OF ENTRANCES
- 103. SMALL PARKING LOTS

SUMMARY OF THE LANGUAGE

when the major parts of buildings and the outdoor areas have been given their rough shape, it is the right time to give more detailed attention to the paths and squares between the buildings;

- 119. ARCADES
- 120. PATHS AND GOALS
- 121. PATH SHAPE
- 122. BUILDING FRONTS
- 123. PEDESTRIAN DENSITY
- 124. ACTIVITY POCKETS
- 125. STAIR SEATS
- 126. SOMETHING ROUGHLY IN THE MIDDLE

now, with the paths fixed, we come back to the buildings: within the various wings of any one building, work out the fundamental gradients of space, and decide how the movement will connect the spaces in the gradients;

- 127. INTIMACY GRADIENT
- 128. INDOOR SUNLIGHT
- 129. COMMON AREAS AT THE HEART
- 130. ENTRANCE ROOM
- 131. THE FLOW THROUGH ROOMS
- 132. SHORT PASSAGES
- 133. STAIRCASE AS A STAGE
- 134. ZEN VIEW
- 135. TAPESTRY OF LIGHT AND DARK

SUMMARY OF THE LANGUAGE

within the framework of the wings and their internal gradients of space and movement, define the most important areas and rooms. First, for a house;

- 136. COUPLE'S REALM
- 137. CHILDREN'S REALM
- 138. SLEEPING TO THE EAST
- 139. FARMHOUSE KITCHEN
- 140. PRIVATE TERRACE ON THE STREET
- 141. A ROOM OF ONE'S OWN
- 142. SEQUENCE OF SITTING SPACES
- 143. BED CLUSTER
- 144. BATHING ROOM
- 145. BULK STORAGE

then the same for offices, workshops, and public buildings;

- 146. FLEXIBLE OFFICE SPACE
- 147. COMMUNAL EATING
- 148. SMALL WORK GROUPS
- 149. RECEPTION WELCOMES YOU
- 150. A PLACE TO WAIT
- 151. SMALL MEETING ROOMS
- 152. HALF-PRIVATE OFFICE

add those small outbuildings which must be slightly independent from the main structure, and put in the access from the upper stories to the street and gardens;

SUMMARY OF THE LANGUAGE

- 153. ROOMS TO RENT
- 154. TEENAGER'S COTTAGE
- 155. OLD AGE COTTAGE
- 156. SETTLED WORK
- 157. HOME WORKSHOP
- 158. OPEN STAIRS

prepare to knit the inside of the building to the outside by treating the edge between the two as a place in its own right, and making human details there;

- 159. LIGHT ON TWO SIDES OF EVERY ROOM
- 160. BUILDING EDGE
- 161. SUNNY PLACE
- 162. NORTH FACE
- 163. OUTDOOR ROOM
- 164. STREET WINDOWS
- 165. OPENING TO THE STREET
- 166. GALLERY SURROUND
- 167. SIX-FOOT BALCONY
- 168. CONNECTION TO THE EARTH

decide on the arrangement of the gardens, and the places in the gardens;

- 169. TERRACED SLOPE
- 170. FRUIT TREES
- 171. TREE PLACES

SUMMARY OF THE LANGUAGE

- 172. GARDEN GROWING WILD
- 173. GARDEN WALL
- 174. TRELLED WALK
- 175. GREENHOUSE
- 176. GARDEN SEAT
- 177. VEGETABLE GARDEN
- 178. COMPOST

go back to the inside of the building and attach the necessary minor rooms and alcoves to complete the main rooms;

- 179. ALCOVES
- 180. WINDOW PLACE
- 181. THE FIRE
- 182. EATING ATMOSPHERE
- 183. WORKSPACE ENCLOSURE
- 184. COOKING LAYOUT
- 185. SITTING CIRCLE
- 186. COMMUNAL SLEEPING
- 187. MARRIAGE BED
- 188. BED ALCOVE
- 189. DRESSING ROOM

fine tune the shape and size of rooms and alcoves to make them precise and buildable;

- 190. CEILING HEIGHT VARIETY

SUMMARY OF THE LANGUAGE

- 191. THE SHAPE OF INDOOR SPACE
- 192. WINDOWS OVERLOOKING LIFE
- 193. HALF-OPEN WALL
- 194. INTERIOR WINDOWS
- 195. STAIRCASE VOLUME
- 196. CORNER DOORS

give all the walls some depth, wherever there are to be alcoves, windows, shelves, closets, or seats;

- 197. THICK WALLS
- 198. CLOSETS BETWEEN ROOMS
- 199. SUNNY COUNTER
- 200. OPEN SHELVES
- 201. WAIST-HIGH SHELF
- 202. BUILT-IN SEATS
- 203. CHILD CAVES
- 204. SECRET PLACE

At this stage, you have a complete design for an individual building. If you have followed the patterns given, you have a scheme of spaces, either marked on the ground, with stakes, or on a piece of paper, accurate to the nearest foot or so. You know the height of rooms, the rough size and position of windows and doors, and you know roughly how the roofs of the building, and the gardens are laid out.

The next, and last part of the language, tells how to

SUMMARY OF THE LANGUAGE

make a buildable building directly from this rough scheme of spaces, and tells you how to build it, in detail.

Before you lay out structural details, establish a philosophy of structure which will let the structure grow directly from your plans and your conception of the buildings;

- 205. STRUCTURE FOLLOWS SOCIAL SPACES
- 206. EFFICIENT STRUCTURE
- 207. GOOD MATERIALS
- 208. GRADUAL STIFFENING

within this philosophy of structure, on the basis of the plans which you have made, work out the complete structural layout; this is the last thing you do on paper, before you actually start to build;

- 209. ROOF LAYOUT
- 210. FLOOR AND CEILING LAYOUT
- 211. THICKENING THE OUTER WALLS
- 212. COLUMNS AT THE CORNERS
- 213. FINAL COLUMN DISTRIBUTION

put stakes in the ground to mark the columns on the site, and start erecting the main frame of the building according to the layout of these stakes;

- 214. ROOT FOUNDATIONS
- 215. GROUND FLOOR SLAB
- 216. BOX COLUMNS

SUMMARY OF THE LANGUAGE

- 235. SOFT INSIDE WALLS
- 236. WINDOWS WHICH OPEN WIDE
- 237. SOLID DOORS WITH GLASS
- 238. FILTERED LIGHT
- 239. SMALL PANES
- 240. HALF-INCH TRIM

build outdoor details to finish the outdoors as fully as the indoor spaces;

- 241. SEAT SPOTS
- 242. FRONT DOOR BENCH
- 243. SITTING WALL
- 244. CANVAS ROOFS
- 245. RAISED FLOWERS
- 246. CLIMBING PLANTS
- 247. PAVING WITH CRACKS BETWEEN THE STONES
- 248. SOFT TILE AND BRICK

complete the building with ornament and light and color and your own things;

- 249. ORNAMENT
- 250. WARM COLORS
- 251. DIFFERENT CHAIRS
- 252. POOLS OF LIGHT
- 253. THINGS FROM YOUR LIFE

94 SLEEPING IN PUBLIC



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. . . this pattern helps to make places like the INTERCHANGE (34), SMALL PUBLIC SQUARES (61), PUBLIC OUTDOOR ROOMS (69), STREET CAFE (88), PEDESTRIAN STREET (100), BUILDING THOROUGHFARE (101), A PLACE TO WAIT (150) completely public.

* * *

It is a mark of success in a park, public lobby or a porch, when people can come there and fall asleep.

In a society which nurtures people and fosters trust, the fact that people sometimes want to sleep in public is the most natural thing in the world. If someone lies down on a pavement or a bench and falls asleep, it is possible to treat it seriously as a need. If he has no place to go—then, we, the people of the town, can be happy that he can at least sleep on the public paths and benches; and, of course, it may also be someone who does have a place to go, but happens to like napping in the street.

But our society does not invite this kind of behavior. In our society, sleeping in public, like loitering, is thought of as an act for criminals and destitutes. In our world, when homeless people start sleeping on public benches or in public buildings, upright citizens get nervous, and the police soon restore “public order.”

Thus we cleared these difficult straits, my bicycle and I, together. But a little further on I heard myself hailed. I raised my head and saw a policeman. Elliptically speaking, for it was only later, by way of induction, or deduction, I forget which, that I knew what it was. What are you doing there? he said. I’m used to that question, I understood it immediately. Resting, I said. Resting, he said. Resting, I said. Will you answer my question? he cried. So it always is when I’m reduced to confabulation. I honestly believe I have answered the question I am asked and in reality I do nothing of the kind. I won’t reconstruct the conversation in all its meanderings. It ended in my understanding that my way of resting, my attitude when at rest, astride my bicycle, my arms on the handlebars, my head on my arms, was a violation of I don’t know what, public order, public decency. . . .

What is certain is this, that I never rested in that way again, my

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94 SLEEPING IN PUBLIC

feet obscenely resting on the earth, my arms on the handlebars and on my arms my head, rocking and abandoned. It is indeed a deplorable sight, a deplorable example, for the people, who so need to be encouraged, in their bitter toil, and to have before their eyes manifestations of strength only, of courage and joy, without which they might collapse, at the end of the day, and roll on the ground. (Samuel Beckett, *Molloy*.)

It seems, at first, as though this is purely a social problem and that it can only be changed by changing people’s attitudes. But the fact is, that these attitudes are largely shaped by the environment itself. In an environment where there are very few places to lie down and sleep people who sleep in public seem unnatural, because it is so rare.

Therefore:

Keep the environment filled with ample benches, comfortable places, corners to sit on the ground, or lie in comfort in the sand. Make these places relatively sheltered, protected from circulation, perhaps up a step, with seats and grass to slump down upon, read the paper and doze off.



* * *

Above all, put the places for sleeping along BUILDING EDGES (160); make seats there, and perhaps even a bed alcove or two in public might be a nice touch—BED ALCOVE (188), SEAT SPOTS (241); but above all, it will hinge on the attitudes which people have—do anything you can to create trust, so that people feel no fear in going to sleep in public and so that other people feel no fear of people sleeping in the street.

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160 BUILDING EDGE**



. . . assume that the position of the building edge is fixed—most recently by **LIGHT ON TWO SIDES OF EVERY ROOM** (159)—and before that by the position of the building wings and their interior spaces and by the courts and gardens and streets between the buildings—**WINGS OF LIGHT** (107), **POSITIVE OUTDOOR SPACE** (106). This pattern now sets the stage for the development of the zone between the indoors and the outdoors. Often this “zone” is thought of as an edge, a line on paper without thickness, a wall. But this is altogether wrong . . .



A building is most often thought of as something which turns inward—toward its rooms. People do not often think of a building as something which must also be oriented toward the outside.

But unless the building is oriented toward the outside, which surrounds it, as carefully and positively as toward its inside, the space around the building will be useless and blank—with the direct effect, in the long run, that the building will be socially isolated, because you have to cross a no-man’s land to get to it.

Look, for example, at this machine age slab of steel and glass. You cannot approach it anywhere except at its entrance—because the space around it is not made for people.



The edge cannot support any life.

BUILDINGS

And compare it with this older, warmer building, which has a continuous surrounding of benches, galleries, balconies, flowers, corners to sit, places to stop. This building edge is alive. It is connected to the world around it by the simple fact that it is made into a positive place where people can enjoy themselves.



An edge that can be used . . .

Think of the effect of this small difference. The machine-like building is cut off from its surroundings, isolated, an island. The building with a lively building edge, is connected, part of the social fabric, part of the town, part of the lives of all the people who live and move around it.

We get empirical support for this contrast from the following: apparently people prefer being at the edges of open spaces—and when these edges are made human, people cling to them tenaciously. In observing people’s behavior in outdoor spaces, for example, Jan Gehl discovered that “there is a marked tendency for both standing and sitting persons to place themselves near something—a facade, pillar, furniture, etc.” [“Mennesker til Fods (Pedestrians),” *Arkitekten*, No. 20, 1968.] This tendency for people to stay at the edges of spaces, is also discussed in the **PATTERN ACTIVITY POCKETS** (124).

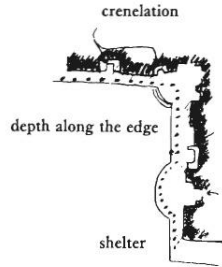
If this propensity were taken as seriously outdoors as it is indoors, then the exterior walls of buildings would look very different indeed from the way they look today. They would be

more like places—walls would weave in and out, and the roof would extend over them to create little places for benches, posters, and notices for people to look at. For the niches to have the right depth, they would have to be occasionally as much as 6 feet deep—see the arguments for SIX-FOOT BALCONY (167).

When it is properly made, such an edge is a realm between realms: it increases the connection between inside and outside, encourages the formation of groups which cross the boundary, encourages movement which starts on one side and ends on the other, and allows activity to be either on, or in the boundary itself. A very fundamental notion.

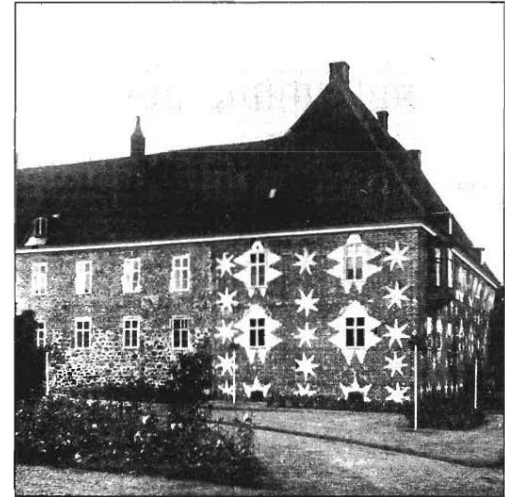
Therefore:

Make sure that you treat the edge of the building as a “thing,” a “place,” a zone with volume to it, not a line or interface which has no thickness. Crenelate the edge of buildings with places that invite people to stop. Make places that have depth and a covering, places to sit, lean, and walk, especially at those points along the perimeter which look onto interesting outdoor life.



Do it with arcades, galleries, porches, and terraces—ARCADES (119), OUTDOOR ROOM (163), GALLERY SURROUND (166), SIX-FOOT BALCONY (167), CONNECTION TO THE EARTH (168); take special account of the sun—SUNNY PLACE (161), NORTH FACE (162); and put in seats and windows which complete the feeling of connection—STAIR SEATS (125), STREET WINDOWS (164), SEAT SPOTS (241), FRONT DOOR BENCH (242). . . .

249 ORNAMENT**



... once buildings and gardens are finished; walls, columns, windows, doors, and surfaces are in place; boundaries and edges and transitions are defined—MAIN ENTRANCE (110), BUILDING EDGE (160), CONNECTION TO THE EARTH (168), GARDEN WALL (173), WINDOW PLACE (180), CORNER DOORS (196), FRAMES AS THICKENED EDGES (225), COLUMN PLACE (226), COLUMN CONNECTION (227), ROOF CAPS (232), SOFT INSIDE WALLS (235), SITTING WALL (243), and so on—it is time to put in the finishing touches, to fill the gaps, to mark the boundaries, by making ornament.



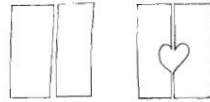
All people have the instinct to decorate their surroundings.

But decorations and ornaments will only work when they are properly made: for ornaments and decorations are not only born from the natural exuberance and love for something happy in a building; they also have a function, which is as clear, and definite as any other function in a building. The joy and exuberance of carvings and color will only work, if they are made in harmony with this function. And, further, the function is a necessary one—the ornaments are not just optional additions which may, or may not be added to a building, according as the spirit moves you—a building needs them, just as much as it needs doors and windows.

In order to understand the function of ornament, we must begin by understanding the nature of space in general. Space, when properly formed, is whole. Every part of it, every part of a town, a neighborhood, a building, a garden, or a room, is whole, in the sense that it is both an integral entity, in itself, and at the same time, joined to some other entities to form a larger whole. This process hinges largely on the boundaries. It is no accident that so many of the patterns in this pattern language concern the importance of the boundaries between things, as places that are as important as the things themselves—for ex-

ample, SUBCULTURE BOUNDARY (13), NEIGHBORHOOD BOUNDARY (15), ARCADES (119), BUILDING EDGE (160), GALLERY SURROUND (166), CONNECTION TO THE EARTH (168), HALF-OPEN WALLS (193), THICK WALLS (197), FRAMES AS THICKENED EDGES (225), HALF-INCH TRIM (240), SITTING WALL (243).

A thing is whole only when it is itself entire and also joined to its outside to form a larger entity. But this can only happen when the boundary between the two is so thick, so fleshy, so ambiguous, that the two are not sharply separated, but can function either as separate entities or as one larger whole which has no inner cleavage in it.



Split . . . and whole.

In the left-hand diagram where there is a cleavage that is sharp, the thing and its outside are distinct entities—they function individually as wholes—but they do not function together as a larger whole. In this case the world is split. In the right-hand diagram where there is ambiguous space between them, the two entities are individually entire, as before, but they are also entire together as a larger whole. In this case the world is whole.

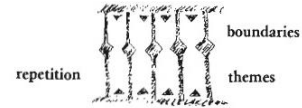
This principle extends throughout the material universe, from the largest organic structures in our surroundings, to the very atoms and molecules.

Extreme examples of this principle at work in manmade objects are in the endless surfaces of objects from the so-called “dark ages” and in the carpets and tilework of Turkey and Persia. Leaving aside the profound meaning of these “ornaments,” it is a fact that they function mainly by creating surfaces in which each part is simultaneously figure and boundary and in which the design acts as boundary and figure at several different levels simultaneously.

Search around the building, and find those edges and transitions which need emphasis or extra binding energy.

Corners, places where materials meet, door frames, windows, main entrances, the place where one wall meets another, the garden gate, a fence—all these are natural places which call out for ornament.

Now find simple themes and apply the elements of the theme over and again to the edges and boundaries which you decide to mark. Make the ornaments work as seams along the boundaries and edges so that they knit the two sides together and make them one.



Whenever it is possible, make the ornament while you are building—not after—from the planks and boards and tiles and surfaces of which the building is actually made—WALL MEMBRANE (218), FRAMES AS THICKENED EDGES (225), LAPPED OUTSIDE WALLS (234), SOFT INSIDE WALLS (235), SOFT TILE AND BRICK (248). Use color for ornament—WARM COLORS (250); use the smaller trims which cover joints as ornament—HALF-INCH TRIM (240); and embellish the rooms themselves with parts of your life which become the natural ornaments around you—THINGS FROM YOUR LIFE (253). . . .

DETAILED TABLE OF CONTENTS

THE TIMELESS WAY

A building or a town will only be alive to the extent that it is governed by the timeless way.

1. *It is a process which brings order out of nothing but ourselves; it cannot be attained, but it will happen of its own accord, if we will only let it.*

THE QUALITY

To seek the timeless way we must first know the quality without a name.

2. *There is a central quality which is the root criterion of life and spirit in a man, a town, a building, or a wilderness. This quality is objective and precise, but it cannot be named.*

3. *The search which we make for this quality, in our*

DETAILED TABLE OF CONTENTS

own lives, is the central search of any person, and the crux of any individual person's story. It is the search for those moments and situations when we are most alive.

4. *In order to define this quality in buildings and in towns, we must begin by understanding that every place is given its character by certain patterns of events that keep on happening there.*

5. *These patterns of events are always interlocked with certain geometric patterns in the space. Indeed, as we shall see, each building and each town is ultimately made out of these patterns in the space, and out of nothing else: they are the atoms and the molecules from which a building or a town is made.*

6. *The specific patterns out of which a building or a town is made may be alive or dead. To the extent they are alive, they let our inner forces loose, and set us free; but when they are dead, they keep us locked in inner conflict.*

7. *The more living patterns there are in a place—a room, a building, or a town—the more it comes to life as an entirety, the more it glows, the more it has that self-maintaining fire which is the quality without a name.*

8. *And when a building has this fire, then it becomes a part of nature. Like ocean waves, or blades of grass, its parts are governed by the endless play of repetition*

Burning Questions

What makes it possible to feel the presence of a person so deeply in a building?

Why doesn't every person in this society have a place (ie. designated unit in the built environment) to live?

- What is the quality that cannot be named, the relationship that exists between a person and architecture, collaboration between human and building, why is it vital to human existence and growth?
 - Where is it located, materially?

how to emphasize its importance: worship/devotion?

- how to illustrate?
 - How to instrumentalize?

The pergola



The Pergola patterns

- Lumber structure

- Nelson island house
- Decorating for Divine Balance

- Pillow embellishments

- ektop
- Vag couch
- Mold gardens
- Oil paintings
-

- Wire growth

- Molding between
- Rooms of time
- Lamps
- Sleeper

- Fabric slipcover

- Couch piece
- Slipcover patterns:
 - Craigslist photos
 - House tour video
 - Real estate pics
 - Vag figure
 - Oil painting
 - Marseille bricks
 - Oil Painting
 - Strathcona house
 - Installation
 - Everything Leaks
 - Eternal sublet
 - Acton kitchen
 - Everything Leaks
 - Craigslist sublet
 - Chauffage
 - Watercolours
 - Containers
 - Airbrush
 - Everything Leaks

The pergola

Lumber structure

Wire growth

slipcover

Pillow
embellishments



Pergola

Lumber Structure



Decorating for Divine Balance



Nelson Island House

Pergola

Lumber Structure

Nelson Island House (2016)

With Graham Landin



pergola

Wire Growth



Molding between

Sleeper

Rooms of time

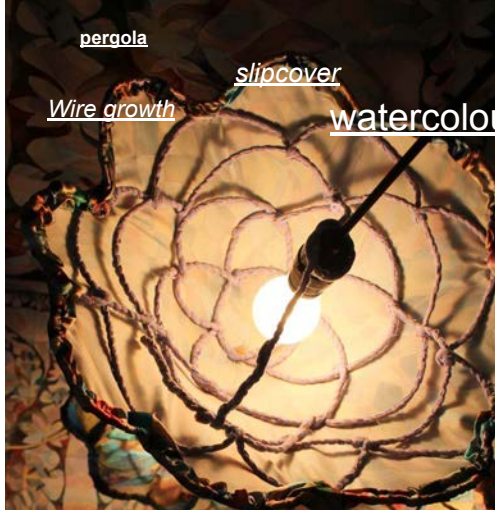
lamps

pergola

slipcover

Wire growth

watercolours



Lamps



The Pergola

Slipcover



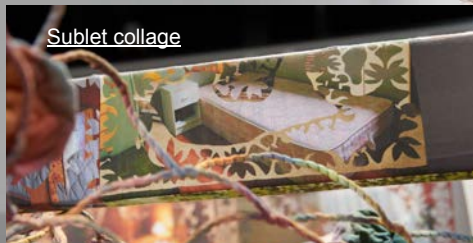
Watercolours

Craigslist interiors

Strathcona house



Marseille bricks



Sublet collage

Pergola

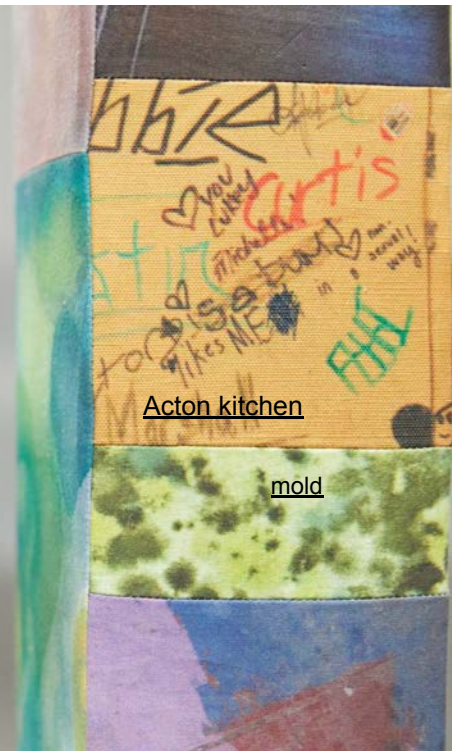
Slipcover

Ink on cotton

The invagination of St Ektorp

Soft place in a soft room

Headweather couch



Acton kitchen

mold

Pergola

Slipcover

Headweather Couch (2015)



Craigslist interiors



Pergola

Slipcover

Mold (2017)

Molding between

Mold
gardens

Rooms
of time



Pergola

slipcover

Pillow embellishments

The Invagination of St Ektorp (2018)



Pergola

Slipcover

Acton Kitchen (2020)



sleeper

Everything leaks

Pergola

Slipcover

Pillow embellishments



Everything Leaks (2020)

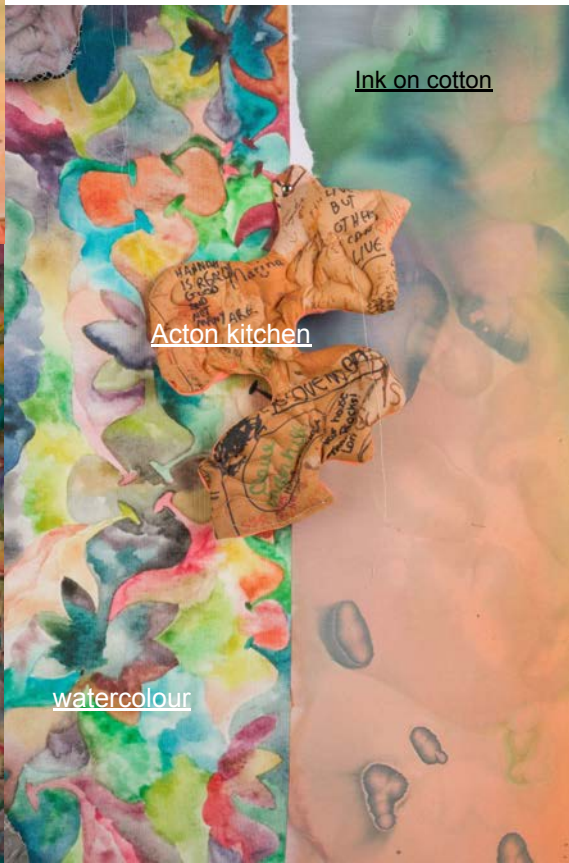




Strathcona house

Pergola
Slipcover Pillow embellishments

Everything Leaks (2020)



Acton kitchen

watercolour

Ink on cotton



Sublet collage



Pergola

Slipcover

Craigslit interiors (2015)

[Molding between](#)

[Eternal sublet](#)

[Wall Sleeper](#)

[Decorating for
divine balance](#)

[Lifespace](#)

Pergola

Fabric Slipcover

Craigslist interiors

Lifespace (2014)



Pergola

Pillow embellishment

Fabric Slipcover

Craigslist interiors

Wall Sleeper (2016)



Pergola

Lumber Structure

Decorating for Divine Balance (2017)

*Pillow
embellishments*

Craigslist interiors



Pergola

Slipcover

Sublet collage (2021)





Pergola

Slipcover

Sublet collage (2021)



Everything leaks

sleepers

watercolours

Pergola

Slipcover



Sleeper (2021)

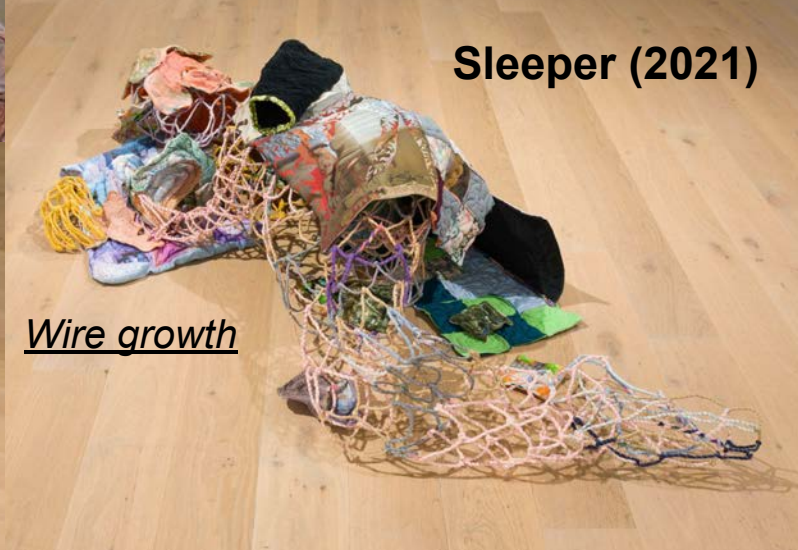
Wire growth

Sublet collage

Pillow embellishments

Strathcona house

Ink on cotton



Pergola

Slipcover

Strathcona House (2018)

sleeper

Everything leaks

Eternal sublet

Rooms of time

gutted

pergola

Slipcover

Rooms of Time (2019)



Pillow embellishments



Wire growth



Marseille bricks



mold



Strathcona House

pergola

Pillow embellishments

slipcover

Craigslist interiors

Marseille bricks

mold



Molding Between (2017)

pergola

Wire growth

Molding Between (2017)



Pergola

Slipcover

Strathcona House

Gutted (2018)



Pergola

Fabric Slipcover

Strathcona House

Craigslist interiors

Eternal Sublet (2019)



Sound by Andrea Lukic

Watercolours (2020)

Slipcover



Everything Leaks

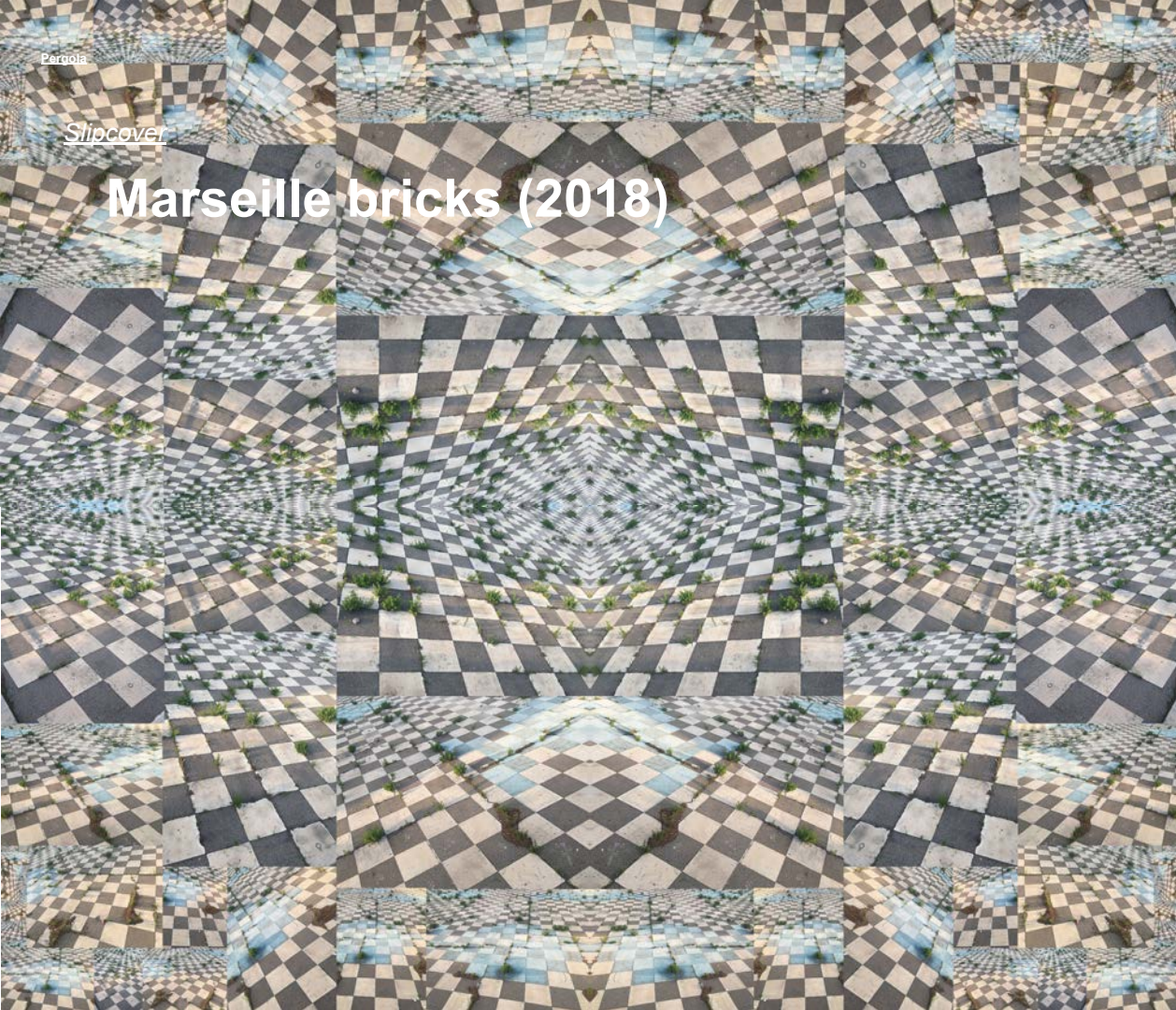
Sleeper

lamps

Pergola

Slipcover

Marseille bricks (2018)



[Molding between](#)

[Rooms of time](#)

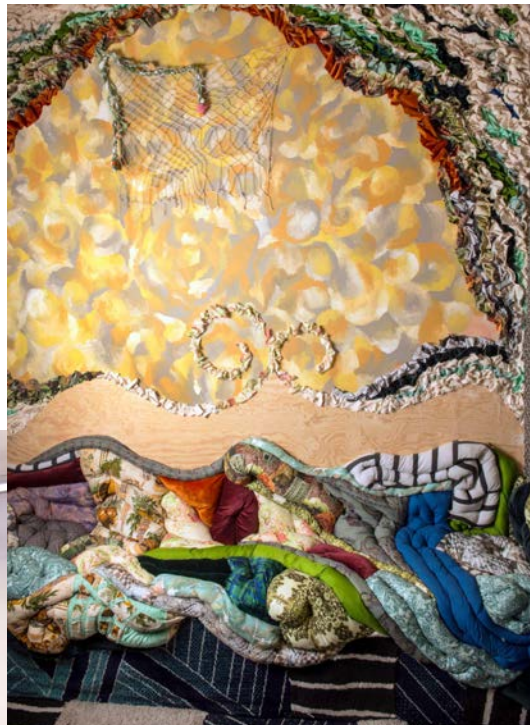
Pergola

Pillow embellishments

Fabric Slipcover

mold

Mold Gardens on the Ornamental Membrane (2018)



Pergola

Slipcover

Ink on Cotton (2021)



Everything leaks

Flower painting

Pergola

Fabric Slipcover
Ink on Cotton



Flower Painting (2020)

Pillow embellishments

Fish Painting



pergola

Pillow embellishments



Fish painting [Soft place in a soft room](#)

Everything Leaks

The Invagination of St Ektorp

Sleeper

Mold Gardens

Wall sleeper

Molding Between

pergola

Pillow embellishment

slipcover

Soft Place in a Soft Room (2016)



Slide number 53:

Some thoughts on complexity, habit and novelty

Terence Mckenna died at age 53 on April 3 2000
(my mother died age 53 on April 3 2009)

