

The Goal in Architecture

The essential mutual claiming of one another of architecture and spirituality.

Dissertation – Revised for Manuscript

The Goal in Architecture – The essential mutual claiming of one another of architecture and spirituality. PART.IV. devotion, Chapter 1. Measurement systems and technology in architectural practice.

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IV.1 Measurement systems and technology in architectural practice.

To investigate devotion in architectural practice, according to what spiritual practice can bring, the need is to locate conflict and technology. This chapter will proceed with 'design' as *measure-giving* by examining systems of measure and technology and its sciences as forms of measure. The following chapter 'IV.2 Spiritual praxis understood through rajayoga' is an investigation of spiritual practical mode of rajayoga and its antecedents in light of architecture. Rajayoga is method that is evolving through acquired experience, with which this project approaches conflict and technology in architectural practice. By examining the way we use measure today via the characteristics of our measurement systems in the context of two older systems, associating them with our cherished freedoms as freedom-of-choice and with the inherent conflict in our cultures, we may create a threshold in architectural practice to the ascent of responsibility through duty, toward devotion.

The differentiation of design as *measure-giving* from architecture, which can be made according to our contemporary context is not necessarily true for earlier times. This project asserts the present and is not active in exploiting an historical technological tool for extracting, refining and displacing power. This project for architectural practice of the future does not need to be proven backward through time to

make its assertions valid. On the contrary, it would re-conceal current cultural values with architecture's inconsistency at its (constantly moving) threshold to the future. Differentiation of design and architecture is a key point of architecture's futurity, whether or not it was present in the past, or had the same characteristics as today. To make develop this work in terms of the 'now' is the most unassailable basis; detached from historical attribution, and not necessarily to excluding a story about architecture.'s evolution. Grounds for architectural practice based on the ample factors available to anyone in their living experience, which includes recent generations, can be taken as producing good stories based on excellent 'facts' that must nevertheless be improperly attributed and applied. The 'facts' of living with these histories as knowledge-produced as 'real' is experience in itself, whether or not it is true. History, right or wrong, is true experience that has shaped Modern and contemporary architecture. We can demonstrate the manner in which the wholeness of architecture and a profession based on architectural design and constructive means as 'counting' is depleting quickly through appeals to historical moments and methods. Dysfunction is part of an evolutionary process and part of the *Verknüpfung* of architecture and of spirituality. The factors that precipitate this dysfunction that leads to the thoughts of Mind billowing as releasing energy of inscrutable impulses generated at the point of a beginning that is more original, before knowledge of it could be recorded. This knowledge-production forces the creation of a scrutable science, including phenomenology, based in technological science. But it subverts that it had a beginning, that it is not original, and thus will have an end. This will be made evident in architectural practice and in architecture through the following 2 sections, based upon the modes of technology, expanding

on terms of conflict and monumentality in 'PART.II.thought' and phenomenology and its essence in 'PART.III.technology'.

Two key areas of linkage between architectural design in architectural practice will be examined in this Chapter.

IV.1.1. Paleoecology as a history to form an ontology of architectural practice in terms of materialist and technicist limitations marked as the absence of an essential role for consciousness,

IV.1.2. Measure as 'counting' is nevertheless a reference and basis for value in architecture and its role in design. These frame our discussion of the space of differentiation within architectural practice of it as superordinate programme in service of revealing humanity's aspiration and role in dwelling allied with Heidegger's terms of an original primeval granting and the destining which in the current epoch forms technology of Enframing essence that demands its ending or a 'turning'. This is expanded in PART.IV in terms of rajayoga and phenomenology as a self-eliminative mode of 'modified Mind' through rajayoga, as transformative revelation of the essence of dwelling. This is architecture's superordinate programme.

IV.1.1 Architectural design and technology.

Architectural design can not be architecture. This truth can be examined with a simple question: If architectural design is held up as the entire scope of architecture in practice, will that completely expunge the need for the term architecture to represent something further that must be done or that might exist? Of course not. Will all the great

buildings of history, such as the Gothic cathedrals, the Roman edifices and all of the ancient Greek and Hindu works as well as common significant buildings such as the White House in Washington DC, and very recent examples such as Louis Kahn's Salk Institute or Hans Hollein's Haas Haus or OMA's CCTV in Beijing be satisfactorily carried in the term 'design'? The answer is unequivocally no, it will not.

Technology has the popular appearance of encroaching upon the realm of architecture, yet it does the opposite in essence. Due to its limitations, technology can never be hegemonic. Its apparent encroachment has the latent quality of impossibility. It is unavoidable. And it is unavoidably beneficial to respond to the becoming hegemonic of technology of Enframing essence of the Machine Ages to feel what is necessary to enable the opening up of this limiting situation, as the futurity of the profession. Technology is important in the daily experience of architectural practice while it is the concealment of the futurity of the profession as 'what is' architecture in practice. On the one hand it forces many experiments to make architecture conform to technologically comprehensible method and management. The other is that it allows clarification of what is architecture by providing grounds for isolating architecture as what technology is not. The intent to provide architecture is not in essence an intent separate from building technology. The origin has to be the same. Yet one can not be the other. 'The turning' associated with technology and 'the ending of (psychological)-time' as ending conflict affect both architecture and the practical relationship with architecture's technology are 'kin'. What is the 'jäh' of 'the turning' in architecture? What is 'the ending of time' as conflict's end in architectural practice? The differentiation of architecture and technology in architectural practice is borne in

the intent in dwelling that gives the *Verknüpfung* of architecture and spirituality. It is the *Verknüpfung* itself. It implies the nature of incarnation and incarnation in Nature. Architectural practice and spiritual practice are modes of dwelling to attain in architecture ‘whatever is’ the goal. It is not necessary to define this goal, that there is a goal is enough; it is always already set in motion.

Design is a key form of technology in developing differentiation within architectural practice. This chapter will address how technological means are harnessed in architecture when technology is proxy for architecture, in terms of measure. Technology is protective of architects in terms of their professional functionality, but in practice it conceals essential architectural values that are unsupported in social and cultural economies as a function of design, whereby design is the practice of giving measure. This concealment is heralded by architects who deliberately eschew the term ‘architect’ as a hindrance, referring to their work as design.¹

The limit to the protection provided by the technicist proxy is not in its breadth, which may very well be infinite, but in another dimension that expresses an opportunity in that limit: The architect struggles to assert architectural values with technology in the socio-cultural context of the apparently encroaching technological hegemony. Architectural design is part of the ever expanding realm of technology.

Architecture is not vulnerable to this according to the thesis of this

1 This will be developed as part of the conclusion in PART.V. Profession through developing the characteristics of professional practice as a symptomatology according to Dana Cuff’s work.

project, but the profession and the practicing architect are, as is then the value of architectural education. Technology’s role in practice conceals architecture in ‘oblivion’. This heralds it as the essence of architecture’s evolution and futurity. It is mistaken as ‘ends’ in practice and this ‘mistake’ is underlined by the use of the term designer for architect.

Design as technology and measure are designated to express the practical material ‘coordinates’ of preparing environments in a continuum with construction; both as means of the projects’ preparation and its communication. The projection of architecture’s non- or trans-technological essential attributes onto design does not justify a claim that this is architecture, yet such attribution has endured in architectural practice and been refined for centuries. ‘Idea of architecture’² uses the sign of architecture as architecture. It is a form of the technicist proxy. It is knowledge of architecture and may also be experienced as architecture. This experience is necessary in either case. Architectural practice as design practice benefits from a kind of shadowy presence, retaining an aura of subterfuge and the anarchic that emanates from architects subverting what is done in practice. Despite often dry intellectualism, the concept of the ‘radical’ is used to liven things up in such a wasteland; wasteland as architecture percolates with the radical. This subversive aspect seems on the surface to be posturing or posing, but it is nevertheless contradiction against architecture’s extents into a self-eliminative³

2 See ‘idea of architecture’ in N.3.1 Definitions.

3 An excellent example of this is the text for the call for papers for the 103rd Annual Meeting of the ACSA to take place in March of 2015. This text, intended to go to the entire membership of the ACSA, and is a world-wide invitation, expresses key terms of action in the negative (underlined by author). “Despite architecture’s anxieties of being compromised by external forces, architecture has demonstrated a remarkable ability to appropriate and contaminate

property. Conflict is a necessary and lively aspect of architectural practice as design practice. Architects Denis Scott-Brown and Robert Venturi and the work *Complexity and Contradiction* exemplify this dry radicality. This has formed American architectural technicist (design) practice as architecture about architecture's absence. It has prevailed in a kind of centripetal spiral that appears to prove itself as: more absence more architecture. That spiral has an end, which means it has a beginning. Worldly conflict in the architectural profession is an effort to push materialism and technicism into architecture further and more integrated by architects for the purpose of social relevancy and economic coherence. That such effects form an obstruction is almost as incomprehensible as that architecture is not its physical form. Moreover, that this is actually an embodiment of the evolutionary forces of consciously aware dwelling, also puts it in deeper conflict in another fold of concealment. Practice and presencing of architecture

other fields—turning seemingly everything into a potential architectural problem. Architecture's perplexing promiscuity raises many difficult questions about the coherence of the discipline's history and the integrity of its current practices. At the same time, architecture's promiscuity has been remarkably beneficial. In the past two decades, we have seen architecture grappling with the sudden and complete incorporation of digital technologies, the emergence of new models of collaboration and professional responsibility, the opportunities and traps of intensive globalization, and the unavoidable exigencies of ecological imperatives. Throughout it all, given the complexities and burdens of the contemporary situation, architecture continues to demonstrate the innovative power of its thought and imagination through its elasticity and comprehensiveness in an age of specialization." Rather than influence and its synonyms 'contaminate' is used; rather than involvement and partnership, 'perplexing promiscuity'; rather than providing and integrating the digital, it is 'grappling'; rather than taking steps to expand the relevance of the profession and solutions, it is "turning seemingly everything into a potential architectural problem". Why is architectural profession presented within its membership in such negative terms? This text is provocative evidence of suffering a sense of failure and psychological and social trauma and in passive aggressive denial. ACSA, *Conference Overview*. 2014. < <http://www.acsa-arch.org/programs-events/conferences/annual-meeting/103rd-annual-meeting>>

are always in support of this evolution, against the professions form of securing the competency of the role's execution. Architecture is aloof to all this, just as Nature is not standing-reserve (*Bestand*). The differentiation between architecture and its measure and design is itself the form of the essence at the heart of spiritual practice for millennia. It remains active even in concealment as the basis of providing something that can be concealed.

Architecture and design might seem to overlap, so that architectural design might seem a subset of architectural practice as a whole. There need not be a discussion of differentiating the two from that point of view. They would then be one thing, with design as the facet to the cut stone of architecture. This has its secondary issue of whether technological means of architecture are proper to nature or against it. This is at issue in the following approach as well. The other approach is that they do not in principle overlap at all. They are superimposed and although they function together, bound up in a unity whereby neither exists independently, they do not have the same goal. This project will therefore proceed beginning with an investigation of differentiating architecture — and therefore architectural practice — from architecture as design, measure, including the technology of planning, urbanism and development etc., and describe a space of differentiation formed by the evolutionary force that may be activated that is architectural in essence, and is no longer dependent on technology for its valuation. The practical realm of the *Verknüpfung* of spirituality and architecture through the supposition of this project may be verified if the elements of the coming to presence of the danger of Enframing essence of technology can be found — for they must already be inherent in architecture, if true, at this time of crisis.

IV.1.1.a The break in the stream of architectural vernacular evolution.

When did the seed drop? It is before the Renaissance, but at that time, about 800 years ago, the possibility to exploit more concretely the tension of commandeering a connection with the environment and dwelling in it that had been apparent for over a thousand years began to reveal its potential. About 400 years ago the life went out of the lineages of traditional architectural styles in most cultural identities of the world. This can be traced in architectures of the Gothic period, Maya⁴ (destroyed by Europeans, but ever more shown to be in decline at the time), Qing Dynasty in China, which languished, adding little but to the great achievements it inherited, and Vedic architecture of India and south east Asia (Hindu, Jain and Buddhist), which devolved into decadence through the 14thC. CE. Islamic architecture also had its greatest inventions and faded through the 16th C. CE . This did not happen in a simple way, but in widely differing ways all over the world, with local characteristics akin to natural growth that is very hard to pin point. Small deaths are visible, but as growth it is hardly visible. There will always be room for arguments in terms of scientific measurement. It is a life-time project to define this scientifically, but for these purposes, it is clear that such simultaneous change occurred across the world at that time and does so periodically.

In the centuries leading up to the Machine Ages there was hardly a

⁴ There is increasing proof that American native cultures and cities flourished in a form that grew and gained strength around the time of the Byzantine and Romanesque periods and culminated during the Gothic period. The cities suffered stress and emptied through the beginning of the Renaissance. An example of this, which also puts the contradicts the primitivist view of North American culture is the city of Cahokia, a planned city of about 20,000 people that grew up to 50,000 people between 1000-1350CE near St. Louis in Illinois.

living architectural vernacular or tradition not in decline. In Europe they had long been involved in an accelerating a kaleidoscopic convulsing of revisiting past images to harness meaningful expression of consciously chosen ‘images’ of architecture for a purpose or programme. In India the traditional architecture has a simpler long languishing in decadence whose purpose is clarified in this PART. Its purpose did not need a hyper-intellectualized historicist kaleidoscopic practice of styles.

In Europe something clearly began in that transformation, which is apparent as endings. Death and ends are easier to pin-point than growth, especially in a paradigmatic change. The Renaissance replaced the Gothic and the variations on classic style that followed are derivative of the Greco-Roman in a manner that the Gothic nor the Romanesque before it were not. The earlier forms were not a choice out of a set of alternatives but a direct evolutionary development of means and expression. These tendencies may seem to be fuzzy. Historians seek out causes and ‘facts’, but it becomes rather daunting to apply these when these architectural traditions have no single resulting form and no single factual ending or beginning. The essential factor is subtle in the ‘form’ of its ending or beginning, and is hard to define objectively. But it is clearly a global and it is periodic.

The implications of the undeniable global shift around the 14thC CE is wide spread change that tells of essential change in dwelling and the way aspiration at the heart of architecture is presented as professional practice was founded and turned to technology to bring expression as architecture. For this project it is implications of materialism and technology in architecture that is of an ‘epoch’ within a period that

encompasses the 'modified Mind' of 'man' and all of 'history'.⁵ What is most widely known and knowable is the concurrent violence and conflict so extraordinary to Nature that seem to be the permanent condition throughout our history within this period. We can not establish that conflict is permanent because each person knows that they do not want conflict, pain, and harm in principle, no matter how convoluted their actions may be. An absence of conflict is inherently known in us. We also know that architecture is deeply accepted in us. It is one of few fields that is almost universally accepted even as it is widely misunderstood or not understood. Architecture is a permanent attribute of dwelling and it is inherently human.

This inherent idea of architecture as real and important allows that its nominal existence can be propagated widely without necessarily having a basis in experience. Discrimination between 'idea of architecture' as sign and symbol and architecture that presences personally in experience is critical. It is the sign of the connection between the Natural and what is humanity and its subversion, which also has terms of disjunction (and 'idea of architecture') and differentiation (an essential discrimination of the capacity or 'destining' of conscious awareness) for architectural practice. It brings a discussion of discrimination that is of a subtlety often dismissed. A decisive way to distinguish the 'idea of architecture' from architectural presencing is not universally accepted, nor even is the distinction. Feedback within individual buildings can get intensely layered and complex, obscuring the simplicity of its origin — hence the seeming complexity of this project. Yet, architecture could not exist without that

⁵ The terms 'period' and 'epoch' are based on Heidegger's usage. This period begins at his 'primeval origin' of *this* destining and our epoch is our present technological Machine Ages.

experience in dwelling that supersedes symbol or signifier of architecture.

Something without which the architectural vector of humanity could not continue had come to effect the preparation of architecture in the current epoch. The instigation of an architectural culture of selection, composition and objectification of architecture took place during the beginning of this resurgence of the Greco-Roman of the Renaissance. But this has been prepared as the original need for questioning and revealing long before our histories in the primeval time of this period. We are mainly happy to accept architecture of the Greek temple in the landscape or, for example, the Acropolis, are the objects.⁶ They are surely objects. That is like saying 'up is up' to express this means as ends to put meaning of investigate this object-ness in 'oblivion'. To orientate to the object as the basis of meaning is the essential attribute of the disjunction in architecture.

⁶ See Rudolph Steiner's description in PART.IV.2.2.c D. 'Steiner and revealing the form of architectural practice in the space of differentiation.' p. 268

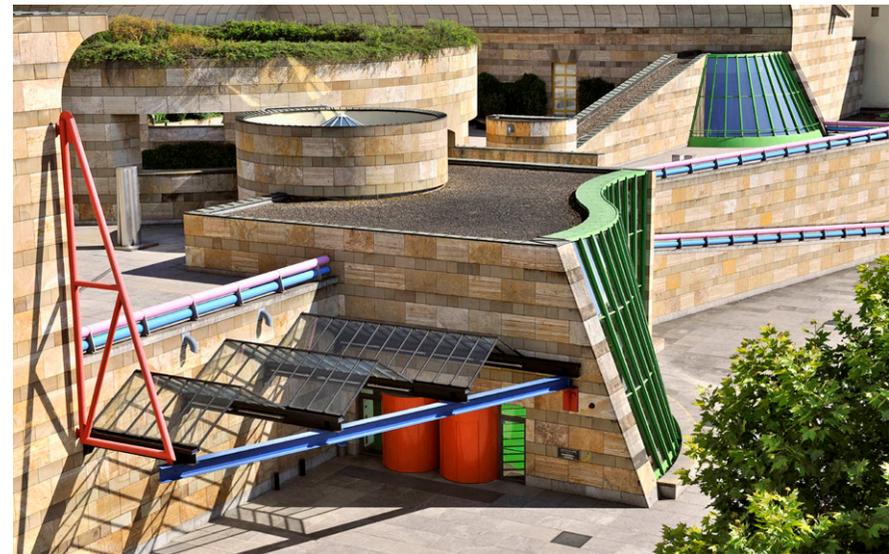
FIG.IV.1.1.a—A. Global shifts in the long history of architectural vernacular cultures. This sketch of the main architectural vernacular forms is in terms of continental regions. It expresses the 'break' in the grand old vernaculars as: a) the architecture changes form, b) the architecture sinks into decadence or c) the culture, and so its architecture, comes to its end. This diagram is intended to demonstrate global simultaneity in the break or death of lively forms of architecture at the time of the Renaissance as well as two earlier such shifts. In the last millennium a materialist impulse coincides with the ending of the Gothic (3). It implies that the forces that do not rely solely on physical human interaction for their propagation. The change is global. The impulse must have characteristics beyond physical modes of human transmission or technological or social interaction. For this project, those interconnections are within the unity of human Being in dwelling that is integral to the world. It evinces universal (worldly) forces that harmonize the world.



IMG.IV.1.a.—B. The Akademie der bildende Künste in Vienna (Theophil Hansen 1871–1876) is a building that expresses architectural signs all over a very basic (or essential) plan arrangement. Signs, as ‘idea of architecture’, do not mean that architecture does not presence in principle, but it contains the means to obscure the presence of architecture. Architecture, or architectural presencing, has no power over this, excepting that architecture in presencing makes these signs irrelevant in superseding them. These signs are all derived from architectural presencing at one time in a significant context of society. Clearly, Hansen felt the use of these signs were going to make architecture presence. At the time it may have been common for all to feel this to be correct.

The long chains of architecture’s vernaculars ‘broke’, but evolution was not interrupted at all at an essential or phenomenological stage. Only the form ‘broke’. The interruption of lively form *is* the architecture presencing. Therefore it is the ongoing seed of this epoch that is interesting, not the death or impossibility of a single stylistic mode, nor even the end of the whole of architectural tradition(s), and now the whole of the mode of style itself. It is about a stage attained of consciousness of selection that had (suddenly) to be made. Within the explosion of tradition and style that was followed by an implosion of meaning and signification, architecture as an idea of what it is, as sign, reappeared as Modernism, while architecture as Modernism had

to disavow style by claiming its mode of factuality. The development of choice becoming the means of individuation, psychology’s growth, ‘democracy’, etc., gave personal knowledge new value. Philosophy, and then the science, developed new rules of engagement with the world. The mode of a seed is decisively different from the mode of the plant upon which it forms, more than that of the seed sprouting that is a fluid continuum of the seed’s and the plant’s existence. The seed is capacity to ‘choose’ and is design operating within architectural



IMG.IV.1.a.—C. The Neue Staatsgalerie in Stuttgart (James Stirling 1980) is a very complex assembly of signs that, includes historicist tropes as more fundamental geometrical and volumetric signs as well as ‘literal’ historical elements. Stirling’s use here of ‘deep’ formal roots may on the one hand reach toward the primeval expressions that touch us inwardly. But as such, avoiding thought in a certain way, they would also appeal to primitive awareness as to primeval essence. Once again, the issue is not whether this is architecture or not. It is to show this methodology of signage is technological and is measurement that proposes that architecture serves as does any technology. Stirling’s work is sophisticated and advanced the approach marked earlier by Theophil Hansen, neither demonstrates the recognition of an essential distinction of architecture from its technology. This is practice in disjunction.

practice. Design continues to fulfill the capacity to choose independently of tradition or antecedents, or of any social or cultural factor nominally exterior to the volition of the team involved in the project as a function of ‘right’ of being human. It is now entrenched in global culture and the profession, whatever the limitations imposed by the tyrannical aspects of humanity that seek to confiscate freedom-of-choice. It is natural, which no human action can change, but it may be abused and hemmed in, just as humanity does all of Nature, appropriating its parts to harvest and redeploy it as produced value in socio-technological structures.

Technology and its architectural and building elements in design form the seed in architectural profession of this epoch. A seed is useless if it does not transform. Freedom-of-choice and design as technology will transform to reveal the evolutionary aspect of aspiration in dwelling as its goal. Design is subordinate to architecture as an enabler of this seed form within architecture.

IV.1.1.b Sanford Kwinter’s paleoecology as a ground for architecture, and of the evolving hominid knowing its destining.

The conclusion of Sanford Kwinter’s lecture at the IKA on October 29th of 2013 was a single line referencing.⁷ Professor Kwinter did tell us to expect it early on and that the architectural students and lovers

⁷ These quotes are from notes personally taken by the writer who was present at the Akademie der bildende Kunst Wien Institut für Kunst und Architektur (IKA) on October 29th of 2013. See also <http://www.youtube.com/watch?v=mf-hQxfaSGk> “Lecture by Sanford Kwinter” for an earlier less complete lecture developing the same theme of paleoecology at the California College of Arts on April 4th 2011. His intent is to publish this eventually. Until then he continues to express it ‘in process’ as opportunities [arise to lecture on the theme](#).

of architecture should wait through the lecture, which, he said, would range widely from strictly architectural topics, to be rewarded at the end. This subsection outlines the relationship of a paleoecology that Professor Kwinter describes as ground for architecture below — but first, the ending. The final line would create meaning and interest for those more narrowly interested in architecture and architectural practice. This statement was:

Design has no other purpose but to change us.

Can this be intended to be satisfactory, or is it a provocation? Is design architecture? Is architecture a profession of design as we asked above? Can it be? Or is this statement like a potato for Charley Brown? This scenario allows this project to contextualize the issue of design in architectural practice and its social context.

The need of specialization in architectural design as a specific kind of design for the preparation and mediation of building in the world environments and of manipulating landscapes and spaces is. It can be just as clear that to use the word ‘design’ as inclusive of all of architecture and, not responding to a difference in the use of ‘design’ in the context of a discourse on architecture is a con—fusion⁸. Professor Kwinter’s final slide confronts us with this con—fusion as change, which this project covers in many ways. It is a con—fusion, where design is ‘fused’ with architecture, whereby architecture is ignored, if it’s not forgotten. This is counter-intuitive, since the theme of architecture seems to be obvious and verifiable, even where the word ‘design’ is used. However, merely the nominal context of architecture for practice or education can not guarantee that design is necessarily architecture. It is an essential principle of dwelling that aspires (to be)

⁸ See ‘con—fusion’ in *N.3.1 Definitions*.

architecture, and the practice of providing that transcends matter and its measure. It was surely not Prof. Kwinter's intent to question at this level. But in this case, he referenced the cultural absencing of 'what is' architecture that forms in the profession. As such, he is giving a potato.

The practitant retains almost infinite freedom for presencing architecture. Talk of design does not that take away. The 'forking' of sign (knowledge of architecture) and experience of architecture as awareness is as unavoidable as eventual discrimination of that conflict. Professor Kwinter points to the danger, and poses the technology of design as the danger to architecture that it is.

Design-as-architecture is a 'falsity' embedded within a social activity of the architectural profession that is in turn rooted in personal practice. It is means to engage culture via its unified or public social identity and the personal (private) aspect. Discrimination between architectural practice and architectural design thus brings into view an essential principle of architecture that is in cultural con—fusion: What is named and remembered as design is thought of as architecture. Knowing what is architecture is blurry because the impulse for higher conditions of being conscious, as noted above, is 'pushed' into reductive and negative concepts of material neediness. In this con—fusion, its negative connotation as 'confusion' arises when architecture not present in practice, while it is claimed to be. Measure posed as architecture is 'null'. But when the awareness of the need for aspiration is awake, it will appear to represent feelings in con—fusion with measure. Representation of this via sign or symbolic elements of architecture is, however, architectural presencing as its absence, or absencing. It reminds that architecture exists where ever

those 'signs' are put up. This may seem to be a subtle and perhaps a dubious distinction that has little functionality, but discriminating architecture from architectural design and its signs as 'idea of architecture' has become a demand that resonates to the foundation of the architectural profession. The flouting and often disdain for the architectural professional, (where professional associations occur), that takes place as at least a mild symptom everywhere, including within the profession and practice, is rooted in this issue. Flouting architecture is concealed questioning that is the very same as Being within (humankind that is) dwelling, which has application in life's purpose (Goal), already known for millennia as spiritual practice, as well as modes to extract it such as modern phenomenology, which coincided with the distinguishing of yoga as rajayoga. The capacity to choose new forms in the (western) architectural eclecticism shifts from the technic of typologies, styles and ornament (or its removal) to building technology. Technology of construction and design conceals that the selection of technological process and results is exterior to what these do technologically exactly as do typology and style. That concealed exteriority is architecture, and architecture is aspiration of consciousness, i.e. what makes up human. Design is signs that appear as architecture within technology and measure as limits beyond which is architecture.

Professor Kwinter states that arising out of an evolutionary process, as a physical process is based in an as yet barely understood intimate integrative interaction with world(ing), But he expresses that this essential relationship of humans to the environment is orientated toward "extraction of sensory stimulation" for, and to, modify or to change mood and body state.

The psychotropic⁹ event is what drives human being.

Extraction of specific elements of Nature for our use is a definition of technology. It is based, however, not in the world, as mining or physics, but in 'psychological-time and the internal structure of mind to the characteristics of sensed matter that has been taken as Mind's form.

In this context he also states that,

“Architecture is patterns and structure, not just elusive things like ideas.”

Only the 'exteriorized' intentional human altered and built environments can have a psychotropic effect. An *idea* can not 'have' a psychotropic effect because it is one. Yet Professor Kwinter is correct to express the form of action that comes of already interiorized structuring of the world. Professor Kwinter confronts here the issue that in philosophy or architectural theory it remains that the measure given under such headings and nomenclature (including formal tectonic 'nomenclature') can not bear/bring the ontology of their purpose for the means he uses serve as ends. This paleoecological story tells us about architecture concealedly and avoids consciousness to do so.

The passage of stages of human being in the world in Prof. Kwinter's paleoecological approach leaves behind the forest of the ape, for the

9 Psychotropic is anything that has an altering effect on mood, awareness or activity. It is not only drugs as it is often taken. It is intentional inputs of any sort, including own actions. Dwelling, and all actions therein, such as physical exertion producing endorphins, or meditation, and even thought ideas, must be included. Dwelling's loci are then also psychotropic. Prof. Kwinter's usage points to the techno-social collective valuation of an implied mechanism acting independently of a certain zone of individuality that leaves the person and the environment an undefined neutral constant. There is no limit to the psychotropic, nor does Prof. Kwinter actually define that in the context of his story. This exemplifies the lack of a place for consciousness.

savannah where it takes on the world of the predators such as the lion and hyena. He asserts that it has been demonstrated that the social structures of humans have more to do with the latter times in the open savannah, where humanity developed fully as a biped and developed its grand encephalation and the dexterity of hands and opposing thumb, than with that of the apes in jungles. We retain so much of the ape, including for example, almost complete genetic identity.¹⁰ But Prof. Kwinter points out that although the human and the ape have similarities such as long stereo vision, required by the hunting animal, the gorilla and the other apes do fully not use it. It is the human who goes beyond the trees to the horizon, as does the lion. The apes remain within the boundaries of the forest glade's close horizon in the forest. The hominid made the transition out of the ape's boundary at least two evolutionary stages ago.

The salient issue in that story is of what happened to humanity when we developed beyond the need to survive and reached the capacity necessary to arrive at the peak of any terrestrial ecosystem. The human realized that as skills to survive any peril. The idea dawned and grew robust. Aspiration awoke naturally to do something more. No longer bound to absolute cooperation with our partners in Nature, all manner of possibilities arise¹¹. The questioning of differentiation in a relationship with all of Nature, beyond the immediate sensed

10 The variations of gene similarity is nuanced so that those genes we have in common with gorillas or chimpanzees or orangutans are 98% similar, but we have different sets of genes that are more identical with one group or primates than another. So 15% of our genes are precisely similar to gorillas and 70% are precisely similar to chimpanzees etc. Prüfer. "Bonobo, chimpanzee and human genomes compared" in *Nature*. 2012.

11 See the origin story of the *bhūta* and the Vāstupuruṣa in IV.2.2.a.—A. Episode One: Vāstupuruṣa.

environments and animal survival, comes up with alternatives in every moment. Where is the edge of Nature? It is not merely the visible horizon — not merely because it is always afar. It is the horizons of awareness in all ways. We must have arrived there long ago and have begun to experience our being across the vista of a whole that is no longer bound by immediate physical context. Is there a level of Nature with which humanity is able to cooperate at this stage? Are there imperceptible super sensible stages to conquer in this ‘beyond’? Had the momentum of humanity’s destining already lifted it into accessing that ‘beyond’ automatically before it was cognized? Can accessing the ‘beyond’ of our knowledge in questioning itself be a manifestation of a higher cooperation within Nature beyond even Nature?¹²

Humanity at the very top of its ecosystem gained a great deal of power to act through matter with, despite or against its earlier limited stages. Humans have multiplied the savannahs, the forests, the deserts and all that constitutes the world as actors within its ranks. Being at the top of the food chain does not release the hominid from essential ecological partners and rules. But we can *be* the lion and the gazelle to each other and even within ourselves, we are both hunter and hunted — attacking from within awareness. Prof. Kwinter points all of this out. Humanity is made up in its ranks of all the parts in its many levels of being. This can seem like a ‘beyond’, where the person finds all the world(s) within¹³. This can not conclusively end the possibility of further ‘beyond’.

12 A ‘beyond’ to nature is part of the ancient knowledge of rajayoga and all its antecedents; essentially the spirituality of the Indian subcontinent. *Maya* can be left behind. All of materiality including thought and the grounds of Nature and all its rules, micro and macro, have an ‘exterior’ in the ‘interior of (that) spirituality.

13 See the description of the filling of the *purusha* with all ‘gods’ that are representative of all functions of personal and social life.

We must have already known the world and have gained the questioning that arises before even ‘knowledge’ and ignorance, and the technology and sciences of those. We would then be discussing ourselves as a form of being and a proof of that, which is free to evolve in very wide and perhaps infinite directions and extents. It would tend to be more and more independent of the immediate physical world, multiplying linkages to develop ever more subtle and capacious aspects that manifest due to humanity’s ‘granting’, beyond physical ecological unity, beyond being animal, as a profound evolving facility of awareness.¹⁴ According to Heidegger this was a priori or ‘original’ and not ‘man-made’.¹⁵ Nevertheless, evidence that humanity is based upon and subsequently driven by the psychotropic event as per this paleoecological story supports that it is our aspirations as expectations, based upon long past long-time contexts, as the ape-human and the savannah-human and so forth to the ancient present stage of dwelling. It is a new story with its premise of developing technological science to verify this strategically and circumstantially, through signs in the world. Science requires that consciousness be left out of this story, as it has no proof, and thus no measure.

Despite the great “encephalation”¹⁶ of the human being and the

14 This is implicated in the already long ago achieved interiorization of the sensible world that is described in PART.II. It is also elaborated in terms of the *Yogasūtra* and Gothic period in architecture in PART.IV.2.1 and IV.2.2.b.

15 In the following Chapter ‘TV.2 Spiritual praxis understood through rajayoga’, the knowledge that the method of spirituality bears is based in millennia of study of Nature’s base and the context in which it exists, as well as the role of humanity in Nature and humanity’s essence beyond Nature, and to the context in which life is manifest as its essential form giving property.

16 Encephalon is essentially (to have) a brain at all. Encephalation is

resulting changes and arrival at how we are now, the overall impression of Professor Kwinter's history is that humanity functions not much differently from the ants and the nest. No doubt humanity remains integral with Nature as it proceeds and unfolds in dwelling. Awareness of the self, or the consciousness, and an aware approach to it is inconceivable as absent.¹⁷

The writer asked Professor Kwinter specifically about the locus of any concepts of consciousness that one could apply within his proposal for a paleoecology as grounds of theory of architecture. Should not human conscious awareness in any form at all be at the base of any such theory? Professor Kwinter accepted this, saying the work remains at an outline phase as well as noting that such a lecture has limits. He added, however, a lengthy description of the difficulty for positioning the onset of consciousness in time (historically) and that the definitions of consciousness themselves are fraught with difficulties in terms of their structures. Further, although he has not found a place for it, the psychotropic event is a functioning port to address issues of consciousness and to spirituality (hence my reference above to his definitive statement in the lecture). This is the crux of this subsection, and where the difference as well as the disjunct architectural practice

typically used as a verb to denote a retreat or foray into deep thought. Professor Kwinter used it throughout his talk as humanity's evolution of a large brain.

17 Some human activities can be likened to a virus that either kills its host or dies in the process of multiplying due to the host's defenses. In both cases the process of survival and evolution are supported and some species may reach their end. Some ants will drown when forming a bridge. They do not know as individuals that they will drown. The human does know about choices that do lead to changes, effects and death, and also to effects in subtle areas that consciousness leads to which are unverified. We may know each other socially and lovingly and sacrifice and attainments in life. A story of humanity must include this at a fundamental level and comprehend this.

with its programme for 'mere' building and architectural design appears in this paleoecological story as its real subject; the disjunct practice of materialist subversion of awareness of conscious awareness. Logic expresses that consciousness must predate the technic of history. The absence of attention to an awareness of the self is the same absence as being unaware that design is not architecture. This is another way to express architecture's presencing in concealment via its means. This is different from the absence of 'recorded' history before recorded history. It is a portrait of the limit of technology and science, a limitation that architecture does not have.

If stories like Professor Kwinter's paleoecology that leave out essentials like consciousness for convenience of their telling can be thought, how much more can be plausibly left out for 'ignorance'? Humanity may have been in an 'unaware' cooperative integration with its context at its beginning. Yet, this 'lived' awareness of remembrance of the human past does not reflect that we have awareness of it (to some degree) and dominion over it all, at least as far as anyone's attainments of conscious awareness goes. We are now able to realize many relationships to the world and to the ecosystems by choice, including those destructive or deadly to us, collectively and individually, even if awareness and attention to awareness do not blossom. Ecology is a materialist technological construct, and as such, it is not possible to cooperate with Nature 'ecologically'. It can not do this in essence. There is no intention of knowing Nature's terms. All the variations including forgetting or holding truth in 'oblivion' are included in the matrix of knowledge-production and necessarily ignorance, even as well meaning as intending ecology and sustainability are.

This points us to the distinction necessary for this project. Humanity became the world, resembling all its parts internally, developing its own knowledge, and correspondingly world, that is inside Being that dwells with human capacity of conscious awareness. What are architecture, the arts and the humanities—and for that matter conscious awareness—other than to recognize that we may question our interaction in the environment and Nature without any limit not even the ‘rules of the world’? We may discover any rules. What are efforts such as Professor Kwinter’s paleoecology but revealing again the potential for willed personal action? We recognize now that our effort has begun to change the planet at a maximum scope. This must mean a principle of responsibility of the hominid that is original. The necessity of architecture presencing aspiration in dwelling is located at this responsibility. We are still subject to Nature’s laws in dwelling, but the fact that we may question embraces the difference between architectural design and architectural presencing even as anyone is also conscious, and beyond it. Does Nature (still) contain Being within? Or are we beyond it?

If we accept the paleoecological theory of the ape-human leaving the space of the forest, for the expanse of the savannah, bounded by horizons as ‘true’ at least as *Das Rettende*, we also long ago immediately went beyond the transcended horizon. We are not apes, but neither are we now still engaging the post-jungle savannah. This is already long superseded many thousands of years ago. There is now something more, and Europe, China and ancient Egypt, downstream from Nubia, were for that matter never savannah.

This is not a physical beyond. How does one after all, reach the horizon? More essentially, we have eliminated horizon-ness, before the world as globe was accepted. Now we have also seen the globe with our own eyes and our robots’ ‘eyes’ from space, where the horizon is circumference. More importantly, through exact science and at least since Einstein, we have known that it is not ‘nothing’ ‘above’ or ‘out there’. The earth and all the universe together are a contiguous something. Gravity has effects at the earth, but gravity is spatially continuous throughout the universe. We are in something that is not empty. Matter pops up and vanishes continuously throughout space, here and in the blackness of deep space. It is dark to us, with billions of candles in it. Time is *a* constant but it is not constant, nor is it present at all stages of consciousness. Where and what things are has nothing to do with our daily experience of movement: things are not as they appear. The universe is contiguous with the earth, alive with change, and gravity is somehow mingled with time and is merely formed by worlds and the varying intensities of matter and energy. Or perhaps they form the world(s). Our thoughts that form the world based on appearances, which is now technological science that forms our thoughts. Mind is form of thought. If science has proven this, then why do we not change our cultures accordingly? We are definitively ‘inside’. Planetary ‘on-ness’ is a secondary characteristic. The savannah and its horizon are long superseded by our inner gathering of all that is, as knowledge, ignorance and aspiration.

Does the presence of architecture have a role relative to such maximum extents—and if so, how can this then not already long ago have automatically become a trajectory beyond it? Will what is

now technology and its related knowledge mined out of essential ignorance allow us to apply our humanity to avert great harm to humanity through radical planetary changes due to effects which we can not include in scientific calculations and technological action? It is conflict already long taking place as famine, war and many forms of deprivation in a significant proportion of humanity, based upon fanciful ideas and artificially (humanity or 'self') imposed limits. This is not the lack of more future scientific and technological solutions 'against' the natural world. It is human conflict. We have evidence of being willfully unresponsive to our necessarily already granted responsibility by clinging to the predatory savannah animal-human's ecological horizons while our power and authority and capacity exceeds that stage. We prove that and give it form through actions' results. Our calculations are based upon technicist value structures of the technology of history. This a world-view necessarily maintains the awareness of the as yet still irresponsible animal-human that is actively making place for the granted destining that is original. But humanity faces an other valuation, beyond horizons of measure, where the necessity of what has long been concealed supersedes and makes evolutionary value of its self-destruction. Conscious awareness can then fill us with experience of that essence: the now is before a change that is already long underway, but is as yet development of the necessary awareness to intend that change individually and in unity. That is the purpose of spiritual practice. It is necessary for 'the ending of time' that is super ordinate to any plot that aims for unreachable horizons, which are absolutely unreachable because they are not 'out there'. A loss of purpose or its absence, and concealing, has ensued.

Our interiorized jungle, the savannah, the ecosystems beneath the peak

of ecosystems, and the world of our thought knowledge beyond that peak in terms of the evolutionary paleoecology story shows that the attribute of manifesting the essence of change shall be attained, since it is our destining to unconceal 'what is' as realizing the original capacity to do so. The implication of the as yet missing conscious awareness, or sentience in Professor Kwinter's story, which can not be meaningless or subordinate, since that awareness is hardly an optional characteristic of humanity. An opportunity to accept such a paleoecological view¹⁸ for the architectural profession shows that an architectural profession of design is not representative of the hominid. Professor Kwinter's work in terms of that story drops us at the threshold of embracing the questioning that is more essential than material matters. The capacity for conscious awareness must be originally present in a way that its bursting into Being that dwells must be evident in the paleoecological story. Without it, no such story is even possible.

Dwelling already always poses the issue of Being having no limit or extents other than aspiration itself. That is, it is always moving and never measure, nor is life even finally definitive, nor is it matter¹⁹. Professor Kwinter's reversion to design in the final statement, while

18 How could the story be told at all without it? The story itself must be taken in a certain way which is developed in terms of the *Mānasāra* in PART.IV.2.5.

19 This idea is becoming mainstream now. The following statement attributed to Jean-Luc Godard is quoted in the thematic text of the UIA Worldwide Congress in Seoul in 2017, "A chicken (or bird) is an animal with an interior and an exterior. Remove the exterior, there's the interior. Remove the interior, and you see the soul." It is originally a line in the Jean Luc Goddard film *Vivre Sa Vie*, by the teacher husband of Nana. See <<http://www.uia2017seoul.org/default.asp>> This congress will require that the issue of the immaterial as a driver of urbanity be present overtly in the discourses, although the further thematic elements imply that the organizers may not be aware of the extents of the field they have opened the door for. This is similar to the eventual limitlessness of Prof. Kwinter's 'psychotropic' effect in architecture.

implying the whole time a discussion of architecture, evinces a seriously problematic issue. It is the same lack present as design in the realm of the practice of architecture supported in the structure at the heart of today's profession. This omission of conscious awareness in the context of dwelling in the world provokes the demand of this project that these two be differentiated. The project of architecture's futurity benefits from Professor Kwinter's story in this way. This differentiation is factual as the *Verknüpfung* of spirituality and architectural practice. The recognition that humanity has moved far beyond the savannah animal-human long ago, although we are perhaps more like the lion and the hyena than the gorilla, is to express that human Being is not animal in essence. The aspiration of no-horizon is already long within our reach²⁰, and his unconsciousness of experiencing architecture is the absence of the awareness of this becoming revealed. The advent of the horizon that is no longer a limit

20 Bruno Latour's 6th lecture in his Gifford Lecture Series serves as a confirmation, for this concept, even as his approach does not cohere with the spiritual aspect of this project. At the end of his six lectures he proposes humanity finds itself in "an age similar to that of Columbus" — which I propose is that same 'epoch' within the present period; that 'discovery' of 'new' (worlds) is reaching its end. This project seeks its ends. We are "*inside* the planetary boundaries themselves, folded *into* their multiple worlds, and *because* we will learn to maintain our activity in that 'safe operating space.'" One can see that the 'discovery' of the whole world finally transvalues the horizon to 'insideness'. Just as in the Gothic cathedral, the personal inner space where the object and the subject is the Mind within the space of earth, its environments. (See PART.IV.IV.2.2.b Patañjala *Yogasūtra*. A. Rudolf Steiner: architecture in the wide environment (landscape) and the inner environment (Gothic space). p. 212 The form 'horizon' itself becomes a quaint superficiality. This is a worldly, philosophical mode of expressing this inward knowledge that is not any longer relative to 'horizon'. While this lecture implied being inside Gaia, it is necessarily the same for the entire universe, which does change the implication of Latour's lecture's outcomes Latour, "Inside the 'planetary boundaries': Gaia's Estate. Thursday 28th February 2013" *Facing Gaia*. 2013.

and the transformation of dwelling within and exterior to a mental contextualization of the world we refer to as ecology or ecosystem(s), are already millennia old; long before the 'truth' of the flat earth, for which the horizon is original. The advent of knowing that the horizon is an illusion is again centuries past.

IV.1.2 Measure and architectural design in practice.

Measure is an aspect of technology within architectural practice by which we may engage the differentiation of architectural design in architectural practice. Measure is a parameter that we can use to express the factors of change that ended tradition around the world as outlined in PART.IV.1.1a, and lead to the intensity of the Machine Ages epoch. Measure distinguishes the value of environments prepared to presence architecture from design as application of technology. Therefore, for dwelling to continue its evolution through forms of aspiration, this subsection addresses the relationship between measure as means, and what we serve as architects, to define discrimination in the preparation of environments for architectural presencing.

The transformed values that have created irrelevance of tradition are an impulse at the heart of architecture's capacity to serve humanity, not as the loss or end of architecture, but in super valuation to the technological power and means, which are subordinate in architectural practice. Of primary interest is the superordinate evolutionary

stream that is contiguous throughout these events. Objects can point to the value that made them appear culturally obsolete in historical retrospect. Those pointers are only relevant in the most temporally immediate context. Earlier 'vernacular' activity is no longer accessible on its original terms, nor any historicist critique²¹ form grounds for the futurity of architectural practice. The buildings and places we've made are valid as we know them today. This is, therefore, not a forensic study of the past, but recognition of continuous evolving culture in application now. The transformation of the freedom-of-choice of 'design' to devotion through duty is this evolving value.

IV.1.2.a. Measure of the unmeasurable and the immeasurable.

Environments that presence architecture have a quality that is interactive with quantity. Architectural design is a function that carries the requirement of translating architectural aspiration so that the necessary measure of means as energy (work, power and matter) can be organized and located in conjunction with the systems of appropriation and the interaction of people as necessary and as available. Architectural design is the formation of communicable information that can be delivered so that a built environment may be prepared in harmony with its architectural presencing. What is to be communicated must be realized in a form that has the necessary utility

21 Building that is created without intent to presence architecture, as what might be called 'bad' architecture, may also be a developing 'new' architectural vernacular in the tradition of historicist Modernism. A widely accepted standard as type of 'design' appeals to realtors' registration and market consumption values, or the symbols of building for the ultra-wealthy has a utility for these purposes. Even those that dislike the architectural profession, call it architecture for the term's beneficial commercial value. This is discussed further in PART.V Profession.

to serve in dwelling. It is communication within architectural practice as well as with the 'public sphere'. It naturally becomes a tool to bring the architecture to its fullness. A manner of quantification with a basis that is common enough to communicate with all concerned parties must be produced. This means that architecture enters an encoding of values that can never be neutral. Yet, it also means that design implicates the world with those values in a way that the future is pulled back through to the time of development of that environment.

Is 'whatever is' in architectural design despite the never-neutral encoding of its means? Hardly. The lack of neutrality and the implication of the encoding is necessarily taken in hand by the architect, whereby architecture inherently escapes design. Discrimination is vital architectural practice just there. Values of the Natural world, of thought and of Being are in a never-neutral flux that must be in constant re-assessment. Values in measure swing over time and around the human world widely. These may actually be only small wobbles in a wider expanse not conceivable in this epoch and its period. This has to be accepted according to the principle that knowledge imposes limitations as per its ignorance.

The primary attributes by which architectural design and architectural practice can be distinguished is by means of the measurable and the non-measurable, which includes the immeasurable. Architecture is borne as intent and will. Once an occurrence of architecture is 'built', or completed, that intent and will remains, while the part of intent and will which is for realization of the environment is expended, fulfilled and consummated. The mode of design uses measurement for developing the means by which architecture may 'probably' presence

in the world as those loci it prepares.

Through our discussion of technology of Enframing essence of the Machine Ages, it is possible to accept that there may be modes of Being dwelling external to the need for measure. The essentially unknowable inner as-yet-nothingness conception within Being is enabled for preparing an environment for architecture as 'what is' in world. This may be entirely within the means of Nature that in harmony with its laws and functioning require only intent and no human conceived means. The initial need for presenting architecture is transformed in terms necessary for materialization. Architecture includes the unmeasurable aspects of human intent and the needs in dwelling that are immeasurable too. Yet, architectural design is measurement that does not comprehend the immeasurable. Architectural practice must, therefore, include that which is not perceptible in so far as it is necessary to gather a field of effects; when are unintended effects



IMG.IV.1.2.a.—A and B. Eisenman's Wexner Centre at Stanford (1989) and The City of Culture at Santiago de Compostela in Spain (2013 incomplete) are both loci prepared to allow architecture to presence as the measure of disjunction of mensuration that never reaches architecture. It is expressive as a formal poetry of the profession's dilemma. This work proposes the 'gap' itself as the absence of architecture that may presence as architecture in anyone. The sliding intersecting grids, with the ancillary 'z' vector freed up as programmatic volume-giver creates a field of dimension that is more expressive of the disjunction the more complete it becomes as it never 'reaches'.

harmonious? The arrangements of terms of mensuration and those measures for preparing for architecture can therefore not be based in technology or its sciences, it is architectural.

Presented architecture has no exclusive and measurable empirical link with the (built) forms themselves, which is our focus here. Although the vast majority of scholarship and research in architecture proposes such links, none can ever close that gap in principle as we have discussed in PART.II. That ‘gap’ is a creation necessitated by Enframing coming to presence as ‘truth’ concealing in ‘oblivion’ its production and its danger. The measure of design and building technology maintain this fictive gap with architecture. Those measurements conceal the problem that appears as a gap by demonstrations of commonly accepted architectural practices in design.

Common practice and aggregation of the signs of what architecture would be as the adjacency of architectural theory and critical historical *Bestand* for knowing what architecture is are grounds that do not support architectural practice. The gap necessitates discrimination of what is Nature and what is ‘man-made’, which is ‘beyond’ the matter of the world, and is inevitable in dwelling. The difference is a space in which discrimination is active. Aspiration is its essential original human capacity. This Section.IV.1.2 develops this theme in terms of some examples of measure in order to address the practice of design.

A. Three models of measure in architecture.

Both the *Mānasāra*²² and Vitruvius’ *De Architectura, libri decem* include

22 Please see PART.IV.5 for a development of the *Mānasāra* in terms of its compilation and translation by P.K. Acharya. That work’s limitations are developed in the same sense that ‘measure’ is here expressed in one of three models.

measure as fundamental aspects in providing architecture. The third is the contemporary measurement systems of the Machine Ages. *De Architectura, libri decem* in many ways seems advanced because it coheres better with contemporary models. The written form of the *Mānasāra* of the Indian subcontinent is brought forward out of an aural tradition slightly later than *De Architectura, libri decem*. The earliest extant copies and fragments of the *Mānasāra* of various pedigree are at about 500 years younger than *De Architectura, libri decem*. This can be deceiving, however. It is not possible to assert conclusively that *De Architectura, libri decem* predates the *Mānasāra* if aural tradition is taken into account as of equivalent value to written knowledge. They both arise out of countless iterations of building before history—before our period. If one takes seriously that some qualities of aural tradition can not be brought forward in written information, it is also to some degree a trade-off rather than an evolutionary improvement.²³ Written documentation brings advantages, but what is gained can certainly not be strictly additional to all that aural traditions ‘remember’.

What is transmitted on measure in both treatises is basic assumptions that form a system and its ‘calibration’ in the world. What the world is and how the systems work are different in the *Mānasāra* and *De Architectura, libri decem* just as they are in considering today’s approach: therefore, the three systems, and this project approaches three worlds (or ‘universes’ as per *De Architectura, libri decem*) within one humanity.

23 In the film *Adi Shankaracharya*, the only movie spoken in the language Sanskrit, there is a scene where the young Shankaracharya is receiving the (memorized) knowledge necessary to his position as head of household, in terms of becoming a Brahminacharya at the death of his father. The importance of this precise and rich approach can not be underestimated. Godvincharya, Iyer. *Adi Shankaracharya* 1983. 14:58–16:30 minutes.

Measure is primarily functional in terms of linear dimensions. Yet, measure of matter and relationships within various scales and stages of matter, as well as within assemblies, includes a much wider spectrum of properties, and this is expanding in type and refinement ever more rapidly. A simple example is that wood is known not only as having a certain range of dimensions available that can be worked according to the properties inherent in living trees, but today it also has elasticity, bending and shear strengths in numerical form similar to the linear dimensions of height width and length as well as ecological and sustainability and thermal qualities, as well as quantitative attributes for 'well-being'. We may also register the interior attributes by measuring various waves and particles that are reflected and deflected correlated as measure of structure, location of flaws in each unit, and to form relative measurement parameters. These can be combined with the atomic scale and the macro scale elements of place, origin, ecological vitality and environmental attributes as well as the interrelationship of the live tree with the human being (i.e. medicinal, nutritional, etc.) for deeper analysis. Knowledge by experience will inherently bear the whole of technical information, and much more that transcends the capacity of measure.

These generated parameters have powerful limitations, which have been examined in PART.III in terms of the Enframing essence of technology. These are as dangerous as the opportunity they offer. It is a not insignificant conundrum that the expansion of such measures increases the complexity of any information matrix for evaluation and use exponentially. This plethoric expansion is the harbinger of a transvaluation as data (collection) and its machinic, automatic mining and the loss or extermination of subjective value. 'Meta'

information is becoming more necessary as the amount of data and types of information that swarm around things increases. The dimension alone of an element of stone or a beam of wood are but a small set of the properties available in means of architectural practice. Most contemporary architectural practice takes the amount of space an object occupies and its dimensional attributes and perhaps the relationship of those among each other as the sum total of measure.

It is no longer possible to know fully the parameters under which *De Architectura, libri decem* or the *Mānasāra* were created. What is salient in order to comprehend discrimination between design and architecture is the way in which the immeasurable is dealt with in respect of the need to give matter to matters of Being aspiring in dwelling.

B. An outline of the salient points of measure of Vitruvius in *De Architectura, libri decem*.

When we look into that venerable work of Vitruvius, we are looking at an orientation toward architecture that has a direct role in the formation of western architecture, and in fact all architecture of the Machine Ages, due to the globalization of those values. Vitruvius undertakes to express the quality of right building as architecture where architecture is defined by certain forms that must be properly materialized. His intent is to provide the information of a necessary standard to which these forms must adhere to be built correctly and according to be architecture supporting human needs. The measurements and the assembly and size of these forms, according to the proportions which are essential, are based on the human body which it is taken as exemplary of perfection, including presumably the immeasurable of human and divine being. There is no questioning

of what is human and its Being. Architectural form is not questioned, simply presented. It is a document for the correct application of skills and it is not about the choices that we call 'creativity' today.

The following summary assessment of the principles of measure of *De Architectura, libri decem* is intended to stay aloof from the contemporary forms of architecture and references to Vitruvius in current practice. It is a response that is necessarily conceived through how we understand architecture today, one that allows that there is no direct knowledge today of how it was then functional. Although the lineage is clear, the antecedents have social, cultural and spiritual properties that are not available today.

1) Divinity. The divinity that Vitruvius refers to is Augustus, his Caesar. It can be supported, and even educated, by the treatise Vitruvius is gifting him. This is problematic, for how would one propose to educate the divine? From today's vantage point, this can also most seem to have already been cynical, and derived as a practical formality.

2) Religion. The gods of Rome are housed in temples for which the appropriate Orders must be applied and the propriety (*decor*) using the correct attributes for the planning such as prostyle, amphiprostyle, peripteral, pseudodipteral, dipteral, and hypaethral layouts. With these attributes properly applied, the Gods are correctly housed. According to *De Architectura, libri decem*, the Gods have no direct interactivity with the architectural forms, nor are principles or any other means by which there is any action with them beyond housing them appropriately with the right 'styles'.

3) Materials. Materials and the various matters are given basic

properties in the short chapter dealing with 'primordial substance' (II: II:–).²⁴ They are the four monadic elements of fire, water, air and earth. Vitruvius does provide an operational model for the comprehension and use of those substances in his discussion locating cities whereby heat (power) is the primary issue. To know the way the primordial monadic elements function, he offers the following in the context for the location of cities:

If one wishes a more accurate understanding of all this, (the architect) need only consider and observe the natures of birds, fishes, and land animals, and he will thus come to reflect upon distinctions of temperament. One form of mixture is proper to birds, another to fishes, and a far different form to land animals. Winged creatures have less of the earthy, less moisture, heat in moderation, air in large amount. Being made up, therefore, of the lighter elements, they can more readily soar away into the air. Fish, with their aquatic nature, being moderately supplied with heat and made up in great part of air and the earthy, with as little of moisture as possible, can more easily exist in moisture for the very reason that they have less of it than of the other elements in their bodies; and so, when they are drawn to land, they leave life and water at the same moment. (I:IV:7)

Although it is easy to conceive of a similar development for wood/ tree, stone/ earth or brick/ earth or fire, Vitruvius does not integrate the 8 basic materials and their assemblies (II:III – X) with the elements in this way. These descriptions cross into areas that are for Vitruvius immeasurable and it is a by relationship that great fields of what constitutes the world are touched upon.

²⁴ References to *De Architectura, libri decem* in this text are to book:chapter: paragraph.

Materials for buildings are described in terms of their appropriate constructive properties and utility in building that are in principle identical with our contemporary orientation. Architecture is hewn or moulded of those materials of which the units and members are configured. Organization, arrangement, symmetry and proportion, and economy are built up in terms of the material properties employed in creating edifices, makes them pleasing according to the famous three famous attributes of strength (firmness or stability), utility and beauty (*firmitatis, utilitatis, venustatis*)(I:III:2). Those three attributes name, however, values which do link building to architecture. But neither do the materials themselves nor the primordial elements have a direct role in the practice of preparing architecture. These get no measure of properties that technology and its sciences provide so profusely. The materials are considered structurally and as having visual attributes to present the beauty of (their) nature. Proportion is the size of the tectonic elements appropriate to the quantity of strengths they bring, and the deeper issue of the elements and meaning or value of the substances is not expressed by Vitruvius.

Architectural attributes are brought by the Orders (*quae graece taxis dicitur*)(I:II:2) that arise from the ancients:

this book does not show of what architecture is composed, but treats of the origin of the building art, how it was fostered, and how it made progress, step by step, until it reached its present perfection. (II:I:8)

This may be taken to mean that Vitruvius had no intention of discussing architecture. Nonetheless, *De Architectura, libri decem* is commonly taken as being about architecture in reference to the

Machine Ages contemporary. It is not applicable to architecture today because of its age, not in principle. Vitruvius simply does not differentiate building and architecture.

Vitruvius proposes that the making of architecture shall only be done correctly by the knowledgeable architect who has comprehended the background of 'order', and who continues to investigate the meaning in them and the fabrication of edifices that bear the truth of that Order. The 'truth' of the Orders is immeasurable. The Orders are what is, but that has not lasted. It is a matter for the architect to apply these elements correctly, with acknowledgement that a variety of possibilities exists. However, the need for being knowledgeable in the constructive basis for assessing value of materials, which is marked by measure, must always be extended more deeply. Vitruvius documents a course of events that, via the uptake of his documentation especially in the Renaissance, becomes powerful in posterity. The implication of material properties and the value of them in this manner sets up divergent vectors between the measure of humankind and of constructive material which have properties other to the human. A space of difference is open where there is an opportunity to bring discrimination of the aspiration of Being dwelling and of what is not of measure. The logic of constructive values is in *De Architectura, libri decem* already what can be recognized today as building technology. This supports an argument that the efficacy of the Gothic works' material successes were vulnerable through *De Architectura libri decem's* practical value gathers all structural and building technological knowledge, to play a decisive role in the ending of the Gothic. This valuation of building faces away from the immaterial superordinate programme of serving human spirituality in its fullness. But it is

possible to note the edge of measurable values. *De Architectura libri decem* gives means to the intention to stay within such limits.

4) Mensuration. The avenue to the divine to bringing nature's symmetry and proportion via a fixed 'always already' module (*modulorum*)(I:II:2) as the built forms. He proposes merely that the human form is the most perfect. We therefore have a system which necessitates that any inclusion in architecture of divinity and Nature take place through the agency of the human body that has those representative proportionate quantities and utility for the purposes of the highest values of humankind to be presenced by architecture. The numeric abstraction stands aloof from the world like the static quality of a statue. The life of the architect of Vitruvius is of the slow type, of stone. The measure of architecture, is based upon the human figure in a sophisticated approach that codifies the proportion and symmetry of the human body in a form that is useful for providing the members of a building those same properties. The body is taken as a static object of which certain traditional positions most expressive of the whole are used to derive 'measure' in architectural terms of proportional and symmetrical essentials. The ideal, or divine, is accessed via the human form then, as an essential ideal.

In terms of dwellings and the development of building in general, Vitruvius gives us an outline of how higher forms of building arose in the first place (II:I). To anyone familiar with the discussion around the 'primitive hut',²⁵ this is that basic story. Vitruvius justifies himself in not

25 This concept is commonly attributed as original to Vitruvius, but the lively image of Marc-Antoine Laugier for the cover of his *Essai sur l'architecture* has likely been seen by every western architect trained in the past 100 years. The following sentence is chosen from Wikipedia to express just how meaningless this

presenting this ontology of building right at the beginning by claiming as a priority the practice of architecture itself. But he does not make any direct connection to what might seem today to be his definition architecture, nor to its constituent parts, nor to the implications of proportion (II:I:8). Rather, he proceeds on with the technic of building. Vitruvius expresses that measure is developed through a refinement of building over time, but the connection with the human body and Nature to architecture is other to this refinement. Building itself is a measure of good architecture in so far as it is well built according to the templates of tectonic elements, not the dimensions. City planning is based upon a physically healthy site and on fortifications. The presence of cows is an essential measure as it is in the *Mānasāra*.²⁶ Public buildings such as the basilica, theatre and others are deemed as important as the basic layout of a fortified city. Unfortified cities are not addressed. Astrology is used and claims a significant role in *De Architectura, libri decem* as it does in the *Mānasāra*. However, the approach is very different. Vitruvius does not provide any interconnectivity between divinities, the human being, the human form and the plan of the objects of the architecture available to which the astrological measure may be applied. Astrology is described as a way to predict and define the weather and the seasons. This entire range of subjects makes no reference to architecture other than as considerations necessary that architecture is well wrought functionally. It is measures for the production of the environments that are said to be architecture.

image is for architecture and the con—fusion that is brought into practice through its use to define architecture: "It was sought to be the ideal principle of architecture, or any structure at the time. Laugier believed it was the standard form which all architecture embodied." See IMG.I.1.—A and DIAG.I.1.—B.

26 See 'C. The salient points of measure of contemporary systems of measurement.' p. 174.

There is a circularity in this discussion, which defies repeatedly (from a number of approaches) an assertion of architecture directly.

Measurement, relies on linear intervals that have direct relationships to meaning in the world. Unlike the *Mānasāra*, however, *De Architectura, libri decem* does not give any means to incorporate difference of location or personal attributes, such as individual people's height or status, nor does it respond to contextual elements such as use, size of the environment being provided or the roles of the user, builders, nor their social or institutional positions. The model human figure is an idealized series of proportions and symmetries of the individual human figure's parts in general sense abstracted in a numerical system. The system of measurement is a composite of the two systems based on factors of ten and six that are representative of perfection in terms of the human body. The body has proportions pertaining to the number ten as well as to six. The former corresponds to 'counting', and the latter is preferred by the mathematicians of the time. The foot is 1/6th of the human figure's height while the face (from chin to hairline above the forehead) is 1/10th the height of the body. According to Vitruvius both of these two basis have merit and to select one is not as powerful as integrating them. Vitruvius develops both separately and then unites them through subtracting two (hand) palms from the cubit, which leaves one foot, which is four palms and which is 16 fingers. So, the foot is 16 inches and the numerical system is base 10. Therefore, the whole of an individual is gathered within the system. This is applied to the development of the building's parts:

Proportion consists in taking a fixed module, in each case, both for the parts of a building and for the whole, by which the method of symmetry and proportion is put into practice. For without symmetry and proportion no temple

can have a regular plan; that is, it must have an exact proportion worked out after the fashion of the members of a finely-shaped human body.²⁷

5) Measure of architecture. The need to ascertain refined qualities of architecture as presented in the *De Architectura, libri decem* allude to a sensibility for higher values orientated toward the greater glory of the "Emperor Caesar".

I began to write this work for you, because I saw that you have built and are now building extensively, and that in future also you will take care that our public and private buildings shall be worthy to go down to posterity by the side of your other splendid achievements. I have drawn up definite rules to enable you, by observing them, to have personal knowledge of the quality both of existing buildings and of those which are yet to be constructed.²⁸

It is possible to attribute a wider intent for architectural benefits to Rome on the part of Vitruvius than only a briefing for Augustus. What he defines as essential for architecture is posed as practical benefits in social terms and of the human form. The divine Augustus is Rome.

Measure in architectural practice is for Vitruvius of developing the matter of the environments that are to 'be architecture' in a competent way. The forms that architecture must take are a given typology, whereas the remainder is the building for measured quantities that

27 "Proportio est ratae partis membrorum in omni opere totiusque commodulatio, ex qua ratio efficitur symmetriam." (Vitruvius. *Ten Books* III:I:1) In this case the Latin does not use the word 'module' (*modulorum*) and it is possible to translate the text as 'measure'. In the instance that over the course of all of Vitruvius' instructions, the choice and use of a fixed module (within a given project) seems important, it is likely better to use it in the English in this place.

28 Vitruvius. *Ten Books*. I:Preface.

are proportional. The immeasurable is borne in both. Architecture and building are differentiated in so far as the quantities for these two forms for architectural expression are applied to building as technical accomplishment. On the one hand the distinction is clear. But, in terms of connectivity with the individual person's aspiration for the better construction, it is a most simple 'diagram' of excellence that reverts to materialist value of technic— or vernacular building types—which the architectural elements are applied in a discontinuous manner. They are effectively applied and of an inscrutable immeasurable valuation, while the human body as perfection is short-hand for the immeasurable.

C. An outline of the salient points of measure in the *Mānasāra*.

The content of the *Mānasāra* begins in its second chapter with a description of the qualities of the architect followed by its approach to measure is clearly set out, after the first chapter's outline. .

1) Divinity. Both humanity and Nature are described as emanating from divine antecedent; also the architect from the divine architects of creation. The divine is active within a complex interaction between *puruśa* and the universal element of *prakṛti*, which we call Nature, generated at *kshob*.²⁹ *Puruśa* and the figure of the *Vāstupuruśa* create interconnectivity with divinity and spirituality that is integral within its origin story³⁰ and throughout the *Mānasāra*.

2) Religion. The the characteristics of gods to be housed in temples and

29 "kshob" is Sanskrit for 'the big bang'. The age of Sanskrit, its modern version already 3000 years old, shows that this concept is far older than western cosmological science and 'theory'.

30 These are covered in greater detail in PART.IV.2.b. and in PART.IV.5.

other buildings effect how a buildings will be planned. There is only one plan in essence similar to the Greco–Roman classic, but seemingly fewer alternate primary elements (or, what is primary for the Greco–Roman is secondary in the *Mānasāra*). The measure of building is in direct interaction with the deity and with the human in the form of the *Vāstupuruśa* and the *Vāstupuruśamandala* which create an intricate matrix of linkages with the deities and the capacities of Nature (*prakṛti*) and the *puruśa* ('Being'). The *Mānasāra* takes deities and the *puruśa* as essential for the measure of a building in detail. Religion and spirituality are not separate, although they can be discriminated.³¹ In practice it is religion and Gods one prays to which the *Mānasāra* addresses most directly, while the aspiration of spirituality may be developed. This project's engagement of the *Mānasāra* is extensive for reason of that potential.

3) Materials. Specific materials for construction, including grasses and wood elements as temporary building materials, are described in great detail. This selection for use, selection for harvest, handling and preparations including prayers and rites, and physical implementation are described minutely. The range of this relationship is brought in to the system practically by specifically prescribed types of material, such as of a specific tree or type of grass, as well as through the name attributed to them. The relationship to deities and nature spirits are also named to allow for their subtle properties to be understood via the assigned natures and properties of those entities. The primordial elements of fire, water air and ether are attended to via the identities

31 This project focusses on spirituality as personal practice that does not necessitate involvement worship or dogmatic tradition of god, deity or natural spirit. PART.IV.2 expands upon spirituality so that the relationship to the stage of religion and worship deities is clearly different than spirituality.

of the deities. The link to the primeval origin is also given through Brahman and all that figure unfolds as. Brahman is linked with all spirituality, religion and ritual. Those properties are in turn related to the plan of any environment in the form of the Vāstupuruṣamandala. Structural and other technical properties are generally not given in a directly. The approach of the *Mānasāra* (as translated) tends toward requiring trust that the procedures will provide necessary quantities through the architect (*sthāpati*) who has the local expertise and meditative experience for correct and ‘safe’ implementation. Material is prescribed in a big matrix for integrating the immeasure of the divine with the spirituality of the people involved through Nature as land, settlement and building. The materiality of the *Mānasāra* can be linked via the Vedānta and the Sanskrit terminology even to texts on spirituality such as the *Sāṃkhyakārikā* or the *Yogasūtra* of Patañjali.³²

4) Mensuration. Measure in the *Mānasāra* is a flexible system based on proportions that span between the specific human identities and all else in sense of Nature and whatever may be behind it and beyond it. The measurement system does not prioritize a universally fixed unit as in *De Architectura, libri decem* nor as we have today. There would have been little need for such a universal system, without mass production or far flung product integration and communication, such as necessary in the Roman Empire, or which current globalizing mass production benefits from. Although, in larger populations or for larger projects, the dimensions of bricks and other modules would be made in large batches and would necessarily be consistent, but it would only have been within local auspices of development for which dimensions were based on localized specific qualities.

32 See PART.IV.2.

The *Mānasāra* relies on a series of dimensional relationships that are based on, 1) the physical attributes of the owner, a leader and the *sthāpati*/*sthāpaka*, and 2) on the *paramānu*,³³ it’s smallest unit, of which only a ‘seer’ will have direct knowledge. The relationship of these two perceptual modes bridges a vast field that is certainly ambiguous if considered through the of the lens of exact sciences today. Its basis is much broader than the Roman system — from the nano-scopic to the space of human senses and movement in which what things are made of meets the space of human movement, rather than the body itself. The body is implicit and referenced via the finger and social status. It is a relationship in principle of rhythm and flux that has no literal or exact regularity as proportion. It is orientated toward the size of things as proportions that incorporate project based subjective ties in a specific context that emanates from the particles that constitute matter.

The unit of measure that is interrelated with the physical proportion (finger) of the ‘most important’ of either client, *sthāpati* or priest is called the *anṅula*:

***Anṅula* — A finger, a finger-breadth, a measure of about ¾"; one of some equal parts, into which an architectural or sculptural object is divided for proportional measurement.**³⁴

This estimation of a size (Imperial dimension) is given by the translator. It is meant to help, but is generally quite confusing to a contemporary architect. Most aspects of the contemporary architect’s work cease

33 The word refers to an atom. P. K. Acharya chooses not to give the *paramānu* a definition in his *An Encyclopedia of Hindu Architecture* (Acharya. *Mānasāra*. 2009. v7), while for example *kishku* (Acharya. *Mānasāra*. 2009. v7 p. 117) and *daṇḍa* (Acharya. *Mānasāra*. 2009. v7 p. 223) are noted individually.

34 Acharya. *Mānasāra*. 2009. v7 p. 4

to function without universal unit systems. The seeming ambiguity can be easily overcome with an initializing attribution. A description of this difference between a fixed unity universal system and this proportional system was not provided in an aware way by the translator. One may very well get confused by the attribution of “about $\frac{3}{4}$ ” for the length of the *aṅgula*. How measure is fixed to a project and its benefactors, as well as the utility of having a small, medium and large *aṅgula*, which demand further attributive instruction. This system of measure is a body of knowledge akin to architectural practice in itself.

The *aṅgula* and other units are qualities. Its dimensional (arti-)factual aspect is less important than its human and Natural presence. Measure giving as per the *Mānasāra* is for the manifestation of something otherwise unnameable beyond Nature and all that maintains Nature as it is, as what only humanity provides, inherent in Nature as the human principle that expresses thinking in the context of awareness. The *paramānu*, the material defining unit of the system, is ‘seen’³⁵ and references and intertwines with the *aṅgula* to bring the material system’s inherent values and those universal to Nature into coherence with identity of the person and of a place. Between these two parametric aspects according to the calibrating unit of the *aṅgula* and the *paramānu*, the system provides in principle an infinite variety of composition, compounds, assemblies and juxtapositions. The relationship of the two is inscrutable immeasure.

The significance of the names can not be underestimated. They are highly compressed information that have the character of a *sūtra*. Every

35 “What is perceptible to the sages is called a *paramānu* (atom),... Acharya. *Mānasāra*. 2009. v2 ¶40-41 p. 7

measure in the *Mānasāra* has a specific name and this specific name can be multiple³⁶. The names for each type of measure, which includes types for direction in space (i.e. vis a vis gravity and the sky), as well as of types for use in cities, landscapes, compounds, buildings, columns and details are asserted. The significance for architectural practice is in part therefore the names which are essential cues for qualities brought by the dimension in accordance with its multiple. The name connects the element used for the presenting of architecture to the culture through the *Vedānta* and stories like the *Mahābhārata*, via the deities and the spirits, and in spirituality as *Śaṣṭitantra*, *Sāṃkhya* or *yoga*. In the *Mānasāra*, measure had operational significance that brought quality to dimension. The system is a tool to give measure in subjective local application of cultural values in a context that is rooted in harmony (as is *De Architectura libri decem*), one that includes the immeasurable.

5) Measure of architecture. The *Mānasāra* proposes that the prescriptions therein suggested are essential for well being. That is, well being and prosperity is assured via architecture, while disaster is assured without it. Architecture is the presence of this well being by deep integration of the process of procurement of materials and their preparations, including the ground itself, with all of creation that accepts the charge of humanity to change things. To contemporary awareness, structural and technical quantification is absent in the *Mānasāra*, while the *Mānasāra* may well seem ‘overly’ prescriptive.

The stated aim of Vitruvius for *De Architectura, libri decem* is for a standard whereby architecture will be correctly provided and

36 For example the cubit, *kishku* in Sanskrit, are of three basic sizes they are *kanishta*, *madyama*, *uttama* which multiply as there are the three sizes for each of the three larger *hasta*.

asserted by Caesar via that document for regulation. The *Mānasāra* applies to all dwelling in the landscape. The *Mānasāra* does not limit itself to temples, but it is less concerned with specific building types than Vitruvius. It appeals to the necessity of the origin, but not as justification through historical example. With warnings of sickness, poverty and death in the absence of correct application of the *Mānasāra*, it is self-policing while it is venerating the architect, who is descended from the primeval divine origin as the one who has evolved with that knowledge in practice as necessary for correct implementation.

D. The salient points of measure of contemporary systems of measurement.

The majority of architects engage building through dimensionality as defined by the Metric or Imperial systems of measurement. The measurement system in architectural education or practice is generally relative to construction. Drawing on paper required a consideration with scale of the objects, while a unit for naming size was fixed. Developing architectural documentation electronically allows an increment to become any size in practice, whereby the relationship to dwelling in environments can be derived in many ways. Other dimensions such as weight and material attributes can be modeled virtually in computing. This provides a more direct relationship to properties that paper can not bear. Developing architectural projects in terms of other properties remains rare and is the exception. The size of things remains primary to design in architectural practice and its dimensioning systems. Properties of materials are always implicit in a structure or other tectonic element according to the work it does. These are indirectly architectural values. Opportunities in design in terms of what systems can develop and which attributes are brought in are

vast, while architectural design remains rooted in dimension.

1) Divinity. The Modern basis for the increment of the 'foot' is the ancient Roman 'foot', i.e. the 1:6 relationship of the length of a foot to the body. Today the international standard for measure is a politico-socio-cultural and commercial decision based in statistical sciences and represents those values over and above its origin as measure of perfection as mankind with its intentional link to Nature and the divine. It can be argued that the foot is nevertheless marking a profound connection, not only with the body and those implications based in Roman origins (as exemplified by ancient objects and *De Architectura, libri decem*), but with a vast temporal and cultural field of antecedents all that way back through ancient Greece, at least to Etruria, and laterally to related cultures that may have been far more influential than it seems today. These historical valuations and their attributes are not essentially valued in contemporary architecture nor in its measurement systems. Meaning borne by the 'foot', including those of Vitruvius, are incidental inheritance for the architectural profession today. They may be called up in specific cases by a specific architect for a local programmatic purpose. The increment of length of the 'foot' taken in this way spoils the architectural intent of *De Architectura libri decem* of including Nature and the divine through human perfection. It can not be successfully argued that the body and those Roman and Renaissance values of measure are borne as the ground for measure in contemporary architecture. Rather, the opposite is true.

2) There is no religious connotation for contemporary universalized mensuration systems in use of for the profession of architecture as defined in education or practice.

3) Materials. The qualities of materials for the profession of architecture as defined in education and practice are essentially quantitative as building elements and sense objects. There is no incremental or systemic architectural signifier given to systems of measure for the purposes of presenting the superordinate programme of preparing intentional environments. Material significance is wide ranging according to localized cultural pragmatic needs and values, including traditional values. Any material value is available to the practicing architect for any project, but materials in the built environment is technical values, based in science, for the purpose of engineering and building technology in principle.

4) Mensuration. The relationship to the systems of measure is as lengths and weight for the purposes recording or preparing of architectural objects. The Imperial³⁷ and the Metric systems both use base-10 numbering. The Imperial system has its secondary layer based on the 'foot' with increments of 12, which itself has a sublayer based on dividing those twelve increments in 2. This results in 12 inches that are further divided to half an inch, one quarter of an inch, 1/8 of an inch, 32nds, 64ths, 128ths. For smaller dimensions, inches are commonly expressed in thousandths. The Imperial system was created as a standard within the British Empire in 1824 as a slightly longer increment than what we can still discern through extant Roman objects. It is a scientific choice between the variations that existed in common usage when the need to standardize offered clear advantages

³⁷ There is no need here to differentiate between the US and UK systems as they are functionally the same and the unit lengths are all within the long fluctuations of the units..

within the British Empire. The United States of America³⁸ still use an older version of the Empirical of the many that existed prior to that British empirical standardization due to its earlier independence from the British regime. The foot, the yard and the mile are identical all over the world in one of the two versions.

One might engage the increments that arose after Imperial Rome in the Anglo-Saxon realm to see if any values of the object that defines that measure were retained. Neither current cultural values, nor architectural value in the manner of the Romans nor the *Mānasāra* are attached to those increments. Contemporary measure may have a lingering value of 'purity' that is formed through universality utilized for opposing value and meaning in its increments. It is a blanket value on all increments and measure that resonates in architectural practice. Nonetheless, there is hardly an increment that does not originally have a physical, often organic, material correspondent.

Beyond the foot and the natural 1/6th relationship to the height of the body and thereby all its parts, the further increments that go out into the landscape are in the UK:

12 inches = foot
3 feet = yard

³⁸ While Canada has formally adopted the metric system, the British Imperial standard is still used in the construction industry. It remains split between the two systems. Much of manufacturing in the USA is metric. Therefore, in Canada, 'hard' conversion, where the dimension is mathematically converted, and 'soft' conversion which rounds to a simpler numeric form or to fit a system, must often be specified. Adherence to units is devalued, while traditional dimensions are favoured, such as the '2 x 4' (stud), a standard wood framing member, but is today smaller at 1 1/2" x 3 5/8". But the metric system inexorability gains ground. Mexico is, however, primarily metric, excepting that it is home to a great deal of American manufacturing and needs therefore to be responsive to Imperial dimensioning.

22 yards	=	chain	=	66 feet
10 chains	=	furlong	=	660 feet
8 furlongs	=	mile	=	5280 feet
3 miles	=	league	=	15840 feet

In the United States of America although only the inch, foot, yard and the mile are in common usage, the following still have a place in surveying:

USA 33/50 foot	=	link
25 links	=	rod
4 rods	=	chain

Smaller increments may be used in publishing and graphic design:

352.777...	=	point (p)
12 points	=	pica (P)
6 picas	=	inch

Sampling further back in the days where the Anglo-Saxon and the Roman were mixed together, of which documentation exists about 1000 years back we find some names familiar to us through *De Architectura libri decem* as well as the *Mānasāra*.

± 4 poppy seeds	=	barleycorn
4 lines	=	barleycorn
3 barley corns	=	inch
¾ inch	=	digit
7/8 inch	=	finger
4 inches	=	hand (ancient Rome)

Research into this is a study of endless variations proceeding from the ancient Roman basis which always return to the same ideal of the

foot with divisions and in multiples. The size of the foot itself is not intended as a dimension inclusive of symmetry and proportion of the human body. Ancient European variations based in local values remind of the *Mānasāra's* approach, but they haven't the intentions to be a part of a wider system. They are local traditions that do not utilize any contextualizing or unifying principle of a wider whole. Measure of the contemporary Imperial is intended as increments system that is stable across time and cultures.

The Metric system, formally the International System of Units (SI), had its origin in France in 1799. The increment of length is originally equal to 1/10000000th of the distance from the equator to the pole i.e. ¼ of the circumference of the earth. This designated length can be accurate only as an abstraction, and will never serve as a test for its true length. Therefore, it was originally maintained as an object or 'prototype'. There is no way for prototypes to be made precisely the same, nor for them to remain identical over time, so it remained necessary to maintain and agree that solely one object is the ultimate correct physical item. The official method for deriving a meter is now the distance a photon travels in 1/299792458th of a second. For universality, maintaining the measure the kilogram is now considered equal to a 1/10th meter cube of H₂O which unifies weight and length and which will theoretically not change over time. There remains an International Prototype Kilogram in Paris which is used for verification processes. It is made of platinum and iridium.

5) Measure of architecture. Both the Imperial and the Metric systems have no essentially architectural basis and are intended to have non-local universality. The attributes of the increment's origin is reduced

to a minimal traces through approaching universality of the system. The Metric system, which is more widespread, is putting pressure on the Imperial system. It is a more direct expression of a universal value system. It is technological in essence. It has the higher value in technocratic system with practical need for accuracy and longevity of accuracy than the Imperial system. It can be appropriated in technicist architectural practice that represents those values. The system has only its rules of organizing increment, and can be taken up anywhere, since it is reduced to 'counting'.

The potential superordinate human values of the Metric system would be developed from that selected increment of the earth's circumference, water and our fingers' profound place in human life. The valuation of the Metric system 'knowing' that the world is round obviously has essential cultural meaning. An intentional environment based on the metric increment remembers the round earth. It is already in the past as per the paleoecological story, where we are no longer necessarily 'on' a round planet. But the Metric system remembers technical 'universality' as its primary value. The utilitarian quality of its referents are definitively not essential. The absence of explicit and cultural value of harmonies, symmetries, or proportions, other than 1:2, 1:10 and 1:12. Neutrality replaces those values which allows any measure to be taken up equally, or also none but the increment alone. Architecture of the contemporary measurement systems—the measure of its measure—is its intentional universality based upon material facts that can be scientifically reproduced identically, i.e. scientifically. This is a principle intended to provide for efficient built systems on any basis. This valuation is the collapse of measure into counting. It is also the absence of managing architectural value as 'meaning'.

The sciences and technological production need the freedom of a measureless measure; what are its positive values? These are systems that are purposely developed as universal fixed units with no inherent valuation but to communicate the target object, defining, or calibrating communication as a tool of 'knowledge production'. As means of measurement as counting, it influences architecture at a fundamental level; the difference between considering measure for recording and communicating discovery and for bringing into matter something yet to be made. The contemporary measurement systems demand a responsibility from the architect that measure as architectural values would already bring. Some architects have created systems with measure of value which challenge "challenging forth" 'discovery' of counting to express this responsibility.³⁹

A scientist may never have considered the issues around deciding or choosing a dimension. That is, it is not a problem of how big something is, which a scientist or technologist has determined, the dimension is (already) found out. The breadth and height of a door and door opening is not determined from the size of a body, even inclusive of its form in movement, statistical analysis, material attributes or available functions. That is, the choice of a specific dimensional 'number' is a different action than counting how big an opening is. The scientist would deduct many parameters, and none nor the matrix of them can be definitive. The contemporary architectural

39 Moduor was developed by Le Corbusier in 1946 to create a format for standardization that could bridge Imperial and Metric systems. It uses human proportion based on the Roman (Vitruvian) model, with mathematical principles and the ancient Golden Mean. It is an essentially backward looking compilation that is secondary to the systems that gave it its units.

practicant is not required to discriminate architecture from building where architectural (technology of) design holds that choice to discriminate in obscurity. The 'truth' of that door coming to presence is in its measure in the 'oblivion' of discovering its factual 'design'.

The Metric System relates to technicist design practice with absence of discrimination between (building) technology and architecture. It appears neutral as counting, but it serves science and technology directly. Measure in its wider sense can be said to be 'residue' that works passively. When a set of choices are considered the system appears to tabulate impartially, without imposition. Where Vitruvius expressed that the units of measure have significance to architecture as an aware purpose, the Metric system does not expressly bear witness architecturally with a value. The Imperial System is used in the same way. The architect who adheres to this is unaware that counting to initialize a project is nevertheless an assertion of fundamental value with deep importance. The architect feels the individual responsibility to bring 'measure' to the project because the measurement system only counts. But this remains a secondary effect founded on the primary unaccounted for effects of measure as its absence. To count is to count counting itself unless the architect comes up with an *Entwurf* that is measure. The architect must presence measure. In the absence of discriminating measure from mensuration in principle, or express valuations of the Metric or Imperial systems, it is, counting of dimension, i.e. materialism, which is definitive for disjunct architectural practice. This is technicist materialistic architectural practice, where technology and data are the basis within which architecture comes to presence in obscurity as object. In contemporary systems of increment, the matter of 'house' is collapsed into counting. Measure is in 'oblivion'

unless the practicing architect recognizes measure for architecture.

E. Summary

In principle, any measurement system uses interval abstractly to denote a length or a quantity of matter no matter what its named increments are. The next carrot could be used to define an entire system of mensuration based on that carrot. The sense of the Roman foot and the way it is being used today is not much different from how it was used 2000 years ago, yet, an architectural valuation of why the foot is important is lost to the use of that system today.

The *Mānasāra* is an example of a measurement system that demands a specific subject for its valuation. It can not take place without that valuation. That point of valuation is specific to for architectural intentions being collected at a locus. In that sense it is not important if the finger is the biggest finger but of an important candidate for that position in the whole. Although the measure of one's finger may seem simplistic, one can see the opportunities architecturally when it is brought together with all influences and the fullness of spirituality, the whole becomes grand and can be comprehended in the sense of mining and compiling information site and population. But it wouldn't have been taken as such then. The size of a knuckle is not a 'perfect' measure in the Vitruvian sense of the body. Perfection is the system that brings to the place evolution and a path for it, whereby anyone is part of it. It is an approach that is likely lost on the scientist who might seek further research into the characteristics of fingers and the characteristics of leaders' fingers. The value of the 'finger' need not be 'Enframed' to be useful.

The *Mānasāra* presents a pantheon of valuations that escalate toward an origin in the divine which, to be implemented, must include the measure of the people involved. It is based on a valuation of the discrimination between the individual and the world, whereas our current systems do not discriminate this. In not discriminating thus, one or the other must be taken as being 'what is'. The architecture of counting must take matter as its basis, because it must count to begin. It is then the limited ontology of Vitruvius. The *Mānasāra* sets a dimensional parameter matrix that includes origin and the ends and becomes a 'eye' to the infinitesimal and the infinite. It is an aware approach that the Metric and Imperial systems subvert.

Current systems are also not a freedom but measure of impose value as arbitrary increment. Arbitrariness is determinate of freedom-of-choice. The absence of architectural value in technicist measure allows an other dimension to become active which then 'probably' approaches the Goal by implicating any sort of measure, so the unmeasurable is contextualized and the immeasurable is located as signs of its absence in architecture. The following three models are offered to orientate this project within this obscuring freedom of disjunct as architectural (technology of) practice.

Unknowing Models in Intentional (Architectural) Environments.

1) Cooperation in unknowing.

Assertion: All has measure; a) The measured is all that is considered; b) The literal, physical measurement is definitive.

This is defined by the Roman system of (Vitruvius), in which measure contains 'All' in the sense that all else within creation is caught up

in that measure's quality. Vitruvius' system asserts the human as 'perfection'. It represents all that made it perfect (*puruṣa*/gods) and all systems of which it is a part (*prakṛti*). The pattern of the human form is appropriated for architectural measure, as part of the world and its perfection. Whatever that may be is not directly known, it is borne only as the form that is 'perfect' without opposition other than failure in its absence. To not know what makes it all work, of what it is made and how it came to be is concealed through the perfection of 'man'.

2) Discovery. Knowledge production.

Assertion: All can be defined by measurable aspects via means of matter.

This is the way of technology and its supporting sciences. It is global and not particular to architects. It may include esoteric or occult discovery. This differs from the first mode in adding expectation that actions uncover more information, to discover and make knowledge, where this discovering is based upon measure, rather than a set 'form' as representative, consciously or not. Objects or aspects are accepted as not wholly known but as a source of more knowledge that can be found out (science) and made useful (technology) according to attributes of measure (as knowledge production). This is representative of Heidegger's Enframing essence of 'challenging forth' that sets upon world. The unknowns that have an effect must be part of something that can be known, and may be concealed within the already measured. That is, the attributes of measure that are used to define environments that 'probably' presence architecture are inclusive of unmeasured or immeasurable attributes that are part of our ignorance. This includes what is conceived as

potential activated in utility. It renders the 1st model unacceptable or superseded. This model intends utility for ‘everything’ only if that which is not registered as known does not exist at all. The realm of what is unknown is necessary and not ignored as source of more discovery. But there remains a field that is ‘impossible’ outside this basis of knowing that can have no role. This field is the infinity of what can not be proven or disproved. Not having any Enframed utility is then false, and the same as non-existence. Although it appears flexible by allowing the advancement of limits of knowledge (so-called ‘knowledge production’), it is rather stricter than the Unknowing Model that a priori allows for an infinite functionality based on the perfect form. The Unknowing Model within the context of the Discovery model appears narrow and archaic from within the Discovery Model. The terms of Being which we can not ultimately define or measure are in conflict with the necessity for ignorance and for proof made by pre-ordained parameters of functionality and form circular arguments. This is the structure that Krishnamurthi and Dr. David Bohm refer to in *The Ending of Time*, in terms of conflict. The limit of ignorance beyond, which is ‘nothing’ is incomprehension of any approach to worldly knowing but materialist knowledge. Measure for this view is a deep understanding of operational pragmatic measure that is nevertheless essentially completely disconnected and non-cooperative with Nature. It is in the nature of a thief. It is similar to Unknowing Model, but more conscious, and therefore more responsible and more culpable. Discovery measures, and does not know the role of change in dwelling.

These first two models are much the same. The former refers to ‘bringing forth’ [*Her-vor-bringen*] and the latter is the result of

‘challenging forth’ [*Herausfordern*].

3) Essential Ignorance. Humankind beyond its acme of ecological systems.

Assertion: Essential Ignorance is ‘realized’ Being that has immeasurable access to knowledge infinitely within an immeasurable context. This is also traditionally known as ‘nothingness’. Ignorance refers to the freedom from the constructed idea of produced knowledge.

The human social and cultural parameter is a creation of humankind that functions according to parameters of ‘modified Mind’, that is accordingly accessible in a limited way. Thought knowledge is a tiny fragment of the infinite and approaches meaninglessness. What can be nominally measure is humanly or socio-culturally attributed, whether or not it is also directly attributable factors of the object. ‘World’ has got meaning this way, and also as loving devotion to that granting faculty for humanity to evolve beyond and to be essentially limitless.

This Essential Ignorance model is the capacity to have wiped away ‘facts’ other than ‘what is’. Measure is irrelevant, for the functions of Nature already cares for the revelation and release of its Natural utility. If human dwelling is within this, its current stage is little more than posturing. This must include human dwelling in essence. That is, there is nothing in ‘measure as definition’ that is necessarily true. As a limited frame of utility of an non-cooperative, or disjunct, parallelity with Nature produced knowledge obscures, Nature only appears as ‘coming to presence’ in ‘oblivion’.

The dimensions and values needed to erect a wooden structure, clad

the volumes, make cellulose products and protective finishes do not cooperate with 'forest'. They correspond to human thought and its production of knowledge. Attributes can be applied to the forest as a way to organize the receipt of the technologically relevant parts of a forest and trees. But this is not 'forest'. There is no forest in the structure. According to this measure both the forest and the trees remain concealed and the attributes revealed are not the forest's and the tree's. It is the stuff of 'modified Mind'. The forest and the tree are unmeasurable according to preparation for presencing architecture that is not originally contextually part of the forest or tree but is made to be through such measures as weight, strengths (such as shear and bending) and the elements which it contains.⁴⁰ Measure for building is arbitrary without a super ordinate programme based in dwelling. Its relationship the forest and the tree is an abstraction. Similarly such design based valuations have no essential relationship with architecture. Architecture carries on and implies the elimination, not of such measure, but of the essence of it limiting effects.

40 The very particular aspect of Marx's view of labour and the market as expressed by Yanis Vourafakis recently is this issue in its wider social effects, and is very much the problem of architectural design and its measure in architecture: "When Marx was writing that labour is the living, form-giving fire; the transitoriness of things; their temporality; he was making the greatest contribution any economist has ever made to our understanding of the acute contradiction buried inside capitalism's DNA. When he portrayed capital as a "... force we must submit to ... it develops a cosmopolitan, universal energy which breaks through every limit and every bond and posits itself as the only policy, the only universality the only limit and the only bond", he was highlighting that labour can be purchased by liquid capital (i.e. money), as commodity, but that it will always bring with it a will hostile to the capitalist buyer. But Marx was not just making a psychological, philosophical or political statement. He was supplying an analysis of why the moment that labour (as an unquantifiable activity) sheds this hostility, it becomes sterile, incapable of producing value." In this sense, architectural presencing is always 'hostile' to design which 'purchases' it by its set measures as an indelible, essential human attribute. <<http://www.theguardian.com/news/2015/feb/18/yanis-varoufakis-how-i-became-an-erratic-marxist>>

This third model does not mean that there is no dwelling or aspiration. There must be architecture, but its presencing loci of Being dwelling in harmony with 'forest' and in cooperation with its Nature would be without parallax horizon. Dwelling would likely be indistinguishable from the forest for the untrained Mind. It is likely that there is nevertheless 'measure' in forms of rules of appropriating the necessary matters and life. But that can not be other to the ways in which the life of living things and the way stone and rocks, oil and water or 'forest' and trees are in a wholeness.

This is not dreamy ideas of a future savage living naked returning to the purity of Nature. This mode proposes measurement that supposes knowledge as Being, and that its safekeeping in measure is a basis of what is Being's futurity.

To say that design technology of is the measure of architecture is to say that the wooden stud⁴¹ measures the forest. The marketer of wood products and the engineer who calculates the parts have a limited role in architectural presencing, even if their submissions are essential to the environments made. The vector of design's trajectory is expressed poetically in the Renaissance production method of the perspective, which is also the image of the 'epoch' (as per Heidegger's usage) of measure as counting space and distance. It already implies the irrevocable future dismissal of parallelity with Nature with the 'vanishing point', where the parallel lines of 'things' meets at a point in the 'infinite' distance that unconcealing of architectural space

41 'Studs' are used in great numbers in Western platform and 'balloon' framing, also called a '2 by 4' or a '2 by 6' etc. Studs press formed of steel have the same dimensions and nomenclature.

demands. The constructed perspective defines that the parallelity of vectors works only if they meet in the end. It is asymptotic within the abstract materialistic technicist demonstration, while it is practically (visually) not parallel. In the end, as foretold centuries ago, even in the mechanics of the technic, such vectors of measure are illusory and imply the self-eliminative⁴² quality necessary that architecture comprehends essentially as only a stage in its presencing according to Being's evolution. Measured matter forms conventional identities with which we continue to confront the *nigredo*.⁴³ That convention of measure as a value architecture is ending.

Architecture arises out of the need of Being to exist materially as an ecotone to the immaterial and immeasurable where the world comes into being. We dwell thus. Action requires differentiation of an infinity for the singularity of the moment and the exclusivity of material space. Only one thought and one movement are possible in a moment. Only one choice can be made at any instant. All of this is part of discrimination; it is Krishnamurthi's imbalance tumbling along, always in conflict, where the granted capacity to decide grabs that for which it had (got) the capacity.

These three modes can be equated with the two stages in Professor Kwinter's paleoecological story of architecture. The first is the simple unity of the ape that does not go out beyond to the horizon of the savannah. The second is the hunter gatherer living with the superseded

42 See PART.IV.2 for the development of this term via rajayoga.

43 The *nigredo* is a term that implies correction of action or person as undressing, which is expressed literally as clothing. This has interesting connotations vis a vis the *puruṣa* and the "coming to presence in oblivion" of Being, of 'truth'. Jung *Mysterium Conjunctionis*. fn p. 50, Plate 10.

predator — becoming the player of all parts — as knowledge producer. The third, which Prof. Kwinter has not discussed (that I know of — the book is not yet written), is that space in which humanity transcends all the parts that arise when the limits of power within the ecosystem have been superseded, to gain knowledge of Nature's work itself. This is the impending or destined grand arrival of duty at devotion. Reaching the summit of the 'ecosystem' implies the questioning of this knowledge, the 'divine' or the 'Centre' or an ultimate as the basis of 'whatever it is we live in'. This 'question' is aspiration. Now the parts of all of the world are at play and played out within (human) Being dwelling. The unity of humanity is an instrument. Human Being is worlding. Humanity's direct linkage and unity with the Nature in its ecology and energies beyond is originally superseded. It began long ago, but this is only now turning to unconcealing of past stages still obscuring it. Measure's modes propose this: World is not definitive, for 'what is' is in us, not 'out there'. Humanity is, nevertheless, free to set up its own measure of world. Being free to do so, is very different from knowing what to do.⁴⁴ Discrimination of what is Being and what is world is architecture. That is 'what to do'.

Measure is of the world, but it exists exactly because the material world is not any longer absolutely 'real' to 'modified Mind' in its self-evolution. Materialism is in this sense possible only because Being in the stages of 'modified Mind' inductively *knows* it is not wholly of matter. Measure can be traced out physically as evidence,

44 It is clear that the 'virtual' environments of digital machinery is a beguiling facsimile of the world, deeply embedded in 'modified Mind'; sunk in the abstract measure of data. In its absolutism, it may bring the original questioning through 'total' purposelessness to human values for dwelling's materiality to the senses.

but that evidence points in an other direction with its 'other' utility. That 'evidence' is not ultimately material. Measure marks a space of differentiation within architecture this way—at this time as the danger that comes to presence as the danger, pointing to the ending of conflict. Measure is a way to assess the position, but it can not express architecture as the functional vector of aspiration in the need for transformation.

While architecture is provided for in part through what can be measured, it is not of measure. This is recognized in practice and theory.⁴⁵ This is no surprise, yet, architecture as the presenced unmeasured and immeasurable can not in practice long exist as a viable contributor to our cultures in a state where it is concealed by practice that uses exclusive and hegemonic measure as counting. This is an inherently unstable and not-static condition. The expansion of what is counted serves, as defined by Enframing essence, to also conceal this fact. The concept of architectural design as architecture inverts the measure of things from being an agent and means to one of forming a replacement—the 'idea of architecture'—which is stated as its coming to presence in 'oblivion'. Architectural practice diminishes and, yet again, simultaneously generates a potential for its futurity. Measure was of architecture as built object in *De Architectura, libri decem* as it is in the contemporary practice. The *Mānasāra* defines a practice that essentially discriminates in knowing in practice the danger of not discriminating architecture from measurement and its forms of technology and technicist science.

45 Vitruvius wrote directly at the beginning of Chapter 2 that architecture depends on Order which is based in measure. The *Mānasāra* essentially equates what is an architect with measure, putting them in the same initial chapter (the first being a description of the contents). Vitruvius. *Ten Books*. I:II:2

IV.1.3 Conclusion: Giving measure in architectural practice.

Measure in architectural professional practice today begins with counting as 'what is' in 'oblivion'. But architecture is always active within that approach of technicist architecture. Architecture comes to presence as truth within counting, of what is materially present as its concealment, which includes usurpation of the past in the 'oblivion' of history. Technicist architectural practice seems secure in claiming that a basis of 'what is' can be measure as counting; as the 'standing-reserve' (*Bestand*), 'all already' *Bestand*. Architecture is brought to presence thus within the 'challenging forth' of the environment via that Machine Ages essence as technology.

Is this culturally blank or unaware dependence upon identity of increment that intends purity (concealing infinity) an imagining of the perfect inner world of Being? Yet, psychological time and its implicated interiorized increments, is an endless complexity of modes in which mentation seems to eternally return to a beginning? Is this projected onto the world as we think it; projecting our inner self to verify the knowledge we actually produce within Mind? Does the making aware of the limitation of 'modified Mind' then also get pictured as our environment, as if it is really that way? Is psychological time interiorized interval that is being counted as environment the *Bestand*? Can Modernist technological architectural design be such a false ground despite that it seems *more* real than ancient systems (e.g.

the *Mānasāra*) due to its abstract proposal of purity as freedom from bias, with science and its power as proof of what ‘just works’?

Humanity’s freedom-of-choice comes early enough that it can not be traced out historically.⁴⁶ Just as the advent of consciousness and architecture can not be. Krishnamurthi and Dr. David Bohm say that freedom-of-choice and its knowledge-production can not be the purpose of those processes. Process and made-knowledge has been party to endless conflict of human want spawned of ‘becoming’ thinking that is created and driven by conscious life’s capacity. Its power is formed by knowledge-production. It is the proof that conflict is not original to humanity. Heidegger makes this case in a narrower focus in his questioning of technology as the truth coming to presence in ‘oblivion’ as the danger in this epoché of the Machine Ages. He points to an inevitable ‘turning’ that is but a nonce, a ‘flash’. For Heidegger this instant—‘*jäh*’—is what Krishnamurthi and Dr. David Bohm express as ‘the ending of time’, without process.

What then is measure, architecturally? As a technology of Enframing essence, also disjunct architectural design of technicist proxy is at a stage that is superordinate to that discussion where humanity’s ‘granted destining’ to choose takes place. Architecture is superordinate to technology despite cloaking itself in its facts and counts. Measurement and how it is enrolled in architectural practice is part of a con—fusion of matter concealing what it serves within these means. This is directly an architectural issue that architecture still presences, but in disjunction.

⁴⁶ This defines how this project uses ‘oblivion’, Lovitt’s translation of Heidegger’s use of *Vergessenheit*, fn24 p. 113

Architecture is superordinate to design because it may comprehend and be active in the world beyond a dependence upon measurable matters. It is differentiated according to values that are unmeasurable and remaining concealed although beyond what the concealing ‘counting’ validates as real. Architecture is, therefore, beyond counting and not easily defensible in our cultures, excepting as a presenced instance that shines via iteration of many people’s experience, giving definitive social and capital value. These may presence architecture as the concealment of that value. The architectural profession does not incorporate support of value of its immeasure, which is the practical need that this project attends. The profession’s associations and its legislation project architectural intent as ‘design’ in order to develop assurance that ‘concrete’ quantifiable attributes of value are (being) prepared for capital expenditure, investment and propagation. This confounds, however, the capacity to make the necessary arrangements for architecture, always to return to the conflict of wanting to become something through the means; the goal out of sight.

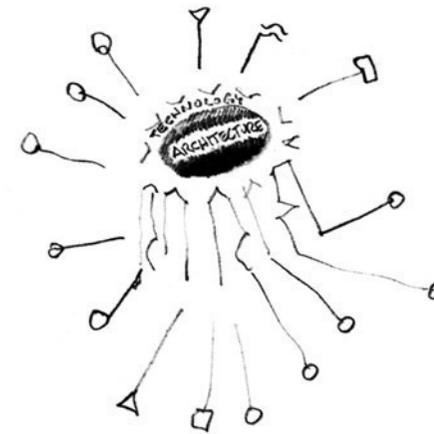
A characteristic of Nature’s beauty is that it exposes its totality as buds of transformation so that it may be discovered as enlightening ways. In the case of disjunct architectural practice the value of a common human irresponsibility is expressed as a positive contributor. Disjunction is the way of a natural flowering of transformation, and does not appear as that in its early stage. What will allow its natural unfolding? The first mode of measure above, where a form of perfection takes as the human form in *De Architectura, libri decem*, is

held up to bear all that might be ideal.⁴⁷ What is the positive practical implication of the evolving deflection of intentionality and awareness as disjunction in architectural practice? Posing that architecture is the constructed form has its own intentionality, by which architecture is then attributed is a primitive experiencing akin to those who believe that seeing involves sending something out from the eyeballs which returns again with ‘visual’ information. This is not wrong, not primitive, and not right either. Rather it is an undifferentiated response that mixes up modes and phases of consciousness and physicality as con—fusion of materialism. That concealing factor is now inherent, and architects must allow technology and its sciences to be a cloaking structure. This is protection as well as a hindrance like a citadel that operates as both protection and proxy. It is difficult to see what is inside. The practicing architect suffers characteristically from the problems of a siege in dwelling. There is conflict as blockage in concealment (behind the walls). In practice a siege results when the ‘truth’ comes to presence in ‘oblivion’.

What is left outstanding in technicist design is nevertheless covered by the fullness of architecture in practice, which escapes the limits of measure and its design function as ends as must all humanity. The profession is based in the Machine Ages and technological values that do not deal well enough with the technological materialist frame on the architect’s behalf. Technological scientific study will categorically not access architecture’s essential issue As we have seen in the long parade of inconclusive studies of architectural practice in

47 “Without symmetry and proportion there can be no principles in the design of any temple; that is, if there is no precise relation between its members, as in the case of those of a well shaped man.” Vitruvius. *Ten Books*. III.I.1

the profession. Technology arises as materialization of a (vaguely) felt absence and covers and obscures that which architecture always retains as its very essence. Yet, it escapes whenever we seek to capture it like this. That retention is the ‘saving’; and it is not technological.



DIAG. IV.1.3.—A. Architecture’s citadel of technology.

In order to outline the *Verknüpfung* of architecture and spirituality, the differentiation of architectural design and architectural practice must be unfolded to reveal sentient intentionality. The absence of awareness of consciousness, or sentience, or fundamental human volitional attribute (freedom-of-choice), within Professor Kwinter’s presentation of the paleoecological history of humanity indicates what is missing in architectural practice and its profession? That is the real story he tells. Human consciousness and awareness are obviously present, but how is it so well avoided? This absence manifested as technology of design cloaks architecture, perhaps with the utility to act as proxy, and to infiltrate architectural practice as a kind of technological trojan

horse that bears that awareness inside. This is a disjunct trojan horse with 'danger' on the outside, but carrying the 'saving' inside. The disjunction has a mote that would unfold a space of differentiation where discrimination is necessary in Being. The inside of the architectural profession must come out; it radiates that capacity now.

Measure and mensuration are at the ecotone between the means and the presencing of architecture. 'Design' is a stage which is disjunct from discriminating this 'ecotone' at a place. Architects are forced to use 'counting' of matter and obscure what is Being and what is world behind the 'fact' of the world. The danger or crisis is where design threatens to eliminate architecture. This danger is in the profession and burdens every architect in practice. It is a crisis that is always already 'probably' the saving because architecture can never be eliminated. (Design) technology must eventually pass. Perhaps architecture will not exist beyond the end of technology, at least not in a form that has its current purpose.⁴⁸ Radical architecture expresses this essence of intent in disjunction at its extremes. Is the outcome the dissolution or elimination of technology? Or perhaps only the forms of technology of Enframing essence such as universal measure, the machine and 'data'? A future that far ahead has no relevance here. What we now call 'design' in architecture is technology, which means that architecture presences in a form that is not supportive of the disjunction of discrimination that it takes form as. It is 'late' in the crisis.

This stage is necessary, as we have seen. The early phase of

48 The following chapter out develops a subtle purpose in purpose as means of the evolution of thought and the self-elimination (i.e. by personal conscious awareness) if the stage of Mind of this period. This is definitive in rajayoga and its antecedents.

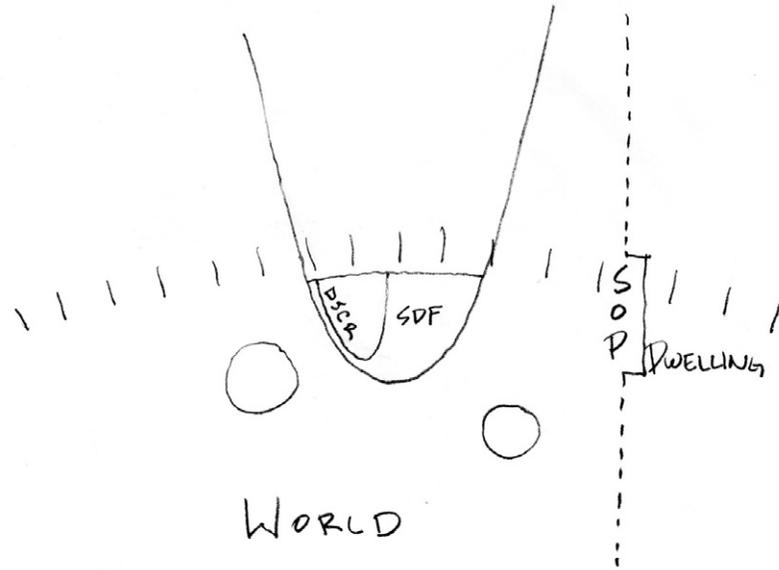
measurement in western architecture that proposed the 'perfect' 'man' represents all through acceptance of something perfect to use it in whatever way it best represents that perfection. Perfection is directly associated as architecture, even if it is man-made (i.e. the Roman or Greek temple and the Gothic edifice). The discrimination of matter, means from 'whatever is' as architecture's ends collapses with this appropriation. Even Vitruvius' instruction of how to take the measure the human form's perfection is a human construct and not the form of the human body itself. Moreover, the selection of attributes is within one realm only: physical length. If 'man' is perfect 'his' interpretation is then also perfect, and as the human form may be taken as perfection, the way in which that is brought to architecture is part of how awareness is used to express mind and Being. And yet this is in 'oblivion'. The mind set of the thought process which internalizes an ideal, reflecting itself in the world, creating a parallelism with world or Nature, makes obscure 'what is' and makes architecture obscure as the path to the truth that nevertheless presences as aspiration.

The *Mānasāra* presents an important variation, which is exemplified in its un-valuation of measure, where that discrimination between the world and what is the human is never given up, while importantly, the danger in the coming to presence of the will to apply Being to dwelling is already known as the always already danger Architecture is a Natural institution of the safekeeping of Being.⁴⁹

Sentience allows us to question what and where that Self is. Such discrimination is essential to architectural practice. This is what brings

49 See the story of *bhūta* in PART.IV.2.2.a. A. Episode One: Vāstupuruśa. p.212

aspiration to building all 'betterment' in dwelling in our environs. Architecture is inevitable in conscious awareness as presence of aspiration in dwelling. It depends entirely on this discriminative faculty which technicist design practice does not support. But all the folds of its concealing always already presence as architecture anyway. Discrimination opens and holds open an space of differentiation in support of the superordinate programme, that is architecture.



DIAG.IV.1.3—A. Disjunction and giving measure/design in dwelling aspiration. That crossing point, the uneasy infinitesimal meeting point is one facet of the mote in disjunct architectural practice.

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PART.I.Goal

- IMG.I.0.2. A <http://listverse.com/2011/10/25/top-10-incredibly-rare-flowers/>
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- IMG.III.1.— A <http://galatea.univ-tlse2.fr/pictura/UtpicturaServeur/GenerateurNotice.php?numnotice=A5361>More details
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<http://strangebuildingsarchive.blogspot.co.at/p/architect-spotlight-frank-o-gehry.html>
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