

**AN EXPLORATION OF ORDER**

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ARCHITECTURAL THESIS**

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## Abstract

Thesis statement: Man seeks and creates order in his environment by utilizing ordering principles which affect his perception of the arrangement of architectural components such that he understands his basic physical, social, intellectual needs being met.

People seek meaning in their lives. One way people find meaning in life is by ordering their lives. People order their lives in part by seeking and/or creating order in the environments in which they inhabit (ie: through the medium of architecture). Order may be understood in many different ways. The scientist or mathematician would probably most closely associate the concept of order with truth, the object of scientific inquiry, while the sociologist or historian might see order as being closely associated with values, which hold together a society and give meaning to people's actions. In architecture, however, order is most commonly thought to reflect an understanding of an arrangement of components. Thinking of order in this way, we can see considerable changes in the attitudes about order that have persisted throughout the history of architecture. The classicists sought to bring order to their compositions by imitating aesthetic laws of nature. The modernists sought to express the conquering nature of modern man and his machine. In the present age, new attitudes about order are prevalent. Mystery, discovery, complexity, simplicity, contradiction, and humanism are commonly sought objectives of contemporary design. Whatever the attitude, there have been certain principles of order used throughout. In architecture, order is sought and created through the use of ordering principles which work at all scales of design. These ordering devices are, in a sense, tools which mankind uses to understand the satisfaction of his basic physical, social, and intellectual needs. Some ordering devices which I have explored are: axis, proportion, hierarchy, datum, visual patterns, compositional balance, gestalt, experiential patterns, and theme.

This thesis is an exploration of these principles of order and their relationship to human perception. I believe that more holistically ordered design can be achieved when one: (1) understands the relationship between specific principles of order and human perception, (2) identifies the principles of order at work in a given context, and (3) responds in the design process by synthesizing both the extrinsic principles of order in the context and the intrinsic issues of the specific design program. I believe that by following this approach, it is possible to create architecture which is more responsive to basic physical, social, and intellectual needs of humanity, such as: shelter, utility, social interaction, orientation, identity, and intellectual/emotional stimulation.

By resolving the tension created by the intrinsic and extrinsic forces, a more sympathetic contextual response is created--one which is participatory in its relationship to an existing contextual dialogue; one which strives at a holistic expression of physical, social, and intellectual issues; and one which can be discerned both intuitively and rationally.

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*"When we say that something grows as a whole, we mean that its own wholeness is the birthplace, the origin, and the continuous creator of its outgoing growth. That its new growth emerges from the specific peculiar structural nature of its past. That is an autonomous whole, whose internal laws and whose emergence, govern its continuation, govern what emerges next"*  
-Christopher Alexander

Architecture is a continuously evolving process, ever contributing to itself.

*"The existential purpose of building (architecture) is therefore to make a site become a place, to uncover the meanings potentially present in the given environment."*  
-Christian Norberg-shultz

Architecture is the process of seeking and creating meaning.

*"Order without diversity can result in monotony or boredom; Diversity without order can produce chaos."*  
-Frank Ching

Architecture is man ordering his world.

## THERE IS A TRUTH BEYOND REASON'S WINDOW

*There is a truth beyond reason's window  
which quenches the expectations of existence  
To such end, man quests, and thus lives,  
and thus wills his intervention in his world.*

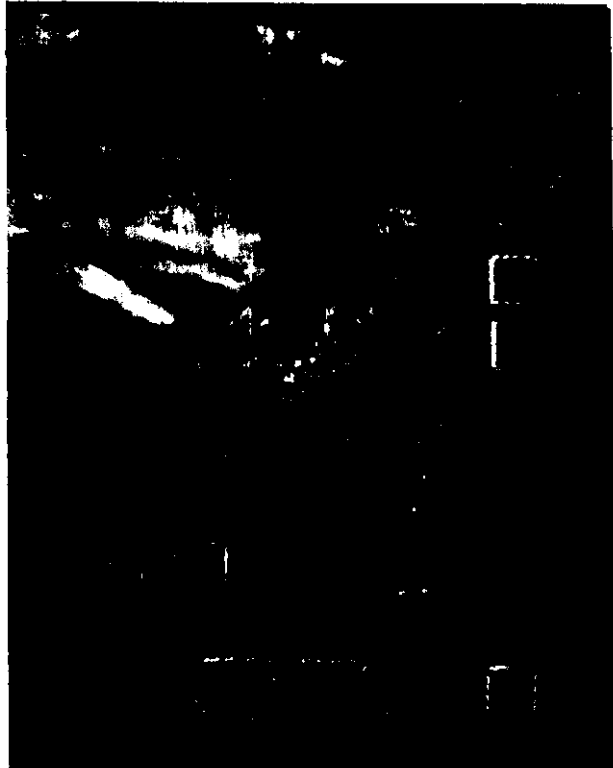
*A natural order begets search  
and resolves the longing for imitation and control  
A realized order is what is lived  
and what is molded into legacy*

*Order, then, has integrity  
if order has intent  
And there is meaning in wholeness  
just as there is beauty in detail.*

*Order should rise above boredom  
to heights of simplicity  
if complexity is to be differentiated from complication  
and if contradiction is to reinforce integrity.*

*Each day we contribute  
to that which is changed  
And growth must be continuous  
with the order of the whole.*

*Order need not be complacent in its environment  
if its intent is justified  
Yet valued order is responsive  
to the call of its context.*



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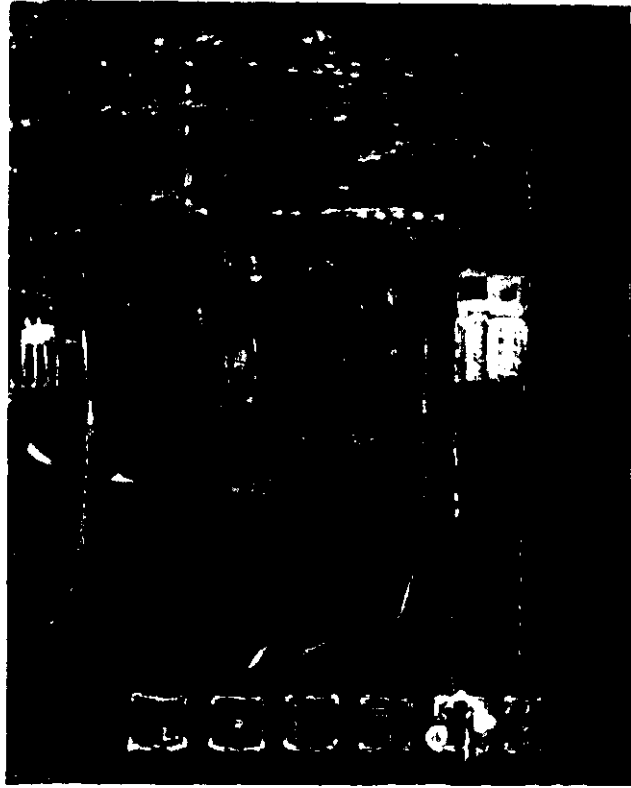
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## DEFINITION OF ORDER

What is order? Certainly order is a broad idea. It is a concept which is applicable to many disciplines. One must examine its meaning in a variety of disciplines if one is approach a holistic understanding of the word. Following is such an investigation, exploring the concept of order in man's physical environment (science and mathematics), in man's social environment (social sciences and history), and finally in man's intellectual environment (philosophy, literature, and the arts).

The concept of order is especially important in the discipline of science and mathematics. Science is in a sense the pursuit of the order of Nature; Mathematics is the tool which helps us understand such order. Newton was perhaps the first to see order as the proper object of scientific study. Empiricism supplemented by mathematical logic became for him the vehicle for such pursuit. However, today many in the scientific world see the order which Newton sought after, described, and approximated as but an approximation itself of a more real order--the subject of the new science of Chaos. In a world where such contradictions as Darwin's understanding of a biocosm ever evolving into higher order life forms and the second law of thermodynamics which indicates that the universe is moving inevitably toward a state of total disorder (entropy), the revelation of chaos challenges us to re-evaluate our assumptions. The new science of Chaos suggests that our old linear approximations of reality can not be trusted because reality is too complex for such simple models. Underneath the reality once approximated as order, is chaos, which is itself, a mysterious order. In the theory of Chaos, randomness is redefined. Every event is critical; nothing is accidental. The flapping of a butterfly's wings alters global weather patterns. Chaos does not mean that the reality of the cosmos is one of pure determinism, but rather it is a determinism which has as a significant stimulus the activity of free agents.

This new "chaotic" perspective of the world is challenging to the scientific pursuit. Yet, it should be understood as the present phase in the ever developing process of investigation--the investigation of our world by man. The concept of order in man's physical environment, understood as the subject of man's investigation, then, may be most closely allied to the concept of "truth". This is really what man, scientist and investigator, is searching to find. Man seeks to know the truth and reality of his physical world both so that he might improve his existence within it, and for the sake of the pure fulfillment of a need to explore. Deep within each of us is the desire to know and experience the mystifying order sensed in our world.

Architecture addresses this characteristic of man as it is an outlet for both man's investigation and expression. Perhaps every effort at creating a built environment for himself, has been an attempt by man to study, replicate, and fulfill the order sensed in the physical environment.

The concept of order as it relates to the behavior of man through the course of history is an understanding of the forces, patterns, and consequences of man's activity on Earth. Certainly, a concern for chronology or detail is useless unless one seeks to order such data with the continuity of meaning. If one understands man's activity in this world as exploration and interrogation, then order is both the means and ends of such effort. In this sense, order in man's social environment is most predominantly associated with values. Values are both the key to functionally interpreting and applying our past and the essence of our motivation for behavior in the present and future. One example of this mechanism in place is the institution of "law." "Law" exists because society values being tied together in a cooperative organization such that certain individual freedoms are forfeited for the sake of the freedoms and rights of the whole society. Other social systems such as "family" and "class structure" can be explained in the same way. These systems are in a sense, values manifested.

Architecture is also a manifestation of man's values as well as a contributor to

man's behavior and value adoption. Likewise, the order in architecture is directly related to the order found in society ( both society as a whole and the many subcultures within it.)

Order in man's intellectual environment is perhaps, above everything else, related to one's world view, and different for everyone. Certainly, different people have different levels of tolerance for ambiguity, and it is the ambiguity of the world which produces the contradictions of our existence. Perhaps this is why Hegel described order as "the relativity of all contradictions." We are all engaged in a quest for truth and order just as we are all seeking to fulfill our understanding of truth and order in self-expression. Each of us must struggle with the contradictions of life in order to find meaning in our existence.

One crucial issue is whether or not order is more than a framework created by man in order to interrogate and understand his world (something extra-human). The issue is that there are two sides to Order. Order is in one sense objective just as truth is objective--something we strive for but never fully attain; and yet in another sense, particularly in terms of its forms, Order is subjective--evidenced in the variety of opinions about order and the various attempts to create order. Subjective order can be understood as the eyepiece through which man looks at his world, and it is obviously a worthy object of study as it is the link between reality and perception. It has been, is today, and always will be the fundamental motive and goal of man's mental processes.

An examination of some of the exemplary efforts by man to grapple with order shows that a common perspective of order--found in music, painting, sculpture, literature, and architecture--is one of relating components together. For example, music can be understood as a variety of components (such as tonality, scales, notes, motives, figures, etc.) given meaning by their relationship to the continuum of time. In the visual arts, compositional elements (such as contrast, balance, proportion, rhythm, etc.) are given meaning by their relationships imploring ordering elements like hierarchy and datum. Architecture accomplishes this in an even more complex way as it adds to the three-dimensional compositional elements the issue of time--the moving station point which characterizes human existence. In Literature, components like plot, setting, character, and poetic devices are ordered by the literary theme. In all cases, it is the artists intent expressed through the ordering process which gives meaning to the components. This is true of all of man's endeavors. Order is always present in man's actions for it is the necessary result of man's actions. Order is not a matter of quantity, but quality.

## HISTORY OF ORDER IN ARCHITECTURE

The concept of order in architecture has been an important idea throughout history. By examining the historical evolution of architecture, one sees the unmistakable presence and influence of different attitudes about order. There have been some remarkable transformations in these attitudes. The most notable and distinctive examples are the classicists, the modernists, and our humanistic present age.

Classical Architecture is believed by some to be rooted in the basic laws of visual composition for man of western culture. Thus, justification is argued for the repeated cyclic resurgence of classical images in the history of architecture. Whether a proponent of this loyalty to classicism or not, one cannot deny the heritage and influence of the contributions of the Greeks, the Romans, and the Europeans of the Renaissance and Baroque eras. But what is the "order" of classical architecture and what has classical architecture contributed to the general concept of order in architectural expression?

I believe that when we speak of classicism, we speak of an Order by Imitation. This certainly has been true to the historical evolution of classicism. The "Post-modernists" of today are imitators of an established classicist tradition. The Neoclassicists of 19th century sought to imitate the greatness of Renaissance which was itself an imitation of Roman ideals. Of course, the Romans sought to imitate the culture they most admired: the Greeks. The essential justification for this effort to imitate ideas of antiquity which were and still are by many believed to transcend specific time and culture is found in the very fundamentals of the originator of the "classic" tradition. The Greeks were themselves seeking to imitate. Theirs was an imitation of the perceived laws of aesthetics in nature. Sophisticated rules of composition which categorize buildings into a framework of parts: the "axis", and the subdivisions of these parts into components known as "Genera" created a rigid structure giving continuity to the whole of their work. Such a structure, while restricting modern-man, was understood by the ancients as the datum from which creative variation of details would have meaning. The key issue in the entire system was the relation of the whole system to nature. Every aspect of the system was fundamentally an imitation of natural order from the column composed of three parts: capital (head), shaft (body), and base (feet) to the complex Fibonacci series thought to be the perfect harmonious proportioning system of nature.

This understanding of Order by the classicists existed relatively unchallenged for centuries. It may be contrasted, however, with the perspective of modern man as developed with emergence of the world into the industrial age and perhaps best exemplified in LeCorbusier. As man began to use the tools of his hands and mind to manipulate the world he lived in for his immediate benefit and pleasure through the industrial revolution, he began to perceive the order of his world as being more the product of his will than the subliminal realities of nature. Thus, developed Order by Conquest.

LeCorbusier saw the world as a machine and man's buildings as machines for living. Man need not surrender to the laws of nature any longer. He can forge his own paths-straight paths-which conquer the contours of the Earth. LeCorbusier saw man as one rising above his environs to create his own order-his own machine for living. His tools were to be his technology. His technology was to be celebrated in his architecture. But what if man created a machine that sought to preserve the values of the machine above the values of the man? So grew modern architecture in the minds of many into a scaleless, textureless, dehumanizing entity that demanded change. Man had to save himself from himself.

In 1963, Robert Venturi published *Complexity and Contradiction*. In his discussion of what Order should be, he rejects architecture that alienates humanity through coldness and scalelessness. Arguing for a return to texture, warmth, color,

livelihood, mystery, intellectual challenge, and compositional excitement, Venturi set modern man in a different direction...a direction still being explored. This new perspective is an Order by Discovery where contradiction and complexities, paradoxes and mysteries, deconstruction and juxtapositions not only seek to more realistically express contemporary society but allow for a more interesting and vivacious existence.

From classicism to modernism (or technologyism) to a new humanism because Order is ultimately and quintessentially dealing with humanity. The search for Order is ultimately the search for the essential realities of human existence. Order created by man is but one part of his search and discovery process. Order is that which ties together the realities of our existence in our environment and the facets of our humanity, ultimately expressing itself in an arrangement "with respect to which it would matter if it were otherwise." (Peter Caws) It is ultimately objective in value but always expressed subjectively in form.

## **ORDER AND PERCEPTION AND HUMAN NEEDS**

As one explores further these relationships between humanity and his environment, one must realize that architecture is fundamentally an expression of man's struggles and joys in existence as he seeks to meet his basic physical, social, and intellectual needs. For this reason, architecture provides excellent examples of man's efforts to order his life. The following plates of illustrations, diagrams, and verbal constructs exemplify how architecture meets, expresses, and guides man's understanding of the facets of his humanity:

## WHY DOES MAN SEEK AND CREATE ORDER?

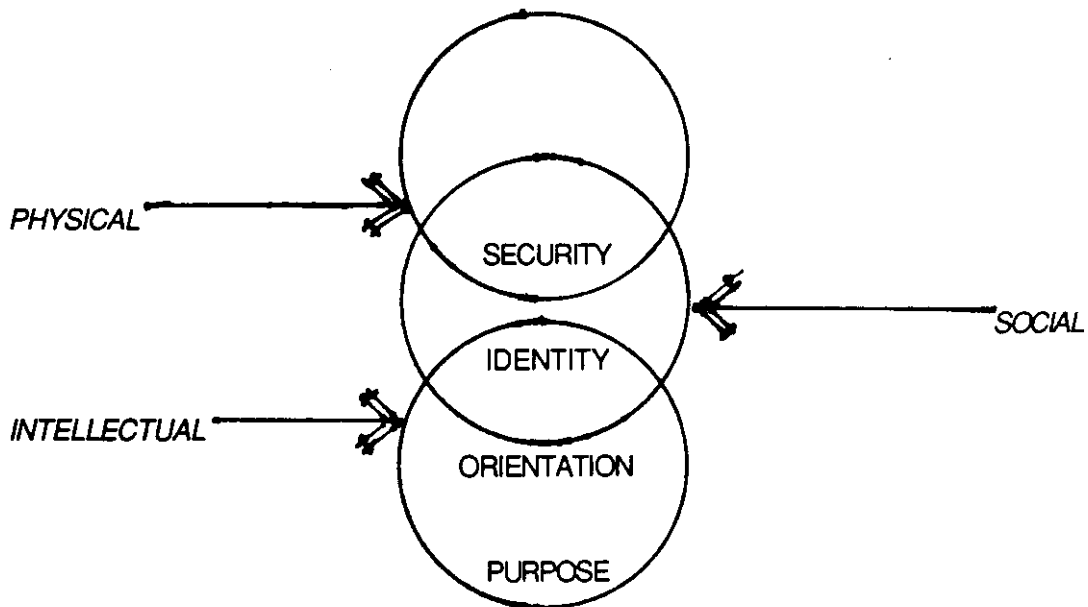
MAN SEEKS AND CREATES ORDER TO FULFILL HIMSELF AS MAN:  
A SELF-ACTUALIZING BEING.

THIS IS BECAUSE MAN NEEDS TO UNDERSTAND HIS WORLD AND HIS EXISTENCE  
WITHIN IT. ORDER PROVIDES THIS UNDERSTANDING. THIS ORDERING IS A  
NATURAL PROCESS OF LIVING.

LIVING, BEYOND EXISTING, CAN BE UNDERSTOOD IN PART AS THE SATISFYING OF  
FUNDAMENTAL HUMAN NEEDS WHICH ARE INTERRELATED:

PHYSICAL  
SOCIAL  
INTELLECTUAL

ORDERING IS IN A SENSE MAN MEETING THESE NEEDS.



# PHYSICAL SECURITY (SELF-PRESERVATION)

## WHY DOES MAN NEED PHYSICAL SECURITY?

MAN MODIFIES THE ORDER IN HIS ENVIRONMENT TO LIVE AND TO ENSURE  
CONTINUED LIFE, MEETING BASIC NEEDS OF SELF-PRESERVATION:  
SHELTER NOURISHMENT PROCREATION

ARCHITECTURE IS ONE EXAMPLE OF SUCH MODIFICATION OF ORDER.

ARCHITECTURE WILL ALWAYS HAVE AS A PRIMARY FUNCTION THE PROVISION OF  
PHYSICAL SECURITY.

## HOW DOES MAN ACHIEVE PHYSICAL SECURITY?

PHYSICAL SECURITY IS ACHIEVED WHEN MAN PERCEIVES A SENSE OF  
PROTECTION BALANCING A SENSE OF DANGER.

FIRE HAS HISTORICALLY REINFORCED PHYSICAL SECURITY BY OFFERING PROTECTION FROM THE  
COLD, THE DARK, AND WILD ANIMALS.

WALL REINFORCES PHYSICAL SECURITY BY OFFERING PROTECTION FROM HARMFUL COMPONENTS  
OF THE ENVIRONMENT.

HOUSE AS SHELTER CAN BE UNDERSTOOD AS SEVERAL WALLS WHICH COLLECTIVELY REINFORCE  
PHYSICAL SECURITY.

CITY AS STRONGHOLD CAN BE UNDERSTOOD AS SEVERAL SHELTERS WHICH COLLECTIVELY  
REINFORCE PHYSICAL SECURITY.

THE PERCEPTION OF PHYSICAL SECURITY IS CORRELATED WITH THE PERCEIVED  
STRENGTH OF BOUNDARIES OF PERSONAL SPACE OR TERRITORY.

WALLED ENCLOSURES WHICH ALLOW VIEW OUTDOORS INTO POTENTIAL DANGER REINFORCE  
PHYSICAL SECURITY BY INCREASING THE PERCEIVED STRENGTH OF BOUNDARIES OF PERSONAL  
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SITTING WITH ONE'S BACK TO A WALL WHILE VIEWING AHEAD TO SOME OTHER ACTIVITY  
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PERSONAL SPACE OR TERRITORY

PHYSICAL SECURITY IS CORRELATED WITH A SENSE OF FAMILIARITY WITH  
SURROUNDINGS.

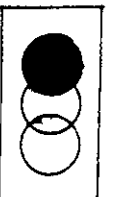
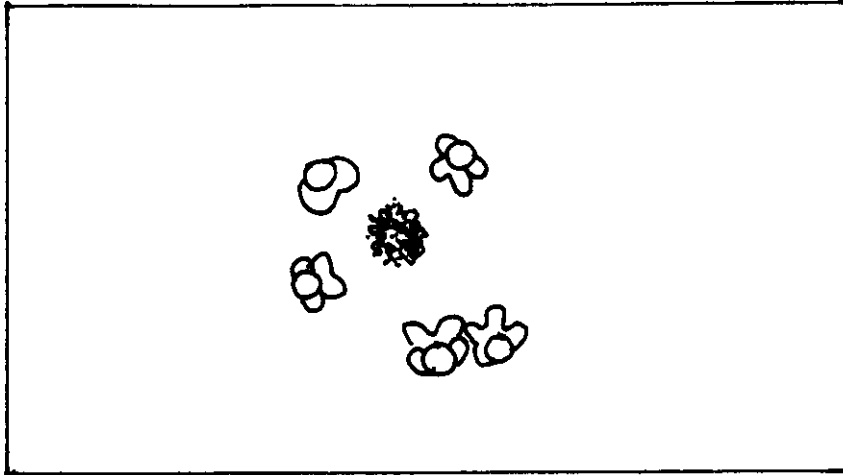
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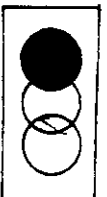
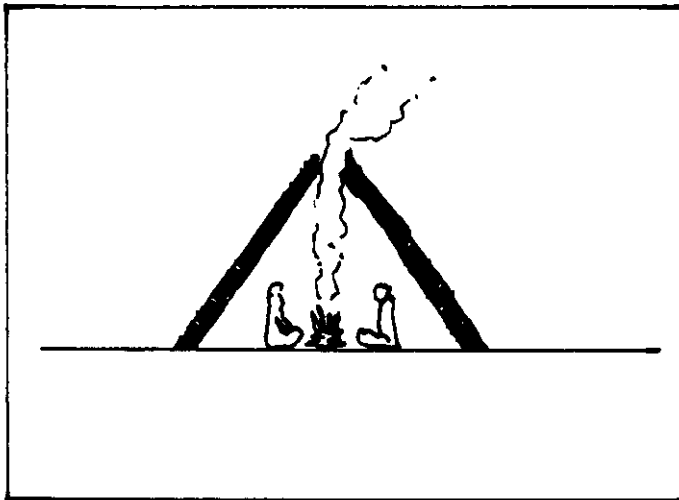




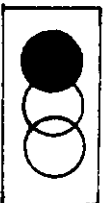
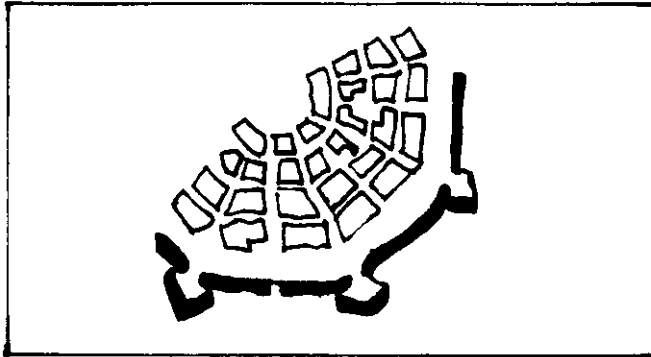
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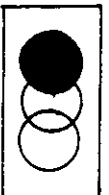
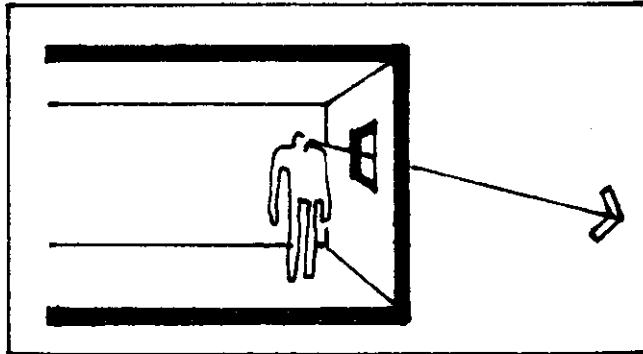
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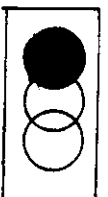
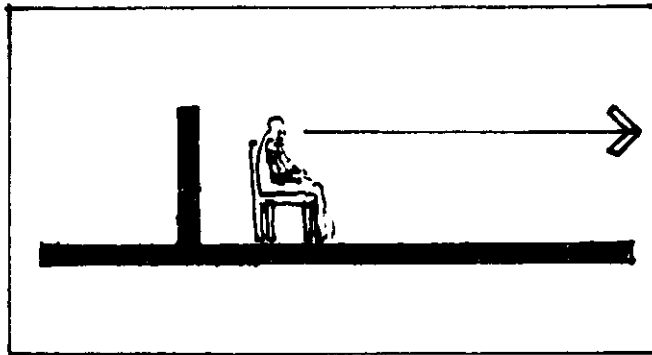
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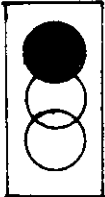
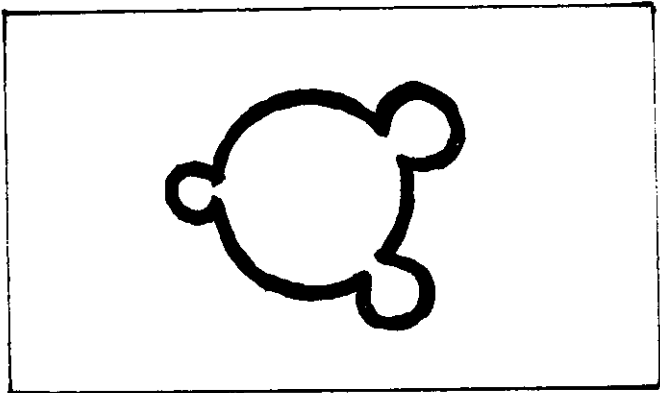
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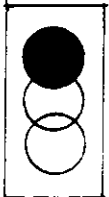
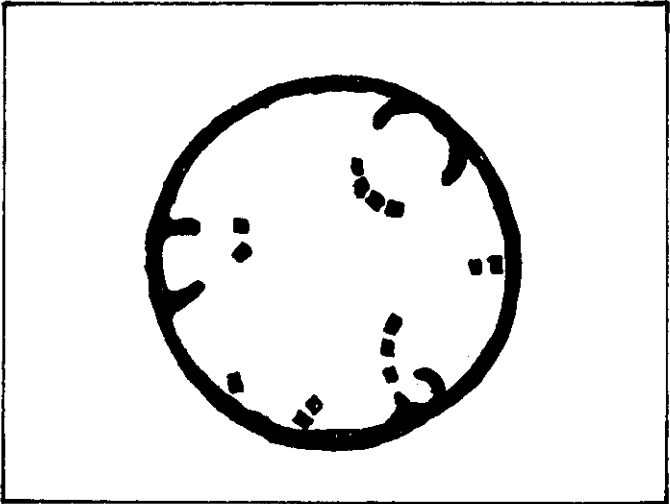
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**SUBSPACES WITHIN LARGER SPACES REINFORCE PHYSICAL SECURITY BY PROVIDING PROXIMATE TERRITORIAL MARKERS WITH WHICH TO BECOME FAMILIAR.**



## **SOCIAL SECURITY**

### **WHY DOES MAN NEED SOCIAL SECURITY?**

**MAN IS A SOCIAL ANIMAL: MAN NEEDS AND DESIRES TO BE IN SATISFYING SOCIAL RELATIONSHIPS WITH OTHER MEN.**

**MAN CAN SUCCEED AS A SOCIAL ANIMAL WHEN HE IS SOCIALLY SECURE.**

**TO BE SOCIALLY SECURE IS TO BE CAPABLE OF COMFORTABLY ENGAGING OTHER MEN IN A SOCIALLY INTERACTIVE MANNER.**

### **HOW DOES MAN ACHIEVE SOCIAL SECURITY?**

**SOCIAL SECURITY IS ACHIEVED WHEN PEOPLE UNDERSTAND AND/OR DETERMINE THEIR ROLE IN A SOCIAL SITUATION.**

**SITTING SUCH THAT THE LINES OF SIGHT OF PEOPLE ARE PERPENDICULAR TO ONE ANOTHER REINFORCES SOCIAL SECURITY BY ALLOWING AN INDIVIDUAL TO HAVE MORE FREEDOM TO DETERMINE HIS ROLE IN THE SITUATION.**

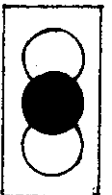
**SPACES IN WHICH THE INDIVIDUAL CAN DETERMINE HOW AND WHEN HIS TERRITORIAL BOUNDARIES ARE TO BE VIOLATED REINFORCE SOCIAL SECURITY BY ALLOWING THE INDIVIDUAL TO DETERMINE THE ROLE HE WILL PLAY IN A SOCIAL SITUATION.**

**SPACES THAT TRANSITION BETWEEN PUBLIC SPACES AND PRIVATE SPACES REINFORCE SOCIAL SECURITY BY ALLOWING AN INDIVIDUAL TO CHOOSE WHICH SPACE HE WANTS TO BE IN; THUS, ALLOWING HIM TO DETERMINE HIS ROLE IN ANY SOCIAL SITUATION IN EITHER SPACE.**

**SOCIAL SECURITY IS ACHIEVED WHEN PEOPLE DEVELOPE A FAMILIARITY WITH PEOPLE AND TERRITORIAL MARKERS AROUND THEM.**

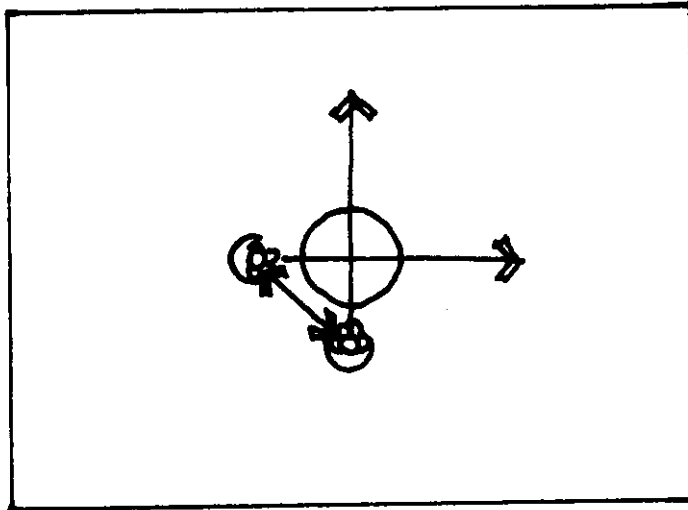
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**NEIGHBORHOODS REINFORCE SOCIAL SECURITY BY ALLOWING A FAMILIARITY WITH PEOPLE AND TERRITORIAL MARKERS.**

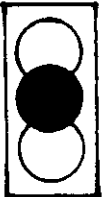
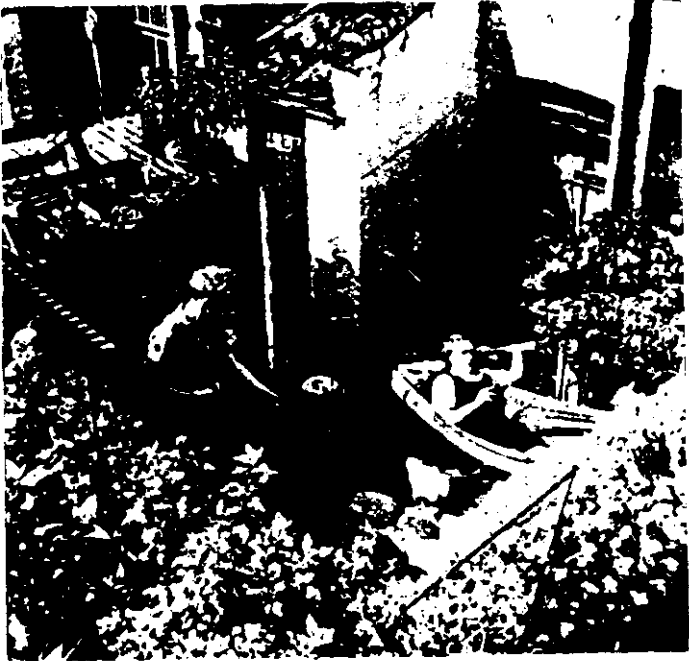
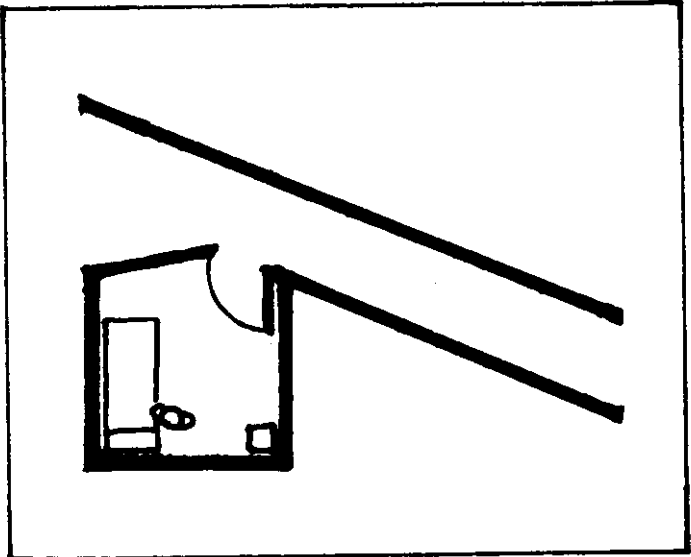




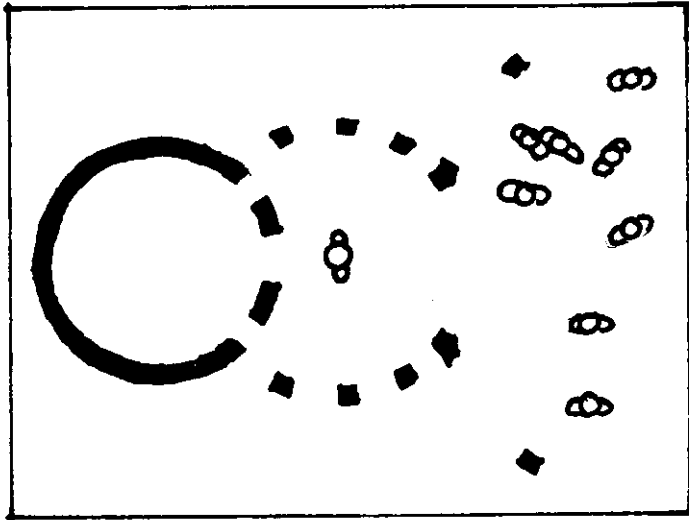
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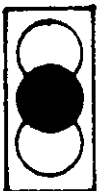
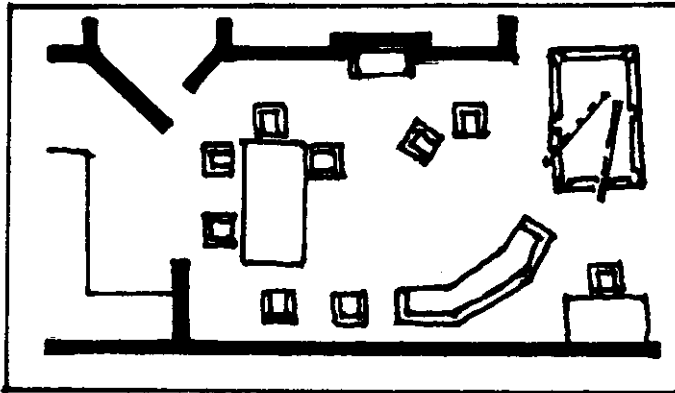
**SPACES IN WHICH THE INDIVIDUAL CAN DETERMINE HOW AND WHEN HIS TERRITORIAL BOUNDARIES ARE TO BE VIOLATED REINFORCE SOCIAL SECURITY BY ALLOWING THE INDIVIDUAL TO DETERMINE THE ROLE HE WILL PLAY IN A SOCIAL SITUATION.**



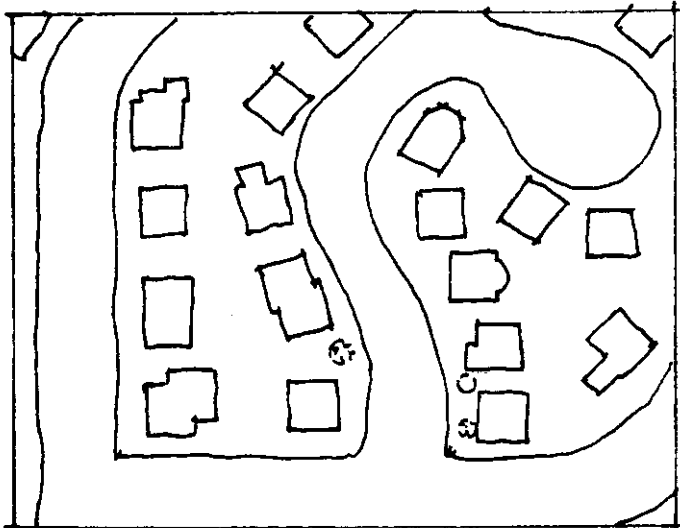
SPACES THAT TRANSITION BETWEEN PUBLIC SPACES AND PRIVATE SPACES REINFORCE SOCIAL SECURITY BY ALLOWING AN INDIVIDUAL TO CHOOSE WHICH SPACE HE WANTS TO BE IN; THUS, ALLOWING HIM TO DETERMINE HIS ROLE IN ANY SOCIAL SITUATION IN EITHER SPACE.



RESIDENTIAL SPACES WHICH ALLOW FOR NUMEROUS FAMILY MEMBERS TO EITHER PARTICIPATE IN AN ACTIVITY TOGETHER OR TO PERFORM INDEPENDENT ACTIVITIES WITHIN ONE SPACE REINFORCE SOCIAL SECURITY BY ALLOWING A FAMILIARITY WITH PEOPLE AND TERRITORIAL MARKERS.



**NEIGHBORHOODS REINFORCE SOCIAL SECURITY BY ALLOWING A FAMILIARITY WITH PEOPLE AND TERRITORIAL MARKERS.**



# **SOCIAL IDENTITY**

## **WHY DOES MAN NEED SOCIAL IDENTITY?**

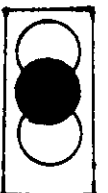
**MAN NEEDS A HEALTHY SOCIAL IDENTITY IN ORDER TO ENGAGE COMFORTABLY  
IN SOCIAL INTERACTION WITH OTHER MEN.**

## **HOW DOES MAN ACHEIVE SOCIAL IDENTITY?**

**SOCIAL IDENTITY IS ACHEIVED IN PART THROUGH THE PERSONALIZATION OF  
TERRITORY IN A WAY THAT COMMUNICATES PERCEPTIONS OF ONE'S SELF TO  
THOSE AROUND HIM.**

**ROOMS DECORATED WITH MEMORABILIA WHICH REVEAL INFORMATION ABOUT ONE'S SELF  
REINFORCE SOCIAL IDENTITY BY COMMUNICATING PERCEPTIONS OF ONE'S SELF TO OTHERS.**

**THE FURNITURE LAYOUT IN A ROOM CAN REINFORCE SOCIAL IDENTITY BY COMMUNICATING  
PERCEPTIONS OF ONE'S SELF TO OTHERS.**



## **SOCIAL IDENTITY**

### **WHY DOES MAN NEED SOCIAL IDENTITY?**

SOCIAL IDENTITY IS KNOWING ONE'S ROLE IN SOCIETY RELATIVE TO OTHER MEN.

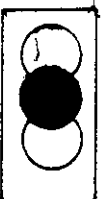
MAN NEEDS A HEALTHY SOCIAL IDENTITY IN ORDER TO ENGAGE COMFORTABLE IN SOCIAL INTERACTION WITH OTHER MEN.

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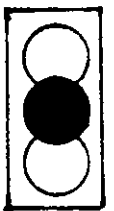
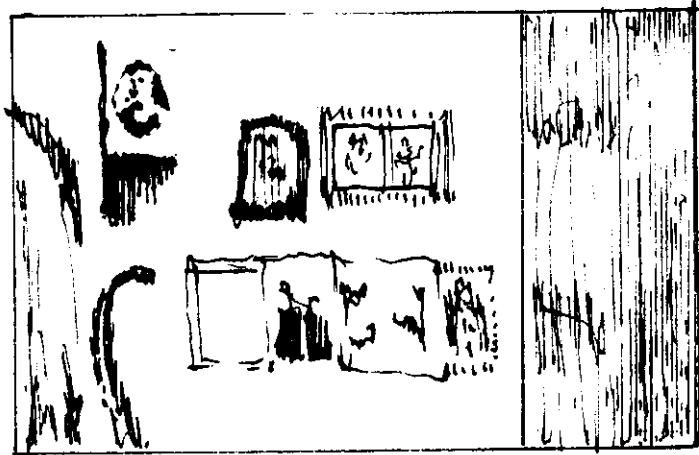
SOCIAL IDENTITY IS ACHEIVED IN PART THROUGH THE PERSONALIZATION OF TERRITORY IN A WAY THAT COMMUNICATES PERCEPTIONS OF ONE'S SELF TO THOSE AROUND HIM.

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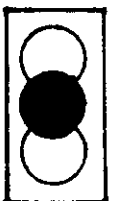
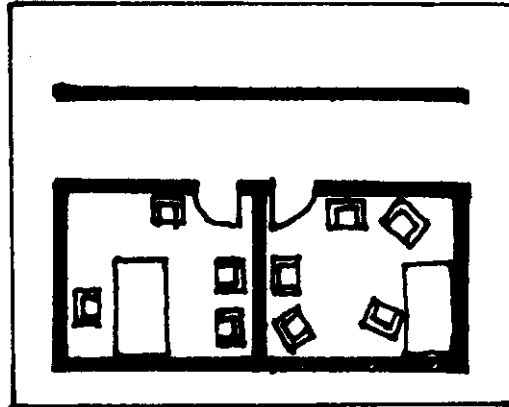


ROOMS DECORATED WITH MEMORABILIA WHICH REVEAL INFORMATION ABOUT ONE'S SELF REINFORCE SOCIAL IDENTITY BY COMMUNICATING PERCEPTIONS OF ONE'S SELF TO OTHERS.





THE FURNITURE LAYOUT IN A ROOM CAN REINFORCE SOCIAL  
IDENTITY BY COMMUNICATING PERCEPTIONS OF ONE'S SELF TO  
OTHERS.



# **INTELLECTUAL IDENTITY**

## **WHY DOES MAN NEED INTELLECTUAL IDENTITY?**

**MAN SEEKS TO KNOW HIMSELF TO FULFILL HIMSELF.**

## **HOW DOES MAN ACHEIVE INTELLECTUAL IDENTITY?**

**INTELLECTUAL IDENTITY IS ACHEIVED THROUGH PERSONALIZATION OF SPACE FOR THE PURPOSE OF EXPRESSING ONE'S PERCEPTION OF ONE'S SELF.**

**DISPLAY OF PERSONAL ARTICLES CAN REINFORCE INTELLECTUAL IDENTITY BY EXPRESSING ONE'S PERCEPTION OF ONE'S SELF.**

**THE IMAGE OF ONE'S HOUSE CAN REINFORCE INTELLECTUAL IDENTITY BY EXPRESSING ONE'S PERCEPTION OF ONE'S SELF.**

**INTELLECTUAL IDENTITY IS ACHEIVED THROUGH INTERACTION WITH SPACES THAT INDUCE OR ENCOURAGE INTROSPECTION.**

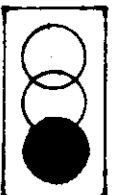
**PERSONAL HIDING PLACES AND RETREATS REINFORCE INTELLECTUAL IDENTITY BY ENCOURAGING INTROSPECTION.**

**RELIGIOUS SPACES SOMETIMES GENERATE INTELLECTUAL IDENTITY BY ENCOURAGING INTROSPECTION.**

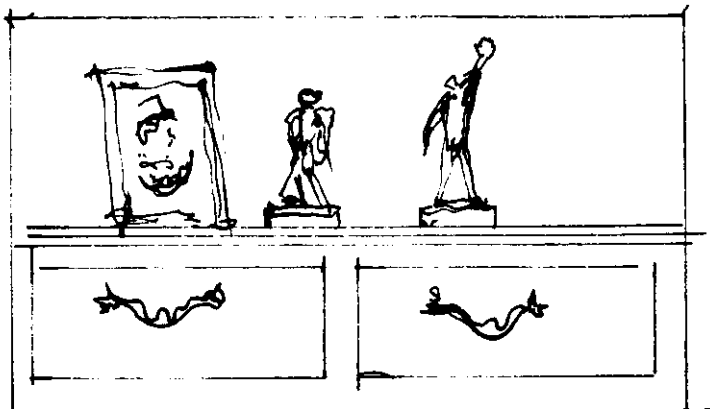
**INTELLECTUAL IDENTITY IS ACHEIVED THROUGH EXPERIENCING THE HIEGHTENED UNDERSTANDING OF ONE'S SELF RELATIVE TO ONE'S ENVIRONMENT.**

**THE CONCEPT OF SCALE REINFORCES INTELLECTUAL IDENTITY BY ENGAGING MAN'S UNDERSTANDING OF HIMSELF IN HIS ENVIRONMENT.**

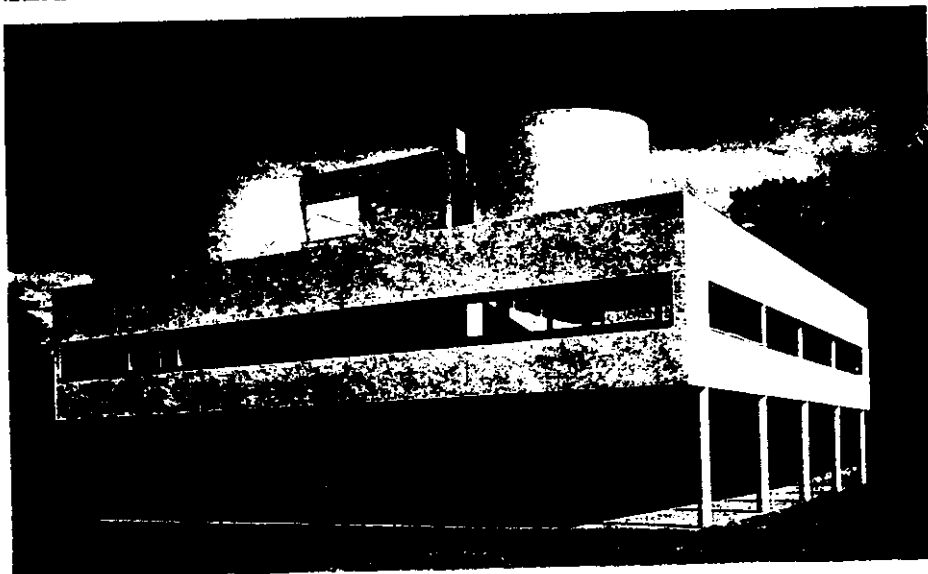
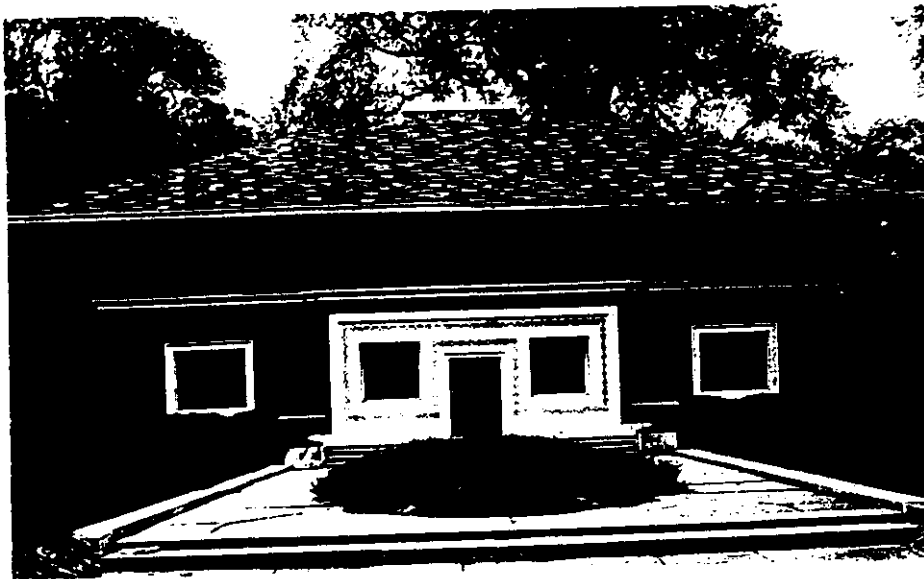
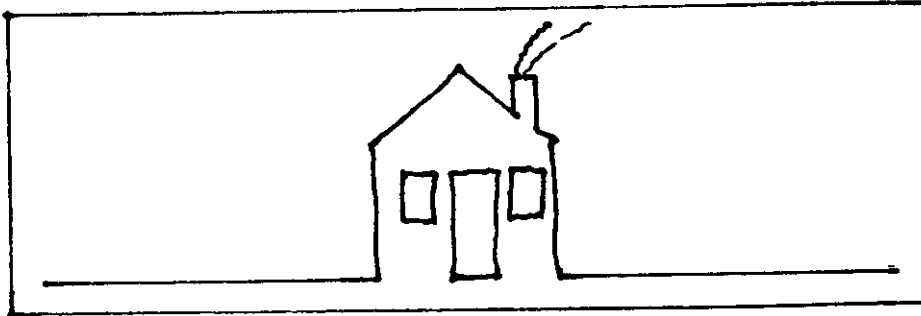
**THE USE OF PURE GEOMETRIC FORMS AND RELATIONSHIPS REINFORCES INTELLECTUAL IDENTITY BY ENGAGING MAN'S UNDERSTANDING OF HIMSELF IN HIS ENVIRONMENT.**



**DISPLAY OF PERSONAL ARTICLES CAN REINFORCE INTELLECTUAL  
IDENTITY BY EXPRESSING ONE'S PERCEPTION OF ONE'S SELF.**



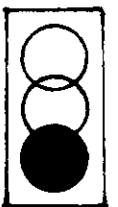
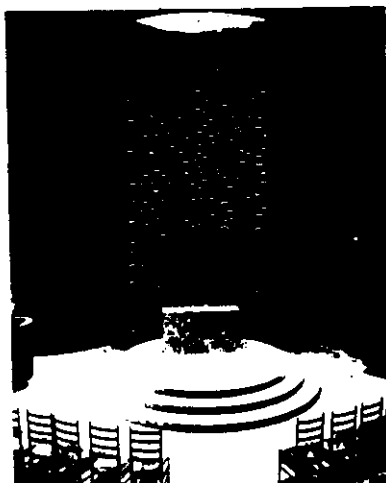
THE IMAGE OF ONE'S HOUSE CAN REINFORCE INTELLECTUAL  
IDENTITY BY EXPRESSING ONE'S PERCEPTION OF ONE'S SELF.



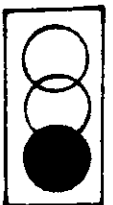
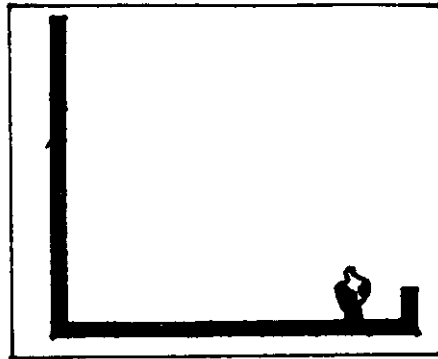
**PERSONAL HIDING PLACES AND RETREATS REINFORCE INTELLECTUAL  
IDENTITY BY ENCOURAGING INTROSPECTION.**



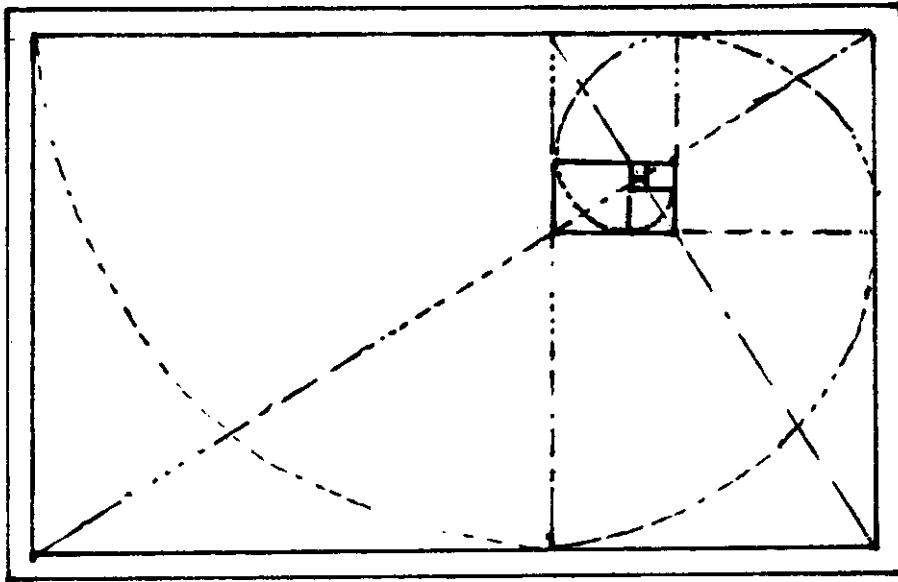
**RELIGIOUS SPACES SOMETIMES GENERATE INTELLECTUAL IDENTITY  
BY ENCOURAGING INTROSPECTION.**



THE CONCEPT OF SCALE REINFORCES INTELLECTUAL IDENTITY BY  
ENGAGING MAN'S UNDERSTANDING OF HIMSELF IN HIS  
ENVIRONMENT.



THE USE OF PURE GEOMETRIC FORMS AND RELATIONSHIPS  
REINFORCES INTELLECTUAL IDENTITY BY ENGAGING MAN'S  
UNDERSTANDING OF HIMSELF IN HIS ENVIRONMENT.





# **ORIENTATION**

## **WHY DOES MAN NEED ORIENTATION?**

**MAN NEEDS TO UNDERSTAND HIS POSITION RELATIVE TO HIS ENVIRONMENT IN ORDER TO EXPERIENCE ENVIRONMENTAL COMFORT AND PERSONAL SATISFACTION.**

## **HOW DOES MAN ACHEIVE ORIENTATION?**

**MAN ACHEIVES ORIENTATION BY ASSOCIATING WITH LANDMARKS.**

**OBJECTS WHICH CONTRAST WITH THEIR SURROUNDINGS CAN SERVE AS LANDMARKS WHICH HELP ORIENT PEOPLE IN THE ENVIRONMENT.**

**OBJECTS WHICH HAVE SPECIAL MEANINGS OR MEMORIES ASSOCIATED WITH THEM CAN SERVE AS LANDMARKS WHICH HELP ORIENT PEOPLE IN THE ENVIRONMENT.**

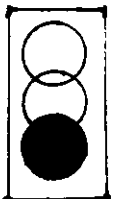
**MAN ACHEIVES ORIENTATION BY LOOKING AT THE WORLD WITH RESPECT TO UNDERSTOOD PATTERNS.**

**THE GRID IS A PATTERN THAT HELPS PERSONS FAMILIAR WITH IT ORIENT THEMSELVES IN THE ENVIRONMENT.**

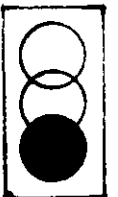
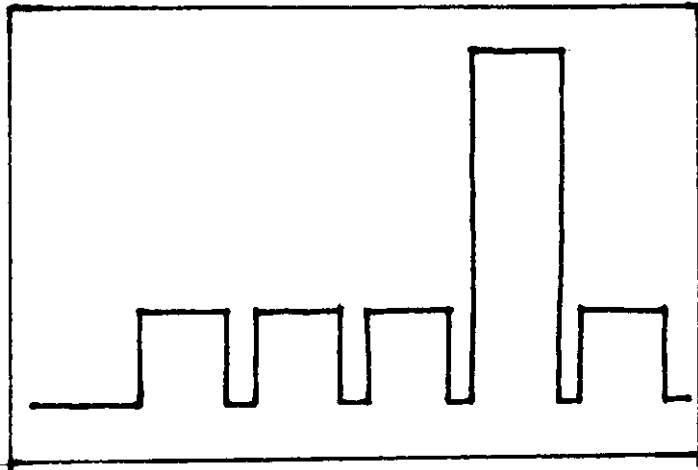
**STREET NAMES AND NUMBERS FORM A PATTERN WHICH HELPS PERSONS FAMILIAR WITH IT ORIENT THEMSELVES IN THE ENVIRONMENT.**

**THE UNDERSTANDING OF THE DIRECTIONS; NORTH, SOUTH, EAST, AND WEST FORM A PATTERN WHICH HELPS PERSONS FAMILIAR WITH IT ORIENT THEMSELVES IN THE ENVIRONMENT.**

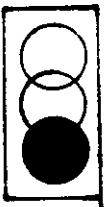
**MAN ACHEIVES ORIENTATION BY READING AND RESPONDING TO SPATIAL SEQUENCE.**



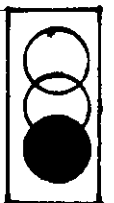
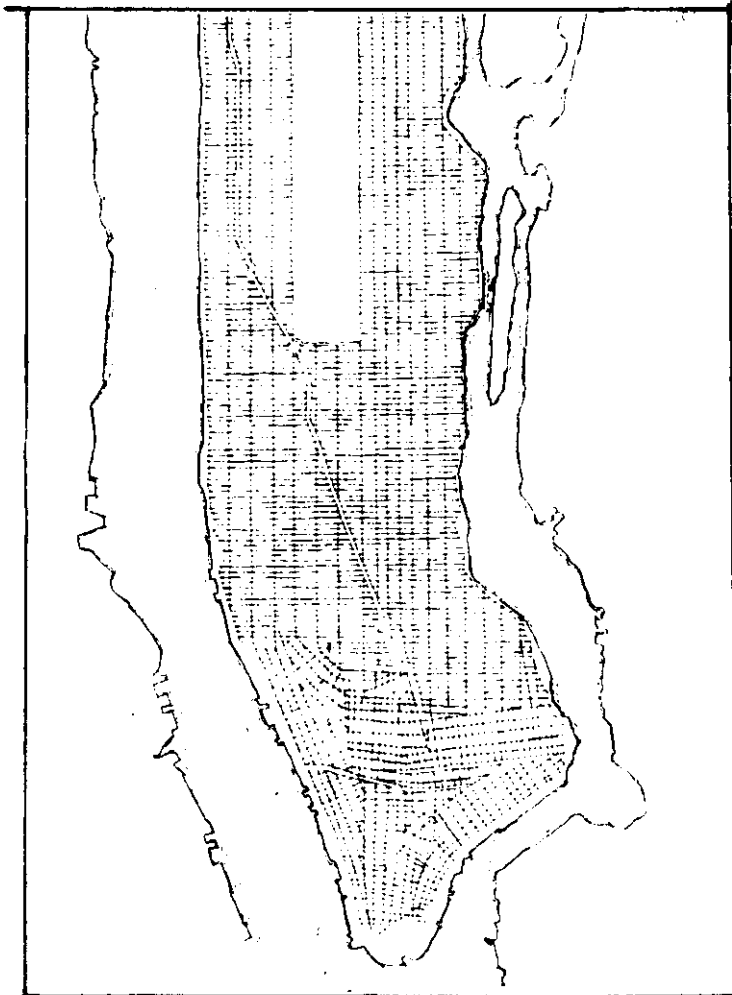
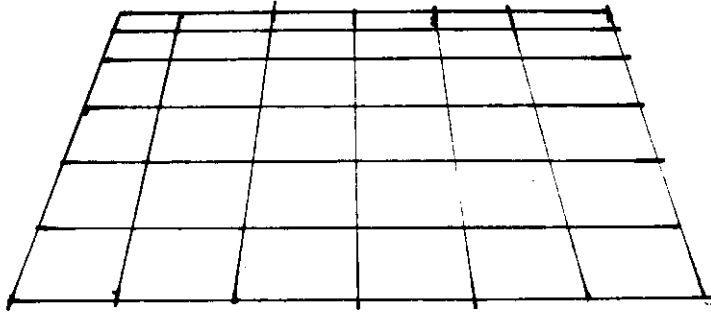
**OBJECTS WHICH CONTRAST WITH THEIR SURROUNDINGS CAN SERVE AS LANDMARKS WHICH HELP ORIENT PEOPLE IN THE ENVIRONMENT.**



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**THE GRID IS A PATTERN THAT HELPS PERSONS FAMILIAR WITH IT  
ORIENT THEMSELVES IN THE ENVIRONMENT.**

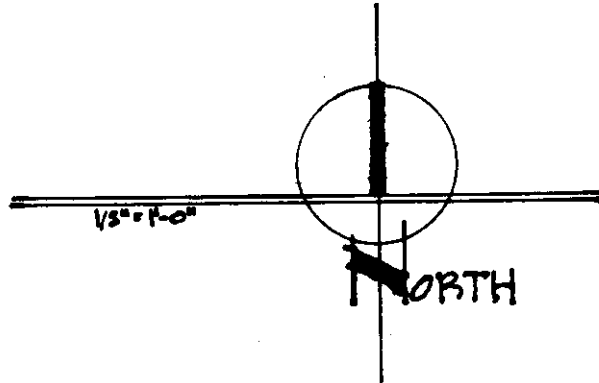


STREET NAMES AND NUMBERS FORM A PATTERN WHICH HELPS  
 PERSONS FAMILIAR WITH IT ORIENT THEMSELVES IN THE  
 ENVIRONMENT.

789-856  
 789-4856  
 789-4175 Brenner L 425 W  
 789-4091 Brenner Donald White L  
 789-4737 Bridges M S 500 N Rd  
 789-4738 Bridges Jerry D Missisnewa Hts  
 789-6024 Bridges J Eatn-Albany Pk  
 789-6517 Bright Clarence J Fairview-Dunkirk Rd  
 789-6517 Brosher Ivan D 1150 W Rd  
 789-4463 Brown Cecil 528 N Broadway  
 789-6214 Brown G V 100 N Manor Av  
 789-6888 Brown Gerald 469 N Foster Av  
 789-4952 Brown Stewart C MD S Plum  
 789-6632 Brown T R 940 E State  
 789-4813 Brown Wm C 196 S Mann Av  
 789-4229 Bryant Chas O County Rd 800 E  
 789-4240 Buchanan John R 904 E State  
 789-6350 Bucy Mike 605 Oak  
 789-6573 Bullock B 212 W State  
 789-4801 Bullock Howard M 207  
 789-6675 Bullock Jeffrey Count  
 789-4693 Bullock Richard L 21  
 789-4000 Bunch Teresa L 21  
 789-6862 Burcham Raymor  
 789-6302 Burchamstreet Rd



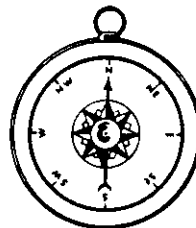
THE UNDERSTANDING OF THE DIRECTIONS; NORTH, SOUTH, EAST,  
AND WEST FORM A PATTERN WHICH HELPS PERSONS FAMILIAR  
WITH IT ORIENT THEMSELVES IN THE ENVIRONMENT.



**com·pass** (kum'pas) *vt.* [ME. *compassen* < OFr. *compasser*, *to go around* < VL. *\*compassare* < L. *com-*, together + *passus*, a step] 1. to go round; make a circuit of 2. to surround completely; form a circle around 3. to grasp mentally; understand; comprehend 4. to reach successfully; achieve; accomplish (*to compass one's ends*) 5. to plot or contrive (something harmful) 6. [Obs.] to curve *n.* [ME. & OFr. *compas*, a circle, prob. < the *v.*] 1. [often *pair*] an instrument consisting of two pointed legs connected at one end by a pivot, used for drawing arcs or circles or for making measurements: also called **pair of compasses** 2. a boundary line; circumference 3. an enclosed area 4. full extent or range; reach; scope; specif., range of tones, as of a voice 5. any of various instruments for showing direction, esp. one consisting of a magnetic needle swinging freely on a pivot and pointing to the magnetic north 6. [archaic] a circuit; course —*adj.* round; circular or semicircular —*SYN.* see RANGE —*com'pass·a·ble adj.*



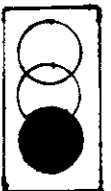
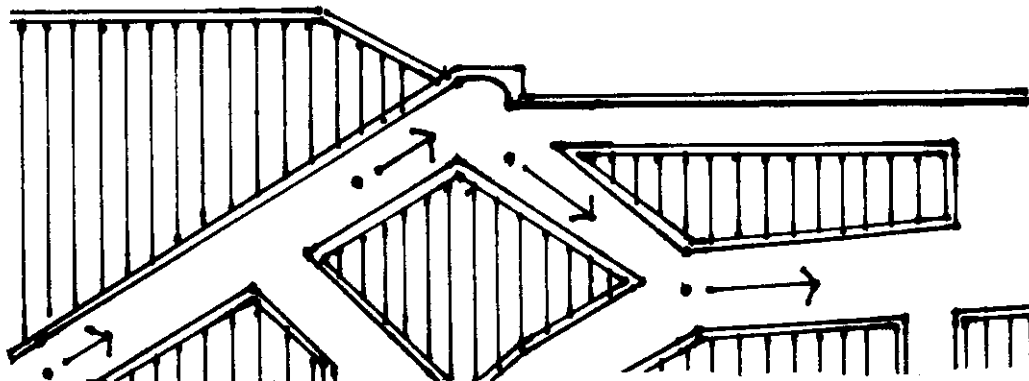
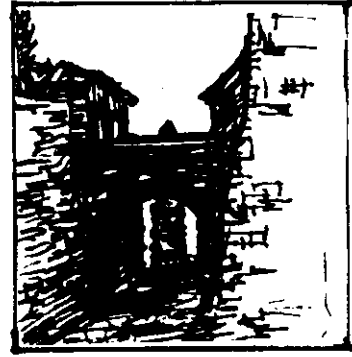
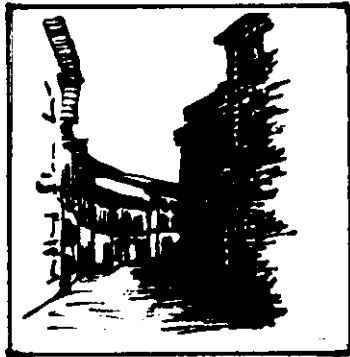
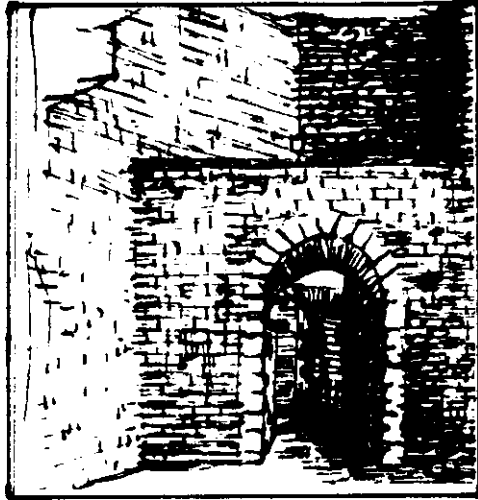
DRAWING COMPASS



COMPASS (SENSE 5)



MAN ACHIEVES ORIENTATION BY READING AND RESPONDING TO SPATIAL SEQUENCE.



## **PURPOSE**

### **WHY DOES MAN NEED PURPOSE?**

**MAN NEEDS TO FIND MEANING IN LIFE IN ORDER TO FULFILL HIMSELF AS MAN:  
A SELF-ACTUALIZING BEING.**

### **HOW DOES MAN ACHEIVE PURPOSE?**

**MAN SEEKS TO ACHEIVE PURPOSE IN MANY AREAS OF HIS LIFE.**

**MAN SEEKS TO ACHEIVE PURPOSE IN HIS RELIGION.**

**MAN'S SEARCH FOR PURPOSE IN RELIGION WAS MANIFESTED IN NUMEROUS HISTORIC EXAMPLES  
OF RELIGIOUS ARCHITECTURE ACTING AS A HYERARCHY OF URBAN FORM.**

**MAN SEEKS TO ACHEIVE PURPOSE IN HIS WORK.**

**THE MARKET, A MAJOR CONTRIBUTOR TO URBAN DEVELOPMENT, WAS A MANIFESTATION OF  
MAN'S SEARCH FOR PURPOSE IN HIS WORK.**

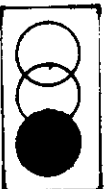
**TODAY, THE IMPACT OF CORPORATE ARCHITECTURE IS A MANIFESTATION OF MAN'S SEARCH FOR  
PURPOSE IN HIS WORK.**

**MAN SEEKS TO ACHEIVE PURPOSE IN HIS FAMILY.**

**THE DWELLING IS AN ARCHITECTURAL MANIFESTATION OF MAN'S SEARCH FOR PURPOSE IN HIS  
FAMILY.**

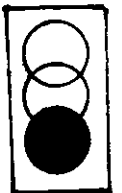
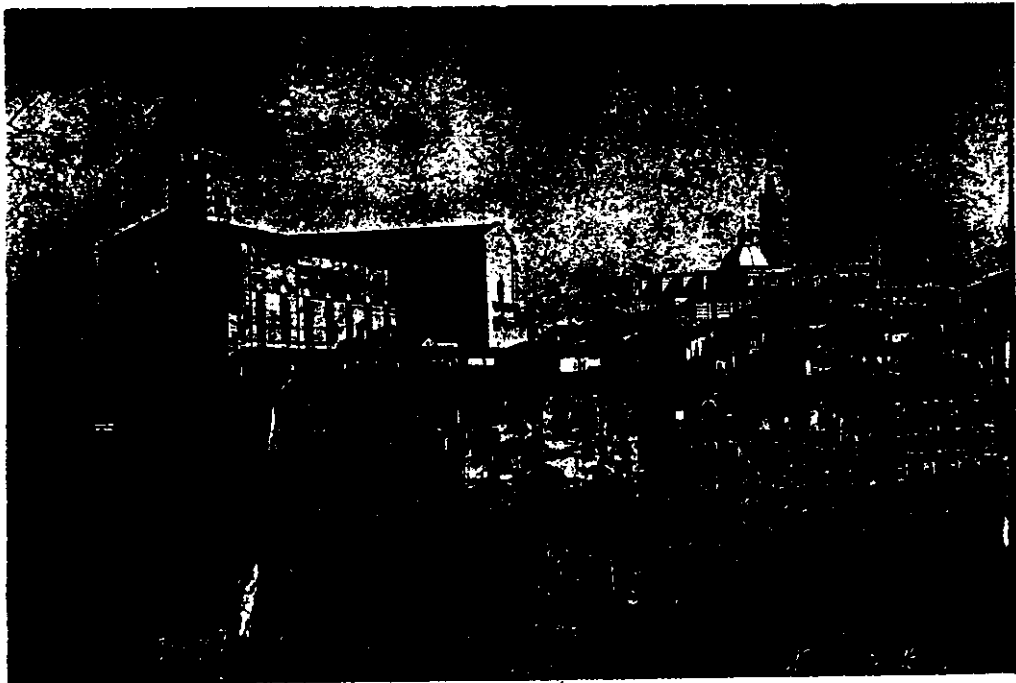
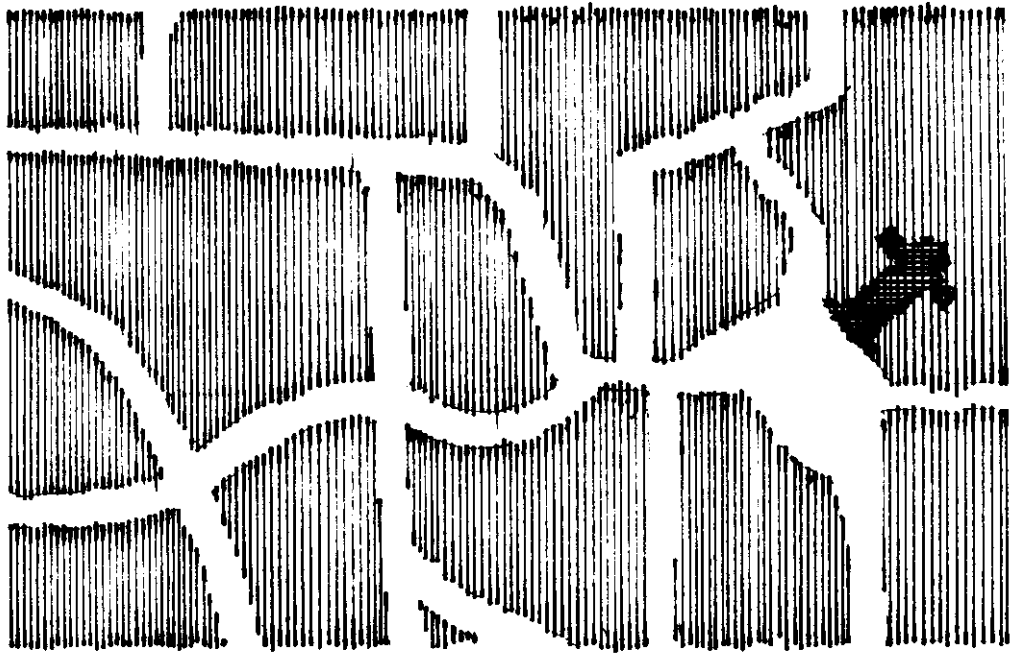
**MAN SEEKS TO ACHEIVE PURPOSE IN HIS SOCIETY.**

**SPACES DESIGNED FOR SOCIAL GATHERING ARE ARCHITECTURAL MANIFESTATIONS OF MAN'S  
SEARCH FOR PURPOSE IN HIS SOCIETY**

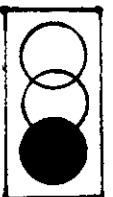
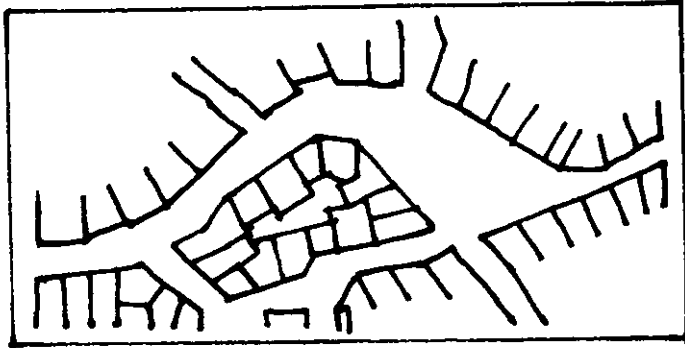




**MAN'S SEARCH FOR PURPOSE IN RELIGION WAS MANIFESTED IN  
NUMEROUS HISTORIC EXAMPLES OF RELIGIOUS ARCHITECTURE  
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**THE MARKET, A MAJOR CONTRIBUTOR TO URBAN DEVELOPMENT,  
WAS A MANIFESTATION OF MAN'S SEARCH FOR PURPOSE IN HIS  
WORK.**



**TODAY, THE IMPACT OF CORPORATE ARCHITECTURE IS A  
MANIFESTATION OF MAN'S SEARCH FOR PURPOSE IN HIS WORK.**

