***Trausti Valsson:***

**A Summary and an Overview of CA´s Contribution**… *and how CA's work is Considered by* *some to be* ***a Contribution to a New Worldview in Architecture*** *(Draft 2)*

**1 CA was one of the First to Apply the “New Math” to try to Rationalize Architecture**

In the 1950´s the “new math” created wonders for many scientific disciplines. It is not surprising that the mathematician CA, saw an opportunity to try to achieve the same within the field of architecture and design. He put it as follows: “*In the past century, architecture has always been a minor science - if it has been a science at all. Present day architects who want to be scientific, try to incorporate the ideas of physics, psychology, anthropology in their work . . . in the hope of keeping in tune with the ´scientific´ times. I believe we are on the threshold of a new era…*”.

 CA made an attempt at this rationalizing with his doctoral thesis in architecture at Harvard: “Notes on the Synthesis of Form“ in 1964, which was the first dissertation in architecture at Harvard. It was published the same year. Soon after he was given the prodigious position of a Professor of Architecture at UC Berkeley.

 To follow up on his thesis CA published the paper “A City is not a Tree“ in 1965. It instantly became famous and was republished in many journals. I and many students with some math background, at TU Berlin, started to make methods-attempts in the studios, that produced many good results. It made us still more excited that computers already had been programmed to help solve design problems, so we engaged in that too. (See my biography “Shaping the Future” (2016), on my home page: <https://notendur.hi.is/tv/> ).

 In addition to his strength in math, CA had a knack for creating catchy terms, like in “The Tree”; “artificial cities”, that he said were partly created under the influence of the “hierarchical trees” from the old math. What CA is primarily talking about, is the so-called zoning of city functions. Zoning started in the industrial revolution in the 19th century, where separation of functions (zoning) in dirty cities was often necessary. Critique on zooning had been known in planning circles for about 150 years… but maybe not much so among architects.

 CA´s provers with all kinds of languages, and his ways with a flowering, mystic style helped fascinate many and earned him a devoted following, not least among “new-age occult-people”. How seldom he referred to earlier writings, contributed to making his writings untransparent. Another thing that separated him from the common discourse on architecture, is that he frequently talked mockingly about conventional designers, like e.g., on p. 7 in “The Notes”: “*Logic, like mathematics, is regarded by many designers with suspicion.*” This, many haughty academics with math provers, liked very much.

 All this, in addition to how untransparent his writing style was, meant that his ideas and proposals were often seen as glorious new discoveries, were as, they actually were old news, and often simplistic solutions. His writings therefore sometimes reminded the author of this article, of the story about “The Emperor’s New Clothes”.

 One of the methods employed by CA in “The Notes” was “factor analysis”, which he made the basis for the “Worked example” in his dissertation. The example was an Indian village. In his “factor analysis table”, he placed 141 “misfit variables”, and the computer calculated clusters, or structures, it found in the misfits. In this way CA had created a structure of multiple contexts for his plan. From context 1,2,3… he created form-diagrams 1,2,3… that were the foundation for the plan for the village. These diagrams, he later said, led him to publish a collection of schematic patterns, that has a relation to the diagrams - in a book he called “A Pattern Language” (1977), which became his most famous book.

 In the view of the of the success I, the author of this article, had with my design methods, I was more than little surprised as I read the preface of CA in the 6th edition of his book “The Notes”, published in 1972: “*I have been hailed as one of the leading exponents of these so-called design methods. I am very sorry that this has happened, and want to state, publicly, that I reject the whole idea of design methods as a subject of study, since I think it is absurd to separate the study of designing from the practice of design. In fact, people who study design methods without also practicing design are almost always frustrated designers who have no sap in them…*”. This was very unfair to the fine contributions design methods had produced… which he certainly knew.

 It is rather typical of CA as the “grand master” of methods; to reject common understanding of matters as… it sometimes seems, to confuse the discussion, and in that way, assert his place as being “the only one who really knows”. For fairness’s sake one has, however, to be understanding, that after the lack of success in producing good designs with his mathematical methods, his focus had turned from this methodologically detached working, to work with people and materials on the sites of his designs.

**2 CA Comes under the Influence of N-California alter Culture in Berkeley**

As CA came to Berkeley in 1965 as a young professor, the Vietnam War was in action, and the possibility of a nuclear war loomed. This made young Californians still more sceptical of the conventional wisdoms of the modern society than the beatnik generation was.

 Commonly these young people were called hippies, but the background at Berkeley was far more sophisticated and multifaceted than the hippie-culture we know from the media. As an example, ecology introduced us to the thought and the discipline, that teaches how natural communities form systems of wholeness. This also helped us understand better the structures of human societies.

 Thomas Kuhn, a professor of philosophy, gave us better understanding of scientific processes, and coined the term “paradigm shift”. Another professor of philosophy at Berkeley, Paul Feyerabend, wrote the book “Against Method”, that made us less dogmatic in terms of method.

 Landscape Architecture at Berkeley pioneered the idea of adaptation. A very important book on the subject; “Design with Nature”, was published by prof. Ian McHarg in 1969, who “raised” some of the professors of the department. CA may have been influenced by this in his pioneering work of designing on site, and to let the buildings fit with the site, and the surroundings… both in terms of natural and social environment. In Scandinavia, at the same time, this “adaptation-method” was also seen as important, and one of CA´s collaborators, Ingrid Fiksdahl-King, was a Norwegian.

 Later, another Norwegian, Christian Norberg-Schulz, defined the spirit of a place in his book “Genius Loci“ (1979), which is a theory on the importance of letting design be in tune with the spirit of the place. Related to this, is the search for archetypes in buildings, that reflect our basic psychological needs. The psychologist Carl Jung was a pioneer in this, and some see CA´s definition of basic patterns in design, as related to this.

 A professor of architecture at Berkeley became a pioneer within the area of ecological design. This was Sim Van der Ryn. He did pioneer work on ecological lifestyles. People started to eat vegetables that they grew in their gardens and make changes to houses to improve energy efficiency, and to produce at home most of things needed. In short: to live a sustainable lifestyle. Already by around 1970 Ryn and others created in Berkeley “The Integral Urban House”, based on this thinking. CA´s theories included elements from this thinking.

 A catalogue in a newspaper format - published in the Bay-Area in 1968-1972 - called “The Whole Earth Catalogue”, was published for young people, who had an interest in soft, nature-connected lifestyles. In the catalogue there were also reports on new concepts. Bucky Fuller was one of their favourites, because of his whole systems. Later CA became one of the prophets. His theories had by then, come under the influence of Asian concepts. CA encouraged having buildings rise out of local conditions, with the participation of the users, an approach that people liked and was certainly a future trend.

 In 1979 Alexander published a book that describes the core of this design theory: “The Timeless Way of Building”. At the beginning of the index, it says: “*It is a process which brings order out of nothing but ourselves; it cannot be attained, but it will happen of its own accord, if we will only let it*” (p. ix). As one can see here, eastern ideas had arrived in Berkeley. Alexander often cites a book related to this thought, about archery training in Japan: “Zen in the Art of Archery” (1953). There it is the main goal not to try to direct the shot of the arrow, but rather to try to forget oneself and try to let “The It” shoot. There is a truth to this, but as often in CA´s work, it too ideological to be practical within design.

 The author of this paper thinks, however, that the main weakness in Alexander’s theories, is letting the form be in the foreground, because one should neither start only with form or functional accepts alone, but rather one should try to let the two melt together in the design

process, and in addition, let these grow out of the local conditions.

**3** **“A Pattern Language”; an Interesting Collection of Design Solutions**

CA´s book: “A Pattern Language”, is a catalogue of 253 patterns in design, from cities to homes. Architects know the patterns, but some patterns are pleasant surprises from back in history. With the help the catalogue, people can themselves design their own environment… which fits well with the belief in participatory politics. The patterns were selected according to CA´s taste. The main sources were: Old English solutions, Bay-Area Art and Crafts environments, old Norwegian architecture, Oriental architecture and SE-Asian vernacular.

 What is common to most old architecture, especially vernacular one, is the use of ornament to underline, accentualize, and to bring in colour and beautiful… often, folklorist forms. Ornament has now, for about 100 years, been forgotten as a basic discipline in planning and architecture. Post-modernism meant some resurgence of it, in the last decades of the 20th century. Post-modernism makes, however, most often this connection to older times in a rather superficial way with so-called “historical references”. CA made a very important contribution to… not only, to see the beauty of ornaments, but also that they sometimes have physical functions, and also play a part in creating “wholeness generating” structures.

 The greatest weakness of CA pattern language method, in the opinion of the present author, is that is a catalogue that consists of international design schemes, but, as we know, good architectural schemes and solutions are most often site-specific, because of building materials, climate etc., in each given country, which often leads to site-specific architecture. Also, these solutions vary, from time to time, so CA´s pattern collection… that is mostly taken from old “cosy” times, does rarely reflect the times we live in. It needs to be added that CA claims that his patterns have an archetypical value… independent from time and place, a claim, which in only in few cases stands a critical examination.

**4 Lack of Wholeness in Modern Society is what many Want to Repair**

Many have tried to understand what could possibly be the causes for the disintegration

and alienation of our modern times. In philosophy this is often connected to the so-called split of mind and body that can be traced back to the Greeks.

 For practical reasons it is better to talk about separation of the forming of ideas (i.e.

aspects connected to the mind) from reality (which is referred to as body). This means,

for instance, in architecture, that people often develop ideas so that they sound good,

or look good on schematic drawings, but are faulty as comes to execution.

 In the faults of our Western world, the main characteristic is alienation, which means that people don´t feel them to be a part of a whole, which means that the basic characteristic of what is alienated is that it is detached from other things. The governing method of science, dissection, in many cases, is the deep root.

 Dissection became the main method in Western science in the 17th century and Descartes,

Bacon and Newton are considered to be the main authors of the mode of thinking that

made dissection possible... and popular. The resulting lack of wholeness has been a much-discussed topic in philosophy, and CA talks about this, as something he wants to repair with his design methods.

 In the biography of CA (1983), by Stephen Grabow, CA explains, in his talks with him, that he is breaking so fundamentally with the ruling “paradigm in architecture” that his work is bound to mean the coming of “a new worldview” in terms of how architecture should be understood and practiced. CA maintains that this explains, the sometimes-violent opposition to his work from the guardians of the ruling paradigm. A famous example of this is exchange of him and Peter Eisenman at Harvard in 1982.

 To explain why he is interested in pardigms, CA writes: “*I believe we are on the threshold of a new era, when this relation between architecture and the physical sciences may be reversed - when the proper understanding of the deep questions of space, as they are embodied in architecture will play a revolutionary role in the way we see the world and will do for the world view of the 21st and 22nd centuries, what physics did for the 19th and 20th.”*

 In CA´s last book (2012): “The Battle…”, he continues with “the Paradigm Shift” argument, but now he widens it to a battle between two World-Systems: “One system places emphasis on subtleties, on finesse, on the structure of adaptation…” …“The other system is concerned with efficiency, with money, power and control…”, which is a system “…incapable of creating the kind of environment that is able to genuinely support the emotional, whole-making side of human life.”

 CA´s design thoughts have three levels: 1) 15 properties, 2) wholeness or living structure, and 3) wholeness-extending process. Section 6: “Assessment of the Practical Value of CA´s Theory in “Nature of Order”, goes into that.

**5 A Summary of the Book “The Nature of Order” in CA´s own Words**

Because how difficult is to extract the message of the four volumes of this book (each about 650 pages, in large format), this chapter will publish an extract of a summary, that CA himself wrote:

***“Empirical Findings from The Nature of Order”***.

(This essay is on <http://www.livingneighborhoods.org/library/empirical-findings.pdf> ).

**The argument of Book 1, The Phenomenon of Life** *(Excerpts)*:

1) A previously unknown phenomenon has been *observed in artifacts*. It *may be called “life” or “wholeness.*” This quality has been noticed in certain works of art, artifacts, buildings…; 3) This quality of life seems to be *correlated with* the *repeated appearance* of fifteen geometric properties…; 4) We began to refer to this quality, when viewed in its geometrical aspect, *as* “*living structure*”; 5) The appearance of living structure in things - large or small - is also correlated with *the fact that these things induce deep feeling*…; 8) The fifteen properties are the ways in which *living centers* can *support other living centers* (demonstrated). A center is a *field-like centrality that occurs in space*; 13) Centers appear in both living and non-living structures. *But in the living structures,* there is *a higher density* and *degree of cooperation between the centers*…

**Book 2: The Process of Creating Life:** 15) If we examine *the origin* of those things in nature and in human art that possess living structure, it turns out that this *living structure comes about*, almost without exception, *as a result of an unfolding process*…; 16) More particularly, it is possible to define *a new class of transformations, “wholenessextending transformations,*”…; 19) It is also precisely *the use of these wholeness-extending transformations* which *has caused the appearance of the greatly loved*, and *now treasured, traditional environments*…; 21) It may be concluded or inferred that *healthy environments can only be generated* by actions and processes based on *wholeness-extending transformations*. If we hope for health or living structure in our built environment, it is therefore reasonable to say that *the entire social process of project initiation, design, planning, and construction* must *be revised*…; 23) *Demonstrations* have been given throughout Book 2, showing how a great variety of sequential-holistic processes can give rise to *effective unfolding* and *produce new buildings and environments* that *have greater than normal coherence, adaptation*, and *harmony with their surroundings*.

**Book 3: A Vision of a Living World:** 26) *This belonging* must be and will be something *related to people’s everyday inner feelings*; 27) Structures created *by a process of unfolding* … by the nature of *the wholeness-extending transformations* of land and people, nourish the land and people…that provides genuine support for human beings (demonstrated); 29) Book 3 provides dozens of *examples of buildings* and building complexes *where wholeness-extending transformations have been at work*…; 30) …in these example projects, there is *a richer variety* and *greater number* of *living centers, at all scales*…; 31) … such environments will, by their nature, *give honor and respect* to *all people on earth*…; 32) … they seem to come closer to *a new form of collective art*, which *expresses the true nature of people*…; 33) By honoring the *wholeness of the earth* and *its neighborhoods*, these newly built places, in their physical character and presence, are also *likely to encourage* and *support new depths of spiritual seriousness*…; 35) … use the generating processes… *the places are experienced* by people who live in them, work in them, or visit them, as something that *establishes a deeper connection with the human being*… 36) … *the empirical base* will not only *provide a sturdy underpinning* for a new way of regarding the world we live in, but will *also provide a basis for social* and *political methods* of *achieving these*…

**Book 4: The Luminous Ground:** 37) … a way of understanding *the quality* of artifacts, works of nature, works of building. But … the web of these empirical findings, *leads to an altogether deeper*, and *somewhat mysterious picture*…; 38) … *the nature of the living whole*, and the way *that any one part of that whole* plays its *role within the larger whole*, binding everything together…; 40) … any *example of living structure* creates a connection between that structure and *the human self*…; 43) … what I call living structure… is *entangled with the human self*, in some *fashion that we have not previously understood*; 45) … in any environment *that has life* … there are multiple and sometimes very large numbers of living centers that appear to be *being-like*, or *self-like*…; 47) … *making an environment living* will succeed or not to the degree *that the making process* is based on the *repeated use of the criterion*, “*How much is this part, or that part*, or *that whole like my true, inner self?*”…; 51) … thoughtful people … find, sometimes *with a sigh of acceptance and relief*, that within this frame of reference *they are finally able to live in a world that makes sense*…; 52) This is *a world vi*ew in which *acceptance of the whole* and *efforts to heal the whole*, in the built world…; 54) In *such a modified world-view*, *science can* perhaps *be brought into alignment with human feeling and awareness*…; 55) An apparent *link* between *environment, self, God, and matter* has *shown itself*…; 56) … *the world can become beautiful*, as a result of efforts *based on this new understanding (demonstrated)*; 57) … it may turn out to be *best if we redefine the concept of God* in a way that is *more directly linked to the concept of “the whole”*… what was traditionally called God, in a way *that provides the connectedness* that *people crave*, and in a way *that allows people to feel humility* and *responsibility for the whole*… ; 58) We would then *have, as a goal,* the *making of a world* which is literally made, as far as possible, *from “self”*…; 59) … there may lie ahead *new ways of understanding physics and biology in these terms also*: so *that space and matter would be linked and entangled*, literally, *with the source of all consciousness*, by reference to the whole and its hitherto misunderstood properties.

 **From CA´s final words**: I have *not pursued this traditional scientific avenue* to *its full conclusion*, … My experiments … *now simply need confirmation through experiments* conducted along more rigorous lines. *I look to my colleagues* and *to a new generation of scientists* to carry this work forward *with the necessary rigor.*

**6 Assessment of the Practical Value of CA´s Theory in “Nature of Order”**

The book´s full title is: “The Nature of Order: An Essay on the Art of Building and the Nature of the Universe” and it was published in four books 2003-2006.

 At the centre of CA´s theory are 15 geometric properties that CA primarily found in prayer rugs. These 15 properties are: 1) Levels of scale; 2) Strong centres; 3) Thick boundaries; 4) Alternating repetition; 5) Positive space; 6) Good shape; 7) Local symmetries; 8) Deep interlock and ambiguity; 9) Contrast; 10) Gradients; 11) Roughness; 12) Echoes; 13) The void; 14) Simplicity and inner calm, and 15) Not-separateness.

 These 15 geometric properties will not be explained here, but the author of the present paper, has used them both to analyse facades and to create ornaments… And they are good for such purposes. What CA does not mention, is that geometric analysis has a long history in art and architecture (and rugs?), but CA does this, however, in somewhat different and more elaborate manner.

 Many books on old art show us with circles, triangles etc., how good works of art follow clean and strong geometric schemes. And works of classical painters, most certainly, are built on such strong geometric schemes, often known from the term “composition”. The same holds true for design in architecture although there, studies of proportions, like the “golden ratio”, are more common. Also, geometric schemes in the lay-out of buildings and cities, are well known. Often the symbolic content of the forms is at the forefront, especially in buildings of faith, as explained in many books on sacred geometry, that often bring earthly structures into contact with cosmological schemes (like CA attempts in “The Nature of Order”).

 The basic theme of CA´s methods is that the 15 properties can help tie form/designs together into a whole: wholeness. They work, so to speak, like glue, that helps designers to connect things, in a world that is characterized by dissolution and lack of connecting themes. Connecting in older times, often came about, with style and symbolic content.

 Many other theorists have tried their hand on this “gluing of the world”, for example the author of this paper in his dissertation at UC Berkeley: “A Theory of Integration…” (1987). He describes the motivation for creating his method, in his biography “Shaping the Future” (2016): “*Like many young people, I was dissatisfied with many aspects of our worldview and environmental design and aesthetical beliefs of our present times…This was such an urgent issue to me that I decided to let my PhD thesis start by defining the roots of these problems and then try to develop ideas on how we could escape some of these serious problems*.” (P. 101).

 The form-method devised in the dissertation; I have described as follows: “… *I succeeded in creating a form theory from the four principles of the T´ai Ch´i symbol…* “ (P. 119). On page 119 there is also a short description of the four philosophical principles of the T´ai Ch´isymbol, and how I created a theory and method of spatial unification, based on them:

 “*The first philosophical concept is: I. Wholeness that appears as a Circle in the T´ai Ch´i symbol. The basic value of the Circle is that it is the densest arrangement of elements. My next step in explaining the value of this form, the Circle, was to define and describe five form features that I linked to the Circle, features that can be applied for strengthening the connecting-impact of the Circle in design.*” (P. 119).

 And I continue: “*As for the philosophical concept of II Dynamism, we see it as a S-formed line in the T´ai Ch´i symbol. The curved line is an opposite of the straight line that is so common in mechanical western design. As an example of a curved line in nature, we see that most coastal lines are curved, which forms inlets and bays where the coastline curves inwards, and points and peninsulas where the line curves outwards*.” (P. 119). This principle also helps integrate the two parts: land and sea. (The case studies were conducted at the N-coast of Reykjavik).

 On page 121 this overview of the form-principles continues: “*The third philosophical concept from the T´ai Ch´i: III Complementary features, appears at the coast in such a way that form and activity characteristics, both on land and out on the water, correspond to each other. This was, and still is, the case in the Old Harbour; the warehousing on the shore had earlier both functional and form relationships with the piers and ships.*” (P. 121). This form-principle is the application, in art and design…of the mutually enhancing complimentary that J. Itten explained in his theory of complimentary colours (e.g., red and green). This my 3rd form-principle, in addition to creating more quality (1+1=3), helps e.g., tie a house and garden together, and also “City and Nature… (as) an Integrated Whole” (1999), which is the title of an easy-to-read book I wrote on this. (It is on my home page).

 “*The last concept from the T´ai Ch´i is IV Cores of the opposite areas. This appears, for*

*example, as pools or ponds (cores of water) and as rocks and islands (cores of land) out*

*in the sea. These cores strengthen the interplay of land and water, and in or at all these*

*cores, biological and human activity can be established that strengthens the connection*

*of land- and sea surfaces*.” (P.121).

**7 A Summary of CA´s Contribution and an Assessment of its Future Value**

It is not an easy task to sum up CA´s contribution, and to assess its future value for the practice of architecture and for design theory. The sheer volume of his work; 18 books of about a total of 10.000 pages, and 10.000 figures or diagrams, is almost overpowering. The biography of CA by Stephen Grabow “Christopher Alexander. The Search for a New Paradigm in Architecture”, is of much help, but it does not cover CA´s work since its publication in1983. The present article is meant to be a short, simple overview… now, as CA has passed away. What helps people to write such overviews now, is that CA is no longer present… to step forward, and blast the authors, and explain that they really did not understand, as he did with Peter Eisenman in a famous exchange at Harvard in 1982. In such exchanges he enjoyed his intellect and his enormous knowledge of the arts, as well as of science.

1. **CA´s Writing Style**: CA often wrote in a lucid way, but he frequently had the tendency to write in a poetic and mysterious manner. This he did both to conway fine qualities… and to speak to his most adoring and uncritical audience; the new-age, occult-type of people. This was not popular in the academia. CA liked to show off his knowledge of cosmologies, math and physics… often, as it seemed, to make what he was saying, hard to understand for not-science people, so he came out as above them, so they were not really, capable to engage in his thinking.
2. **CA´s Extensive Use of Figures and Diagrams**: This adds very much to the value of his writings. The figures and photos often conway the atmosphere of what he is writing about, and the diagrams often conway the basic structure of what he was conceptualizing and designing. CA said that the diagrams in “The Notes” were the foundation for the patterns he published in “A Pattern Language”.
3. **CA´s Architecture**: His architecture is often an assembly of patterns, that struggle to make a whole, and to adapt to the site. CA himself did not like these lacking results, so he ventured on to his 3rd attempt to create a design theory in “The Nature of Order”, that had wholeness and adaptation, as its main goal. Alexander was a very good analytic – and very valuable a such – but, not a good designer, as we can see from many of his buildings, even though they have many good things about them.
4. **CA as a Theoretician**: To analyse theoretically is very important, but to transform an analysis into a synthesis, is very hard to do. Good analysing, however, certainly helps in preparing for design tasks. A too rigid method of analysis, on the other hand, can make a design worse. - CA became his own judge, as a creator of design methods, and even as a theoretician, as he wrote in the preface in the 6th ed. of his book “Notes” in 1972: *“…I reject the whole idea of design methods as a subject of study, since I think it is absurd to separate the study of designing from the practice of design*”.
5. **CA´s contribution to Theory of Visual Arts**: Architecture and the visual arts have in common, that their main aspects are structure and aesthetics, and they are thus, very much related disciplines. In his book “The Nature of Order” CA deals, basically, with these two subjects. As we see from his book, CA is certainly mainly concerned by how a “process of unfolding” creates wholeness and beauty in nature… and he demonstrates and illustrates them in his book… both in architecture and the visual arts. His 15 geometric properties play an integral part in this. The 15 properties are, for instance, helpful in analysing why e.g., old facades and old art are “whole” and beautiful. – Many have experienced that the properties, therefore, can be very helpful to artists and designers… not least within the visual arts.
6. **CA´s contribution to Sustainability in Architecture**: Certain elements of CA´s theories support the seventeen sustainability goals of the United Nations. One can mention: CA´s emphasis on local production, processing, as well as local infrastructures and consumption. Such principles are seen to be a part of the so-called “New Localism”. – CA´s designs are also often conceived to protect, restore and promote, and to use territory in a sustainable way. Also, the practice of growing food in own, or coop gardens, is seen to be contributing to sustainability. For this CA was awarded the “Global Award for Sustainable Architecture” in 2014. – Because of these points of emphasis, CA is in tune with the emerging sustainability paradigm and is gaining renewed value because of this.
7. **CA´s Contribution to Creating** **a New Paradigm for the World**: The title of the biography of CA is: “Christopher Alexander. The Search for a New Paradigm in Architecture”. The title presents a tall order, because the terms “paradigm” and “paradigm shift” are most commonly used about changes in worldviews that come about from basic scientific discoveries. On the dust jacket of the book “The Nature of Order” the reader is asked to: “*Consider three vital perspectives on our world: a scientific perspective; a perspective based on beauty and grace; a commonsense perspective based on our intuitions about everyday life. Neither scientists, nor mystics, nor architects, nor politicians have so far found a single view of the world in which the three are united. This groundbreaking work allows us to form one picture of the world in which all three perspectives are interlaces. It opens the door to 21st-century science and cosmology*.”- To the author of this article, these seem inflated claims… claims that go beyond what seems to be necessary in terms of understanding the methods that the book describes… which deal with conceiving better ways to plan and design human environments. – A more detailed overview of CA´s claims, were given in Section 5.

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  TV with CA at his house in Berkeley in 2000.