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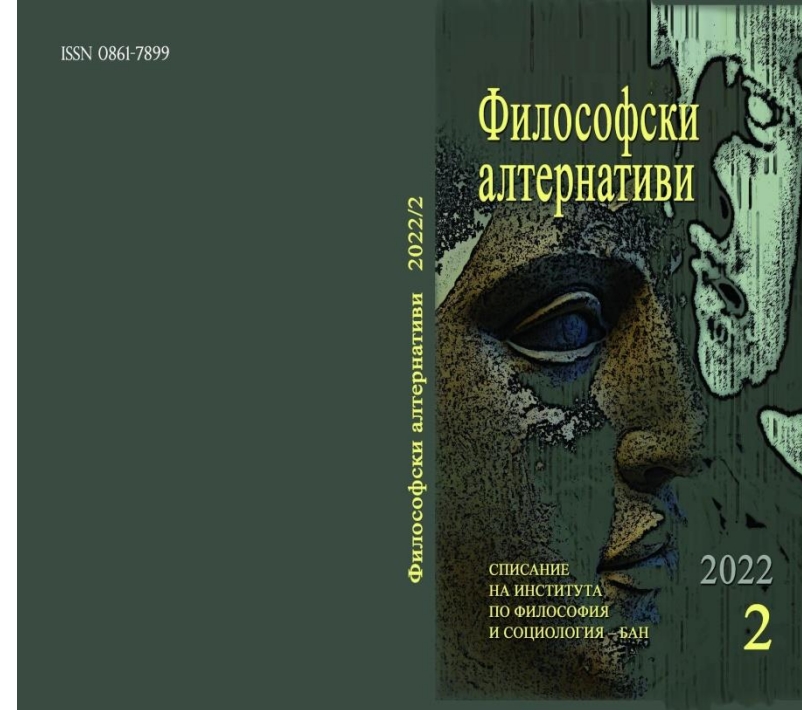
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МНОГООБРАЗИЕТО НА ИЗКУСТВОТА ВЪВ ФОКУСА НА ЕСТЕТИЧЕСКИТЕ ЦЕННОСТИ

SYLVIA BORISSOVA*

‘ABSOLUTE PHYSICAL PATTERNS’ IN NILI PORTUGALI’S HOLISTIC PHENOMENOLOGICAL APPROACH IN ARTS

Abstract: The article is dedicated to the Israeli architect Nili Portugali’s holistic-phenomenological approach in the planning process in architecture, the creative process in arts and life as a whole. This approach is based on the British-American architect and design theorist Christopher Alexander’s empirical study on ‘absolute physical patterns’ and the common and ‘entire’ language which the pattern language is. Respectfully, a holistic phenomenology of architecture, organic order, sense of belonging, timeless quality, beauty and the ‘one value’ of the One Self—are integral part of this pattern language.

Keywords: phenomenology of architecture, space, sense of belonging, beauty, ‘one value’, quality, ‘absolute physical patterns’, Nili Portugali, Christopher Alexander.

Силвия Борисова – „Абсолютните физически модели“ в холистичния феноменологичен подход на Нили Португали към изкуствата

Резюме: Статията е посветена на холистично-феноменологичния подход на израелската архитектка Нили Португали в процеса на планиране в архитектурата, творческия процес в изкуствата и в живота като цяло. Този подход се основава на емпиричното изследване на британско-американския архитект и теоретик на дизайна Кристофър Александър върху „абсолютните физически модели“ и общия и „пълния“ език, какъвто е езикът на моделите. Съответно холистичната феноменология на архитектурата, органичният ред, чувството за принадлежност, непреходното качество, красотата и „единната ценност“ на Единния Аз – са неразделна част от този език на моделите.

Ключови думи: феноменология на архитектурата, пространство, чувство за принадлежност, красота, „единна ценност“, качество, „абсолютни физически модели“, Нили Португали, Кристофър Александър.

1. Preliminary biographical notes on Nili Portugali

Nili Portugali (born on March 15, 1948 in Haifa, Israel) is a practicing architect, senior lecturer, researcher, author and film director. Her multidisciplinary work both in practice and theory is closely connected to the holistic-phenomenological school of thought.

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She graduated from the Technion Institute of Technology, Faculty of Architecture in Haifa, Israel (1968-70) and the Architectural Association School of Architecture, London (1970-1973) where she took an A.A Diploma; she made Buddhist Philosophy Studies at the Far East Department and Post Graduates Studies at the Architecture Department, University of California Berkeley (1979-1981), as well as Post Graduates selected studies at the Film School, Tel-Aviv University.

In the years 1973-1979, Nili Portugali worked in the Ministry of Housing, the Jewish Agency Settlement Department in Jerusalem and various private firms, and then she founded her own firm in Israel. Through time, she was a visiting lecturer at the Bezalel Academy of Art & Design Department of Architecture, Jerusalem (1983-1984, 1997-2006), the School for Environmental Design, Tel-Aviv (1985-1986), and Technion—Israel Institute of Technology, Faculty of Architecture and Town Planning.

Her fruitful professional projects, works of architecture and collaborations through time focus on urban design, interior design and landscape design, and include her research work with the eminent British-American architect and design theorist Prof. Christopher Alexander (October 4, 1936—March 17, 2022) in 1980-1981 at the Center for Environmental Structure, Berkeley, USA, titled ‘The Nature of Spatial Order, the Phenomena of Colors, Simulation of Design Processes’.

Her first book—*The Act of Creation and Spirit of Place: A Holistic-Phenomenological Approach to Architecture* (2006, Edition Axel Menges, Stuttgart/London), was listed in the books of the 2007 year by the Royal Institute of British Architects. In her second book, *A Holistic Approach to Architecture. “The Felicja Blumental Music Center and Library”*, Tel Aviv (2011, AM OVED Publishers Ltd. Tel Aviv), she brings the conceptualization of the act of creation and the ontology and phenomenology of place to the specific level of creation and realization of her project for a music center and library in Tel Aviv. Over the years she has published a number of research and popular articles, participated in numerous architectural exhibitions and catalogs and formulated innovative methods in architecture education.

From architecture, Nili Portugali became a director of an experimental art film, *And the Alley She Whitewashed in Light Blue* (2018, Israel), in which she implemented the ‘pattern language’ of ‘absolute physical patterns’ of human space and home. And this year, from cinema she turned back to publishing a book, this time on her movie, with the idea of expanding her reflection on space and patterns and their implementation in film-making (*And the Alley She Whitewashed in Light Blue. The Secret of All Those Timeless Places Where One Feels “at Home”*, 2022, Axel Menges).

2. On space: From architecture to phenomenology of architecture and back. ‘Absolute physical patterns’

Throughout her working process over the years, Nili Portugali has remained true to a first and foremost principle: **architecture is made for people, and its**

purpose is **“to create a human environment for human beings”**. A building is not just an artifact and garment of the ‘humanized’ space but a physical presence made by man which affects our spatial and physical environment back—so that the richer and more multi-layered the perception of a building in our environment, the longer and full-worth is its life. That is why Portugali turns to think of “the fine old buildings and places we always want to return to—those with timeless relevance” that “touch our hearts, and have the power to create a deep and direct emotional experience”. And she has elaborated a respective approach leading her work in planning and creating the design of her projects: **a process striving towards phenomenological architecture which generates this spiritual experience common to all people**, no matter what culture and place they come from (cf. Portugali 2011: 23).

This common spiritual experience conveyed by buildings of timeless quality has been examined by Prof. Christopher Alexander in whose opinion **“the buildings that have spiritual value are a diagram of the inner universe, or the picture of the inner soul”** (cf. *ibid.*). Thus, the responsibility of utmost importance in architecture is to create places and buildings which would feel like home, like a space where one would long to inhabit, to live in; this responsibility is a matter not just of a particular architectural movement but of a holistic transformation to a sustainable worldview in harmony with environment, ‘feeling’ it.

Portugali observes how the mechanistic-fragmentary worldview planning processes that tended to dissociate man from nature in searching of his own identity gradually shift to **a renewed emphasis on the holistic-organic worldview** which she finds so tightly related to the fundamentals of Buddhist teachings “regards the socio-physical environment as a system or a dynamic whole, the existence of which depends on the proper, ever-changing interrelations among the parts”. Thus, urban design, architecture, interior design and landscape design are regarded by her not “as independent disciplines removed from each other, but as one continuous and dynamic system (...) the building is not perceived as a collection of designed fragments, but as one hierarchical language, in which every design detail, on any level of scale, is derived from the larger whole to which it belongs, which it seeks to enhance, and for whose existence it is responsible” (cf. *ibid.*: 26).

In this perspective which can be also found in the scientific discourse of cognitive science as a whole in disciplines like cosmology, neurobiology, psychology, particle physics and brain sciences and is linked to recent theories of complexity (cf. *ibid.*:7), harmony and beauty are conceived, in line with Christopher Alexander, as “objective properties related to the geometrical properties inherent in the structure itself”. But since holistic view works not only with facts but also with feeling as integral part of space, of environment, Alexander states that actually **“all places of organic order that seem unplanned and order less are a clear expression of order on a deep and complex level”** (Alexander 1979).

Hence the study of Christopher Alexander on **‘absolute physical patterns’**: according to him, this deep-level organic order is based on “absolute rules that

have always determined the quality and beauty of a place, and is the source of the good feeling in it". So that "there is a direct connection between the pattern of events that occur in a place and the patterns of space that constitute it". When people share the same feeling of familiarity and coziness in a given environment, this feels like an unspoken common language: **a common structure underlying patterns that are innate in human beings**. Therefore, there are patterns in physical space which reflect innate patterns structured in human brain. Alexander and his team managed to prove as well that each pattern consists of other smaller patterns, while it is also part of a larger pattern & so each pattern is a **pattern of relationships within a generative pattern language**. From here, Portugali adds to Alexander's definition of harmony and beauty in architecture and in man-made work of art as a whole that they are **objective properties inherent not only within the structure itself but also in the process by which they are created** (cf. Portugali 2011: 7).

This is the conceptual ground perceived in Nili Portugali's holistic-phenomenological approach in architectural planning and design where the physical structure of a building is allowed to develop gradually from the living reality of the site itself, and thus it "provides the growth of an integral organic environment". The actual planning work begins not from a sketch on the drawing board or the computer screen, superimposed on the site afterwards, but every single planning decision grows on the working site itself and depends on every force and repetitive circumstance in there, like earth shapes, wind and snow, water (sea or lake or river) nearby, location of the sun, raining periods... in summary, in Portugali's words, "that whole which is experienced intuitively contains the climatic conditions, the angles of the view, the structure of the land and the features at the surrounding environment". So the building's outdoors are barely unfolded step by step, given the base of the whole environment—the physical, cultural and social reality, including the available constellation of peculiarities of the site and natural forces; **every step undertaken presupposes a new structure-reality**, the base for the next decision.—Portugali gives an example where one of the first decisions is the location of the main gate to the site: it deals with the relationship between the site as a whole and its immediate surrounding. Thus, the following decision would deal with the position of the main entrance door to the building, and it would constitute a new reality after having the entrance gate already located. The actual final building in the so-described holistic-phenomenological approach is a **"structure of balance between the patterns of the space and the environmental forces existing on the site"**.

This does not necessarily mean that this approach has to cling to indigeneity and traditional ritual and cultural practices only. It has the potential to integrate modern technology as well—not as an aim in itself but "as a tool for attaining human qualities and friendly environment", aspiring "to give a building spirit and soul" (ibid.: 38).

Portugali's research interests went beyond mere practice and gave the fruit of her two books on systematizing and arguing her holistic-phenomenological ap-

proach to architecture. In *The Act of Creation and the Spirit of the Place*, she demonstrates through a variety of projects the architectural reality she is directed toward—a reality “which reflects a unique interface between the Orient and the West”.

This can be exemplified by one of her projects, Kibbutz Maagan Michael in Israel, completed in 2005. *Kibbutz* is a communal settlement in Israel where all wealth is held in common and profits are reinvested in the settlement; the first kibbutz was founded in 1909, and currently there are about 270. As the author observes, from its very beginning its uppermost value was “*equality*, translated in most realms of community life not as equality of opportunities, in its qualitative sense, but rather in its *quantitative* sense, as formal uniformity” (Portugali 2006: 116) dogmatically obliterating the self-identity and uniqueness of the individual. However, this old conception of equality has been redefined in many respects when the social structure reverts back to the nuclear family where children are recently raised, and no longer in a communal house; with the differentiation of wages, based on one’s contribution and not on one’s financial wealth, and so on. Yet, houses are no more regarded as “static *models* of *predetermined* uniform shape, arbitrarily positioned on the building site” (ibid.): there is already a more subtle awareness, and implementation capability, of factors like the relief, the direction of light or the angle open to the view on any specific plot, i.e. to the search for a *qualitative* equality of the houses and the opportunities they offer to the tenants, like a sea view, proximity to the orchard, etc. So the planning process Nili Portugali adopted was based on **patterns common to all the houses**, “patterns that grew out both of the social structure of the *kibbutz* and the geographic location facing the sea”, and “when these *common patterns* were used in *different site conditions*, a variety of houses emerged, sharing one architectural language” (ibid.: 118). In order to determine the level of each house so that one could see the sea while sitting on the balcony, the architect used a crane to lift her up to where she could see the sea; the same wish to see the sea from every spot along the path connecting the promenade running along the water and the path running from the communal dining hall at the heart of the kibbutz to the neighborhood—led her to the specific layout of this connecting path. Next decision was to arrange the houses in small clusters, sharing a communal open space: this led, on its part, to defining a non-formal “private territory” outdoors to each family, and even to growing family gardens, which Portugali distinguished as a “new pattern of behavior” that could not have developed in the traditional kibbutz model.

Yet, although reshaping the traditional reality of the kibbutz communities in a deep sense, the architect put the finishing touches on the community settlement with care for the inherent absolute physical models: a bicycle rack in front of each house, since bicycle is the only means of transport allowed within the boundaries of the kibbutz; a place for muddy boots—a symbol of the kibbutz, allocated next to the entrance door; the walls were all whitewashed light blue. But as a whole, this introduction of a conceptually new model in a very rigid social framework became possible barely as a result of an overall change in the re-

ality of the kibbutz communities (cf. *ibid.*: 122). **Which means that the implementation of the so-explained holistic-phenomenological approach is possible where there is a gap, an organic thirst for new realities and deeper order.**

In her second book, Portugali widens her holistic-phenomenological approach through her story of creating the Felicja Blumental Music Center and Library in Tel Aviv, Bialik District (completed in 1996) and **explicating the role of basic human values in creating places and buildings where one would feel ‘at home’** (Portugali 2011: 17), **would feel cognate to the space they inhabit and find their own identity in there.** Bialik Square where the Music Center was built is surrounded by the work of architects from the 1920-30’s, all of them Jewish refugees from Europe, searching for “a unique Israeli architectural language that would stem from the place itself” (*ibid.*: 7). Portugali dealt with this local identity in her planning so that significant historical value be respected and preserved. This is the human value of being part of a larger order which on its turn needs to be cared-for in order to persist in time. Still, furthermore, in Nili Portugali’s view “the human being is the central environmental resource which the architect must pay attention to when approaching the design of the physical environment in which we live” (*ibid.*).

3. On belonging: And the Alley She Whitewashed in Light Blue

Nili Portugali’s holistic-organic approach in her own words can be defined also as an experiential-emotional approach: space is also a feeling for human beings. And this feeling can be inherited as well. **In seek for the secret of all those timeless places where one feels ‘at home’—in any place, at any culture, at any time,** Portugali decided to work with the deeper and more subtle levels of space offered by cinema, and in 2018 her film titled *And the Alley She Whitewashed in Light Blue* (1h 12’, Israel)¹ had its premiere.

The film sets a careful phenomenological perspective, in a simultaneously distinguished philosophical, poetic, figurative and meditative cinematographic language, to the questions of what a feeling of home is—in examining and unraveling the ontological knot of architecture, history, tradition and sense of belonging; and what it is like to be at home in the knot of art, philosophy and mysticism, without even having to name.

The annotation of the film directed by Portugali declares that “at a time of existential threat to the physical and human environment, Architect Nili Portugali takes us into an intimate journey into the Holy Kabbalah city of Tsefat, Israel, unfolding a discovery of universal insights from her holistic / Buddhist / scientific point of view: What is the secret of all Timeless places in which man feels ‘at Home’ and what is that ‘Pure Art of making’ that creates them? At any culture, at any place and at any time, via reconstructing childhood memories engraved on each stone of the city”. Art criticsists compare the serenity and the sen-

¹ The film had a world premiere among the selection of the Mumbai International Film Festival, as well as awards from the Inca Imperial International Film Festival, Lima (Peru) and PLATEAU—International Film Festival in Praia (Cabo Verde).

suous exquisiteness conveyed by the film with the work of Tarkovsky and Paradjanov. Moreover, some of them can see how the film is crossing the boundaries of form and content for the sake of that discernment in 'absolute physical patterns' corresponding to one's own structure of mind, emotions, feelings, memory, sense of home and belonging.

The film is divided in several parts: Summer, Rosh Hashanah², Yom Kippur³, Sukkot⁴, Passover, and Winter. Summer is the wide entrance to the world of a little girl visiting her Grandma's town Tsefat⁵ for the vacation. Everything is white blue on the road to Grandma's hotel which is her family home as well: white blue is the sky, the air, the atmosphere; the wall along the narrow cobblestone street to the hotel which the girl crosses every time she comes in town to visit, again and again, her grandmother's "own temple", "a place endowed with soul"—the space of home and the daily as the most sacred space. Yet, *And the Alley She Whitewashed in Light Blue* is not a narrative film but a beautiful attempt to catch the "timeless art of making" through which are created those great places we want to return again and again.

Then the dark blue color of the dusk over the graveyard prevails on the screen. It is the memory of Grandpa's loss. Then the theme of care comes: every afternoon, Grandma would treat the hotel's guests to fresh fruit in the yard with abundant flora, and would ring them with a little bell. Then the grayscale scene of the little girl who would take a glass of fresh carrot juice and walk through the streets from the old photos to her great-Grandma Shaya sitting in her small store and making the accounting with tired eyes: but the trees were green, the roofs were red and the juice was bright orange. As if it is the viewer's choice that is accentuated through these color decisions, loaded with all the semiotics of the colors. Green is vitality and roofs give a shelter, and orange is the color of care for great-Grandma's vision.

As well, there is always the childish personal choice which way to take out of two possibilities: this physical crossroad in childhood is magnificently recreated. And there are always repetitious sounds in the silent stone streets: the tiny bell ringing for lunch, the sound of pouring milk in the cups for the gusts of the hotel, the steps on the pavement, the creaking of wooden blinds... The several meters from the house to the hotel have turned into the center of the world for the little child, and have created the feeling of quality and beauty of this place.

² The Jewish New Year—an autumn holiday, taking place at the beginning of the month of Tishrei. It is both a time of rejoicing and of serious introspection, a time to celebrate the completion of another year while also taking stock of one's life.

³ The holiest day of the year in Judaism: the Day of Atonement and Repentance.

⁴ A Torah-commanded holiday celebrated for seven days from the 15th day of the month of Tishrei. It is one of the Three Pilgrimage Festivals on which those Israelites who could were commanded to make a pilgrimage to the Temple in Jerusalem.

⁵ Nili Portugali is 7th generation descendent of a family living in the holy Kabbalah city of Tsefat, Israel since the early 19th century.

The action moves to the kitchen, the sacred “cave”, or “another church” for Grandma. The patterns of stones, grape, doors are replaced by the slow peeling of green apples and putting them in a pan full of water, one by one, the long strips of peels falling on an old newspaper—the matter measures the slow time, the non-external one. The slow motion and attention to details, shapes, colors, textures and tangibility resembles those discernments made by Tarkovsky in his *Sculpting in Time* (originally *Die Versiegelte Zeit*, or *The Sealed Time*—cf. Tarkovsky 1989). Another place, the laundry room next to the kitchen, is the place where Grandma would have a sleep for a few hours after all the preparation for the guests’ dinner and good mood.

In Zen in the Art of Archery, we find the following Eugene Herrigel’s sentence: “Drawing the bow and loosing the shot happens independently of the Archer. The hands must open like the skin of a ripe fruit. The Archer must let himself go to the extent the only thing that is left of him is a purposeless tension. At this state of mind released from all attachments, Art should be practiced” (Herrigel 1964). It is exactly in this state of ‘purposeless tension’ that we all feel the common world of patterns. Christopher Alexander states that there is ‘one timeless way of building’—as ancient as the trees, the hills and our faces are.

Rosh Hashanah marks the Jewish New Year, and also the autumn in the film. The kneading on the kitchen plot is presented not like a process of separation, but of differentiation: every single bun resembles a human embryo—it is the organic occurrence of a new form. This is the way in which **“the wholeness and the beauty of the detail is not ornamental, ‘for itself’”**, as modernism and functionalism think.

Yom Kippur (literally the Day of Atonement) is the only day on which Grandma goes out of the kitchen. The hen chicks before being slaughtered; the plucking by the women in the yard with feathers floating slowly through the autumn air; the way of involving all senses in the idea of home when it is also one’s “another church”. On holidays Tsefat, together with its habitants, is a simplicity and harmony.

Sukkot follows Yom Kippur, and the multicolored garlands hanging outdoors sway in the wind. Their pattern is the next diagram of the inner human soul. The rattling of keys, the prayer, the bended head of the seated woman in black in front of the white wall with the green blinds, the rhythm of the steps. Like the alleys in Greece, Venice—patterns are everywhere around waiting to be grasped. The port and the courtyard as universal patterns, simultaneously barriers and spaces between communal and private space. And finally, the pomegranate tree—a symbol of fertility and love in Jewish culture—illuminating the yard.

Passover. According to Kabbalah, light blue is the color that purifies you, the inner light that connects you to the heavenly; it expels ghosts and that is why it is the traditional color for walls and doors. On holidays, Grandma would go around to see the chimneys of whose houses did not smoke because it was a sign that there was nothing to cook in these families, and would send her granddaughter to

bring them the food she had prepared for them. The awkward picking of apples, staircases, columns and arcades on the road, and then...

Winter. The colored mourners tied to the branches of trees. And the sound of whitewashing, the connection with labor and with the symbolism of light blue.

The film has achieved Nili Portugali's aspiration "to create human reality where to feel at home"—"a pattern language", "to link the buildings to the world of ideas and images" and thus reassociate man to his environment. Portugali has worked on the film layer by layer in order to achieve a kind of 'superstructure' of patterns: sounds, textures, shapes, patterns are made the main characters of the film.

And, eventually, to try to find out what makes a city, a building, a balcony evoke that similar feeling in humans which recognizes it as an innate pattern—as a physical pattern to which we belong.⁶

4. On beauty and the 'one value': Nii Portugali's approach from an aesthetic point of view

In *A Pattern Language* (1977), *The Nature of Order* (Vol. 1—4, 2002—2004) and *The Timeless Way of Building* (1979), Christopher Alexander has elaborated most profoundly his conception of a pattern language. According to his empirical study, there are about 250 physical patterns which could be ascribed the quality of 'absoluteness' grounding this language. An order of deeper organic and complex range "is based on absolute rules that have always determined the quality and beauty of a place and is the source of the good feeling in it" (Portugali 2011: 32). In Alexander's conception, **beauty, aesthetics, emotions, feelings are among the signs of pattern language**; moreover, they are signs of an **entire language**.

⁶ On November 13, 2021, there was a film projection with discussion on Arch. Nili Portugali's film, within the Permanent Seminar of Culture, Aesthetics, Values Department at the institute of Philosophy and Sociology, Bulgarian Academy of Sciences. During the discussion, various issues and questions took place, like: Can home, like something physical, and familiarity, something spiritual, coincide in some manner? How can the concepts of intimate and familiar determine the attitude towards architectural structures and space in general? Is it possible that if you have never seen something and have no preconceived notions about it, you cannot register it with your visual organs at all (as this was claimed by the local population, who could not see the conquistadors' ships because they had never seen them)? What repulses in buildings and how certain elements in the architecture of cathedrals have such a purpose, or the aim is rather to arouse awe? Throughout different cultures, we could see, for example, buildings that have relief faces on their facades. How should spaces that are in some way repulsive or alien to man be defined? There was also a discussion about modern construction and how there are buildings that 'bark at you'; that archetypal buildings in general (and buildings of religious traditions in particular, those of the strongest semantic layer) act as a mirror from their exterior, but from the inside they aim to merge us with space, which is suction instead of reflection, etc.

As it was already observed, beauty and harmony are phenomena related to the physical properties of the place, and, furthermore, to the very processes of connection and converging with a space, place or a building. “Beauty is in the details” and “the detail is not ornamental for its own sake” (ibid.: 30). In the context of architecture, “the secret concealed within the beauty of a building as a whole lies in its spatial order and in the nature of its details” (ibid.)—exterior, interior and environment as regarded as one continuous system. It is namely the details that make this continuity, and therefore beauty, possible: “like echoes of the same note” (ibid.).

Alexander’s assumption that there is a direct connection between the pattern of events that occur in a place and the physical patterns, ‘patterns of space’, that constitute it, led him and his team to an empirical research conducted at the Center for Environmental Structure (Berkeley, California) in the mid-1960s, and aimed at the exploration of two main questions: 1) What is the nature of the spatial order present in places that makes us feel good?, and 2) What planning process is required to create an environment that possesses that same organic order?

Organic order consists of elements which share a common language, a language that should be achieved through a careful step-by-step planning process. This common language once could be found in tradition where everyone and everything had their own place so that all processes had natural developments.

“In modern society, beauty has become a term of abuse, often associated with inefficiency, impracticality, lack of functionalism and high cost. That notion of beauty is true when it relates to details as decorative elements and ornamentation for its own sake” (ibid.). Portugali gives the example of the Shakers⁷, a religious sect from the mid-18th century which created an abundance of useful furniture and utensils: according to them the wholeness and beauty of form are products of pure functionalism, meeting both physical and spiritual needs and longing. Nowadays this ‘common language’ needs to be revived.

In a broader sense, what Christopher Alexander has traced and Nili Portugali has further elaborated in her both practical and conceptual work, was the fact that “in present cosmology which co-exists with the mechanistical worldview (...) there is no place for **ethical** questions or inquiry into the nature of order underlying the beauty of a building or the quality he names ‘the quality without a name’” (Portugali 2011: 38). The questions of ‘order’ and ‘meaning’ should not be artificially separated, and issues left aside by science should be paid again the attention they need. Each of them could be a full-worth fulcrum for ideas and novelty in overall way of thinking. In reviving that true ancient “overlap between beauty, truth and comfort”, for which Alexander elaborated a mathematical method because our living and knowledge of life are one, and therefore **there is one central value underlying timeless quality: the One or the Great Self**. And crea-

⁷ A millenarian restorationist Christian sect founded ca. 1747 in England and then organized in the United States in the 1780s. Their theology is based on the idea of the dualism of God as male and female: “So God created him; male and female he created them” (Genesis 1: 27).

tive process is the direct path to integrating and expressing this value. Portugali is categorical that the great masterpieces in art and architecture can be found throughout history in those societies and cultures respectful to this one value of primary significance. Then a holistic approach to creating places which we would call home is in our hands.

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