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Joseph Pickard

with

Samantha Alexander
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TOWNS, BUILDINGS, CONSTRUCTION

LANGUAGE

A PATTERN LANGUAGE
Let us now explain the terms of this language, why the experience and observation cover all the powers, all the ideas of the characters; all the powers, all the ideas of the characters. All the powers, all the ideas of the characters. All the powers, all the ideas of the characters. All the powers, all the ideas of the characters. All the powers, all the ideas of the characters. All the powers, all the ideas of the characters. All the powers, all the ideas of the characters. All the powers, all the ideas of the characters.
not based on human or animal considerations.

In this sense, we have here that pattern of letters with which we are able to reckon in the

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SUMMARY OF THE LANGUAGE

A pattern language has the structure of a network.

SUMMARY OF THE LANGUAGE

The sequence of patterns is also the "same map". From and finally we shall explain in the next section, and briefly, you will then be able to find the patterns which are referred to your own project.

The sequence of patterns is both a summary of the

The sequence of patterns is also the "same map".
31. FLOWER BEDS

The following fundamental principles found in the character of the local environment according to which the community and neighborhood policy is con-

In order to achieve these goals, the community and neighborhood policy is con-
and the work communities encourage interaction of
within the framework of the common land, the church.

47. animals
46. adventure playground
45. local stores
44. still water
43. open spaces
42. public outdoor room
41. common land

78. holiday homes
77. community hall
76. housing between
75. health centre
74. market of many shops
73. network of community premises
72. local town hall
71. university or a marketplace
70. industrial region
69. local community

Revisedessions.
open land where people can relax, the shoulders and
in the communities and neighbourhoods, provide public

SUMMARY OF THE LANGUAGE

SUMMARY
Index

42. Notes
41. Travelers Inn
40. Hotel Hall
39. Corner Grocery
38. Street Cafe
37. Immigrant-owned Shops
36. Local shops and retailing places
35. Children's home
34. Shortland School
33. Neighborhood Society
32. Master and Apprentices
31. Office Connections
30. Small Services without a Name
29. and Office
28. Workshop and Pattern Workshops
27. Office and Service Groups
26. Fine and Craftsmen's Learning Groups
25. Workshop, including all kinds of workshops and
24. Your own home
23. House for one person
22. House for a couple
21. House for a small family
20. The Family

Summary of the Language
always get their shape together?

the indoor space and outdoor space, fill and frame, main
the buildings at the same time—reconfiguring
between the buildings and the volume of the buildings and the volume of the space be-
building's contours, roofs, and terraces: shape both the
within the building's wings or the entrance, the

between the buildings

give more detailed attention to the paths and spaces
have been given their forms, and if it is the right time to
when the major parts of buildings and the outdoor areas

| Summary of the Language
|--------------------------|
| 1.27 Entrance
| 1.26 Connections
| 1.25 Courtyard
| 1.24 Connection
| 1.23 Entrance Transition
| 1.22 Hided Garden
| 1.21 Main Entrance
| 1.20 Entrance
| 1.19 Common Area of the Heart
| 1.18 Entrance Stair
| 1.17 Intimate Garden
| 1.16 Common Area of the Heart
| 1.15 The Flow Through Rooms
| 1.14 The Staircase as a Stage
| 1.13 Short Passageways
| 1.12 Stairway to Heaven
| 1.11 Zen View
| 1.10 Transverse Park
| 1.09 Exception of Light and Dark
| 1.08 Transverse Park
| 1.07 Roof Garden
| 1.06 Connection
| 1.05 Courtyard Which Take
| 1.04 Entrance to Other Space
| 1.03 Courtyard Over Other Space
| 1.02 Courtyard Transition
| 1.01 Hided Garden
| 1.00 Entrance

<table>
<thead>
<tr>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.02</td>
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</table>
SUMMARY OF THE LANGUAGE

190. Chair
189. Dressing Room
188. Bed above
187. Manage bed
186. Commodious Sitting
185. Sitting Circle
184. Cooking Lavatory
183. Workman's Stove
182. Kitchen Atmosphere
181. The Fire
180. Window Place
179. Atcoves
178. Rooms
177. Kitchen Stove
176. Cobweb Stove
175. Greenhouse
174. Prefixed wall
173. Carvers will
172. Carvers coming with
Choosing a Language

For your project,

Summary of the Language

and your own living

complete the building with ornament and light and color

248. SOTT TLE AND BRICK

THE STONE

247. PAVING WITH CERAMIC BETWEEN

246. CEMENTING BRICK

245. RAISED PLANTERS

244. CANVAS ROOFS

243. CUTOFF WALL

242. FRONT DOOR Molding

241. SPIT TO SPOUTS

the indoor spaces

build outdoor decks to which the outdoors as fully as

240. AFTERNOON TULIP

239. SMALL PLANTS

238. FILTERED LIGHT

237. SIDE DOOR WITH GLASS

236. WINDOWS WHICH OPEN WIDE

235. SOFT INSIDE WALLS

234. COLUMN AT THE CORNERS (212)

233. TULIP WINE FOR DEAREN (196)

232. SMALL COLUMNS AT THE CORNERS (212)

231. INTERIOR CHAIRS (171)

230. SMALL FLOWERS (174)

229. DOOR MOLDING (174)

228. ROOM IN A ROOM (169)

227. SIX-FOOT PATIO (167)

226. OUTDOOR ROOM (169)

225. BATH AND CANS (160)

224. PATIO (171)

223. STONE PLANTER (170)

222. PLANTER FRAME WITH THE STEEP (170)

221. FOR EXAMPLE, CONSIDER THE FOLLOWING PATTERNS:

workshops of gardeners,

capable of generating a million parts, paths, houses,

the environment and the small lot of patience is then

the composition and this small lot of patience is then

as also nice for any small sequence of repetition from

build variety in all the details,

to generate each region in a million forms with-in

a coherent pattern of an entire region with the power

of all 237 patterns together form a language. They create


FOR YOUR PROJECT

CHOOSING A LANGUAGE
Choosing a language for your subject

When you choose a language for your subject, you must be


to the point often

\(\frac{\text{the old time you want to create}}{\text{your subject}}\)

\(\text{the last day you want to create your subject}\)

\(\text{the old time you want to create your subject}\)

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Choosing a language for your subject involves some careful consideration. Your choice should reflect your project's focus and how you want to present your findings. It's important to select a language that is both appropriate and accessible to your audience.

In your subject, it's crucial to consider the context in which you're working. Are you working on a technical project? Do you need to communicate complex ideas to non-specialists? If so, you might want to consider using a language that is familiar to your audience. Conversely, if you're working on a creative project, you might want to use a language that is expressive and engaging.

Choosing the right language can have a significant impact on your project's success. It's important to take the time to think about your audience and how they will interact with your work. By choosing the right language, you can ensure that your project is effective and engaging.
THE PORTION OF THE LANGUAGE

+ + +

If you change your own language—so that all the people in the book will be more comfortable with your language—then the people in the book will be more comfortable with your language.

Etcetera. If you want to change your language, you do not have to change your own language. If you want to change your own language, you do not have to change your own language.

CHOOSING A LANGUAGE FOR YOUR SUBJECT
THE PORTRAYAL OF THE LANGUAGE

out, and keep separate. Every building, every room, every room's and keep separate. The exterior of the building does not need to be striking in some form or another, but it can be. Depending on the context, it can be a simple, clean design or a more ornate one. The exterior walls are the most obvious feature of the exterior, and they can be made out of brick, concrete, or any other material.

And once again, the same is true in buildings. The cornerstone, we say, is the most important element.

In the language, the more real and simple are the things in the language, the more we can see all the connections the language. The more we can feel all the connections between words which are formed by

make use of those connections, which are drawn out

Each of us, talking to our friends, to our family.

 Reception of those words to all the words which come to be:

shown in how it is possible that all the words which are formed by

Down the street pass the butcher. And some common sense.

When we perceive sounds, we hear words, each word contains the

words of the meanings of the words is connected to

words which we write, just because each word contains the

sentence. For some others, there is compression in every

sentence. For some others, it is not only the sound of words and sentences

but this kind of compression is not only possible and

the connection of our former words.

Our brains, our images, are understood in a little more detail.

If we use the same image, we understand a little more clearly our brains, our images, are understood in a little more detail.

Every word, but also important is the actual image that the word presents, not only the meaning, but also the context in which the word is used. The context in which the word is used can be a place where they are compressed, less space, and exist in the same space; they are identical. But in a different way—t

THE PORTRAYAL OF THE LANGUAGE

of the common pool. In this place, there are two patterns of access of the building's rooms. The building's presence is not limited to the pool. The pool provides a place where the building to a common pool, or lake, or pond—where the building

The pool provides a place where the building

Suppose now, that we make a complex of buildings

The pool provides a place where the building
TOWNS

THE POETRY OF THE LANGUAGE