The Timelessness Quality In Architecture

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Abstract: This paper explores the process of defining an aesthetic philosophy and criteria of Timeless architecture, and using it to enhance building effect on users. An argument is made for the justification of the concepts manifested for a timeless architectural aesthetic over the continuation of the current paradigm. The various factors that influence the development of a timeless aesthetic are also discussed, including architectural concept, varying style references, and the moral and social obligation that timelessness represents. By the end, principles of a timeless aesthetic architecture are established: that timelessness represents a practical philosophy, that timelessness serves as the concept generator in the design process, and that timeless architecture is universally specific to the constraints of its concepts and style. Two case studies are also examined in relation to these principles as well as more qualitative and quantitative evaluation factors.

Index Terms: aesthetic philosophy, Haptic intimacy, energy balance, paradigm, Qualitative harmonics, timelessness.

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1 INTRODUCTION

THE The aim of this paper is gaining an understanding of factors that gave certain architecture apparent 'timeless' quality, from different points of view: Timelessness quality is having a sense of something eternal or divine, and a sense that the architecture was simply right and would always be so, In essence, a sense of timelessness. Beauty was derived from the language of timelessness; thus we can consider architecture with this quality to be aesthetically pleasing In order to seek the timeless way of building successful architecture we must first know the quality that has that has many definitions, and yet no name. There is a central quality, which is the root criterion of life and spirit in a living creature, a town, a building. This quality is objective and precise, but never been named. The search which we make for this quality, in our own lives, is the central search of any person, it's the search for the moments and situations when we're most alive In order to define this quality in a building or in a town we must begin by understanding that every place is given its character by certain patterns of concepts and events and meanings related to this place or building.

2 QUALITY OF TIMELESSNESS IN ARCHITECTURE

In his seminal work, Building and the Terror of Time, Professor Karsten Harries wrote that beauty was derived from the language of timelessness. Although he did consider architecture with this quality to be aesthetically pleasing, it's believed that it was appealing in a more fundamental way. Architecture with this timeless quality seemed to relate to the order of our experience of the world. Christopher Alexander in The Timeless Way of Building, identified this quality as being 'organic', and originating from within us, yet he could not describe it simply with words. Alexander showed this by discussing potential words that could be used such as 'alive', 'whole', 'comfortable', 'free', 'exact', 'egoless', and finally 'eternal', none of which he believed communicated the essence of the quality of timelessness. Although Alexander stated that this quality could not be precisely named, or described simply with words, he recognized that it existed and that it was an essence of architecture that would transcend time, thus describing this quality referred to earlier as 'timeless'. Thus the research aim is therefore to gain an understanding of this quality and in order to achieve this it would need to look towards the beginnings of architecture. Different styles and paradigms have played a significant role in the development of architecture, each holding examples of the timeless quality of architecture, such as ancient Egyptian and classic architecture.

3 Timeless way of building

There is one timeless way of building. It is thousands of years old, and the same today as it has always been. The great traditional buildings of the past, the villages and tents and temples in which man feels at home, have always been made by people who were very close to the center of this way It is not possible to make great buildings, or great towns, beautiful places, places where you feel yourself, places where you feel alive, except by following this way. And, as the research reveals, this way will lead anyone who looks for it to buildings which are themselves as ancient in their form, as the trees and hills, and as our faces are. It is so powerful and fundamental that with its help you can make any building in the world as beautiful as any place that you have ever seen. And although that might sound vague or more subjective methodologically than objective in judging or criticizing architecture, but there are also methods for the analysis of architecture among which is the criticism of individual works of art that may be outlined in Analysis of: The space surrounding a particular building and partially defined by it The spatial conception, of the way the internal spaces are experienced in a living fashion The box formed by the enclosing walls The elements applied to the architecture, especially to emphasize volumes Scale and building proportions with reference to human scale.

3.1 Timeless Architecture

A timeless architecture can be described in a few ways. Timelessness can mean solidity and strength through the physicality of the building itself. Materials like concrete and stone are perceived as materials that can just about withstand anything. Environmental conditions such as rain, snow, wind, and ice have little effect on these in the short term, but overtime can transform the appearance of the material so much that the weathering itself becomes part of the character of the structure. The stones become eroded exposing different layers of their physical makeup that never seems to stop changing. The joints between stones become filled with leaves and dirt that decompose in order to offer a fertile nest for small plant life. After a longer period of time these stones may break away and fall to the ground thus assuming an entirely different role; that is its work is finished and returns to the ground in which it came. Concrete, which is a manufactured material, can also have its physical makeup changed to a point where it may look as natural to the landscape as the stone. Concrete is susceptible to stains and watermarks which can eventually become icicles of calcium and lime deposits resembling

stalagmites hanging from the ceiling of a 100,000-year-old cave. Concrete also loses layers of itself becoming more heavily textured as the larger aggregates are exposed and become the skin. Like stone, concrete will also fail after a period of time. Like a sidewalk or an old concrete bridge, cracks will begin to form and pieces of the overall structure will begin to break away. Filling these gaps will appear plant life that will continue to grow and force the crack to become even larger. Eventually the concrete will be entirely consumed by the natural process and it to will return to the ground. The obvious analogies have been presented in a purposeful way. The idea of a timeless architecture is not one that is able to withstand weathering forever, that is impossible. Also, it is not an architecture that gets old or fails in the traditional sense. Most importantly a timeless architecture never has a lifespan. Most conventional buildings are labeled to have such life spans that end as the building becomes obsolete. A timeless architecture doesn't become obsolete because its relevance continues by it assuming other functions by the way it was designed. The most difficult aspect of designing for timelessness is the fact that it may take a long period of time for this realization. Throughout history, and even in the present, mostly architecture with a timeless quality has lent itself to sacred, spiritual and memorial types. The construction and layout of such architecture could define the very idea of a timeless architecture. Materials used in the construction are timeless; with every day of sun, rain, freeze, and thaw the stone is stripped of another mask that continuously reveals more and more of its beauty.

2.2 ASPECTS THAT CONTRIBUTE TO TIMELESSNESS QUALITY OF ARCHITECTURE

Scientists have nominated many of these aspects and the following aspects only work as examples. This timeless quality appeals to us in fundamentally human way that it should be held as the overriding objective of architectural practice, these aspects include:

1. Darkness and Light
The presence of both darkness and light in an architectural space adds a quality of depth to the space, which is not possible with one and not the other. In many examples of ancient architecture, it is sunlight that is utilized to create the timeless qualities; it is the dominant use of natural light and variable darkness that creates the sense of timelessness.

2. Signs of wear
Signs of wear emerge in defined formalities being broken down leading to a heightened intimacy. This intimacy is achieved when the function of the space and its environment begin to define its texture and form. At a fundamental level, the signs of wear become of primary importance when considering a work of architecture as a functioning process. It is the signs of wear that form a connection with one's experience in the present moment as well as an earlier presence and the behavior of the individuals before that time.

3. Traces of workmanship
Traces of workmanship reveal the process of exposing how the space came into being and further our appreciation for is detail, while the slight error or variance in finish created during construction can impart a sense of authenticity to the architecture, relating it to the human condition, as if it is aware

of imperfection. Without this presence of human error the richness of life could not be expressed in architecture.

4 Haptic intimacy
One has an increased awareness of the fabric and nature of a space when an intimately haptic relationship is formed with it. This is most likely to occur when it is required due to the function of a space. Thus the fabric of the space requiring one to be intimately aware of it evokes the timeless quality. This first causes us to make more astute observations, considering the relationship of the fabric and oneself, which then results in one reflecting their own nature.

5 Sense of the whole
A defined sense of the whole of a work of architecture leads to an understanding of it and to a psychological acceptance of what it is without ambiguities of its measure. Sense of the whole should not also be depleted by the presence of inconsequential details. When the finite measure of each part of work of architecture is understood, the whole of the architecture can be accepted or processed.

6. Monumentality
Monumental architecture captures our attention and focuses our thoughts. It is the clarity of a grand gesture that results in a monument like the Sultan Hassan Mosque and the Pantheon both possessing this clarity and indeed having a monumental presence. The fabric of a monumental building is a physical manifestation of human aspirations. When the monumentality of a space captures our attention it can instill within us feelings associated with pride or purpose, and thus this feeling of timelessness, or of eternity, which cannot be added to or subtracted.

7. Human Scale
When architecture is derived from a human scale the resulting fabric relates to the body of the user allowing them to gain physical understanding of the fabric through their relationship with it. The comfort, that both encourages and welcomes use of a building, is found both in the whole composition and in the many increments that contribute to the whole, hence the connection that is made is deep as in one's mind the whole can be understood from the logic of its smaller parts.

8. Water
The presence of water in architecture provides relief as its softness contrasts with the otherwise hard surfaces of architecture and reinforces the impression of the experience on the mind. Water has the ability to bring the mind from ideological thought down to the ground level of reality, thus anchoring the mind in the present moment.

9. Cohesion
"Architecture that is informed by the logic of its place forms a cohesive unity with its physical surrounds while drawing from the areas cultural history". The cohesion with the physical surrounds integrates the architecture into the place while building on an understanding of the living patterns ensures its relevant significance to people of both the past and future. As Zumthor stated, some buildings fit into their places in such a way that they themselves become part of their surroundings and appear firmly anchored in there. In this relation, it is important to remember that "it is worth noting that the timeless

quality is not dependent on the presence of a particular aspect, or a combination of a number of them, though it is believed that when experiencing a work of architecture the greater the number of these aspects that are perceived, the more potent the quality of timelessness will be". We can then conclude that through a practice of architecture which considers this insight, as well as others like it, and which is pursued with a heightened awareness of the senses, the timeless quality is achievable.

Standards of Judgment and Design Justifications
Although the standards of judgment that tends to analyze and assess a building, do not preclude the substitution of different criteria. But, if a building is valuable for its own sake, its greater importance is that it makes of architecture a phenomenon worthy of contemplation, discussion, and evaluation. I.e. it elevates buildings into architecture and raises architecture to the level of all the other human activities that are regarded as aesthetic such as poetry, music, and painting.

Timelessness Quality according to different Architects
Timelessness is one of the most controversial expressions used to define or describe an architectural product. To every group of architects at a certain epoch, timelessness has certain definition and set of criteria to define it. Here are some of these aspects and criteria as proposed by different architects.

Vitruvius' Approach
Vitruvius introduced a set of criteria for judging the quality of a building. "It is one thing to stipulate how a building can be built, or even how it should be built, and quite another to create an apparatus for determining whether or not it was built well—that is, a means of judging its quality". By quality Vitruvius did not just mean how soundly a structure was built or how aptly it fulfilled its purpose. He also meant its visual quality, its beauty. Categories of defining timelessness as a quality in a building according to Vitruvius are: (Order, Arrangement, Eurhythmy, Symmetry, Propriety & Economy) All of these aspects and abstractions intended to characterize concretely the physical aspects of a design.

1. Order
Means that the building pertains to the plan determining how well the various spaces serve their respective purposes, where the whole is its basic mission. Vitruvius associates order with mensural consistency achieved by applying a module taken from a dimension of a specific member to all aspects of the whole.

2. Arrangement
It overlaps with the order regarding the functional efficacy of a plan, but it is primarily concerned with the beauty of its composition. This is the category under which building begins to become art.

3. Eurhythmy
It is the right relationship, proportional and formal, of all parts of an individual element, such as a column. Eurhythmy and symmetry are related categories for judging the beauty of the design.

4. Symmetry
Symmetry, the most important aesthetic quality in a building, is the harmonious correlation of proportions throughout a design.

5. Propriety
It is making the design correspond exactly to the usage, traditional for a particular type of building. That means not only getting the form right but also selecting the proper category and degree of decor. In a word, it is good taste.

6. Economy
It is the proper management of materials and site with regard to both cost and good judgment. It could more readily be termed as the skillful execution of the project or the degree of finesse appropriate to the project.

I. Brill's Approach (1985)
According to Brill, specific emotions triggered and awakened at sacred places include ecstasy, ancient stirrings within the self, feelings of repose, feelings of sensory unification, and a sense of dissolution of the self-emotions that are not only powerful, but also intensely real, human and similar to those, experienced by archaic people in their sacred places. Being embodied in a sacred place, therefore, can contribute significantly to our overall health and well being. And to highlight these feelings he stated fourteen design characteristics theorized present to identify quality of space; they include:

1. Making a Location and Center
The creation or acknowledgment of a center symbolizes a reality, versus the non-reality of uninterrupted, homogenous, and formless space. Spaces of quality are, therefore, the physical embodiment of center on the earth – it is substantial and expressed as a fixed location.

2. Making Orientation and Direction
Timeless place has an orientation and direction with relation to the center and each of these directions express qualitative differences. The directions can be expressive of different meanings such as the pleasure of sunrise, the terror of sunset, forward and backward movement, left and right movement, levity towards the heaven or downward movement into the chaos.

3. Spatial Order
The creation of center with subsequent orientation and direction results in the generation of spatial order that is highly valued. When embodied in a sacred place, it signifies victory over the chaotic space. Sacred places, therefore, reveal the spatial order, suggesting our need for it.

4. Celestial Order
Celestial order expresses the play of celestial rhythms in space. This order in a sacred place could also be created and based upon celestial references such as the locations and cycles of the sun, moon, stars and winds.

5. Differentiating Boundaries
Each of the boundaries related with the four directions is fixed, clear, distinct, and equidistant to the center. These boundaries reveal different qualities when compared with each other suggesting symmetry but not sameness.

6. Reaching Upwards

"Spaces of Value are expressive of verticality, signifying a path to the heavens". Verticality is embodied in sacred spaces to subsequently come closer to what is divine. Verticality is articulated in a place by opening it to the sky, or providing soaring walls, columns, etc., that reach upward toward the heavens.

7. Triumph over the Underworld

It is the counter property of reaching downward towards the watery chaos of the underworld. Such a property of reaching downward is conquered through the process of place making. Examples of such situations include sparse water under our control, i.e., a water fountain, shallow still pool or cistern, an ordered garden that is bordered and controlled.

8. Bounding

Bounding expresses differentiation and defines the distinct domain of an ordered cosmos from the chaos. Boundaries are, therefore, distinct, and articulated in three-dimensional space in the form of walls, floors, and roofs. Of these three, the roof is most expressive of our desire to reach the divine.

9. Passage

Passage is achieved through dematerialization of staunch wall boundaries and is embodied in such a manner that one is able to enter and leave a certain space; it forms a continuity and means of communication between the two opposing domains present inside and outside the space. The function of passage is likened to the role of middle ground i.e., middle plane that mediates between the inside and outside. It is typically large in size to accommodate the divine and godly enhancement that occurs on exit from sacred place.

10. Ordered Views

The importance and significance of passage is maintained by restricting views between two realms of space that can be called sacred and secular, divine and ordinary, valuable and ordinary. This enables a sacred space to sustain and reinforce its sacristy, and keeps it distinct from the outer world. Direct views between the two types of spaces are avoided. This characteristic is observed through the limited use and specific location of openings such as windows and doorways.

11. Light

The daily cycles of day and night i.e., light and darkness signify an unending cosmic struggle. Light signifies hope with the rising of the sun each day and enables us to experience the changing world (Brill, 1985). In certain spaces it is symbolic of the passage of time and is typically serving to provide orientation and contrast from the surrounding darkness.

12. Materials

Light reveals the texture and form of materials in a sacred place. The materials that make up valuable spaces are symbolic of the cosmic struggle and victory over the chaos. Therefore, building materials used suggest a certain quality of expression i.e., the selection and placement of materials indicate the presence of this quality. These materials are resistant to erosion brought about by natural forces and maintain their formal integrity and physical order.

13. Nature in Our Places

An important feature of quality in a space is that it contrasts with disordered vastness of nature surrounding it. Nature maintains its natural spirit, but is subdued, controlled, bordered, ordered and tamed. In this sense, nature is constantly cared for, controlled and ordered signifying the image of balance, and taming the chaos.

14. Finishing a Place

The act of creating an architectural space signifies an absolute beginning – it is a divine repetition of the creation myth or the creation of the world. Therefore, ritualistic and consecrate acts and ceremonial celebrations mark the act of completion of the building. Such ceremonies signify the reality and enduringness of our efforts in finishing the place for habitation or any other function.

Tabb's Approach

Place-making patterns that contribute to place being experienced as sacred or timeless, could express higher intensions, exemplifications, and important cultural values. When these are uplifted in place, the resulting architecture can be transformed from merely being secular to becoming acred. Thus Tabb states fifteen place-making patterns theorized to be present at sacred places, which include:

1. Center

In its physical form, the center is the focal point of a ceremonial experience and forms an expression of the whole. The center relates to the infinite through its non-spatial nature. The center could be represented through the geometrical center of the place and in its physical expression could symbolize the center of the world – that which is known or could be an experienced position in space.

2. Bounding

Bounding signifies the fixed relationship of the center with the comprehensible surrounding edge. This relationship is formless and is associated with the center – boundary – domain realms. "Bounding defines extent and is represented by the outer walls of the building, the property edge or the village boundary". The sense of enclosure created by the boundary may or may not be substantially complete.

3. Direction

Direction signifies the terrestrial world manifested in the four cardinal directions. The impulse of the center to manifest itself outward into the physical world, and the embodiment of our bodies in space, generate the three axes of the body. Direction, therefore, relates with materialization of the coding contained within the center. By means of direction (aligned with the center), direction could be pivotal in first, articulating the creation of symmetry, second, providing initial organization to place, and third, generating overall form to place.

4. Descent

Descent signifies the deep grounding of community and usually denotes a place of communal gathering. Grounding the energy of a place is essential and is achieved by physically descending into the space. Therefore, descent is symbolic of the gravitational energy of the building.

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5. Ascent (Verticality)
Ascent signifies the essence of uplift or the aspirational source that governs the realm of life. It is expressive of verticality and signifies a breakthrough between two differing realms – "it forms a path and connection between the underworld and the heavens". Ascent expresses movement in the upward direction and involves awareness of the aspirational source related with the will or energy of life.

6. Passage
Passage signifies the transitional and neutral space between a profane and sacred place. It is symbolic of thresholds of continuity and signifies a realm that is distinct from the sacred and the profane. Passage reinforces the inner process of transition between the two realms by functioning as a preparatory space for meaningful spatial experience within the two realms.

7. Numeric Order
Numeric order signifies numerical identity, revealed as pattern in a space, i.e., acknowledging the recurrence of significant sets of numbers, such as the singularity or duality of forms, number of towers, doors, windows, columns, walls, steps. Numeric order relates to the Pythagorean school of thought – the belief that numbers are evocative of hidden meanings.

8. Geometric Order
Geometric order signifies shapes that generate the physical form of the structure or built-form. It represents number expressed as volume in a space. Geometric order pervades all physical entities, i.e., it exists across all natural elements and its ordering principle governs the structure of all physical manifestations in space. Geometric order is suggestive of significant relationship between the measurable and immeasurable numbers.

9. Spatial Order
Spatial order signifies visual symmetry or the transformation of chaotic and undeveloped landscape. It results in the rhythmic order and succession of spaces such as that seen in the mandala. Spatial order is embodied and expressed in space through circular, linear, radial, triangular, orthogonal or spiral organizations.

10. Anthropomorphic Order
Anthropomorphic order or scale signifies human proportions, human references. It is observed through the articulation of built-form and detail based on anthropomorphic attributes or measurements of the human body, typically expressed in terms of scale in architecture. The cardinal directions and vertical axis are expressed in the human body – front-back, left right, and up-down. Anthropomorphic order is also expressed by means of geometric proportions and relationships attributed to the Golden Mean Proportion.

11. Ordered Nature
It signifies the spirit of nature that is controlled and tamed in a sacred place versus the boundless expanse of unknown, wild, disordered and chaotic nature in the mundane world. The spirit of nature in sacred place is typically given expression by means of special trees, geological formations, natural springs, gardens, landscaping, and groomed natural ground cover.

12. Celestial Order
It signifies the connection and understanding of the greater cosmos. It is expressed by means of openings or markers that articulate the movement of the sun, moon, celestial objects, constellations, or by means of formal orientations that articulate solstices or equinoxes, i.e., orientation of built-form that acknowledges temporal changes or the changing of light.

13. Materiality
Materiality signifies the physical state, quality of being material or the materialization of a substance in the space resulting in an expression of physical form. It allows for the manifestation of the sacred through the generation of form.

14. Elementals
Elementals signify the fundamental qualities of the substantive world. They include fire, water, air, earth, and ether. Elementals are related to human attributes – human spirit, emotions, mind, and body and form the basis for contemplation through their qualitative characteristics. A space is expressive of the elemental qualities through the embodiment of various features such as the protective mandala of the church, temple, or mosque or the village well.

15. Ceremonial Order
Ceremonial order could embody temporal celebrations such as the seasonal changes or the rhythms of the day where transcendental states of consciousness can be triggered using ceremonial ordering devices of sacred place. The wholeness of place and its centrality, therefore, can be experienced by means of ceremonial order.

II. Alexander's Approach
"It is not possible to make great buildings, or great towns, beautiful places, places where you feel yourself, and places where you feel alive, except by following a certain way". And this way will lead anyone who looks for it to buildings which are themselves as ancient in their form, as the trees and hills, and as our faces are. It is so powerful and fundamental that with its help you can make any building in the world as beautiful as any place that you have ever seen. This way of building in specific is fulfilled by following fifteen design characteristics theorized to identify quality of space, including:

1. Levels of scale
In all buildings or even objects that have a living quality, the centers that these objects are made of tend to have a beautiful range of sizes and these sizes exist at a series of well-marked levels with definite jumps between them. The centers vary in the range of big, middle and small sizes.

2. Strong centers
The strong center is one of the most significant characteristics of quality observed in a living structure or a building. To some extent, the difference between two buildings in the quality of their spaces is caused by the difference in symmetries or in centers.

3. Boundaries
The purpose of the boundary that surrounds the center is to focus attention on this center, and thus to help produce it. As a result, the boundary both unites and separates. This rule has a great effect on how things are organized. In all cases,

boundaries help one set of spaces to insulate and reinforce the functions of other spaces by creating zones of separation and zones of mixing.

4. Alternate Repetition
It's derived from the fact that all things in life repeat. It's a kind of repetition where the rhythm of the elements or objects is underlined, and intensified by an alternating rhythm interlocked the first and the second system or pattern of forms or shapes, by providing a kind of counterpoint, or opposing beat.

5. Positive space
Positive space is created when every part protruding outwards is substantial of it, and is never the leftover from a main shape or form. Of all the properties, which create life in space, this is probably the simplest and the most essential since it is this one that guarantees to every part of space the status of being a relatively strong center.

6. Good shape (form)
Buildings, which contain the most gorgeous elements, are of beautiful, and powerful shapes. Here comes awareness of a special quality thought as "good shape". It is easiest to understand good shape in terms of rule of repetition. This rule states that the elements of any good shape are always good shapes themselves.

7. Local Symmetries
The local symmetries are closely related to living centers as they both evolve from the creation of nature. This local symmetry is never perfect symmetry. The presence of such symmetry in a design makes it coherent and memorable.

8. Deep Interlock and Ambiguity
In a number of cases, living structures contain some form of interlock. This makes it difficult to isolate the center from its surroundings. It becomes more interlaced with the world and also with any other center near it.

9. Contrast
Contrast can help significantly to sustain living qualities, as life cannot occur without differentiation. Unity can only be created from distinctness. The difference between opposites creates something new. Empty/full, solid/void, busy/silent, blue/yellow and other attributes are all possible forms of contrast.

10. Gradients
Almost anything that has real life has certain softness. Gradients occur. One quality changes slowly across space to turn gradually into another. A geometric gradient also must occur in the environment almost any time that a true "field" exists with respect to any functionally important variable.

11. Roughness (texture)
A thing that is considered alive is very smoothly perceived. This is not a casual property. It is an essential structural feature without which a thing cannot be whole. It is intuitively clear that this subtle variation in texture is partly responsible for the charm and harmony of an object or a space.

12. Echoes
It is a very crucial fundamental that is hard to describe accurately; echoes depend on angles and families of angles prevalent in the design. In general terms, there is a deep similarity and resemblance among the elements that makes everything to seem related, to the others. Through these similarities things are tied together to form a single unity.

13. The Void
In the created centers that have perfect wholeness, there is always a void space created, which is surrounded by and contrasted with the different stuff and fabric all around it.

14. Simplicity and inner calm
Wholeness quality in a certain space has a way of being created simple. In most cases, this simplicity shows itself in a geometrical simplicity and purity, which has a tangible geometrical form. It is a quality common in great works of art, which is essential to the completion of the whole.

15. Non-separateness
Also can be named "connectedness". It simply means that we experience a living whole as being at once with the world and not separated from it. As stated in Berkley's analysis "It makes the space so harmonious that melts into its surroundings humbly, connects with its surroundings, and is indistinguishable from its surroundings, without giving out its character or personality, or losing its boundaries".

Karim's Approach
A new science based on qualitative scales has been developed by the author to measure and evaluate the effect of energy fields. The main instrument is the human energy field, on which the quality produced by other energy fields is detected and evaluated. This science has lead to the discovery of similar sciences that existed throughout history and played the major role in ancient architecture. "Our architectural heritage is not found in forms, but in the forming process, of which we only see a small part. The main criteria in the forming process were based on energy quality". The nine design characteristics theorized to be present to identify this quality of Architecture, are mainly based on the integration between Energy and Physics of Quality, on one hand and Architectural design on the other hand, thus they include:

1. Earth energy design principles
There are different types of vertical and horizontal patterns of earth energy that form an invisible energy structure. In any energy-balanced design, we use these patterns to design in harmony with the earth to create a special subtle quality of space inside and outside the building.

2. Sky linked design (verticality)
The sky link design following the energy balance and BioGeometry principles, goes beyond just being a link uplifting the building upwards: it is essential to identify verticality and to link it with another grid system associated with the sky, and related to star locations in them. This linkage is achieved by resonance and alignment of the construction of certain parts of the building with these grids.

3. Qualitative harmonics
It is a purely qualitative dimensioning system based on the harmonizing subtle energy quality desired in a certain space. It is based on resonance of quality that is expressed in numbers,

ratios, and angles. So we gain a numeric expression of this quality to resonate with, and achieve its creation in architectural space.

4. Design principles
These design principles as stated by Dr. Karim, when integrated together, create this subtle energy quality of balance in a certain space. Among These principles are: Rotation, Color placements, Interfacing, Shifting (hierarchy), Transparency

5. Motion in design
All types of motion create an effect on their surrounding environment. The waves of motion become part of motion of the universe as one whole. This motion creates a qualitative effect inside an empty space that takes it to a new dimension.

6. Qualitative scaling system
It is a purely qualitative scaling system in the sense that it defines quality of space identifying points created by the design elements in their surroundings. It is based on integrated complex of mathematical equations that help emphasize this quality.

7. Archetypal design codes
In biogeometry studies, researches were carried on where resonance with archetypes was used to harmonize the designed space to reduce human stress and reach the timelessness subtle quality in all spaces of his presence. This was performed using an archetypal grid with certain angles and proportions from the patterns on which the designs are based.

8. Material energy balancing
This is a methodology of balancing the building materials used in a building to change its subtle energy quality to manifest its balance and reach space harmony.   This is applied by balancing a sample of every building material, by which it resonates with the source material to enhance its quality all over the space.

9. Biosignature
Biosignature is a linear diagram that is in resonance with the energy patterns of energy flow related to natural shapes and body organs. They are used to bring harmony into subtle energy quality of human body. As this design language has become an accepted school in modern architecture, many designers use its principles as tools to achieve the goal of harmonizing quality of space. Conclusion We can justify from the previous resources, in addition to published researchers in architecture, that there are lists and attributes that determine quality of an architectural space or an entire building. Reaching some of these attributes, can significantly enhance design guidelines in the contemporary architectural practice, as well as tools of judgment and evaluation for ancient ones. These attributes here are by no means an exclusive set or complete list of recommendations, but can surely assist architects in creating everyday architecture that is meaningful and valuable. Based on the data collected, analysis and reviews in the previous literature, we can use the table below as checklist criteria for evaluation for architecture of special quality. Recommendations for the meaningful inclusion of the attributes defining quality of Architecture of value can be listed as shown in Table (1)

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