CONCLUSION
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The nature today to us is not what it is to our ancients. Looking down upon the face of the earth, it is only the remains of fixed buildings that survive to tell us of a society's aims. We are the first generation in the world to know the approximate age of the universe. In the last several years the media has been preoccupied with the governments and religious leaders to a rise of secular society on the earth. The ultimate result of all those, for a universal solution than a regional solution. Therefore the inventions in all fields such as religious, politics, art, the environment and architecture necessarily change its mind and must jump for a new spiritual culture.

The intention of this study is on imitation of natural operations in modern architecture. It is a response to the message began to come from everywhere, the necessity of a secure world. Until we believe that the second most powerful nature on the earth is built environment, the ultimate solution within it.

Therefore we must stop thinking of architecture as something construct according to reason and distinct from other form of matter. In crating spaces it has to recognize that, human beings are a part of nature. Architecture must be responsive to the ecosystem as all of human existence is ultimately encompassed by nature.

The next, architecture ought to be such that it allows us to hear the mysterious music of the universe, yet by no means transparent. Then to continue that transparency, architecture should existed according to nature's principles. Hence, any architecture, which celebrates the nature and her manner of operation, it serves as a means of communicating with nature.

Above argument arises the question, how architecture responds nature as only a build form. That is the jump ready to made by new modernism, nourish from new concept. That is re-invent our work separated from 'machine age' philosophies. That is such a narrow path to a ultra-organic architecture which widen by modern complex sciences. Those sciences will teach us the emergence and existence of the universe and its operations. It will be transparent nature towards a new culture overpowering the narrow sense of the traditional thoughts.
But where is the ritual in architecture? Are we needed only functions or operations? Are we need only buildings which not intuitive enough to human kind. No, we need to feel the sensuous touch of the natural dynamism. Dynamics generates expressions. It is the vehicle to nature, which God created. That is the language of signs and symbols, the ultimate aesthetic experience.

Now it is answered the questions appeared in the modern architectural concepts such as, in what style should we build? What content should we represent?

It is now being realized the mother components of such modernism, are imitation, expression and participation of nature in architecture.

Table

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<th>IMITATION</th>
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<td>FUNCTION</td>
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We, in the Eastern culture are must much comprehend on this subject particularly because our Buddhist background is more critical on the ephemeral world. Because the Western world is much polluted with ‘machine’ based philosophies and the attribution of God in Christianity. So, this study is a invitation to rethink about the invisible operations appeared surrounded, by loosing ‘evil’ processes in ancient myths.

This study is not a complete one on such topic. But this introduces a new paradigm, architecture and science, to reinvent our modern built environment. It is more or less a journey from aesthetics to architecture by the vehicle of modern sciences and their cosmic codes. It is a radical approach to rethink on our own work merely touching the skin of the existence.

In the understanding of this process, it was rather difficult to organize that in a rhythm. Because the study based on arts and science, two different approaches to architecture. To interconnect them, the basics of both were necessary, equally. So the first and second parts of the study got long than assumed, to cover the minimum necessities.
Then in the third part, was on examples, had to introduce three different approaches to understand the representation of such concepts in modern architecture, to get a better picture by preceding existing works. But at the last topics on cosmogenic and ephemeral architecture, the study is based on introductory parts of them. Because it is a entrance to a deep research, can somebody start from there and proceed further. Because in the near future the understanding on those approaches will awake professionals to a great dialog in the world.

The ultimate target of this kind of study is, to subordinate regional thoughts on architecture and re-invent a new universal thought avoiding 'machine generated' architecture.
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