Form/Space and the Language of Architecture

by Frederick Jules © 1974
PUBLICATIONS IN ARCHITECTURE AND URBAN PLANNING
Center for Architecture and Urban Planning Research
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Introduction

This work has two major objectives. The first is to look at architectural forms and spaces and identify the meanings the average viewer associates with them. The second objective is to relate these meanings and define the grammar that can be used to organize meaningful architectural compositions. Through this organization, the reader will develop the ability to consciously read a work of architecture and perhaps will even enhance his ability to design by using the grammar as a framework for logical self-criticism.

To accomplish these objectives the subject is approached first through current concepts of human perception. These provide the groundwork from which elements of space and form can be analyzed for their perceptual significance in an architectural composition.

A grammar of architectural space/form is slowly developed from this analysis. It starts with the simplest elements of form and grows to encompass concepts of sequence and pattern in total architectural compositions.

It is hoped that in the end the reader will have developed a greater understanding and enjoyment of architecture. And, if he is a designer, his art may become more effective.
Notes on Illustrations

All the illustrations have been taken from the private collections of my friends. Each was selected for its richness and content and not to prove one simplified point. To get the most out of each picture, I have located them near the text that describes their dominant characteristic, and I have listed key words in the margins that express these characteristics and other important characteristics that are discussed in other parts of the book. It is the reader's task to analyze the pictures and come to his own conclusions: no attempt is made to simplify this process because it is through this personal analysis that appreciation grows for a good work of architecture.

Credit for each illustration is given in the margins by the initials of the following contributors: Frederick Jules, Harvey Rabinowitz, Keven Forseth, Merrill Gaines, Robert Beckley, Tim McGinty, and Wayne Attoo. Captions and credits are read from right to left and top to bottom.

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