

Wat is een Definitie?

Definire: tot een einde brengen, de grenzen stellen *finis*: grens

Normatief: Normstellend Norma: L. Carpenter's square rule. Normalis: made according to square

Connotatief: Associatief, bijbetekenis

Constitutief: vormend, samenstellend

En bij elke definitie hoort een geschiedenis

definities

***Cunutgim* (ierland) = Ik construeer**

***Déhmi* (sanskrit) = ik vorm**

***Fingere* (latijn) = ik modelleer**

***Adeiladu* (Wales) *plectere* (latijn) = vlechten**

***Bâtir* (frans) *bastjan* (oud duits) boomschors vlechten**

***Bho(u)/-bhu* (indo Europees) zijn, geboren worden**

***Fio, fui* (Latijn) Grieks *fuomai* Sanskrit *bhū* betekenen behalve zijn ook bewonen en bouwen**

***Búan* (oud duits) *bauen* (duits) *to build* (Engels) *Bygga* (Deens) *Bygga* (Zweeds) *Boogja* (IJsland) *Byt* (Russisch voor steen)**

***Stroit* (Russisch) bouwen en ordenen *stroinost* (orde en harmonie)**

Oxford English Dictionary

Architecture: (^aèkitektiôr), sb. 1593 [- Fr. *Architecture* or L. *architectura*; see ARCHITECT, -URE] 1. The art or science of constructing edifices for human use, specialized as *Civil, Ecclesiastical, Naval, and Military*. Occas. Regarded merely as a fine art. (See quotes.) 2. The action or process of building (*arch.*) 1646. 3. *Concr.* Architectural work; structure 1611 4. A special method or style of structure and ornamentation 1703 5. *Transf. Or fig.* Construction Generally 1590

Marine A. 1800. A., as distinguished from mere building, is the decoration of construction G.SCOTT. 3. The ruins of the a. are the schools of modern builders JOHNSON. 4. Many other architectures besides Gothic RUSKIN. Hence A.rchitecture v. to design as architect KEATS

Van Dale

ar·chi·tec·tuur (de ~ (v.))

1 de kunst en de leer van het ontwerpen en uitvoeren van bouwwerken => *bouwkunst*

2 bouwstijl

3 geheel van regels, protocollen en voorschriften waaraan programma's moeten voldoen om door de computer te kunnen worden begrepen

Architectoniek OED

Architectonic, -al (ā:kiltektæ.nik, ^al). 1595 [-L. *architectonicus* (VITRUVIUS) – Gr. *Arcitektonikos*; see prec., -ic, -AL¹ A. *adj.* 1. Of or pertaining to architecture; serviceable for construction 1608. 2. Constructive 1595. 3. Directive, controlling. (So in Gr.) 1678 4. *Esp. in Metaph.* Pertaining to the systematization of knowledge 1801

skill [of birds] G. WHYTE. 4. The a. impulse of reason, which seeks to refer all science to one principle 1877. Hence A:rchitecto-nically *adv.* In relation to architectonics; with architectural fitness

Marcus Vitruvius Pollio (80 V CHR.)

Architecti est scientia pluribus disciplinis et variis eruditionibus ornata

Marcus Vitruvius Pollio (80 V CHR.)

Cum in omnibus enim rebus, tum maxime etiam in architectura haec duo insunt, quod significatur et quod significat. Significatur proposita res, de qua dicitur; hanc autem significat demonstratio doctrinarum explicata

Marcus Vitruvius Pollio (80 V CHR.)

Architectura autem constat ordinatione, quae graece *taxis* dicitur, et ex dispositione, hanc autem Graeci *diathesis* vocitant, et *eurythmia* et *symmetria* et *decore* et *distributione* quae graece *oconomia* dicitur

Marcus Vitruvius Pollio (80 V CHR.)

Partes ipsius architecturae sunt tres: aedificatio, gnomonice, machinatio. Aedificatio autem divisa est bipertito, e quibus una est omnium et communium operum in publicis locis conlocatio, altera est privatorum aedificiorum explicatio.

Marcus Vitruvius Pollio (80 V CHR.)

Haec autem ita fieri debent, ut habeatur ratio firmitatis, utilitatis, venustatis

Leone Batista Alberti

The whole Force and Rule of Design, consists in a right and exact adapting and joining together the Lines and Angles which compose and form the Face of the Building. It is the Property and Business of the Design to appoint to the Edifice and all its Parts their proper Places, determinate Number, just proportion and beautiful Order; so that the whole Form of the Structure be proportionable

Henry Wotton, The Elements of Architecture, 1624

IN *Architecture* as in all other *Operative* arts, the end must direct the *Operation*

The end is to build well. Well building hath three Conditions *Commoditie, Firmenes, and Delight*

Henry Wotton, *The Elements of Architecture*, 1624

In *Architecture*, there may seen to be two opposite affectations, Vniformitie and Varietie, which yet will very well suffer a good recocilement, as we may see in the great Paterne of *Nature*

Friedrich Wilhelm Joseph von Schelling 1775-1854

A = inorganic artistic form of plastic music

Friedrich von Schlegel 1772-1829

A = bevroren muziek

John Ruskin

It is very necessary in the outset of all inquiry, to distinguish carefully between *Architecture* and *Building*. To build, -literally to confirm,- is by common understanding to put together and adjust the several pieces of any edifice or receptacle of a considerable size. Thus we have church building, ship building, and coach building (...) but building does not become architecture merely by the stability of what it erects; and it is no more architecture which raises a church, or which fits it to receive and contain with comfort a required number of persons occupied in certain religious offices, than it is architecture which makes a carriage commodious, or a ship swift. I do not, of course, mean that the word is not often, or even may not be legitimately, applied in such a sense (as we speak of naval architecture); but in that sense architecture ceases to be one of the fine arts, and it is therefore better not to run the risk, by loose nomenclature, of the confusion which would arise, and has often arisen, from extending principles which belong altogether to building, into the sphere of architecture proper. Let us therefore, at once confine the name to that art which, taking up and admitting, as conditions of its working, the necessities and common uses of the building, impresses on its form certain characters venerable or beautiful, but otherwise unnecessary. Thus, I suppose, no one would call the laws architectural which determine the height of a breastwork or the position of a bastion. But if to the stone facing of that bastion be added an unnecessary feature, as a cable moulding, that is architecture. It would be similarly unreasonable to

call battlements or machicolations architectural features, so long as they consist only of an advanced gallery supported on projected masses, with open intervals beneath for offence. But if these projecting masses be carved beneath into round courses, which are useless, and if the headings of the intervals be arched and trefoiled, which is useless, that is Architecture. It may not be always easy to draw the line so sharply, because there are few buildings which have not some pretence or colour of being architectural; neither can there be any architecture which is not based on building, nor any good architecture which is not based on good building; but it is perfectly easy, and very necessary, to keep the ideas distinct, and to understand fully that Architecture concerns itself only with those characters of an edifice which are above and beyond its common use.

Eugène Emmanuel Viollet-le-Duc 1864

The beauty of a structure does not lie in the perfection produced by a highly advanced civilization or industry, but in the judicious use of materials and means at the disposal of the constructor

Le Corbusier (Charles Edouard Jeanneret (1887-1965) *Vers Une Architecture*, 1924 (1923)

L'Architecture, c'est avec des Matériaux bruts, établir des rapport émouvants.

L'Architecture est au delà des choses utilitaires

L'Architecture est chose de plastique. Esprit d'ordre, unité d'intention, le sens des rapport; l'architecture gère des quantités.

La passion fait des pierres inertes un drame

Le Corbusier (Charles Edouard Jeanneret (1887-1965) *Vers Une Architecture*, 1924 (1923)

On met en oeuvre de la pierre, du bois, du ciment; on en fait des maisons, des palais; c'est de la construction. L'ingéniosité travaille. Mais, tout à coup, vous me prenez au coeur, vous me faites du bien, je suis heureux, je diz: c'est beau. Voilà l'architecture. L'art est ici.

Le Corbusier (Charles Edouard Jeanneret (1887-1965) *Vers Une Architecture*, 1924 (1923)

Ma maison est pratique. Merci, comme merci aux ingénieurs des chemins de fer et à la Compagnie des Téléphones. Vous n'avez pas touché mon coeur. Mais les murs s'élèvent sur le ciel dans un ordre tel que j'en suis ému. Je sens vos intentions. Vous étiez doux, brutal, charmant ou digne. Vos pierres me le disent. Vous m'attachez à cette place et mes yeux regardent. Mes yeux regardent quelque chose qui énonce une pensée. Une pensée qui s'éclaire sans mots ni sons, mais uniquement par les prismes qui ont entre eux des rapports. Ces prismes sont tels que la lumière les détaille clairement. Ces rapports n'ont trait à rien de nécessairement pratique ou descriptif. Ils sont une création mathématique inerte, sur un programme plus au moins utilitaire que vous débordez, vous avez établi des rapports qui m'ont ému. C'est l'architecture.

Theo van Doesburg (C.E.M. Küpper) 1883-1931 *De Stijl*, 1924

Tot een beeldende architectuur

De Vorm. – De grondslag voor een gezonde ontwikkeling der architectuur (en der kunst in het algemeen) is elk begrip van vorm, in den zin van voorop gesteld type te overwinnen

In plaats van de vroegere stijltypen als sjablonen te gebruiken en zodoende vroegere stijlen te imiteren is het noodig het probleem der architectuur geheel opnieuw te stellen

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

De nieuwe architectuur is elementair,

d.w.z. zij ontwikkelt zich uit de elementen van den bouw; in den uitgebreidsten zin. Deze elementen als: functie, massa, vlak, tijd, ruimte, licht, kleur, materiaal enz., zijn tegelijk beeldende elementen

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

De nieuwe architectuur is economisch,

d.w.z. zij organiseert hare elementaire middelen zoo zakelijk en spaarzaam mogelijk, zonder verspilling dezer middelen of materiaal.

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

De nieuwe architectuur is functioneel,

d.w.z. zij ontwikkelt zich uit de nauwkeurige vaststelling de praktische eischen welke zij in een helder grondplan vastlegt

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

De nieuwe architectuur is vormloos en toch bepaald..

d.w.z. zij kent geen a priori aangenomen esthetische vormschema; geen vorm (in den zin der koekebakkers) waarin zij de functioneele ruimten, uit de praktische wooneisen ontstaan, giet.

In tegenstelling met all stijlen van voorheen, kent de nieuwe architectonische methode geen in zich gesloten typus, geen GRONDVORM

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

De indeling der functionele ruimten is streng bepaald door rechthoekige vlakken, welke aan zich geen individueelen vorm hebben, daar ze, hoewel begrensd, (het een vlak door het andere) tot in het oneindige uitgebreid gedacht kunnen worden, waardoor een koördinaat-systeem ontstaat, waarvan de verschillende punten op een gelijk aantal punten in de universeele, open ruimte, zou corresponderen. Hieruit volgt, dat de vlakken een directe spanningsverhouding met de open (exterieure) ruimte hebben

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

De nieuwe architectuur heeft het begrip MONUMENTAAL onafhankelijk gemaakt van groot en klein (aangezien het woord “monumentaal” verbruikt is zet zij daarvoor in de plaats het woord “beeldend”) Zij heeft gedemonstreerd, dat alles is door verhouding, verhouding van het een tot het ander.

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

De nieuwe architectuur kent geen enkel passief moment. Zij heeft het gat (in de muur) overwonnen. Het ventster heeft als OPENHEID, tegenover de GESLOTENHEID van

het wandvlak, een actieve betekenis. Nergens ontstaat een gat of een leegte, alles is door zijn contrast streng bepaald

Theo van Doesburg, 1883-1931 *De Stijl, 1924*

De nieuwe architectuur heeft den WAND DOORBROKEN en zodoende de GESCHEIDENHEID VAN BINNEN EN BUITEN te niet gedaan. De wanden dragen niet meer; zij zijn tot steunpunten teruggebracht. Hierdoor ontstaat een nieuwe open plattegrond, totaal verschillend van de klassieke, daar binnen- en buitenruimten elkaar doordringen

Theo van Doesburg, 1883-1931 *De Stijl, 1924*

De nieuwe architectuur is OPEN Het geheel bestaat uit één ruimte, welke al naar de functioneele eischen wordt ingedeeld. Deze indeeling geschiedt door SCHEIDINGSVLAKKEN (intérieur) of door BESCHUTTINGSVLAKKEN exterieur)

Theo van Doesburg, 1883-1931 *De Stijl, 1924*

De eerste, welke de verschillende functioneele ruimten van elkaar scheiden, kunnen MOBIEL zijn d.w.z. de scheidings vlakken (de vroegere binnenmuren) kunnen door beweegbare schermen of platen (waartoe ook de deuren gerekend moeten worden) vervangen worden. In een volgend stadium harer ontwikkeling, zal de plattegrond geheel moeten verdwijnen.

Theo van Doesburg, 1883-1931 *De Stijl, 1924*

De in 2 afmetingen geprojecteerde ruimtencompositie, vastgelegd in een plattegrond, zal vervangen worden door een nauwkeurige CALCULATIE DER CONSTRUCTIE, een calculatie, welke het draagvermogen tot de eenvoudigste maar de meest weerstandbiedende steunpunten zal hebben terug te brengen. Hiertoe zal onze euclidische mathematica geen diensten meer kunnen bewijzen, doch met de non-euclidische berekeningen in vier afmetingen, zal dit gemakkelijk vallen

Theo van Doesburg, 1883-1931 *De Stijl, 1924*

Ruimte en tijd De nieuwe architectuur rekent niet slechts met de ruimte, doch ook met den tijd als accent der architectuur. De eenheid van tijd en ruimte geeft de architectonische verschijning een nieuw en volledig beeldend aspect. (4 – dimensionaal, tijd-ruimteliijkbeeldingsaspects)

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

De nieuwe architectuur is Anti-kubistisch, d.w.z. zij streeft er niet naar, de verschillende functionele ruimte-cellen in één gesloten kubus samen te vatten, maar zij WERPT DE FUNCTIONEEL RUIMTE-CELLEN (alsmede luifel-vlakken, balkon-volumen enz.) UIT HET MIDDELPUNT der kubus naar buiten, waardoor hoogte, breedte en diepte + tijd tot een geheel nieuwe plastische uitdrukking in de open ruimte komen. Hierdoor krijgt de architectuur (voor zover dit constructief mogelijk is – opgave der ingenieurs!) een min of meer zwevend aspect, dat bij wijze van spreken, tegen de zwaartekracht der natuur ingaat.

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

Symmetrie en herhaling _ De nieuwe architectuur heeft te niet gedaan zowel de eentonige herhaling als de starre gelijkheid van twee helften, het spiegelbeeld, de symmetrie. Zij hetn geen repeteering in tijd, geen straatwand of normalisatie. Een complex is evenzeer een gheel als het zelfstandige huis dit is. Zoowel voor het complex als van de stad gelden dezelfde wetten als voor het afzonderlijke woonhuis. Tegenover de symmetrie stelt de nieuwe architectuur de evenwichtige verhouding van ongelijke delen, d.w.z. van delen, welke door hun functioneel karaktersverschil, in stand maat proportie en ligging verschillend zijn. De gelijkwaardigheid dezer delen wordt veroorzaakt door het evenwicht der ongelijkwaardigheid en niet door gelijkheid. Ook heeft de nieuwe architectuur het “voor” “achter”, rechts, ja zoo mogelijk ook het “boven”en “onder” gelijkwaardig gemaakt.

Theo van Doesburg, 1883-1931 *De Stijl*, 1924

In tegenstelling met de FRONTALITEIT door een starre, statische levensopvatting gehuldigd, biedt de nieuwe architectuur een plastische rijkdom van alzijdige tuid-ruimteliijke werking.

Horace Walpole 1717-1797

A = the most suitable field in which the genius of a people may range

Tomasso Temanza

A = quite diverse because the different customs and different religions of nations are such that what is suitable and proper in one province is not in another

Vincenzo Lamberti

A = the keeper and the refuge of:

man's repose,

the principle of society,

the division of populations,

their pomp and ceremony,

the decorum of religion and

the sustainer of human life

James Fergusson

Treated historically...architecture ceases to be a mere art, interesting only to the artist and his employer, but becomes one of the most important adjuncts of history, filling up many gaps in the written record and giving life and reality to much that without its presence could with difficulty be realized

E.G. Boutmy

A monument = not only the work of compass and square; its style does not depend solely on personal or professional taste. Behind the instruments of technique and the sensibilities of the architect there is a collective intelligence, passions, attitudes and needs felt by all that imprint a specific character on the architecture of any period... Psychological environment explains the great monuments

Honoré de Balzac 1799-1850

A = the register of human activity

Guy de Maupassant 1850-1893

Across the centuries A has received the privilege of symbolizing every period, of summing up by means of a very small number of typical monuments the way of thinking, feeling and dreaming of a race and of a civilisation

Victor Hugo 1802-1885

A = the book of human history. From the most distant pagoda of a Hindustan down to the Cathedral of Cologne it has been for six thousand years the handwriting of humanity. This is so true that not only every symbol but every human thought has its page in this immense book of monuments

Bruno Zevi "Architecture"

Modern thought does not recognize as valid any theory of art that applies exclusively to a specific creative activity

Bruno Zevi

The architectural critic, and hence the history of architecture, does not serve solely to make the past live again or to award renown to a particular contemporary work or artist. He decides the fate of architecture itself, both ancient and modern. The vandalism against monuments and their setting, which has occurred with ever increasing frequency since the Renaissance, the perennial disfigurement caused by unreasoning restoration, the construction of mediocre or even atrocious buildings, and the prolonged ostracism of the truly modern creator result largely from the lack of a vital historical conscience and from the struggle between a reactionary sense of history and an artistic impulse not yet developed to full maturity....

Bruno Zevi

Creation and criticism meet in every important architectural problem – a fact that demonstrates the futility of any attempt to reconstruct the change in the “concept” of architecture, to separate history from architecture, or to trace a history of architecture that excludes architectural practice and its problems

Basil Hume

A building’s design is an indication of the value of the particular society which has brought it into being.. Architecture depends not only for its forms, but for its very existence upon the organization and conduct of society as a whole

Bruno Zevi

If the value of architecture lies only in the representation of civilization in its generic and collective sense, then the architect of genius is an intruder

Bruno Zevi

Reduced to an impersonal activity architecture becomes the least expressive of the arts...

Nicolò Gallo

A = incapable of representing any effect, passion, or action whatever

Bruno Zevi

The architect seems a mysterious and stupid creature, or, to put it more kindly, a being so generous and so altruistic as to resemble God

Philibert de L’Orme, 1576

It would be better for the architect to err in the ornaments of the columns, in his measures, and in the façades than in those fundamental laws of nature that pertain to the comfort use and advantage of the inhabitants. The decoration, beauty, and enrichment for the dwelling serve only to delight the eye, but they bring nothing useful to either the health or the life of man. Do you not understand that an error in the planning or the function of a dwelling makes the inhabitants sad, sickly and uncomfortable?

Giovan Battista Passeri 1770's

As for Form, I maintain that it should depend on function and the different ways it is used.

Francesco Algarotti, Saggio sopra l'Architettura, 1756

Nothing should appear in the representation that does not truly have a function

Francesco Milizia, Principi di Architettura Civile, Bassano 1785

Everything must arise from necessity and necessity does not admit the superfluous

Julien Guadet, Éléments et Théories de l'Architecture, 1902

The architect must first of all determine the content, from which he can then derive the container

Auguste Perret

Structure is the mother tongue of the architect ...Anyone who hides structure deprives himself of architecture's only legitimate and beautiful ornament. Anyone who hides a pilaster commits an error; anyone who puts up a false one commits a crime

Vaillant

The building is a mechanical instrument, a machine constructed for some service

Thomas Jackson

A = the poetry of construction, it is based on building, but it is something more than building as poetry is something more than prose

Martin S. Briggs

A...means building infused with imagination and dignity

Edwin Lutyens

A, with its love and passion begins where function ends

Le Corbusier

L'Architecture est le jeu savant, correct et magnifique des volumes assemblés sous la lumière

Le Corbusier

Architecture goes beyond utilitarian needs. You employ stone, wood and concrete, and with these materials you build houses and palaces. That is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good, I am happy and I say "This is beautiful" That is architecture. Art enters in.

Michelangelo Buonarotti

A = nothing but order, disposition, beautiful appearance, the proportion of parts to one another, suitability and distribution

Vincenzo Scamozzi

A makes use in the abstract of number, form, size, and material by means of speculation; it also uses proportion and relation in the same way as the mathematicians

Maria Zanotti

What else does the architect do but turn over in his mind the immense variety of infinite proportions, searching with his soul through all the forms of beauty and attractiveness in order that all his study will make his own work conform to what he judges to be perfect?

Johann Joachim Winckelmann, Reflections on the Painting and Sculpture of the Greeks, transl. by Henry Fuseli, London 1765

In architecture beauty consists primarily in proportion. A building can be beautiful by proportion alone, without any ornament

Girolamo Francesco Cristiani

The consonances of music create pleasure and harmony when the ear is able to understand and hold all at once their commensurability by means of the frequent coincidence of the vibrations of the chords, whether tremolo or sonorous. The beautiful proportions of architecture are the same

Leopoldo Cicognara

It cannot be doubted that the absolute beauty derived from architecture consists in the general harmonies and in the proportions of the parts

Pietro Selvatico

A = commonly defined as the art of building according to the proportions and rules fixed by nature and taste

Robert Kerr (oprichter van de Architectural Association, Londen)

Architectural art is the dress of scientific structure

J.L. Ball

A = a mathematical art operating solely by the medium of proportion

Louis Hautecoeur

Of all the arts architecture is most subservient to material, economic, and social conditions; it is also the one which, thanks to mathematical proportions and geometric forms, expresses the most abstract speculations of the human mind

[proportion redeems A of the material]

Heinrich Wessling

A = based on geometry and not on the feelings of the individual ... the task of architecture is the application of geometric figures and their harmony to the form and size of the building. Architectural style is the form deriving from the composition of geometric figures

Nikolaus Pevsner, *An Outline of European Architecture*, 1943

A bicycle shed is a building; Lincoln Cathedral is a piece of Architecture...The term architecture applies only to buildings designed with a view to aesthetic appeal

utilitas

The function of architecture is to create an environment, of enclosing space adapted to the life of man, unified by perspective and proportion

Oswald Spengler 1880-1936, *der Untergang des Abendlandes 1918-1922*

The feeling for space is at the generative centre of every culture

Alois Riegl 1858-1905

From the very beginning of human civilization has not the aim of any architecture whatsoever that rises above the level of pure sign, been the formation of space?

Georg Frobenius

Morphological theory of spatial intuition

Antiquity: the isolated body

The Western World: the infinitely 3d

Arab World: the cave-vault

Egypt: The Labyrinthine Road

China: The Road in Nature

Russia: The Infinite plane

John Fleming, Hugh Honour, Nikolaus Pevsner, *Dictionary of Architecture, 1966*

A =

Einfühlung

Precedenten: anthropomorphisme

Le Camus de Mezières & Girolamo Masi

Vischer, Volkelt, Theodor Lipps

Wölfflin

Prolegomena zu einer Psychologie der Architektur, 1886

Renaissance und Barok, 1888

Bruno Zevi

A theory of architecture developed from experience and from history must inevitably fall into generalities

Geoffrey Scott, in *The Architecture of Humanism*, 1914

Architecture gives us spaces of three dimensions in which we stand. And here is the very center of architectural art...Architecture alone of the arts can give space its full value. It can surround us with a void of three dimensions; and whatever delight may be derived from that is the gift of architecture alone...The habits of our mind are fixed on matter. We talk of what occupies our tools and arrests our eyes. Matter is fashioned; space comes. Space is 'nothing'- a mere negation of the solid. And thus we come to overlook it. But though we may overlook it, space affects us and can control our spirit; and a large part of the pleasure we obtain from architecture springs in reality from space... The architect models in space as a sculptor in clay. He designs his space as a work of art; that is, he attempts through its means to excite a certain mood in those who enter it. None the less, in the beauty of every building, space value, addressing itself to our sense of movement, will play a principal part

A.E. Brinckmann in 1915

Architecture forms spaces and plastic masses. Space, in contrast to plasticity, encounters its limitations where it strikes against the plastic masses; it is defined from the interior. The limits of plasticity, however are in the space of the air that surrounds it, it is defined from the exterior... These two elements have in common volume and corporeality...Hence it is possible to speak of a spatial body or of a plastic body. The relations of space and plasticity in architecture rests on these these common elements. Space and plasticity can model each other reciprocally. Spatial vision..., like plastic vision, rests on the representation of movement.

A Hildebrand, 1918

Our relation to space finds its direct expression in architecture in so far as architecture awakens in us a precise feeling of space, instead of merely suggesting the possibilities of movement in space, and in so far as it articulates a space in such a way that the visual image is substituted for the labor of orientation required in nature

Frank Lloyd Wright in 1928

The building is no longer a block of building material dealt with artistically from the outside, a form of sculpture. The room within, the space to be lived in, is the great fact about the building; this room should be expressed on the exterior as space enclosed

Henri Focillon in 1934

In essence and by destination, the art of architecture exerts itself in a 'true' space, one in which we walk and which the activity of our bodies occupies....

A building is not a collection of surfaces, but an assemblage of parts, in which length, width, and depth agree with one another in a certain fashion, and constitute an entirely new solid that comprises an internal volume and an external mass...

The fundamental privilege [of architecture] is the mastery of a complete space, not only as a mass, but as a model imposing a new value on the three dimensions

Henri Focillon in 1934

The profound originality of architecture resides in the internal mass. In lending form to that absolutely empty space, architecture truly creates its own universe. The unique privilege of architecture among all the other arts,, is not that of surrounding and as it were, guaranteeing a convenient void, but of constructing an interior world that measures space and light according to the laws of a geometrical, mechanical, and optical theory which is necessarily implicit in the natural order, but to which nature herself contributes nothing

E.W. Rannels in 1949

The enduring value of architecture is space...Architecture must be seen and felt and understood from the inside out...

The progress of architecture through the ages is to be traced in the expressive development of the inner volumes rather than of the outer forms that contain them or, what is worse, merely stand before them as added monumental façades

A.I.T. Chang in 1956

Unlike other visual arts, architecture is an art of life itself expressed in lifesize scale ... it is the language that has the emotional power to express with authority the structural meaning of a functional space

Volkelt in 1876

The configuration of space is explained by movement in order to understand it aesthetically we must participate in this feeling of movement

John Dewey, *Art as Experience* (1934)

Architectural structures provide the perfect 'reductio ad absurdum' of the separation of space and time in works of art. If anything exists in the mode of 'space-occupancy' it is a building. Even a small hut cannot be matter of esthetic perception save as temporal qualities enter in... The sightseer no more has an esthetic vision of St Sophia or of the cathedral of Rouen than the motorist traveling at 60 miles an hour 'sees' the flitting landscape. One must move around, inside and outside through many visits and allow the structure to present itself gradually under different lights and in connection with many different moods

Bruno Zevi

In constructing a space, and architect foresees and maps out every itinerary. He accentuates the value of one reading and diminishes the importance of another.

Federigo Zuccaro in 1607

Architecture...too has imitation as its aim. This it attains by ordering different sorts of structures to the use and requirements of man. This world was created as the earthly dwelling of man and the animals. Nature created caves and grottoes, ponds, woods and lakes for the wild beasts; she also creates in a different manner other grottoes, other caves, and other woods, ponds and delightful and pleasant artificial lakes for this sociable animal in order to give greater comfort to man and to embellish this world at the same time. As man surpasses all the other creatures and animals, so the structures she builds for man surpass by far the caves and dwelling of the brute beasts

Francesco Maria Zanotti in 1750

Even though architecture does not imitate any product of nature in the way it forms and decorates its palaces and temples, it still attempts to follow certain rules. In doing this it imitates in a certain way the perfect model which cannot be seen with the eyes of the body, but only with the eyes of the soul. I shall freely admit that architecture does not imitate nature, if you will concede this, which is so much greater: it imitates an object far superior to itself – the one imitated by God himself

Francesco Milizia in 1768

Architecture can be called the twin of agriculture. Along with hunger, which led men to agriculture, goes the need for shelter, which gave him architecture....Architecture is an art of imitation...True it does lack a model formed by nature, but it has another formed by man when he followed his natural industry and constructed his first dwelling

Francesco Milizia in 1781

If civil architecture wishes to be admitted because of her beauty to the Fine Arts, she must prove that, like the others, she descends from some natural model that she proposes to embellish while imitating. Caves grottoes, caverns are the buildings that Mother Nature presented to man, her favorite son. [The problem for architecture] requires that we decide whether the rustic model of a hut provides a basis for deducing a good system of imitation for the beauty in buildings

Gian Battista Vinci in 1795

Since architecture is nothing but an imitation of the original rude hut, it is impossible to find any basis outside this imitation for the architects' decision to use various ornaments in their buildings. Trees suggested columns. The branches ...inspired the capital. A plank of wood stretched horizontally between two trunks gave the idea of the architrave. The beams that support the ceiling suggested the frieze. The roof that protects the structure from the rain is expressed in the cornice. Finally the pitch of the roof taught man how to form the pediment...Every architect has the right to depart from the established rules when this would aid him tremendously in providing that degree of expression which he intends for his work

Wölfflin

Linear vision

Pictorial vision, planar vision,

Volumetric vision, plastic vision

Bruno Zevi in 1959

The definition architecture – art of space: each culture has its own space, each architect, in every truly artistic work creates an original and unique space. Architectural history is no longer concerned with abstract spatial “conceptions” but with the creative personality of spaces [this view] frees architectural space both from mechanistic bonds and from the mythical timeless, and symbolic attributes that would relate it to aspirations for a changeless and incorruptible eternity

Leopold Eidlitz, 1823-1909 *The Nature and Function of Art, more especially of architecture*, 1881

If a structure is erected to accommodate a number of persons who congregate in it, not for the purpose of gratifying physical needs only, but in obedience to an idea, such a structure is called a monument of this idea

Architecture is the fine art by which ideas are expressed in a structure, and more especially in a monument

Leopold Eidlitz, 1823-1909 *The Nature and Function of Art, more especially of architecture*, 1881

How is an idea to be expressed in a structure? Its form must of necessity be purely ideal. There is no object in Nature which can be accepted by the architect as a model for his creation. Yet imitation is an unavoidable element in a work of fine art

August Schmarsow, 1853-1936 *Das Wesen der architektonischen Schöpfung*, 1893 (*Barok und Rococo* 1897)

Architectur ist ihrem innersten Wesen nach Raumgestaltung. Solange sie unmittelbar de dunklen Drange des schöpferischen Triebes folgt, bewegt sie sich im Sinne des Raumwillens

Claude Perrault, *Les Dix livres d'architecture de Vitruve*, ed. 1673

L'Architecture est une science qui doit être accompagnée d'une grande diversité d'études et de connaissance par le moyen desquelles elle juge de tous les ouvrages des autres arts qui lui appartient. Cette science s'acquiert par la pratique et par la théorie..

Bruno Taut 1880-1938, *Architekturlehre*, 1936-7

Architektur is eine kunst

Technik, Konstruktion und Funktion

Die Kunst ist ein Spiegel der Natur, aber kein mechanischer, kein unbedingt objektiver

Architectur is die kunst der proportion

Paul Valéry, Eupalinos, of de Architect

Wat schoon is, is niet van het leven te scheiden, en het leven is dat wat sterft

Ik geloof zei hij (Eupalinos) glimlachend, dat ik door aanhoudend te construeren, mezelf heb geconsrueerd

Socrates: Als ik die Eupalinos ontmoette zou ik hem nog iets vragen. Phaedrus: Hij moet de ongelukkigste onder de gelukzaligen zij. Wat zouje hem vragen? Socrates: Om zich wat duidelijker uit te drukken over die gebouwen waarvan hij zei dat 'ze zingen'. (...) ik wil het gezang van die zuilen horen en me in de heldere hemel een voorstelling maken van het bouwwerk als melodie.

Socrates: Je hebt nooit ervaren, wanneer je een plechtig feest bijwoonde, of als je deelnam aan een banket, en het orkest de zaal vulde met klanken en fantomen? Kwam het je dan niet voor alsof de oorspronkelijke ruimte vervangen werd door een ruimte die je kunt verstaan en die verandert; of eerder, dat de tijd zelf je aan alle kanten omringde: Leefde je dan niet in een gebouw dat bewoog en zonder ophouden vernieuwd werd en in zichzelf geconstrueerd; helemaal geweid aan de transformaties van een ziel die de ziel van de ruimte was? Was dan niet een veranderende volheid, analoog aan een continue vlam die je hele wezen verlichtte en verwarmde door een onophoudelijke verbranding van hertinneringen, voorgevoelens, gevoelens van heimwee en voortekenen, en van een oneindig aantal emoties zonder precieze oorzaak? En die momenten, en hun versierselen; en die dansen zonder danseressen, en die beelden zonder lichaam en zonder gezicht (maar toch zo fijnzinnig getekend), leken die je niet te omringen, jou, slaaf van de algemene aanwezigheid van de muziek?

Socrates: Geen geometrie zonder het woord. Zonder woorden zijn de figuren toevalligheden, en manifesteren noch dienen ze de macht van de geest.

eu·ryth·my also **eu·rhyth·my** (yĕ-rîth¹mê) *noun*

1. Harmony of proportion in architecture.
2. A system of rhythmical body movements performed to a recitation of verse or prose.

[Latin *eurythmia*, from Greek *euruthmia*, from *euruthmos*, rhythmic, well-proportioned : *eu-*, eu- + *rhuthmos*, proportion. See *rhythm*.]

Excerpted from *The American Heritage« Dictionary of the English Language, Third Edition 1996* by Houghton Mifflin Company.

eurhythmy (noun)

symmetry: harmony, concinnity, congruity, eurhythmy, agreement
The Original Roget's Thesaurus of English Words and Phrases 1994

rhythm (rîth¹em) *noun*

1. Movement or variation characterized by the regular recurrence or alternation of different quantities or conditions: *the rhythm of the tides*.
2. The patterned, recurring alternations of contrasting elements of sound or speech.
3. *Music*. a. A regular pattern formed by a series of notes of differing duration and stress. b. A specific kind of such a pattern: *a waltz rhythm*. c. A group of instruments supplying the rhythm in a band.
4. a. The pattern or flow of sound created by the arrangement of stressed and unstressed syllables in accentual verse or of long and short syllables in quantitative verse. b. The similar but less formal sequence of sounds in prose. c. A specific kind of metrical pattern or flow: *iambic rhythm*.
5. a. The sense of temporal development created in a work of literature or a film by the

arrangement of formal elements such as the length of scenes, the nature and amount of dialogue, or the repetition of motifs. b. A regular or harmonious pattern created by lines, forms, and colors in painting, sculpture, and other visual arts.

6. The pattern of development produced in a literary or dramatic work by repetition of elements such as words, phrases, incidents, themes, images, and symbols.

7. Procedure or routine characterized by regularly recurring elements, activities, or factors: *the rhythm of civilization; the rhythm of the lengthy negotiations.*

[Latin *rhythmus*, from Greek *rhuthmos*.]

Excerpted from The American Heritage« Dictionary of the English Language, Third Edition – 1996

Assonantie/consonantie
alliteratie

accentual-syllabic: the number of syllables in a line of verse and the arrangement of these syllables according to whether they are accented or unaccented. In accentual-syllabic versification the basic unit of measurement is known as the foot. The foot consists of one accented syllable accompanied by one or two unaccented syllables. In a foot where one unaccented syllable precedes one accented syllable is called the iamb or iambic foot. In addition to accent, the number of syllables to a line also determines the pattern of verse. This syllabic pattern, or meter, is usually expressed in terms of the number of feet to a line. The example above contains five feet and is known as a pentameter line. Iambic pentameter is the most common type of verse.

Another way to create a pattern among the various lines of a poem is by using rhyme, or duplication of sound. Most poems use end rhyme— that is, duplicating of sound at the ends of lines. Rhyming couplets of iambic pentameter are the most frequent. A notable type of unrhymed verse is blank verse, unrhymed lines of iambic pentameter. It is the basic type of verse found in the plays of English playwright William Shakespeare and in the epic poems of English poet John Milton.

When the pattern of rhymes, or rhyme scheme, extends beyond two or three lines, the entire group of lines is called a stanza. In poems containing more than one stanza, the pattern of the first stanza is usually repeated in each succeeding one. The rhyme scheme of any stanza is commonly indicated by a series of letters, in which each recurring rhyme is designated by one letter, as in this example, in which the rhyme scheme is *abab*:

At daybreak on the hill they stood
That overlooked the moor,
And thence they saw the bridge of wood,
A furlong from their door.

Stanzas may be composed of lines of the same length or of varying length. Stanzas of

four lines, like this one, are called quatrains. Quatrains sometimes are arranged in other rhyme schemes, such as *abba*. A stanza of seven iambic pentameter lines rhyming *ababbcc*, known as rhyme royal, was frequently used by English poet Geoffrey Chaucer and was often imitated by later poets. The Spenserian stanza of nine lines rhyming *ababbcbcc* is used throughout *The Faerie Queene* by English poet Edmund Spenser. The sonnet, perhaps the most popular stanza form in English poetry, almost always contains 14 lines of iambic pentameter.

Poets often use variations and non patterned effects to achieve a unique style. The most important variation is stress, or differentiation in the degree of accent. Most good poets produce an interplay between the natural stresses of speech and the basic verse pattern. Another kind of variation from the theoretical pattern is the length and phonetic character of the pauses, or intervals, between syllables of verse. A strong pause in a line is called a caesura. A third factor independent of the theoretical pattern is vowel and consonant quality. Harsh sounds may suggest pain or effort; soft ones may suggest joy or peace. The repetition of the same sounds in the first syllables, or first accented syllables, of words is called alliteration. The repetition of the same stressed vowel sounds with different consonants is called assonance. The repetition of consonantal sounds when the vowel sounds differ is called consonance.

Reading: parsing & dyslexia

Dittography

the inadvertent duplication of one or more letters or words, also occurs, as, for example, in the Dead Sea Scroll text of Isaiah and in the Masoretic text of Ezekiel

Haplography,

The accidental omission of a letter or word that occurs twice in close proximity, can be found, for example, in the Dead Sea Scroll text of Isaiah.

Homoeoteleuton

occurs when two separate phrases or lines have identical endings and the copyist's eye slips from one to the other and omits the intervening words. A comparison of the

Masoretic text I Samuel, chapter 14 verse 41, with the Septuagint and the Vulgate versions clearly identifies such an aberration.

Aural conditioning

would result from a mishearing of similar sounding consonants when a text is dictated to the copyist. A negative particle *lo`*, for example, could be confused with the prepositional *lo*, "to him," or a guttural *het* with spirant *kaf* so that *ah* "brother" might be written for *akh* "surely."

Trope

in medieval church music, melody, explicatory text, or both added to a plainchant melody. Tropes are of two general types: those adding a new text to a melisma (section of music having one syllable extended over many notes); and those inserting new music, usually with words, between existing sections of melody and text.

Klassiek Ritme:

Diataxis: kumulatief patroon

Taxis: arrangement, patroon

Chiasme: kruisarrangement

Cadens: einde

Abruptio: het beken van een element in een serie

Aposiopesis: het breken van een serie

Epistrofe: terug gaan naar een oorspronkelijk ritme

Oxymoron: een schijnbare contradicte in een gezwegen complement

Tarterstickung, conceptuele overlap

Ellips: overlap door transformatie

