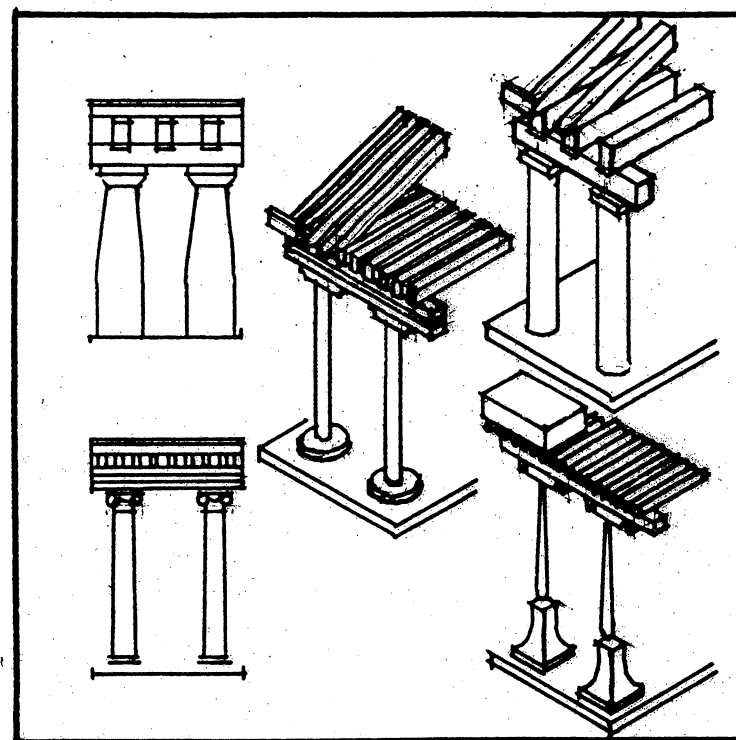


ILLUSTRATIONS FOR THE ARTICLE "FORM IN ARCHITECTURE"

3) THE PROBLEM OF "TRUTHFULNESS" OF FORMS IN ARCHITECTURE

3.1 Antique Orders of the classic epochs which were always considered as the ideal of Form in Architecture, but it is nothing but "false" Architecture – stones embodying what were originally archaic wooden structures.

Doric Order – the depiction of structures of big wooden elements, typical of the wooded continental Greece, Ionic Order – of small elements, typical of the woodless Asia Minor. Central Asian overhang of the XIX century, which is similar to those of the Ionic Order.

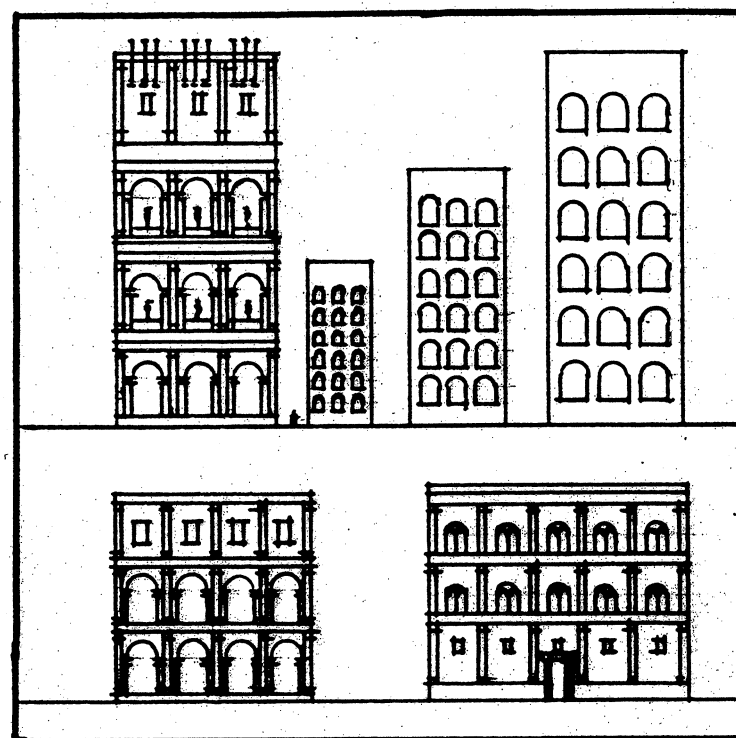


3.1.

3.2 Constructive arcade and superimposed on it a decorative and hence, as it would seem, unnecessary Order.

The Colliseum, Palladio's monastic court and Alberti's Rucellai Palace.

"Truthful" arcade of M. Piacentini's Palace of Civilization – paraphrasing of the Colliseum theme. What size of an edifice is true? Arcade without Order does not give an idea of scale. "Decorative" Order, as it turns out is as necessary to an arcade as a measuring instrument of scale.



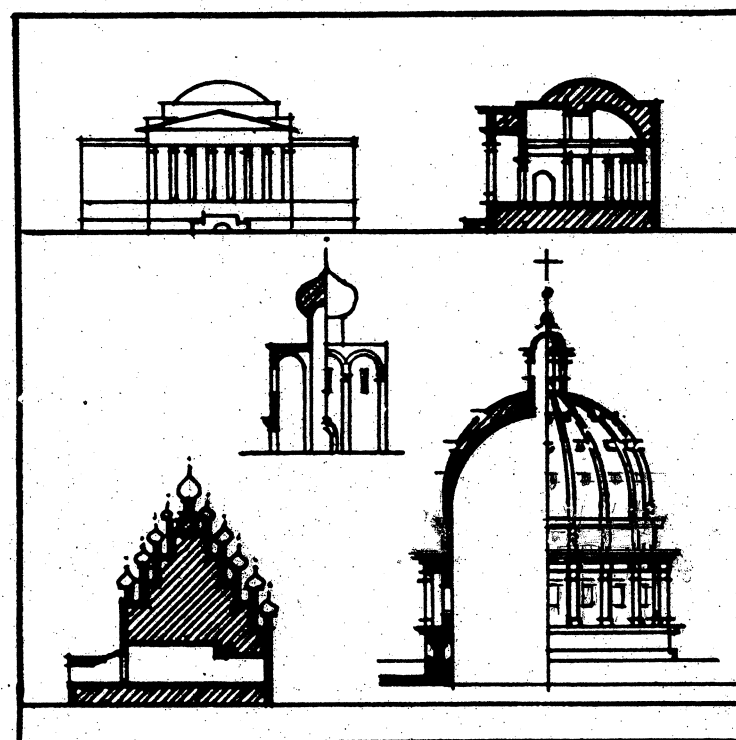
3.2.

3.3 "False" Forms.

The Moscow University of the XIX century and a typical church – "false" cupolas. The Preobrajensky Cathedral in Kiji, Russia – here almost all volume of the Cathedral is "false".

The Cupola of the St. Peter's Cathedral in Rome is tied up by chains at the base to reduce the horizontal thrust forces of the cupola. In the opinion of F.L.Wright it is not a work of an Architect, but of a sculptor.

However, it is evident that the information being carried by those expressive Forms is more important for the inner world of a human being than a "truthful" reflection on the outside of the inner spaces and the horizontal thrust forces of the cupola.



3.

3.3.