

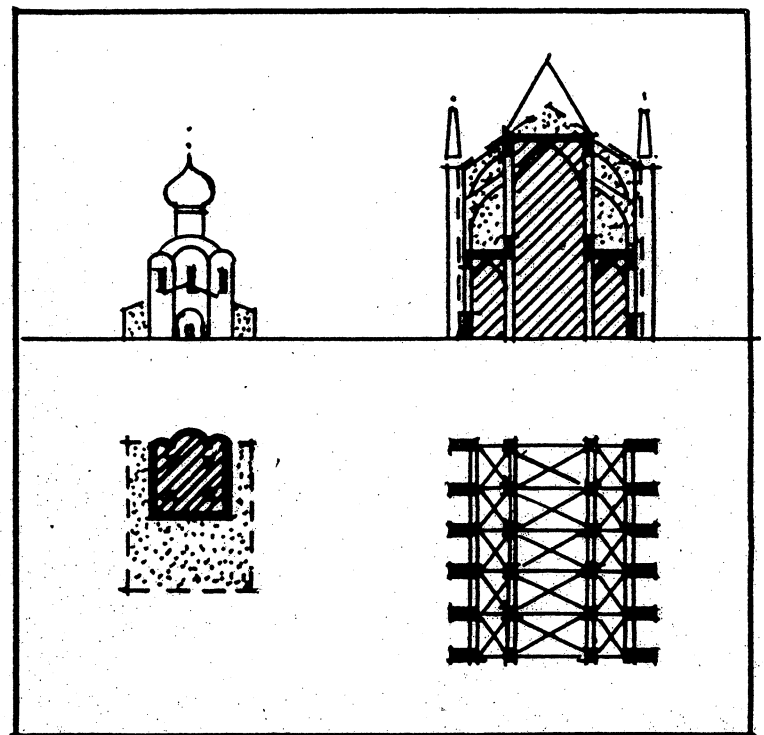
ILLUSTRATIONS FOR THE ARTICLE "FORM IN ARCHITECTURE"

4) SELF - VALUE OF FORM IN ARCHITECTURE

4.1 Forms of edifices which were important for the spiritual life of human beings were dictated by psycho-physiological information stereotypes to the detriment of functional and structural logic.

The Form of the typical Russian church is emotionally strong. It would be functionally more expedient if it would be more spacious, but not so high.

There is emotionally strong correlation between lateral and main naves of a Gothic cathedral, which require the use of external supports. Structurally, it would be more expedient for the lateral and main naves to be of the same height. This was done in cathedrals of the Renaissance, when the faith became less ecstatic. The high level of self-value of the Form is justified.



4.1.

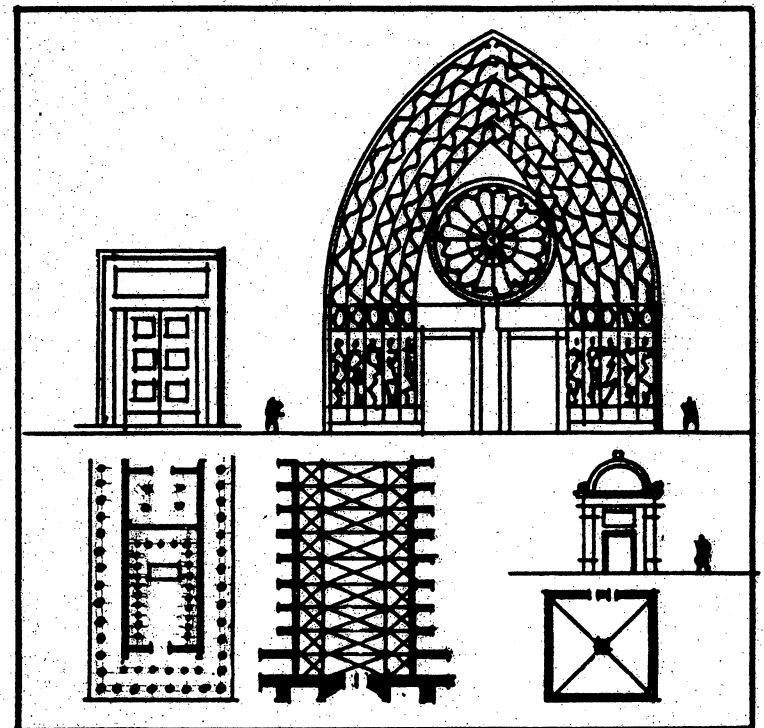
4.2 Forms of portals – the culmination of dramatic transition from external to internal space, dictated by psycho-physiological information stereotypes and by stereotypes of the culture of the given civilization and not by a narrow function.

The portal and the door of the Parthenon are set by the scale of the façade. They are too big for the premises.

The portal of the cathedral in Reims is also set by the scale of the façade and comparatively small doors intensify the effect of transition to the immense inside space of the cathedral.

The small portal and above all a very low door prepare the effect of perception of the vast space of the tsar reception hall of the XVI century in Kremlin, Russia.

All three doors are determined also by the scale and hence – the role of a human being in the context of the given culture. The high level of self-value of the Form is justified.



4.2.

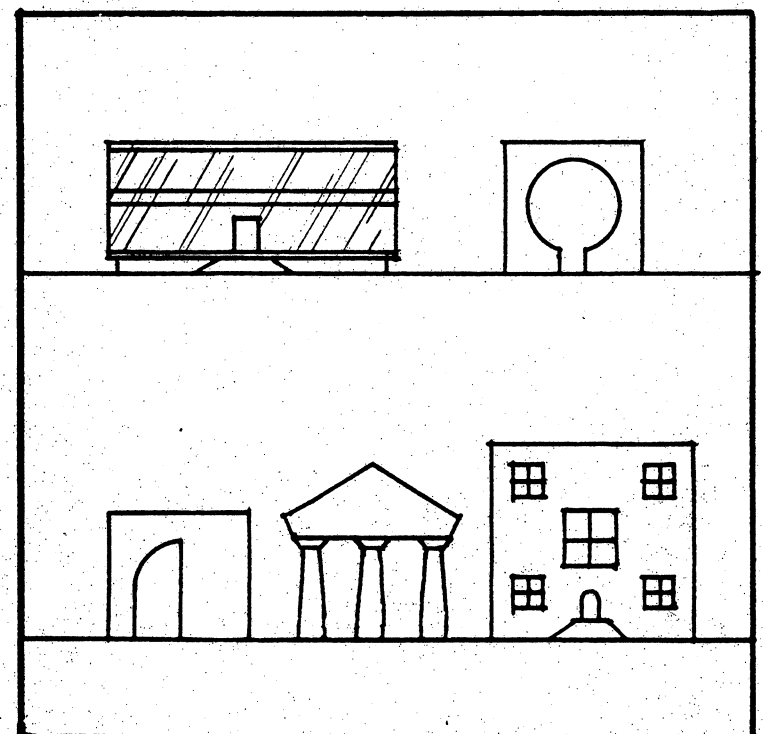
4.3 Forms of the utilitarian buildings are determined by aesthetic stereotypes of sub-cultures – by fashion to the detriment of function, stereotypes of the civilization and even psycho-physiological stereotypes.

Glass hairdresser's in the USSR of the 60's and so called "key-hole" entrance – function is sacrificed to fashion.

Semi-arc and portico – stereotypes of the culture of the civilization are sacrificed to fashion.

Shocking effect of the windows – "scale trap". Here psycho-physiological stereotypes are sacrificed to fashion.

High degree of self-value of the Form is not justified here. Architecture is turned into a theater of absurd.



4.

4.3.