Definition of language by linguists pdf

Photo: shutterstock.comWe'll start by considering some very useful words when the conversation turns to building. SYMMETRY In the last chapter, the word symmetry seems inevitable. Georgian house is very symmetrical; later, the Gothic Resurrection House was consistently asymmetrical. But let's get back to basics. The dictionary tells us that the word symmetry describes correspondence in size, shape and arrangement of parts on the opposite side of a line or plane. In practice, it means that if you draw a horizontal line and then a vertical one that intersects the first at its midpoint, you will have a symmetrical figure, with one side balancing the other. In the same way, if you start with a rectangle and bisect it, it's also symmetrical. Let's add some openings to the four-sided box — windows on both sides of the central axis, maybe a door in the middle. All in a hurry, a house began to appear. All we need to do is add a roof, and some chimneys and we have a two-dimensional representation, the height they call in the drafting class, of the recognizable Georgian House (or Colonial Classic, as this configuration can also be explained). Needless to say, this place is symmetrical. ASYMMETRY Again, we start with a line, but this time we consciously divide it into two asymmetrical (uneven) parts. We make it into a box, add a few openings, then put it at the gable end (centered on our perpendicular). After adding some details, we have a Gothic Revival Cottage.MASS This symmetry talk may seem to imply that the house exists only in two dimensions and that, by looking at the height image of the structure, we can understand it. In fact, thinking how the facade of the house appears on a piece of paper is helpful, but the angle of other approaches is also important. Instead of a piece of paper, think about a small milk candle carton or a carton of juice, the kind that holds 1/2 liter of liquid. It is a three-dimensional object, which means it has width, height, and depth. It takes space, as do people, books, and bricks. And, in this case, like a building. Unless you stand very far away and align yourself precisely with the center of the building (or milk carton), you will see it as a three-dimensional object. From an angled view, represented here by isometric sketches, the shape of a simple shoebox is known as a three-dimensional mass and, in short order, it becomes a home. The one-and-a-half story house has full ceilings on the first level and enough height upstairs that some can be used as living spaces. Lower the roof tone and you have a farmhouse, a one-story house, where the living room is only found on one level. Cape Cod is a popular compromise because upstairs residences must have almost no additional charge on fees one floor. However, for some, innate limitations on ventilation, light, and headroom make it less of a bargaining chip at first it seemed. For them, perhaps a two-story house is the answer. In this configuration, the roof stands the story higher, on top of the second full story. Thus, the same footprint can accommodate houses with radically different masses. To have a farmhouse with the equivalent amount of interior space with a two-story house, however, the farm needs to have a footprint twice as large as a two-story house. That makes the farm best suited to many larger ones, while the two-storey house is well adapted for inner-city plots or small suburban settings. On the same trail, one story, one and a half stories, and a two-story house offer a very different amount of living space. FORM So far, we've talked about the house in the form of a box. Some are taller or wider or deeper than others, but they are base boxes with four sides and top and bottom. In the past, consolidating living space around chimneys and in such ordinary form made sense. But changing needs, advances in heating technology, and evolving tastes led to what is often called box-breaking architectural historians. The box revolution takes time. Early houses often had ells added from their rear height, resulting in A-shaped plans. When asymmetry became acceptable with the Greek and Gothic Revival Styles, wings appeared on the sides of new houses, resulting in L-shaped houses. In some cases, two or more secondary structures were grafted. Many houses have bay windows, towers, towers, patios, or other elements that break plane boxes. When a number of different masses are combined (think of the way some great Victorian houses seem rambling), the term mass is applied to describe the assembly of various three-dimensional elements. For a moment, let's go back to the box house. After all this talk of T-shapes and L-shapes and the rest, you may be surprised to discover what a simple difference a change in roof design can make. Certain roof shapes—Mansard being the best example—telegraph the style of the house (Mansard's roof means residence is the Second Imperial House). Some roofs are high to maximize the living room beneath them (such as gambrel or Mansard), while others are lower and cover little more than storage space. Some are simple, others require complex carpentry filled with compound angles. The roof of the house may seem like little more than the necessary weather protection, but it also communicates a lot about the design of the house. The overall shape and mass of the house conveys a lot about the place. Consider the contrast between two different houses dating from the same era. Foursquare has a two-story mass of boxes with a high roof; low-slung Prairie Style house, consisting only of story with flat roof and wide overhang. While Foursquare and Prairie Style House have the same origins, which are basically vertical, other horizontal. One seems to have been removed across landscapes, landscapes, others have grown out of it. One sits on top of the landscape, bending over as if to face the challenges of Nature; others are easier to rest, going with the flow of terrain. However, in the examples here, they contain the same amount of living space. All right, let's take a break from talking about form and mass, symmetrical or otherwise. Remember that the shape of each house —whether it resembles a single milk carton or a dozen colliding cartons —tells the story of where it came from. Understanding the geometry of your home, even in a broad stroke like this, can help you think about changing it. You can visualize your home in geometric terms, given its shape, mass, and symmetry. These characteristics can be considered from afar but, as you get closer, more subtle differences become more important. Among them are scales, proportions, textures, and patterns. SCALE I am a man of average height. However, some of my television crew members are quite tall. I was able to get into the room on a simple scale and feel at home, but they had to bow their heads through the door and then the ceiling seemed to penetrate their head space. It's all a matter of scale, what's on the scale for a 5-foot-something person not for someone who's foot taller. Scale is about height, width, and relative size. In the design of houses, windows and doors, the dimensions of rooms, furniture and other elements are usually recognized human scales. Buildings adjacent to each other in the same streetscape generally look better if they have the same scale — is the Empire State Building adjacent to the beautiful Cape Cod House, juxtaposition would be strange indeed. Instead, a row of Victorian brownstones with neatly aligned cornices looks very much a piece. Buildings do not have to be the same size but must be related to each other. PROPORTIONAL scale and proportions work together. Proportion refers to the relationship of elements to each other. Thus, the giant windows that dominate the facade of a small house with other small windows look disproportionately large. Friendly rooms with 20-foot vaulted ceilings may look beautiful and feel very grand indeed. As an individual space, it may be very satisfying, but if it has been placed in a small house, it might as well ask the question, Why am I here? As you plan your renovation project, consider how the new elements relate to the old. Do they have the same scale? Are they directly proportional to each other? Sometimes a surprising contrast in scale or proportion is very effective, but make sure you think about it. More often the disproportionate element that is off the scale just looks as if someone isn't really thinking. PATTERN When you look at any symmetrical house, the pattern of the elements maybe call you. The most obvious are openings, windows and doors. Are they evenly distributed on the facade or is there a dotted point quality to their position? Their? whether the openings in the house are aligned. Or do they have zigzag qualities with some higher than others? The way the openings are set to a height gives him his own rhythm. Often subtle variations in spacing add visual appeal. Siding also adds to the pattern of a house. Clapboards give the house a horizontal feeling; board-and-batten siding adds vertically. Shingles adds shadow, while bricks have their own unique patterns. Trim can add to the pattern, as in the case of a house where the trim board frames and accentuates the clapping area. Trimming around the window also adds emphasis, magnifying the area of the wall intended for the window, which can affect proportions and rhythm. Mixing different patterns can be very effective (see The Stick Style House), adding texture and interest to the surface of the house. But different elements of the same house should be handled very carefully. The general strategy today is to use shingles for additional home clapboard as a kind of confessional, honest statement that yes, this part is indeed new. This could work really well. But in general using more patterns requires more design skills if you want to avoid looking too busy. SOLAR ORIENTATION Another consideration from outside your home is its relation to the sun. Unless you're planning on moving your house, the orientation of the sun won't change. The sun rises in the east and sets in the west and, depending on the season, brightens up certain rooms at certain times of the day. But if you're planning an addition, the location can have an impact on the existing space (creating a new opening or closing the old one). And where you place the additions will also determine how much sunlight it gets. The addition of a kitchen/breakfast room is best located on the east side of the house to gather morning light, a new dining room may belong on the west side to make use of the afternoon and afternoon light. VOLUME That's a fancy word, volume. In the volume of architectural context describes the space, especially the interior space. While the outside of the structure appears to be a dense mass, it actually covers three-dimensional space. Think of it another way, think back to our cardboard wax cartons. Empty the carton of its contents and the space that the milk or juice once held in it is its volume. When thinking about the volume of the house, most of the words we talked about earlier come into play once again. You may want a house that has a good proportion, that is human in scale, and which has an interesting pattern of materials. But let's start with proportions. Proportions can be a slippery concept. Consider a square room. It will look very proportional, with an identical length and width. But as a living room, square rooms tend to be static while rooms long seems to suggest movement. That may be because they are more easily divided into different regions, encouraging flow. So matching dimensions don't automatically make it for good facades, interior spaces and heights can be symmetrical, with balanced windows and doors. Shapes also have an important impact, although shapes and masses in the volume of the house tend to be moving elements such as furniture pieces. Concerns such as light and ventilation become much more important inside than outside. But perhaps the most important of all is the interior layout. LAYOUT Earlier in this chapter, I made the point of recommending you stay true to your original floor plan. That's because traditional plans often make sense. There is a basic organizing philosophy that works for most traditional families, where the house is divided into three main areas. This includes the private area of the house (the officer's bedroom and bathroom and dressing area); home work zones (kitchen, utility room, secondary entry area, etc.); and relaxation rooms, perhaps the living room, dining room, and/or family room. When you think about your renovation, keep in mind the invisible demarcation lines between each area. The new dining room you've pinned down may not be immediately under the new bedroom for babies — the two activities are at odds with each other, as happy talk and laughter are great at the dinner table but not so beautiful when you want your child to drift gently into the dream garden. DRAMA Other considerations in thinking about your home are harder to quantify than more traditional design factors. But I think it is important for the house to satisfy the desire of a normal human being to entertain and be entertained. There is no one way that theater can be incorporated into the house, but domestic stagecraft can include colors, contrasts, decorations, and other elements. One of Frank Lloyd Wright's favourite dramatic devices is shifting the height of the ceiling. Visitors to many of Wright's homes were ushered into the low, dark hall. Moments later, after moving to another room, the ceiling rises, often dramatically. High bay lighting on walls, clerestory windows, vaulted ceilings, or other elements adds to the drama. Wright is a master at using design tools to add excitement to the experience of a home. Home.