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COMMUNICATION THROUGH FORM

IN SEARCH OF SOURCES OF MEANING

RECOGNITION CLUES  
IN  
ARCHITECTURAL TYPOLOGY

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THE ASSIGNMENT:

- TO TAKE PHOTOGRAPHS OF SIX TO TEN BUILDINGS OF DIFFERENT CATEGORIES
  - CUT PHOTOGRAPHS INTO SMALL PARTS
  - ASK NAIVE SUBJECT TO GUESS BELONGINGNESS OF PARTS TO BUILDING TYPES
  - IDENTIFY RECOGNITION CLUES
-



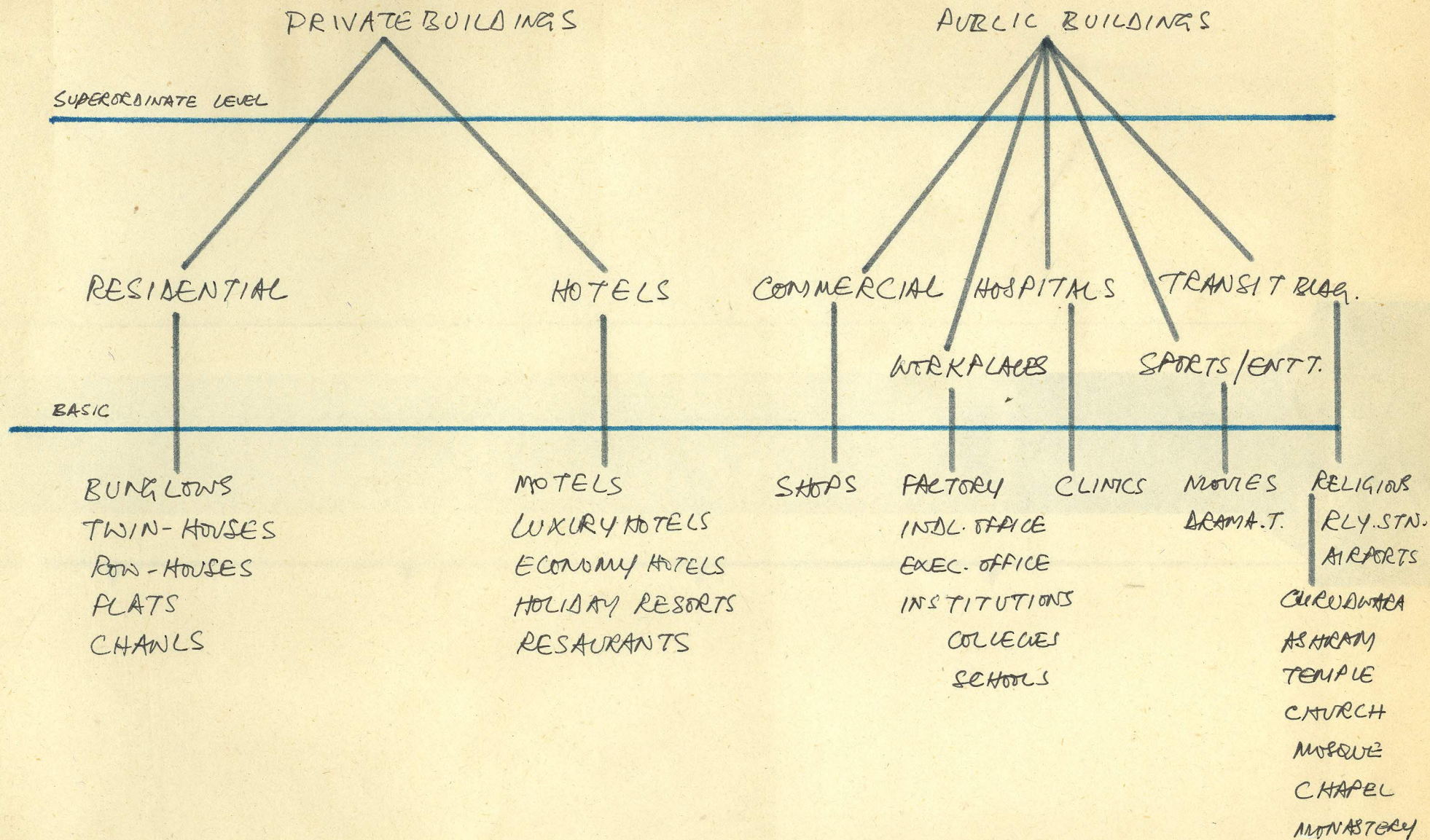
## THE METHOD OF STUDY:

- PICTURES OF TEN DIFFERENT BUILDINGS WERE TAKEN FROM ARCHITECTURAL DESIGN MAGAZINES.
- THESE PICTURES WERE CUT INTO SMALLER ELEMENT LEVEL PICTURES
- THE PIECES WERE GROUPED INTO THREE CATEGORIES, THE FIRST GROUP SHOWED ONLY BASIC ELEMENTS OF THE BUILDING LIKE ROOF, RAILINGS, WINDOWS, STEPS etc.
- THE SECOND GROUP REVEALED MORE OF THE BUILDING, SHOWING MORE NUMBER OF ELEMENTS
- THE THIRD GROUP SHOWED THE FULL BUILDING, OR FULLY RECOGNISABLE PART OF THE BUILDING.
- EACH GROUP, ONE AT A TIME, IN ORDER 1 TO 3, WAS SHOWN TO 8 DIFFERENT SUBJECTS. ALL PIECES OF ONE GROUP WERE SHOWN TOGETHER. THE SUBJECTS WERE ASKED TO IDENTIFY THE BELONGINGNESS OF EACH PIECE OF PICTURE.
- THE SUBJECTS WERE SHOWN THREE LEVELS OF CATEGORISATION OF THE BUILDINGS
- AT LEVEL-1, THE SUPER-ORDINATE LEVEL, THERE WERE CATEGORIES OF PUBLIC & PRIVATE BUILDINGS
- AT LEVEL-2, THE BASIC LEVEL, THE CATEGORIES WERE SUB-CATEGORISED INTO COMMERCIAL, WORK PLACES, RESIDENCES etc.
- AT LEVEL-3, THE SUB-ORDINATE LEVEL, THEY WERE FURTHER IDENTIFIED AS SPECIFIC TYPES OF BUILDINGS.



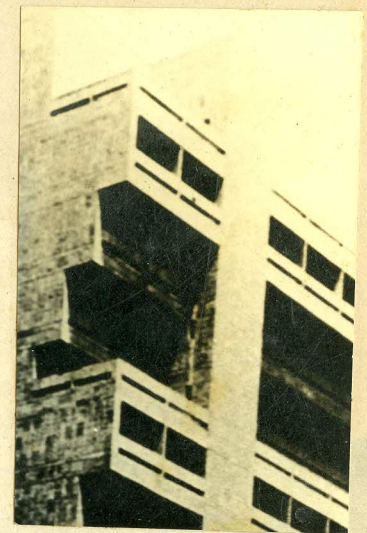
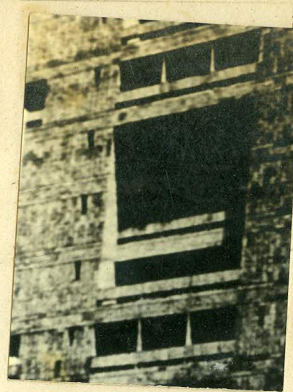
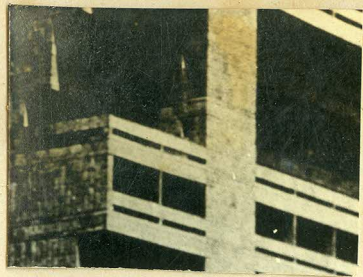
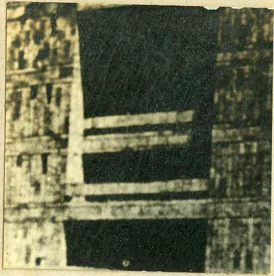
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- EACH LEVEL AND ITS CONTENT TYPES WERE SHOWN & THE SUBJECTS WERE ASKED TO IDENTIFY THE PICTURES FROM LEVEL-3, UPWARDS.
  - IF THEY FAILED TO MAKE A SPECIFIC RECOGNITION THEY COULD MOVE TO LEVEL-2, AND FAILING THERE ALSO, THEY COULD MOVE TO LEVEL-1.
  - AFTER THEIR RESPONSE THEY WERE ASKED FOR REASONS, OR FEATURES WHICH PROMPTED THEM TO MAKE THEIR PARTICULAR RESPONSE.
  - THE RESPONSES WERE CURBED TO COMPUTE NO. OF OCCURANCES.
  - THE FINDINGS & CONCLUSIONS ARE DESCRIBED ALONG WITH THE PICTURES.
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SUB-ORDINATE LEVEL





LEVEL  
1

1

LEVEL  
2

2

2

|               |              |               |              |             |
|---------------|--------------|---------------|--------------|-------------|
| RESIDENTIAL   | —            | COMML. OFFICE | COMML. BLDG  | APARTMENTS  |
| OFFICE        | OFFICE       | AIR TERMINAL  | OFFICE       | RESIDENTIAL |
| APARTMENTS    | 1 —          | HOSPITAL      | OFFICE       | APARTMENTS  |
| OFFICE        | BUNGALOW     | APARTMENT     | FACTORY OFF. | FLATS       |
| HIGH COURT    | PUBLIC BLDG. | FLATS         | LUX. HOTEL   | HIGH COURT  |
| OLD HOUSE     | THEATRE.     | LUX. HOTEL    | —            | STADIUM     |
| OFFICE        | INDL. OFFICE | FLATS         | COMML. BLDG  | LUX. HOTEL  |
| COMML. OFFICE | OFFICE       | FLATS         | OFFICE       | OFFICE.     |

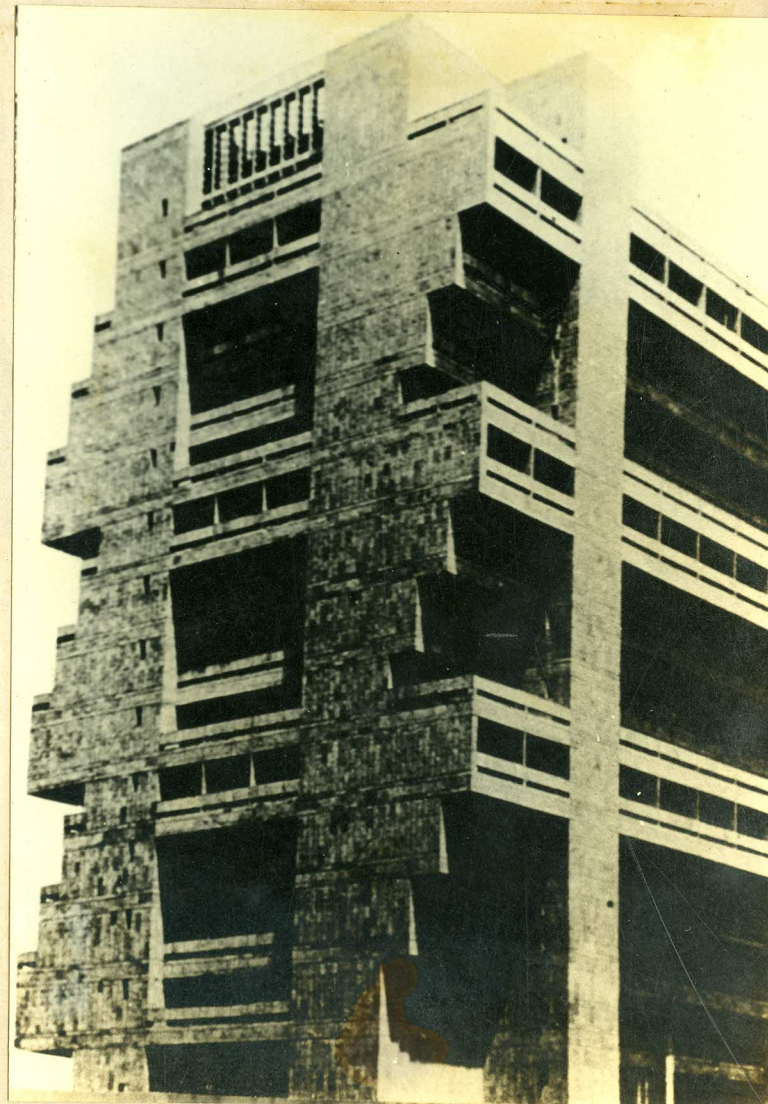
THOUGH EACH CANTILEVERED STEP IS ACTUALLY A FLOOR,  
ALL RESPONDANTS PERCEIVED THE THREE FLOORS COMBINED  
TO BE ONE FLOOR. THE HORIZONTAL BANDS WERE CONSIDERED  
AS BALCONY RAILINGS OF A DUPLEX BLDG. THE VERTICAL  
FIN LOOKS LIKE A BALUSTER.



■ EIL OFFICE BLDG.

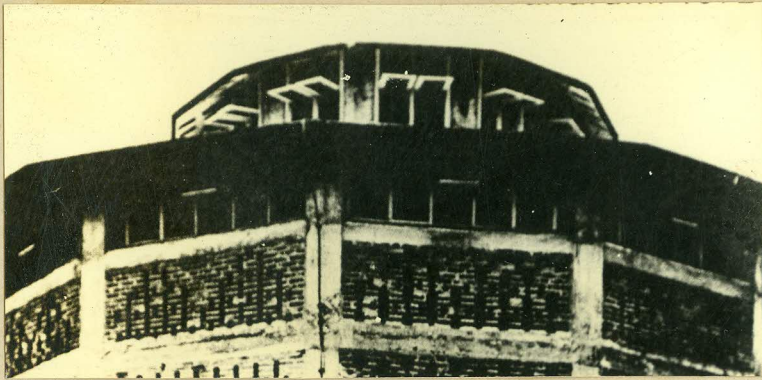
RESIDENTIAL  
APARTMENT  
APARTMENT  
FLATS  
LUX. HOTELS  
FLATS  
LUX. HOTELS  
OFFICE

CLEAR DISTINCTION OF FLOORS AND EMPHASIS OF BALCONIES ARE PERCEIVED AS DISTINCT FEATURES OF RESIDENTIAL BUILDINGS. ONLY THE MINIMUM TYPE OF BALCONY RAILING AND DOUBLE VOLUME SPACE GIVES A CLUE TO ITS BELONGINGNESS TO THE CATEGORY OF OFFICE AND COMMERCIAL BLDG.



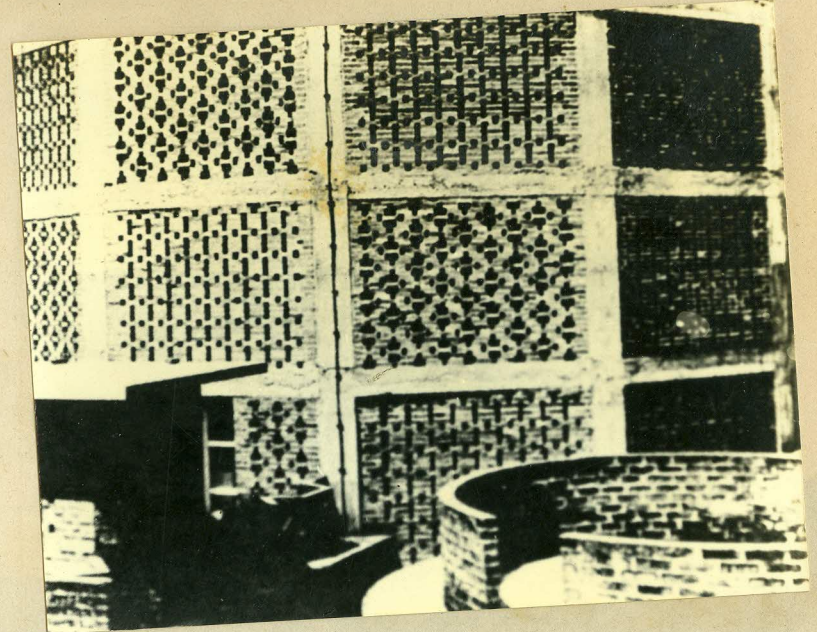
LEVEL. 3





1

|             |   |
|-------------|---|
| MUSEUM      | 2 |
| COMML. BLDG | 2 |
| CINEMA      | 1 |
| RELIGIOUS   | 1 |
| OFFICE      | 1 |
| HOTEL       | 1 |



2

|           |   |
|-----------|---|
| RELIGIOUS | 2 |
| STADIUM   | 2 |
| RESIDENCE | 2 |
| HOTEL     | 1 |
| FORT      | 1 |

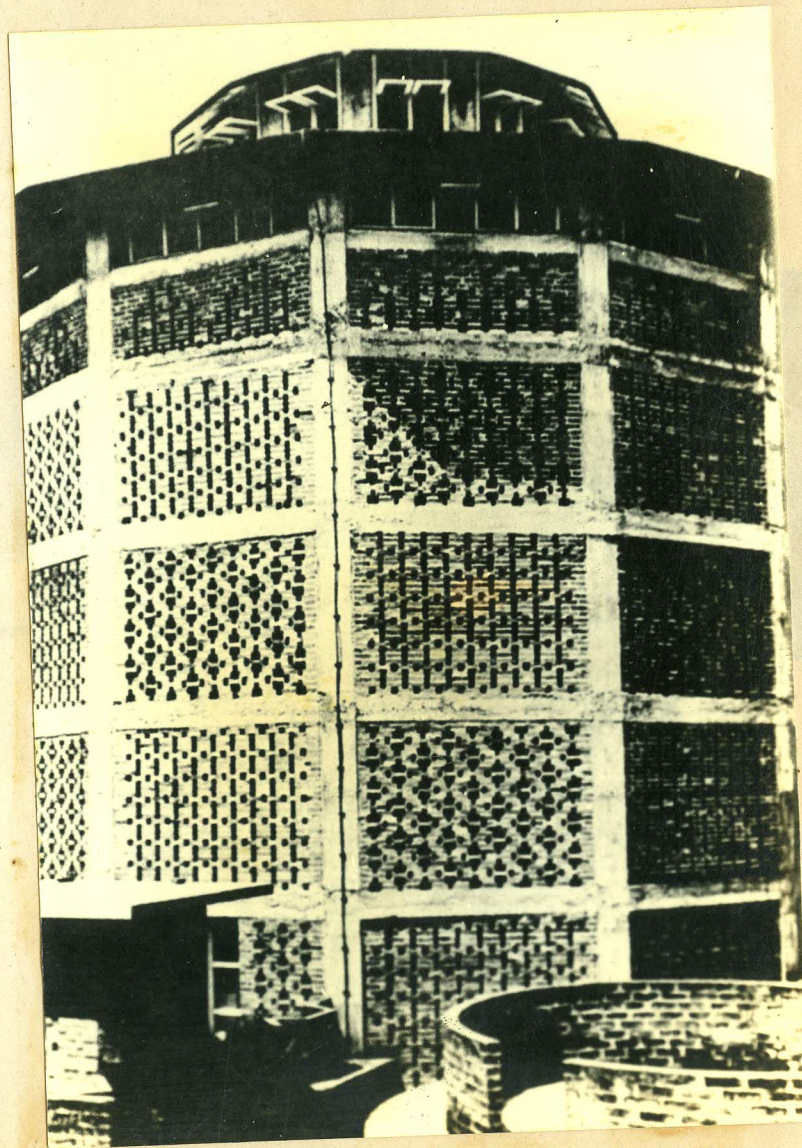
THE TOP FANLIGHT OPENINGS AND THE OPENINGS AMIDST EXPOSED BRICKWORK CONTRIBUTES TO THE MUSEUM / OR COMML. BLDG. APPEARANCE. THE BRICK IN-LAY WORK LOOKING LIKE MARBLE MOTIF AND THE VERTICAL COLUMNS AND ALSO THE CIRCULAR PARAPET IN THE FRONT CONTRIBUTE TO A RELIGIOUS OR MONUMENTAL MEANING.



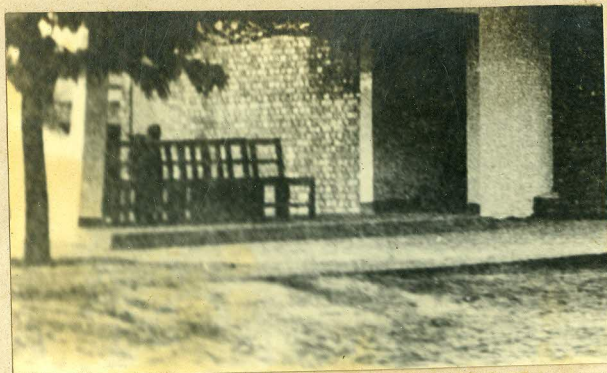
|              |   |
|--------------|---|
| VEG. MARKET  | 1 |
| JAIL         | 1 |
| MOSQUE       | 1 |
| LUX. HOTEL   | 1 |
| ART GALLERY  | 1 |
| PUBLIC BLDG  | 1 |
| OFF. COMPLEX | 1 |

THE CROSSING BEAMS & COLUMNS,  
THE GRILL TYPE OPENINGS, OR THE  
ABSENCE OF OPENABLE WINDOWS,  
THE BRICKWORK AND THE TOP-MOST  
ROOF WITH ITS VENTILATORS CONTR-  
IBUTE TO THE LOOK OF COMMERCIAL  
BLDG. OR MARKET.

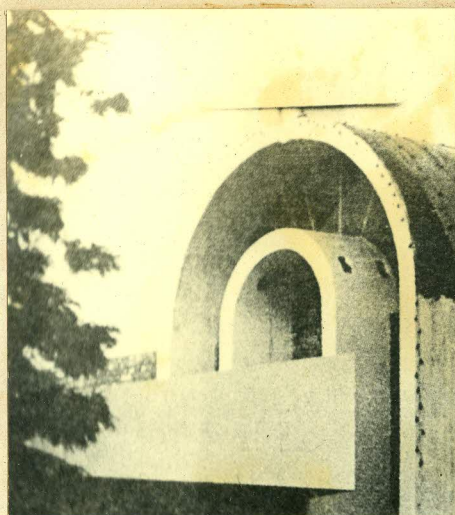
THE STRONG GEOMETRIC PATTERNS  
ON THE GRILLS CONTRIBUTES TO THE  
APPEARANCE OF A MOSQUE.







1



1



1

EDUCATIONAL - 6

LIBRARY - 1

OFFICE - 1

CHURCH - 3

HOTEL - 2

MUSEUM - 1

MOSQUE - 1

HANGAR - 1

EDUCATIONAL - 3

OFFICE BLDG - 2

ASHRAM - 1

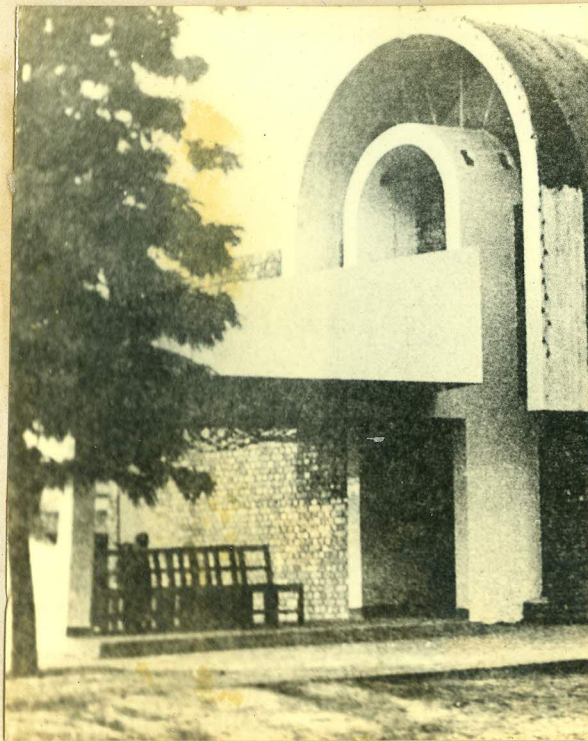
BUNGLOW - 1

ART GALLERY - 1

THE CHAIRS CONTRIBUTE TO AN EDUCATIONAL INSTITUTION LOOK.  
THE VAULTED ROOF GIVES THE APPEARANCE OF THE NAVE OF A  
CHURCH.

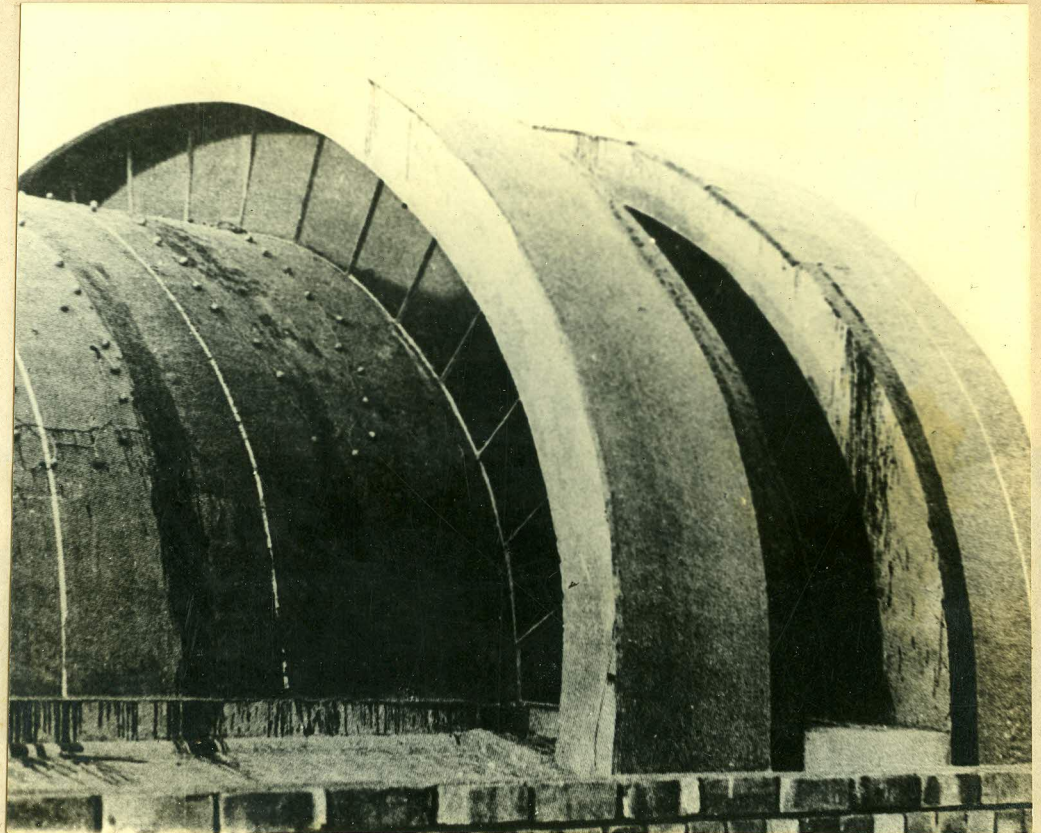
THE MODEST YET SERIOUS BRICK STRUCTURE GIVES AN EDUCATIONAL  
INSTITUTIONAL APPEARANCE.





2

CHURCH - 3  
PUBLIC BLDG - 3  
OFFICE - 2



2

WORKSHOP - 2  
CHURCH - 2  
AIR TERMINAL - 2  
OFFICE - 1  
FACTORY - 1

THE CANOPY (PORCH)  
GIVES LOOK OF A PUBLIC  
BUILDING. THE VAULTED  
ROOF ALONG WITH BOLTS  
AND THE PERIPHERAL SKY-  
LIGHT WINDOWS GIVES  
THE APPEARANCE OF A  
FACTORY OR WORKSHOP.



CHURCH - 3

WORKSHOP - 1

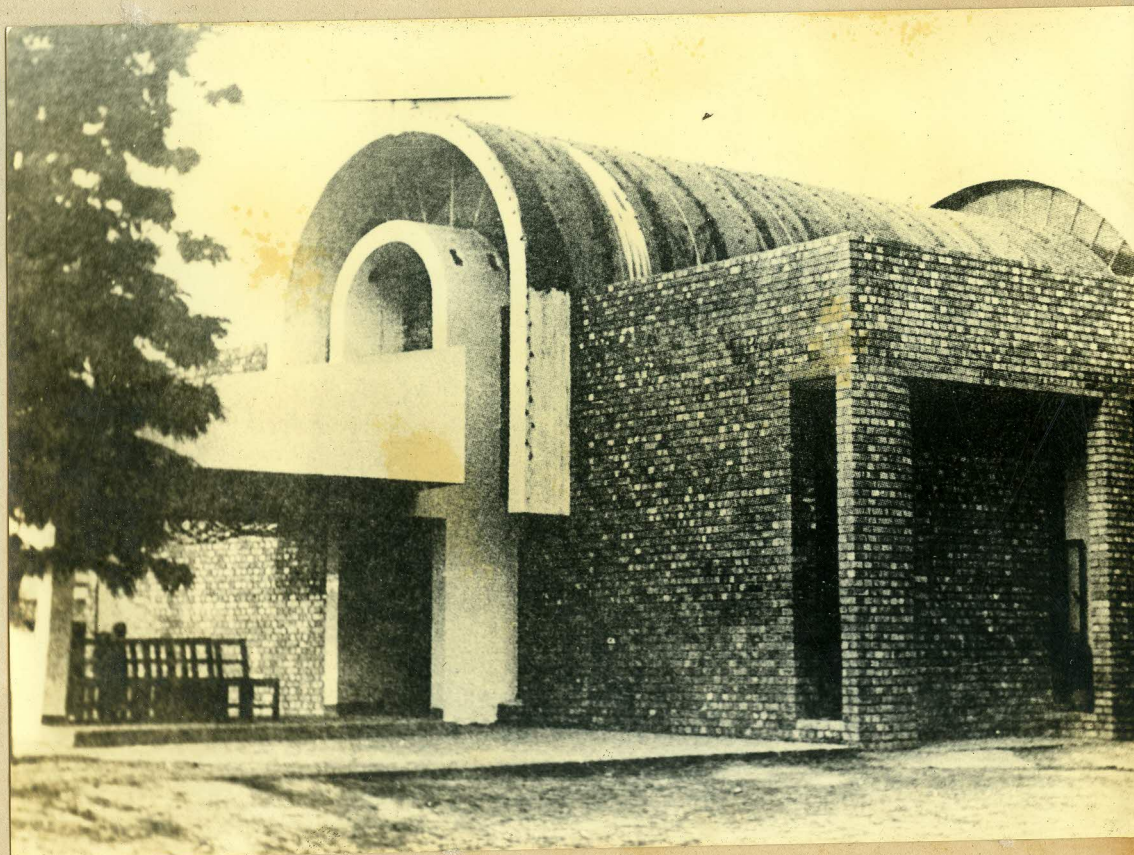
INDL-OFFICE - 1

SCHOOL - 1

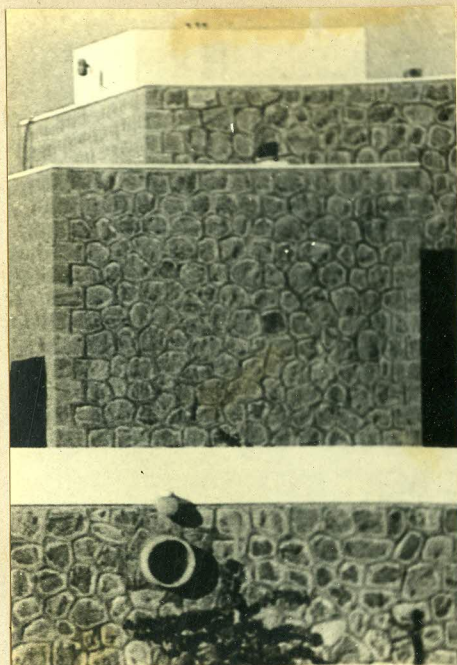
EXB. HALL - 1

LIBRARY - 1

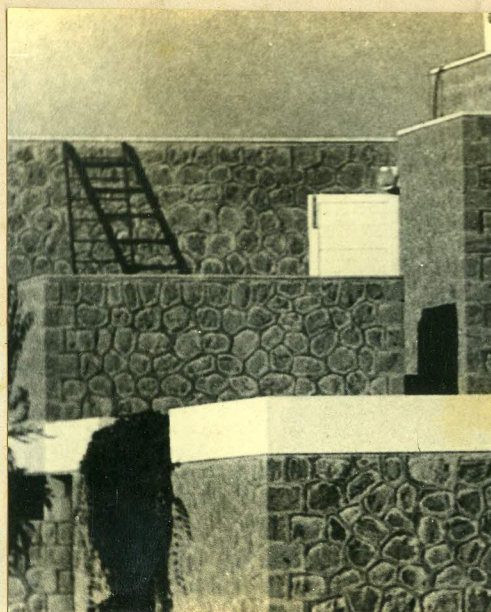
THE VAULTED NAVE, THE  
ARCHED ENTRANCE, THE  
EXPOSED BR. WORK & THE  
ROWS OF CHAIR STRONGLY  
CONTRIBUTES TO THE  
APPEARANCE OF CHURCH.







1



2

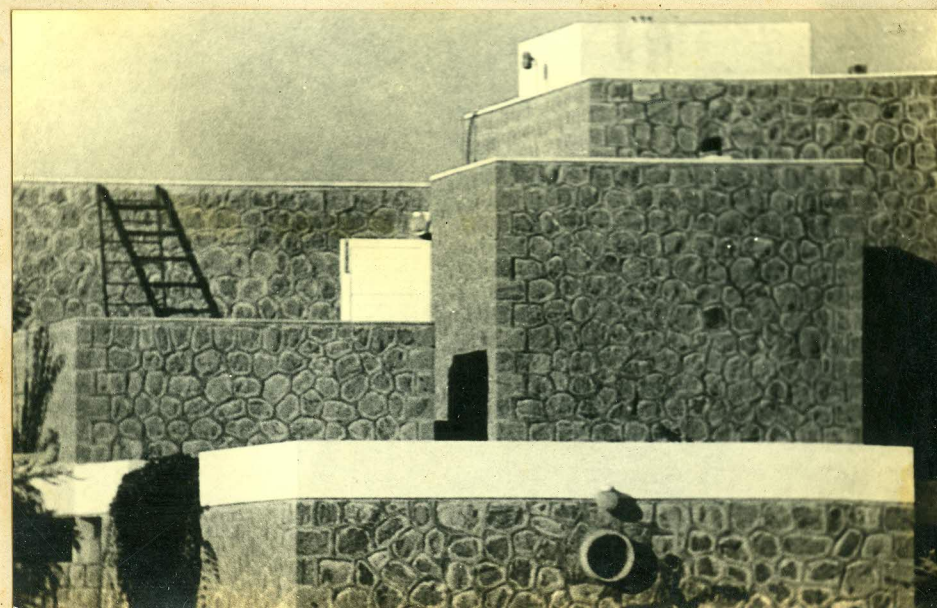
THE RANDOM RUBBLE MASONRY, THE WATERTANK & THE PLASTERED COPING GIVE THE APPEARANCE OF RESIDENCE, WHILE THE MULTIPLE LVLS & LARGE DRAINPIPE CONTRIBUTES TO A PUBLIC BLDG APPEARANCE.

THE APPEARANCE OF THE LADDER, STEPS & THE TERRACE DOOR LEAVES NO DOUBT OF IT BEING A RES. BUNGLOW.

BUNGLOW - 3  
PUB. BLDG - 2  
FLAT - 1  
EXB. CENTRE - 1  
FACTORY OFF. - 1

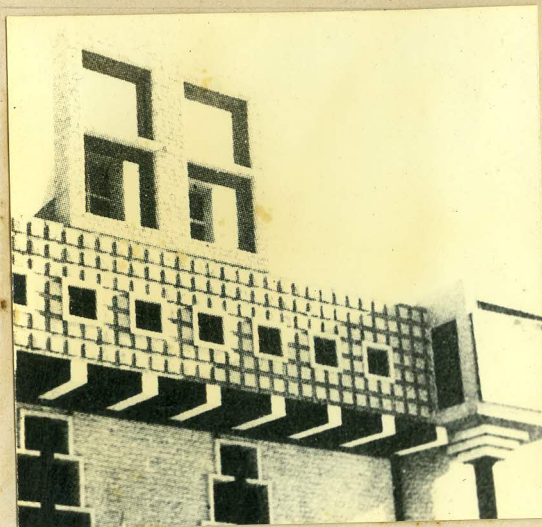
BUNGLOW - 6  
FLATS - 1  
GYMKHANA - 1

BUNGLOW - 6  
FLAT - 1  
GYMKHANA - 1.



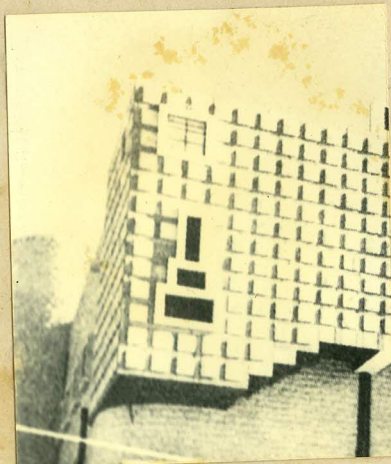
3





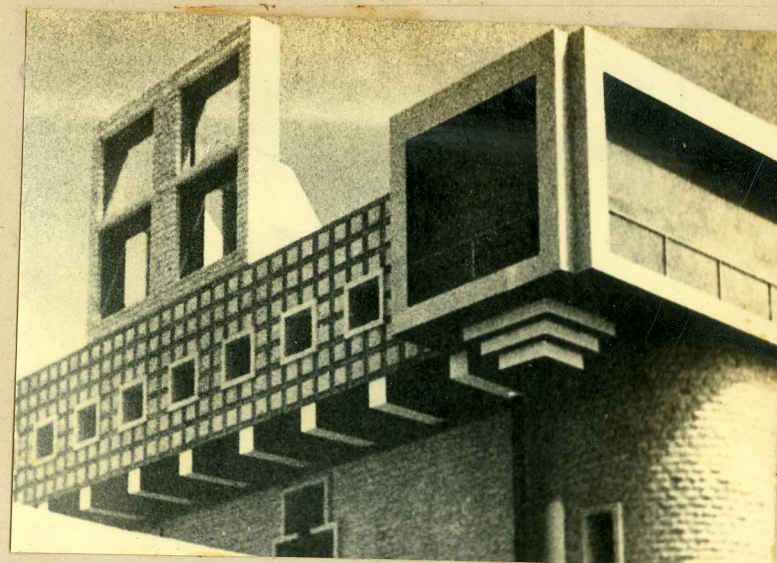
1

BUNGLOW 3  
PUB. BLDG 3  
CINEMA 2



1

CINEMA - 5  
EXB. HALL - 1  
OFFICE - 1  
BUNGLOW - 1



2

CINEMA 4  
BUNGLOW 3  
EXB. HALL 1.

THE WINDOW MOTIF ON TOP AND THE SQUARE PATTERN MASONRY GIVES RESIDENTIAL LOOK, WHILE THE EXTENDED BEAMS COME FROM A PUBLIC BLDG.

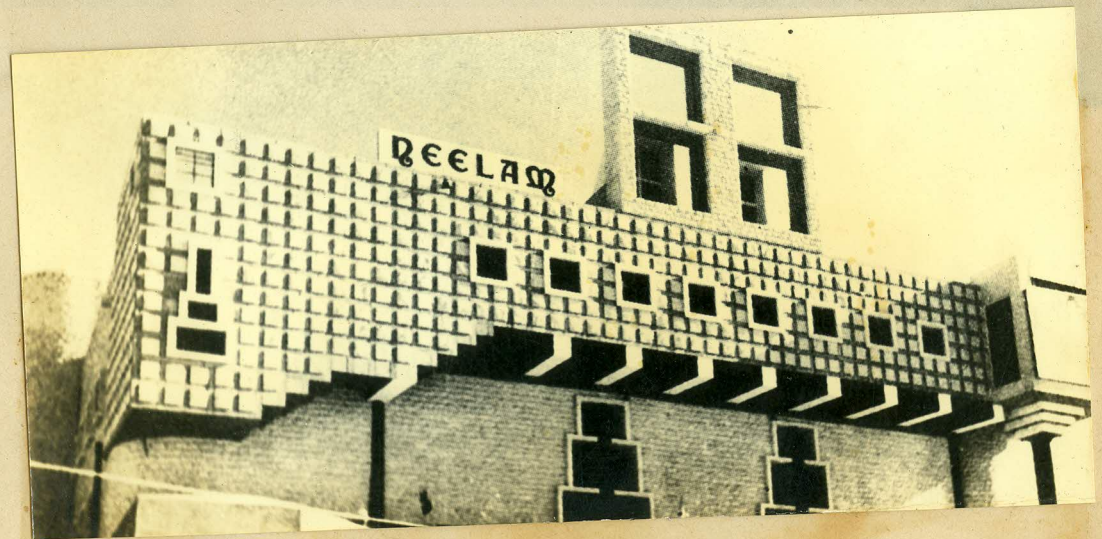
THE EXTENDED STAIRCASE PROFILE IS IDENTIFIED WITH A CINEMA THEATRE.

THE SMALL SQUARE OPENING AND THE LARGE DISPLAY SURFACES AND THE COLUMN WITH STEPPED CORNICE ALSO GIVE THE APPEARANCE OF CINEMA.

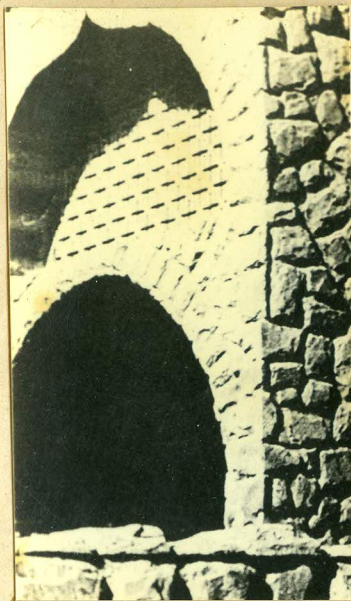


THE COMBINATION OF THE PROJECTED STAIRCASE, THE SQUARE OPENINGS, THE DISPLAY SURFACE & MOST PROMINENTLY THE NAME BOARD, → UNDOUBTEDLY CONTRIBUTES TO CINEMA THEATRE.

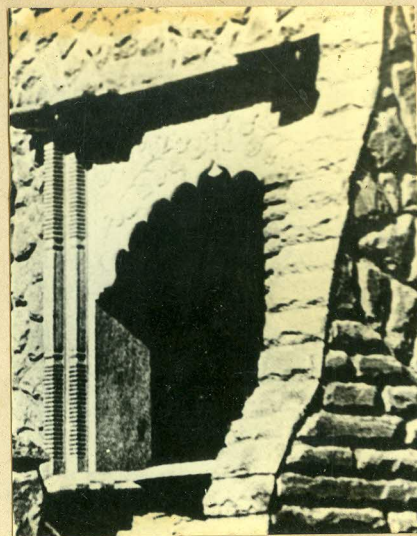
CINEMA - 7  
EXB. HALL - 1







1



2

THE ROCK-CUT TYPE ENTRANCE  
CONTRIBUTES TO THE APPEARANCE  
OF RELIGIOUS PLACE. (MONASTRY)

TEMPLE - 5  
MOSQUE - 1  
MONUMENT - 2

|              |               |
|--------------|---------------|
| MOSQUE - 3   | TEMPLE - 4    |
| TEMPLE - 3   | RELEGIOUS - 2 |
| MONASTRY - 1 | MONUMENT - 2  |
| MONUMENT - 1 |               |

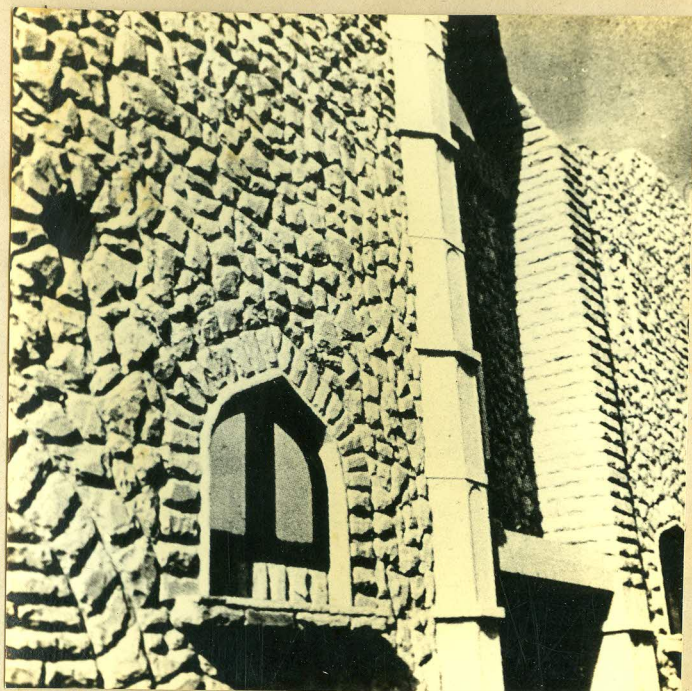
THE POINTED ARCH & THE RANDOM RUBBLE  
MASONRY IS A STRONG CONTRIBUTION TO  
MOSQUE.

THE MULTIPLE POINTED ARCH &  
THE ORNAMENTAL COLUMNS GIVE THE LOOK  
OF A TEMPLE



3





1

BUNGLOW - 3  
RELIGIOUS - 3  
MONUMENT - 1  
COURT - 1



3

MOSQUE - 3  
RESIDENTIAL - 2  
RESORT - 1  
MONUMENT - 1  
JAIL - 1

THOUGH THE RUBBLE WORK, THE ORNAMENTAL COLUMNS AND THE LARGE DOORWAY GIVE A LOOK OF RELIGIOUS PLACE, THE WINDOWS SURELY CONTRIBUTE TO A RESIDENTIAL BLDG.

APPEARANCE OF THE SMALL ROUND OPENINGS & THE NARROW WINDOWS ON THE DEAD WALL ALSO INVOKED RESPONSES OF A JAIL.





1

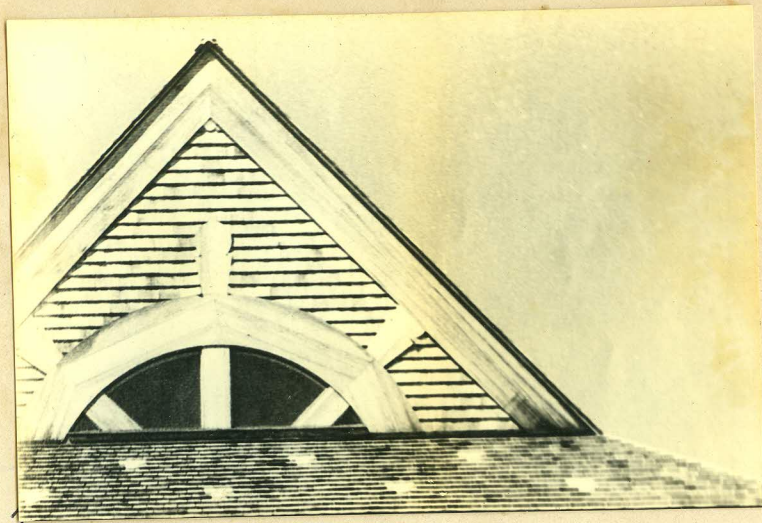
RELEGIOUS-3  
RESORT -2  
BUNGLOW -1  
SCHOOL - 1  
HOSPITAL - 1

RELEGIOUS - 3  
SCHOOL - 2  
RESORT - 2  
BUNGLOW - 1



THE TILED ROOF, THE CLOSE PILLARS AND THE THIN TALL DOORS AND<sup>3</sup> THE SURROUNDING VERANDAH GIVES A RELIGIOUS LOOK. THESE ELEMENTS ARE ALSO EQUALLY ASSOCIATED WITH A SCHOOL OR A HOLIDAY RESORT. THE EXTENDED VERTICAL WALL STRONGLY CONTRIBUTES TO THE APPEARANCE OF A RENOVATED RESORT BLDG.





CHURCH - 5  
HOUSE - 2  
TEMPLE - 1

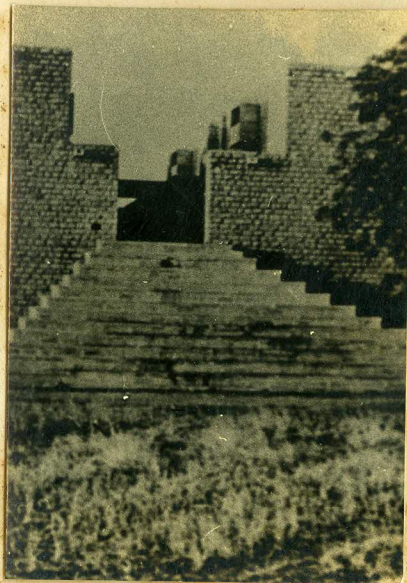
THE FRONT DECORATED PEDIMENT  
WITH CIRCULAR FANLIGHT GIVES A  
STRONG APPEARANCE OF A CHURCH

RISING STEPS, THE RAILING, THE FANCY  
COLUMN AND THE GLASS DOORS ALSO  
GIVE MEANINGS OF COMM. BLDG.

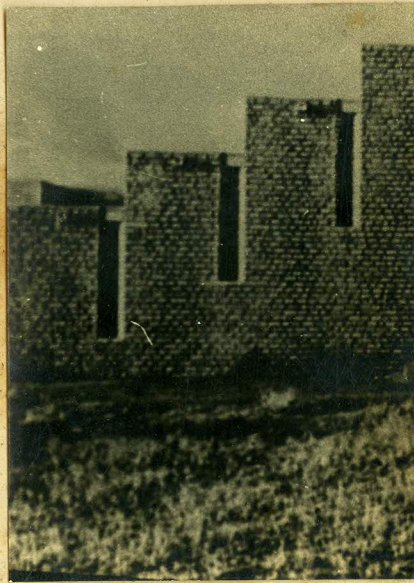
CHURCH - 3  
COMM. CENTRE - 3 (community centre)  
HOUSE - 1  
EXHIBITION HALL - 1







1



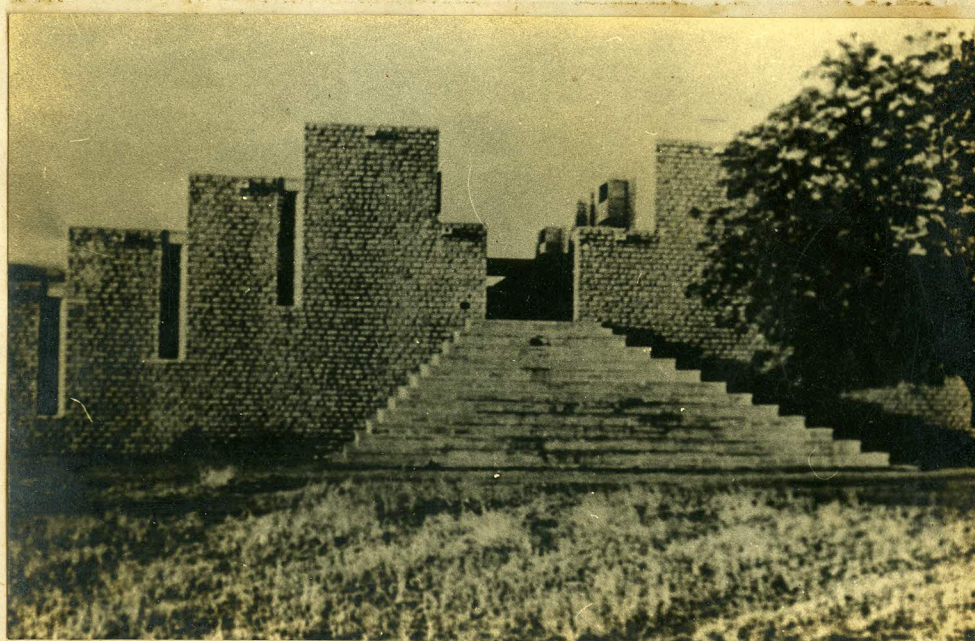
2

THE HIGH RISING STEPS AND THE  
GEOMETRIC BRICK STRUCTURE HAS  
THE APPEARANCE OF A PUBLIC  
BLDG. THE STEPPED WALL WITH  
TALL NARROW VENTILATION OPENINGS  
GIVE IMPRESSIONS OF A FACTORY  
THESE FEATURES IN COMB-  
INATIONS GIVE THE APPEARANCE  
OF A PUBLIC TRANSIT BLDG.

PUBLIC TRANSIT BLDG-5  
RESORT - 1  
JAIL - 1  
EDUCATION BLDG-1

PUB. BLDG-4  
WORK PLACE-2  
RESIDENCE-2

PUBLIC TRANS. BLDG-8



3



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## CONCLUSION.

- PARTS OR ELEMENTS OF A BUILDING MAY PROVIDE ONE MEANING, WHILE IT IS POSSIBLE THAT THE WHOLISTIC IMAGE MAY EVOLVE A DIFFERENT MEANING. IT COULD ALSO CONTRIBUTE THE SAME MEANING.
  - THE MEANINGS THAT ARISE MAY TRULY RECOGNISE THE IDENTITY OF THE BUILDING, OR IT MAY PROVIDE A TOTALLY DIFFERENT MEANING.
  - IT IS POSSIBLE THAT THE TRUE IDENTITY IS WHAT THE ARCHITECT ASPIRED FOR AND HE ACHIEVES IT; OR HE FAILS TO ACHIEVE IT.
  - IT IS ALSO POSSIBLE THAT THE ARCHITECT WISHED TO CREATE A TOTALLY DIFFERENT SEMANTIC PERCEPTION OF HIS CREATION & HE ACHIEVES THAT AIM; OR HE OBTAINS A DIFFERENT RESPONSE.
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### SHORTCOMINGS OF THE STUDY.

- THE ACTUAL SCALE OF THE BUILDING WAS SOMETIMES CONFUSED WITH THE PERCEIVED SCALE.
- ABSENCE OF TOTAL PICTURE OF THE BUILDING LED TO DIFFICULTY IN RECOGNITION, IN SOME CASES, EVEN AT LEVEL-3.
- THIS STUDY PURPOSELY INCLUDED BOTH ARCHITECTS AND NON-ARCHITECTS, SO AS TO UNDERSTAND THE DIFFERENCE IN VIEWS. BUT, THE ARCHITECTS' PAST EXPOSURE TO THE BUILDINGS, EITHER FROM ACTUAL SIGHT OR FROM BOOKS, INHIBITED THEIR RESPONSES, THOUGH THEY WERE TOLD ONLY TO INVOKE THE SEMANTIC OF THE ELEMENTS.
- ALL SHOWN PICTURES WERE IN BLACK & WHITE. ACTUAL COLOURS PROBABLY MIGHT HAVE EVOKED DIFFERENT RESPONSES.



