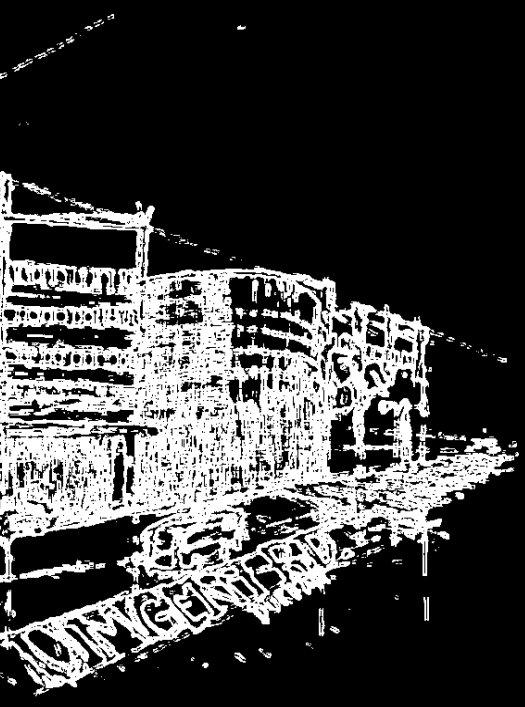


WHAT IS ARCHITECTURE?

Understanding Architecture

e-Book

WHAT IS ARCHITECTURE?

Understanding Architecture

e-Book

By An Architect

First Edition: Interactive, 2022

All illustrations produced by author

What is *An Architect*?

An Architect is an online platform which promotes and contributes to the field of Architecture by providing insightful content. It aims to expand the online architectural knowledge base through easily understandable and accessible content, ultimately increasing awareness of the field's significance in today's society.

Who is *An Architect*?

An Architect is any individual who wishes to contribute to the field of Architecture through insightful digital architectural reading material.

All content is therefore based on opinions by individuals who wish to share their thoughts and collective knowledge on Architecture.

Taking the above into account, as material expressed by *An Architect* are often unique insights individuals have gathered, *all* content remains the intellectual property of the authors. Explicit permission is to be granted by authors before redistribution of content can be made.

To the architectural student,

A curious individual,

Anyone and

Everyone

Asking the question:

What is Architecture?

How To Use This e-Book

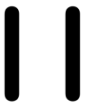
What is Architecture?: Understanding Architecture as the e-book is an exercise in utilizing the faculties of the mind to imagine scenarios which lead to the formation of a base definition of architecture.

What is Architecture?: Understanding Architecture as the interactive journal intends to record the thought processes and ideas engaged with whilst reading which lead to a more individualised understanding of architecture.

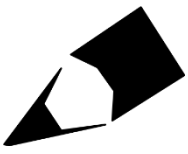
So if one can view the journal as an interactive physical experience toward defining architecture, then the e-book is an engaging digital experience toward doing the same.

The aim of the e-book as interactive digital journal is to act as a dynamic surface which covers the foundational aspects of understanding architecture through 3 sections or *mental spaces*: the *read space, the reflect space* and *the record space*. Each space will contain icons to tap or select and each will direct you to the appropriate space to perform the related action.

The *read space* is where the reader's objective is to peruse content. Each chapter provides an insight into aspects of architecture. It presents an approach toward comprehending architectural ideas. Where additional ideas should be read and investigated, the **magnifying glass icon** will appear. Select it to redirect to the reading space. The space could include blog posts, articles, papers or other forms of readable content.



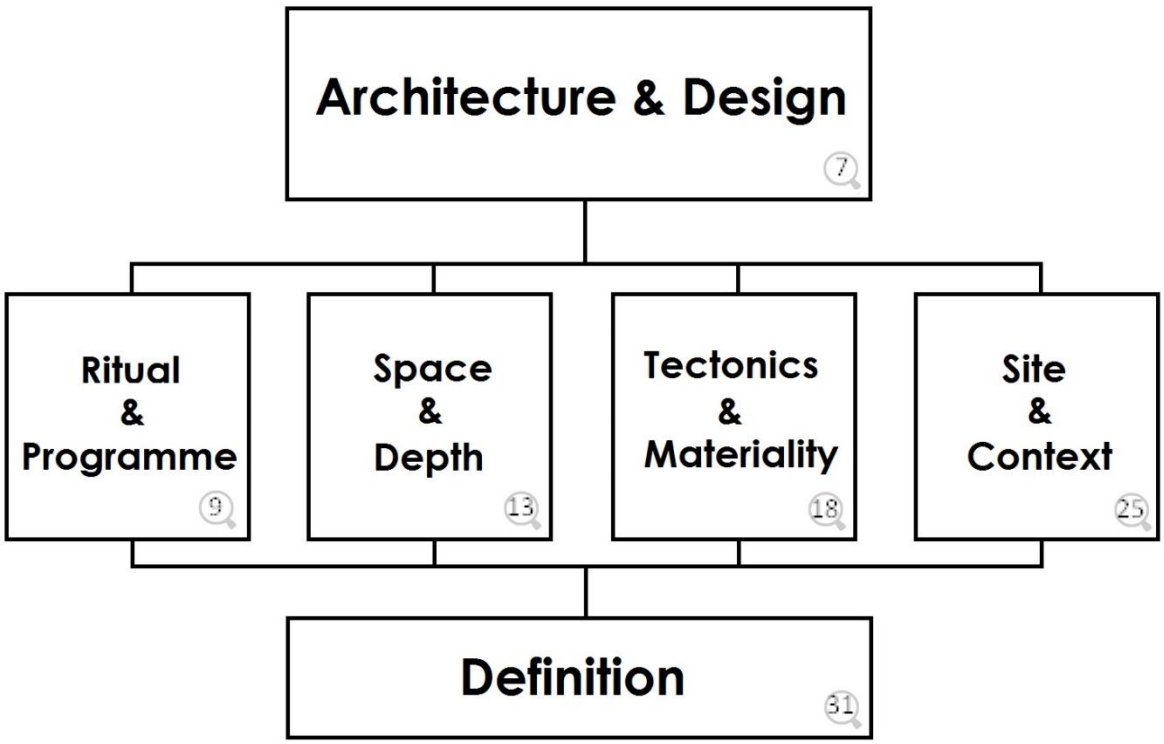
The *reflect space* provided after each chapter allows for the reader to pause and ponder over stimulatory concepts presented. The reader is encouraged to inquire deeper into the content through guiding questions. Where additional content that requires a higher level of intellectual engagement, select the **pause symbol** to redirect to the visually interactive space provided. The space could contain images, videos, virtual tours or other forms of interactive content.



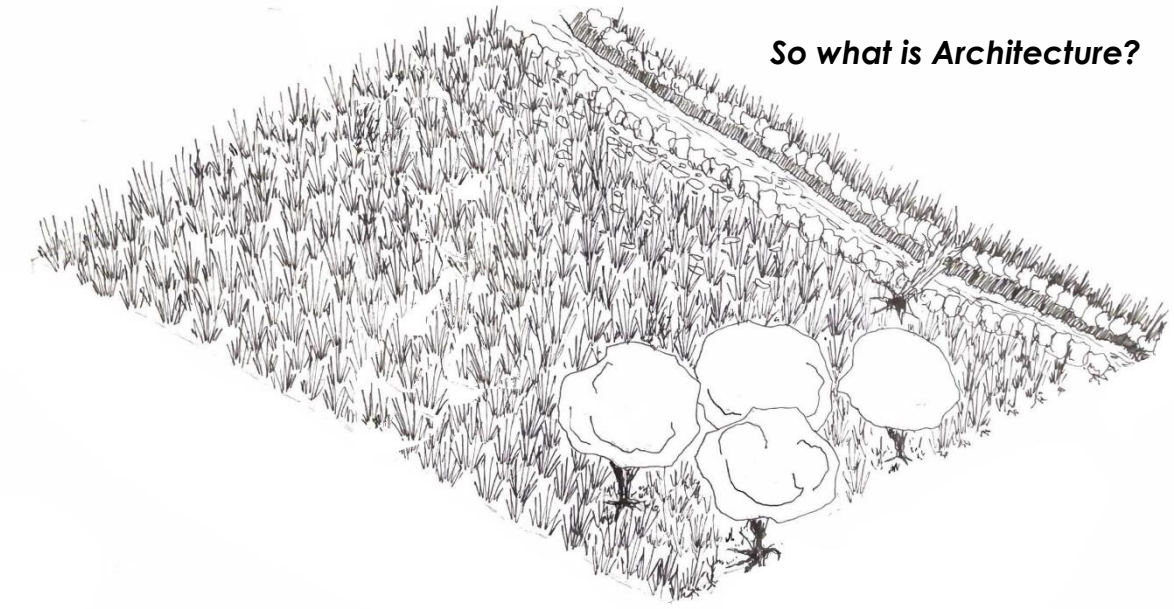
The *record space* allows the reader to capture moments of realisation after inquiry through the use of one's own words and drawings – thereby creating a meaningful definition of what the reader believes architecture to be. Where content read requires note taking and hand drawings to fully comprehend and appreciate the material, select the **pencil tip icon** to redirect to the online sketchpad provided. The space should ultimately be saved, downloaded or shared to oneself as a running record of the digital illustration and notes made.

Contents

A diagrammatic summary of contents of the book



So what is Architecture?



Architecture & Design

Architecture belongs to the discipline of *Design*. As a discipline, Design is essentially the *art and science of creation*: it is how an object looks, works and solves a problem in order to meet an objective. There are several fields of design, a few of which are product design, clothing design, automotive design and building design.

The field of building design has been aptly named *Architecture*. The word comes from Latin roots, which can be best understood as *the work of a master craftsman*. By this definition one can assume that a master craftsman – or an *architect* – possesses the necessary knowledge and skill to craft a variety of objects, all of which require a collective understanding of human needs, behaviour and environments within which we live. An architect creates a physical object which satisfies man's physical, emotional, spiritual and mental needs.

Such an object should protect us from the outdoor elements of sun, wind, fire and water. It should be able to provide a place for our daily activities to occur, and comfortable enough for us to move freely within it. It should create a suitable microclimate where our bodies feel comfortable to reside in – the perfect temperature for us to perform our tasks without feeling bothered. And It should also provide a place of belonging; where we feel like we could just be ourselves, do things we please with whomever we please - a place of community, yet simultaneously a place of intimacy, privacy and safety for the individual. Essentially, it should be everything we need, and feel like everything we want.

From reading the above, it is possible to understand that in order to do this, an architect is required to integrate several human facets of life: art, technology, science, sociology, biology, history and mathematics at the very least. Architecture demands its creator, the architect, to be well versed in several fields of study and possess the ability to integrate multiple facets into a meaningful whole.

Therefore providing a comprehensive definition of Architecture is impossible as it encompasses a wide list of fields outside the scope of Design. With that said, the following content aims to create an outline of the basic aspects which Architecture is composed of. It seeks to provide a foundation upon which more knowledge can be laid. And it is these aspects which are currently prominent in contemporary architectural education.

Architecture is a multifaceted field which can be approached in an endless number of ways, however the following is an attempt to provide a linear sequence of instances which will allow the reader to follow a logic when attempting to understand the complexity of this field.

In any field which possesses in-depth knowledge, a list of terms are assembled, repurposed or created to best describe and convey meaningful pieces of information - words which are so specialised that only one who practices within the field can understand their true meaning. Architecture is no exception to this.

Architecture possesses its own language. In order to understand the complexity, one must first understand the dialect. In the following content, words which are *italicised* allow one to distinguish between architectural and common terms. Keep note of them as they will reappear throughout the content.

Ritual and Programme

FURTHER READING: PETER BLUNDELL JONES, Architecture & Ritual: How Buildings Shape Society• SIR BANISTER FLETCHER, A History of Architecture • SIMON UNWIN: Analysing Architecture

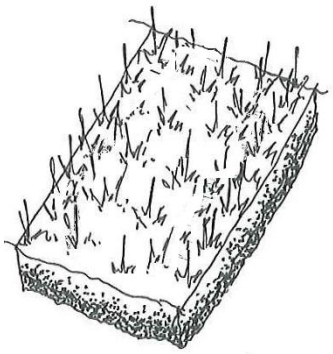
The Beginning of Architecture

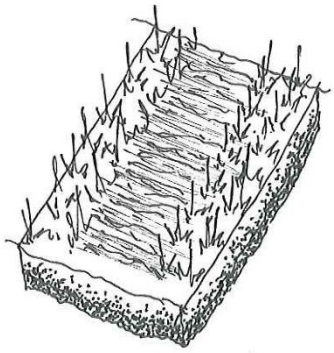
Imagine yourself taking a walk through a dense shrub patch almost every day to arrive at home. You walk through this path because it saves you time in reaching your destination.

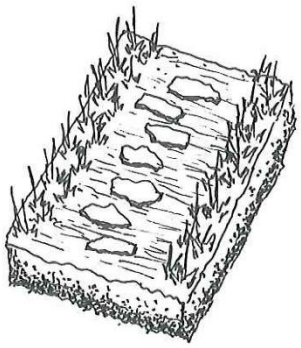
Through the daily walk, the greenery on route begins to wear and your path begins to show. However, after heavy rains, the greenery reappears and your path disappears. You begin to lose direction, especially in the thicker portions of the shrubbery.

So you decide to find a few flat stones from a rubble patch nearby which are large enough to step on. You lay them out along the path to find your way through the grass. After placing several stones one after the other a substantial way into the path, you eventually see a trail beginning to form.

You now realise that there is evidence of your activity. It is a physical manifestation of your daily ritual. It is an intervention between yourself and the natural landscape around you. It is this intervention which depicts *the beginning of Architecture*.







Ritual

Rituals are part of daily life. The word can be sometimes understood as an action of a religious nature. Although this is the generally accepted definition, it possesses a different meaning in the field of Architecture. When specific behaviours are repeated frequently enough, they become *rituals*. In Architecture, rituals are repeated behaviours which occur as a result of beliefs, actions or habits. This is illustrated in the stepping stone scenario.

Rituals are time based and occur in cycles. Eating, drinking and sitting around a table every afternoon can be considered a ritual. So can sleeping at night, and bathing in the morning. This understanding of daily activities or behaviours as ritual is essential to generating appropriate, functional and meaningful Architecture.

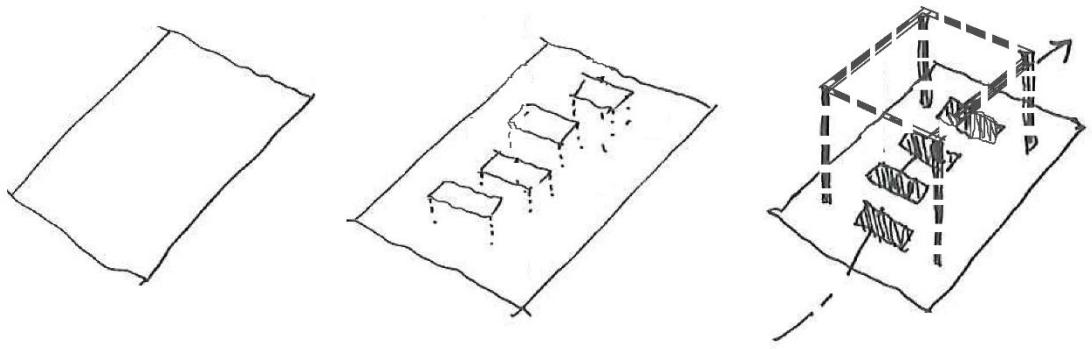
Programme

In the scenario mentioned above, covering and separating the grass by means of flat stones creates a sequence of spaces through which you can walk to get to your destination. The frequency of such rituals develops the need to create a *spatial demarcation* in which it can be performed. When rituals require a spatial demarcation, they are referred to as the *programme*.

Programmes are predetermined rituals which occur within a designated space. A kitchen, bedroom, garage and laboratory are all labels for programmes which occur within a demarcated space.

Programmes determine the amount of people who can occupy the space, the quality of the space and the usability of it.

This is perhaps one of the most fundamental concepts in Architecture and can be considered the starting point of all architectural designs. It is upon these 'stepping stones' that the other aspects of architecture are built.



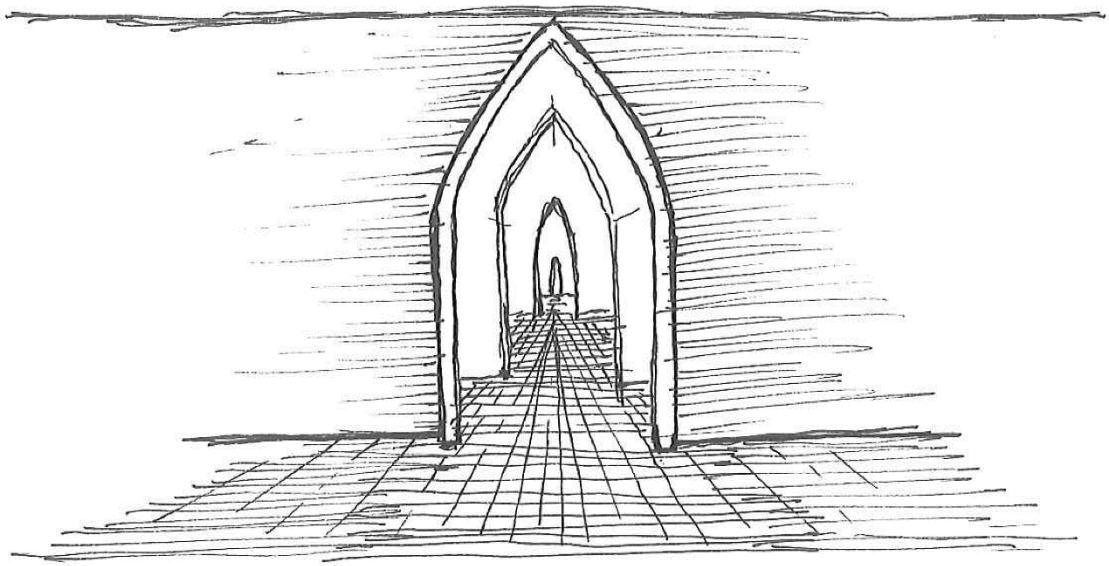
REFLECT

Visit StilBaai, Western Cape, to find out how man sought refuge in the Blombus caves and how they left behind the memories of their daily activities

Is there a difference between action, activity and belief? If so, how do they differ and to what degree?

Are there any ways in which these words can manifest through physical actions? Write down a summary of your findings and provide sketches to illustrate your understanding,

Space and Depth



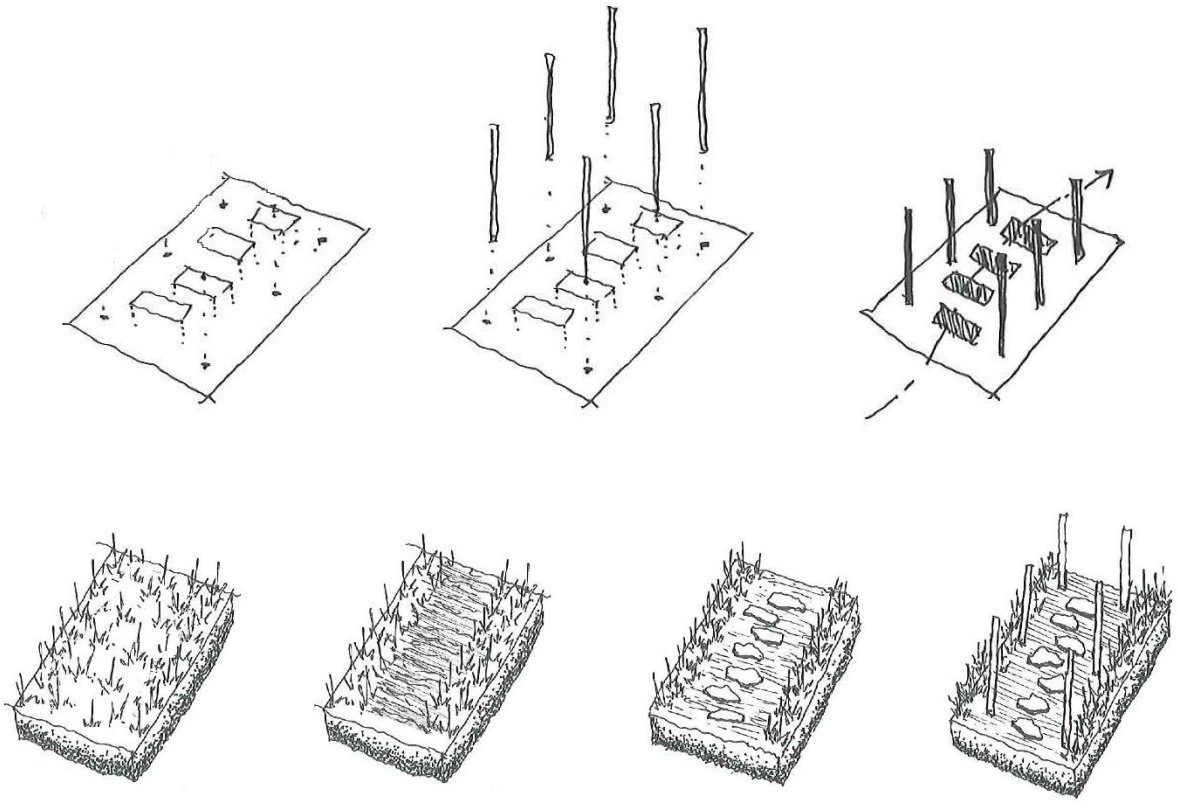
FURTHER READING: BRUNO ZEVI, Architecture as Space: How to Look at Architecture • F.D.K CHING, Architecture: Form, Space & Order

The Idea of Space

In conjunction with ritual and programme, another concept is essential to the formation of Architecture: *space*. The idea of space acting as an essential part of Architecture is relatively old, yet simultaneously new. This idea was born out of Modernity (early 15th to late 18th century) but continued into Post Modern times (late 20th century). Space was re-evaluated for its significance by the early 20th century architects and was reinterpreted into the current day understanding of it. In the content to follow, a general understanding of space and how it plays a role in the formation of Architecture will be discussed.

In order to understand the next fundamental concept, we revisit our stepping stone analogy. After passing through the shortcut and almost at the end of your path home, you turn around to see your new creation. You notice that the longer strands of grass are falling over and are creating an obstruction on your path. To clear them out and create a more apparent and clear demarcation of your path, you erect a few broken branches and logs which you gathered from nearby. You do this so that on either side of the stepping stones, a post of wood stands a similar distance apart.

You now notice that your ritual now has a very obvious vertical presence. It stands erect from the ground and can be viewed from a distance away. It now exists in the horizontal and vertical *planes*.



Space

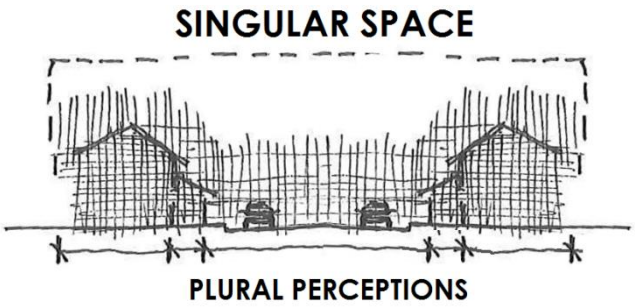
Upon observing the physical world, one becomes aware that objects exist in 3 dimensions: objects have a length, width and depth. These dimensions can be understood by us as surfaces which we are able to see, feel and touch. In Architecture, surfaces which have a larger scale in relation to us are referred to as *planes*.

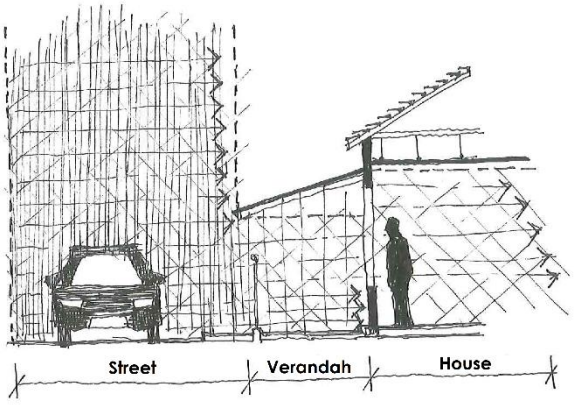
The world around us can be simply understood in terms of four planes: the lower plane upon which we are grounded to by gravity; the two side planes within which our bodies are enclosed, our sight obstructed and movement restricted, and lastly the overhead plane which seals our bodies within the side planes by covering us.

This encapsulation or enclosure of the human body creates a *defined* space. It is important to note that *space cannot be created – it has always existed.* All one can do is merely utilise, manipulate or enhance the perception of it. When one of the planes is removed or reduced in coverage, we find that a space opens up and suggests that surrounding spaces flow into or out of the once enclosed space. This can be understood as the *fluidity of space*. In this sense, space can be understood as being *static or dynamic*, where the well-defined space is static and the flowing space is dynamic.

It is contemporary architectural thought to think of space as fluid and dynamic, where the space of the highways flow to streets, and from the streets to the verandas and from the verandas into buildings. This concept of fluid space is essential to understanding that the nature of space is *plural*.

The *plurality* of space implies that all space is connected and continuous, and within it are different perceptions of light, mass, colour, sound, temperature, texture and taste. The manner in which we shape and connect spaces together results in better experiences, social interaction and the quality of life.



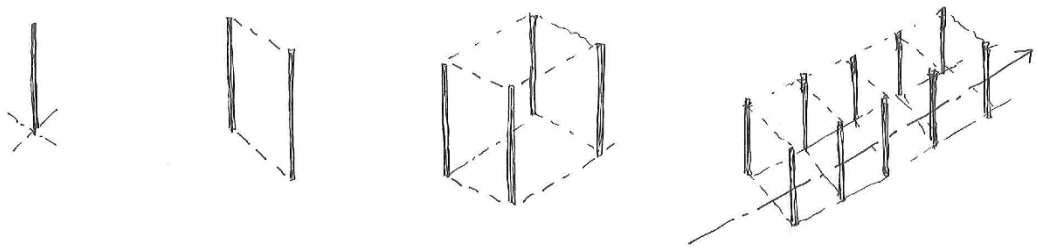


Depth

To understand the next term, we return to our analogy…

After placing several posts in position, you look down at a stretch of straight path and notice a pattern. You perceive a sense of distance between yourself and the end of a series of posts positioned a uniform distance away from each other. This perception of distance within space is referred to as *depth*.

When a series of elements are lined next to each other, one becomes more cognisant of how near or far away objects are relative to each other, and in relation to oneself. When the space between objects is regulated or uniform, it is referred to as *rhythm*.



Rhythm is our minds' mathematical way of understanding the depth of space. A rhythm of elements such as posts can be arranged in such a way that it helps one understand how deep a space is. This is particularly evident when the objects composing a building exist in the vertical axis, for example posts and columns. A colonnade is a typical instance of how a sense of depth is perceived when experienced with vertical elements.

The depth of a space can express what functions may occur within it. In the history of Architecture, depth is used in many artful ways to contribute to the utilization, splendour and magnificence of a building. Mosques, churches and temples best exemplify the use of depth in a functional, meaningful and artful way.

Depth is also tool which helps the mind understand where spaces are relative to each other. Have you noticed how easy it is to create a mental map of places we visit regularly? This is a device in human navigation which allows us to map spaces in our mind so we can locate ourselves within our surroundings.

The definition of spaces which in turn creates the perception of depth in a functional, meaningful and artful way is another fundamental aspect in creating Architecture. It stimulates the mind by providing places of significance where all types of activity can occur and allows people to locate themselves within a larger context.

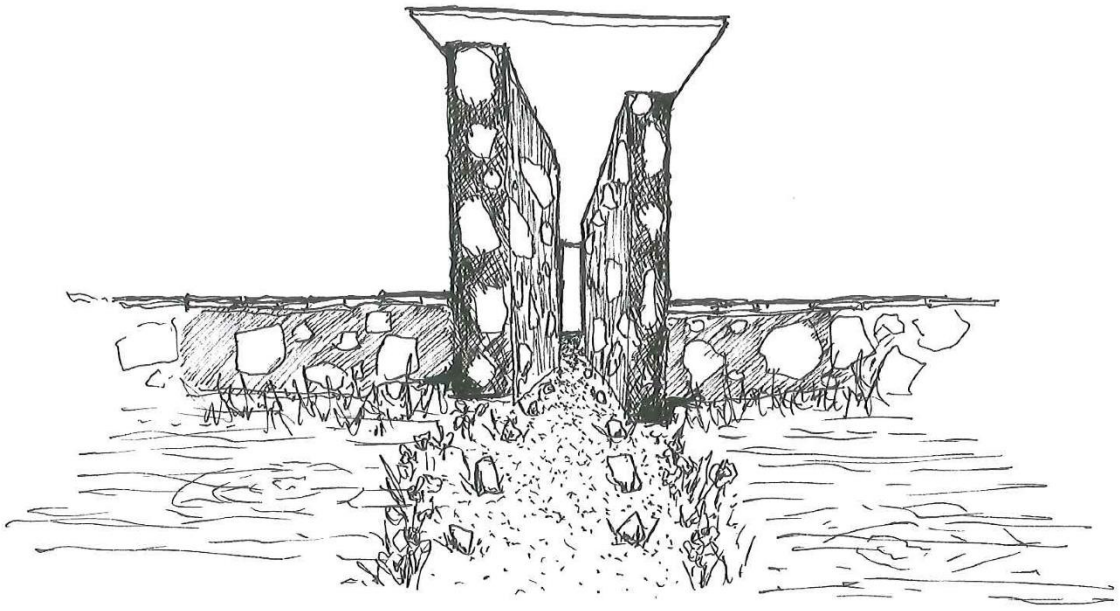
REFLECT

Visit Zaha Hadid's The World (89 Degrees) to experience the dynamic, unrestricted nature of space…

What is a place? And how is it different to space? How then, is space different to volume?

Illustrate the relationship between volume, space and depth. Then, write down a summary of your understanding and provide sketches of examples around you.

Materiality and Tectonics



The Elemental Approach

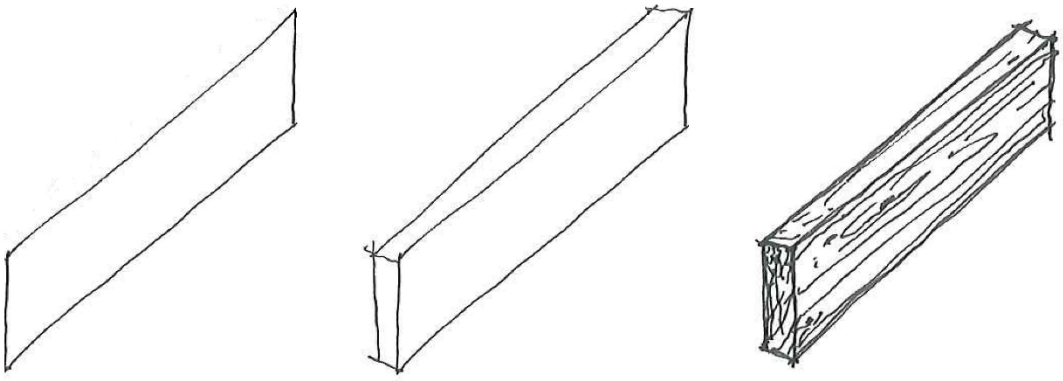
FURTHER READING: F.D.K CHING, Architecture: Form, Space & Order • KENNETH FRAMPTON, Studies

Upon understanding that rituals are performed within a space enclosed by planes, we continue to discuss what constitutes an architectural plane. We take an elemental approach in understanding the nature of a plane.

In the physical world, planes do not exist naturally - planes are a human perception and comprehension of physical things in the world around us. We therefore attempt to understand the world in terms of these planes.

Planes can be considered as the sides of a shape. Parallel joining of planes extend the length of a plane, whereas perpendicular joining of planes form a new three dimensional shape.

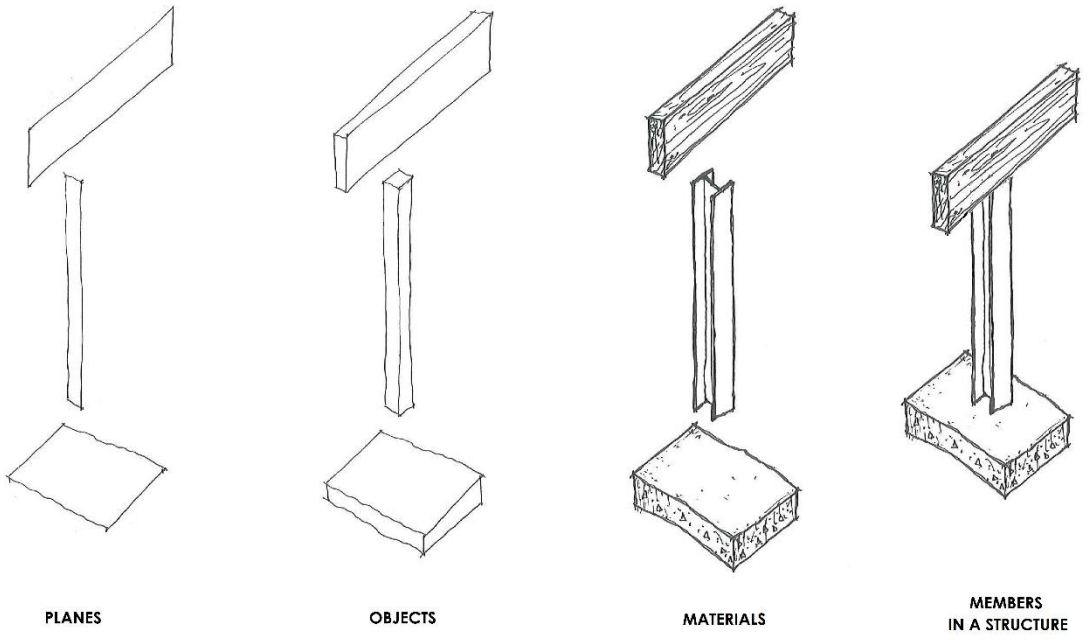
The physical world exists in three dimensional shapes. We call them objects. Objects in the real world occupy space and possess properties of depth, texture, weight, scent and taste. In Architecture, we call such objects *materials.*



PLANE **OBJECT** **MATERIAL**

Architectural planes are composed of these materials and when they are joined they not only define spaces, but they then become capable of carrying weight and opposing forces. These are the primary functions of an architectural plane.

Materials of certain strengths and shapes in an architectural plane which undergo a force are called *members*. When a series of members are joined together, in any combination, they produce a new form called a body. It is this body which is considered in Architecture as *structure*.



As mentioned above, a structure is composed of several members which are composed of several materials. The skilful and artful composition of materials and members is referred to as *tectonics*. And the perception of these materials in a structure is referred to as *materiality*.

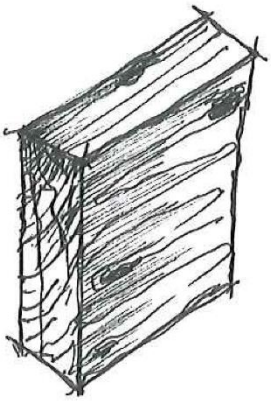
Materiality

A variety of best suited materials are chosen by an architect to create a structure. Brick, stone, concrete, earth, glass, wood, and steel are the most common materials used to build structures. This choice grapples with the understanding of a material's intrinsic physical and structural qualities, such as how well can it weather, how much weight it can carry and what distances can it span without needing reinforcement or support.

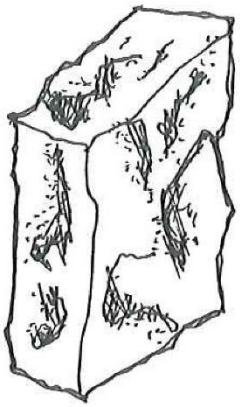
The choice of material is also determined by emotional connotations to it, as materiality plays a significant role in the experience of a site. For example, wood gives one a feeling of lightness, softness, warmth and familiarity whilst concrete can sometimes feel cold, harsh and brute.

However, it is unwise to base the design of a space primarily on the visual or tactile appeal of a material. The best design decisions regarding material are made when physical, structural, emotional and psychological aspects are taken into consideration.

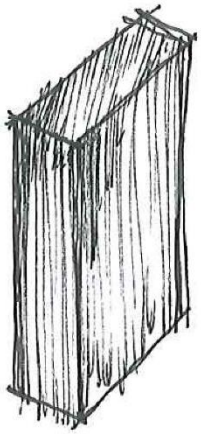
Psychological aspects of material cover the constructs of the human mind such as memory, time and place. Memory and materiality are linked through experience of a space. As materiality expresses the senses of sight, sound and the perception of texture, it allows the user of the space to engage in its experience and thereby creates a vivid memory.



Timber



Stone



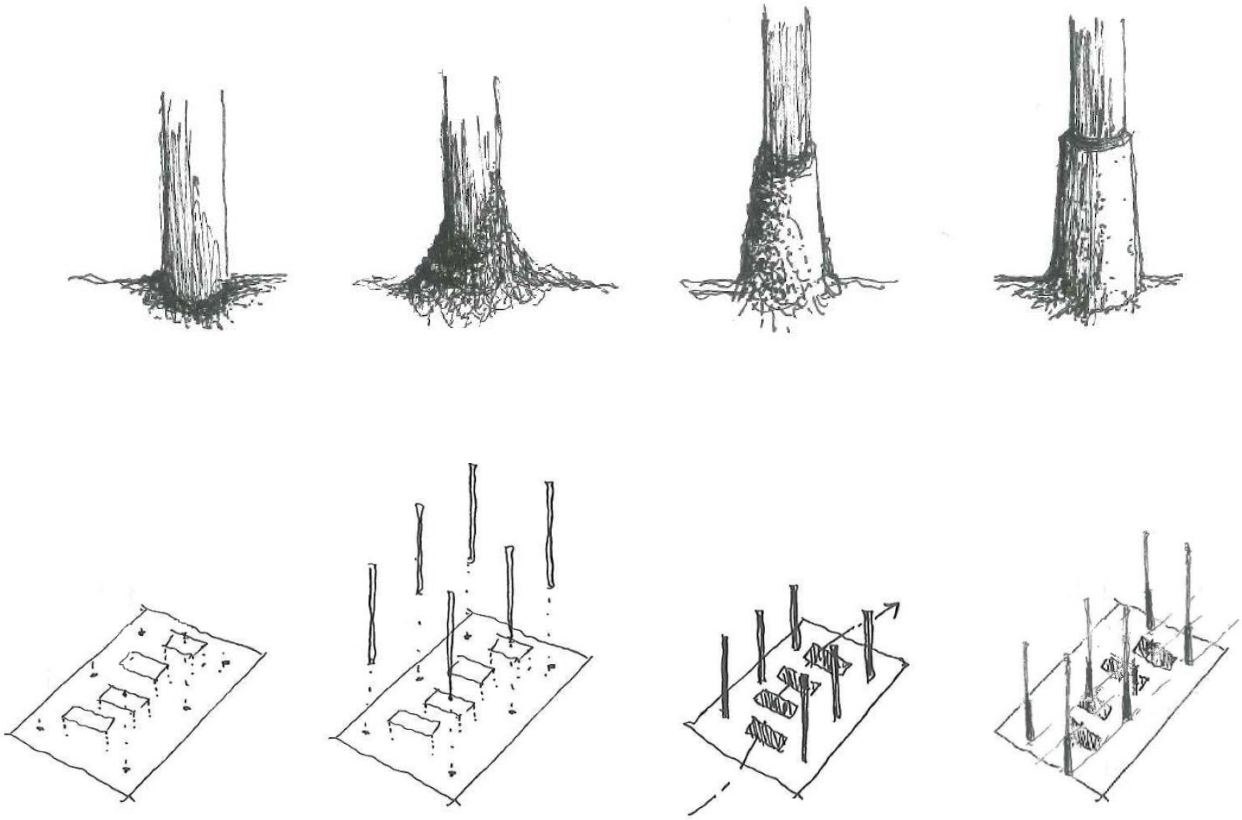
Steel

Tectonics

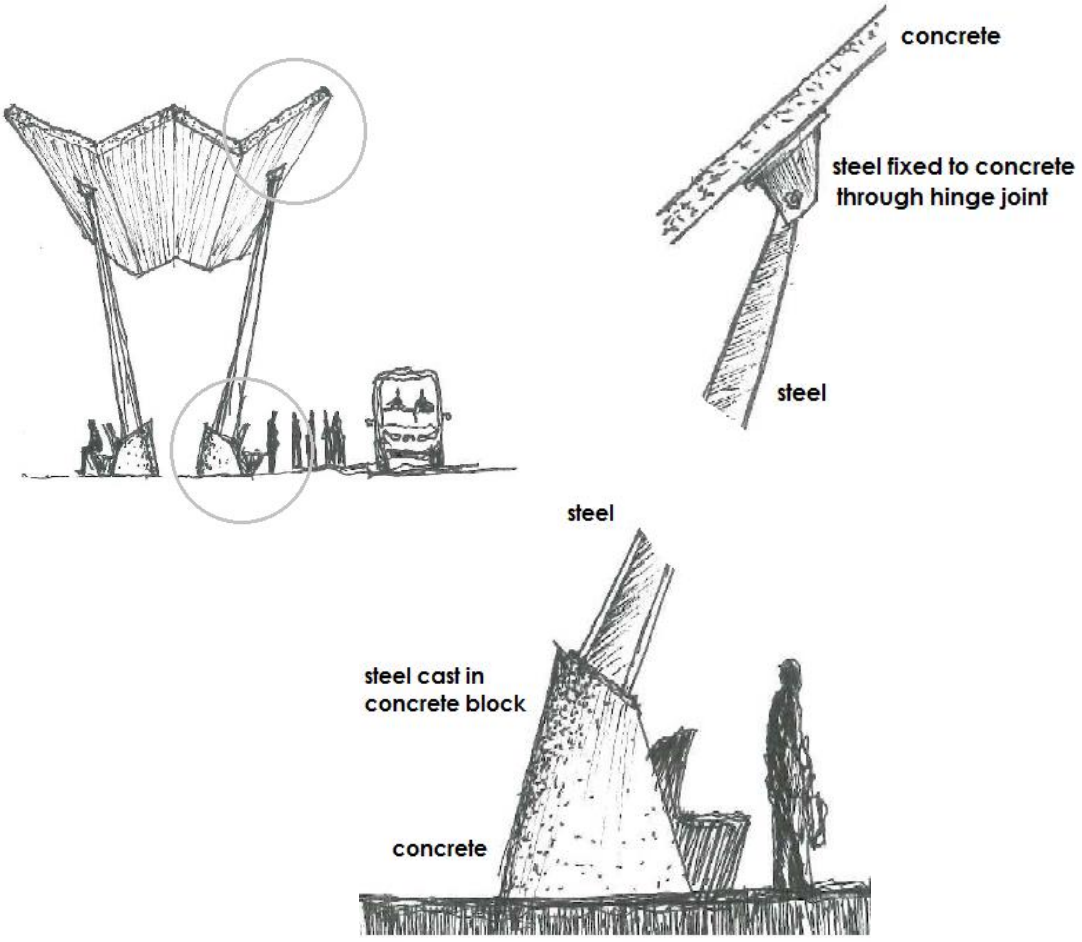
The word tectonics can best be understood as the way materials meet. The way materials meet should be considered from the smallest to the largest scale within a building.

Once again, we visit our stepping stone analogy to illustrate the concept.

A few weeks after erecting the timber poles, several begin to fall over. You begin to wonder if there is a better way to stabilise it in the ground. The thought occurs that if you build a heap which sits around the pole, it will hold steady. After using the soil around the pole to build the mound, you realise it looks quite messy. You start moulding the mound with your hands until it forms a conical shape around the end of the pole. You neatly run your fingers along the edge where pole meets the top of the mound to create a smooth rim. This act of considering how the pole meets the earth expresses the concept of tectonics.



As mentioned, tectonics is the artful consideration of how materials meet and can be identified by many as the structural beauty or poetics of a building. It can be illustrated by the use of descriptive words. For example, when looking at a building, ask yourself: Does the roof *float* over the walls? Do the walls *fold* into the floor? Does the building *rise* from the ground? Is the building *pulled* together by smaller elements? Does the building *frame* a view? By asking these questions, one is considering tectonics.



An important factor to take into account when considering tectonics in a structure is the geometry of the materials used. The geometry of a material contributes to its structural capacity. Some materials perform better when used in certain geometric shapes as opposed to others. Looking to the example of steel and concrete, steel would perform better as a stretched linear element and concrete would perform better as a static, load carrying one.

An idea of how forces act on materials and how much force a material can take is also essential to ensuring a tectonic form which is structurally sound. Consider the capabilities of steel and concrete: steel is excellent under tensile stress while concrete is great in compression; the addition of the two materials leads to the creation of reinforced concrete which combines their two unique strengths. This allows for further application of the two materials which can assist in creating an aesthetically pleasing structure.

REFLECT

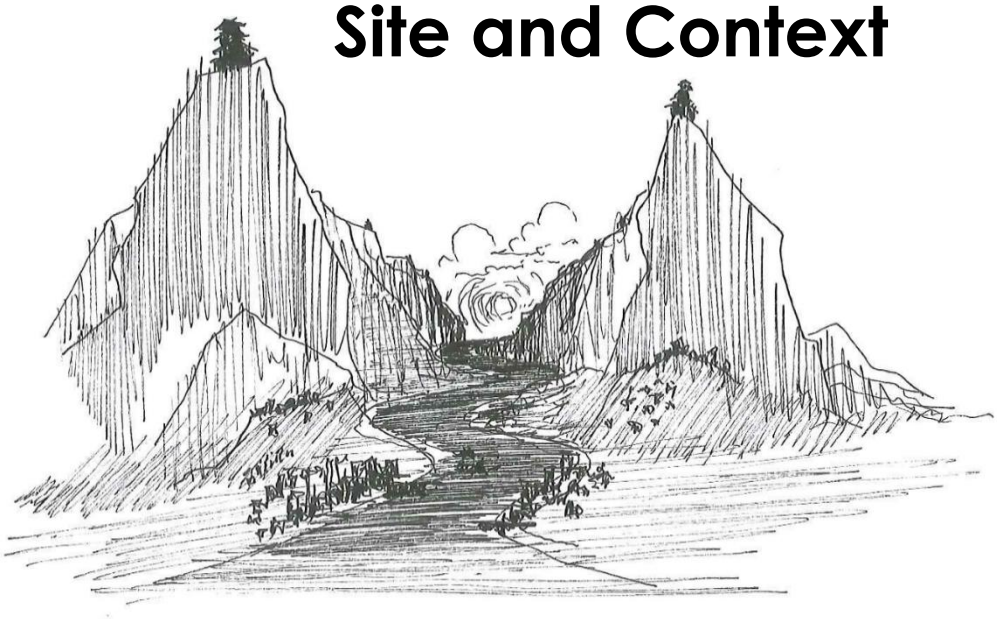
Identify objects around you.

Inspect the material and textures from which objects around you are made. Attempt to describe them in words and drawings.

Take note of how they are assembled. Examine the joins and seams. Write down words which could describe the way the edges meet. Try to illustrate the words through drawings.

Note your understanding of tectonics and materiality through this exercise.

Site and Context



FURTHER READING: KENNETH FRAMPTON, Towards a Critical Regionalism: Six points for an architecture of resistance • CHRISTIAN NORBERG-SCHULZ, Genius Loci: Towards a Phenomenology of Architecture • SIR BANISTER FLETCHER, A History of Architecture • SIMON UNWIN: Twenty Buildings Every Architect should Understand

The Landscape as Informant

In the city or *urban* realm, buildings populate the landscape around us. Before buildings were built, the landscape provided conditions from which a building can be generated. It is these conditions an architect uses as informants to mould the building design.

The following is a broad overview of these conditions and serves to give one a general understanding of each. It is beneficial to note them before any insight into a site and context is explained.

Geography

The terrain and layout of the land all affect the form of a building. The terrain and its gradients affect the way the building's foundation is laid on the site, the flow of rain water out of the site and the altitude at which the building sits. The spatial relationships created by the build of the land include views onto landscapes or other parts of a geographical area, access to main utilities in an area such as a hospital or school and proximity to areas which hold religious or spiritual significance.

Geology

The next condition to consider is the soil upon which the structure is to be built. The most vital part of this condition is its stability in holding the loads distributed to it from the building. Generally, the best soil to be used would be that of a low moisture content to prevent structural failure within the foundations. In conjunction with soil conditions, the possibility of bedrock being near the surface is another factor to consider when digging trenches for foundations. An advantage to building on bedrock is stability during an earthquake, while a disadvantage might be expenses incurred if the architect intends to build a basement (as it is expensive to blast through bedrock to create the lower level space).

Climate

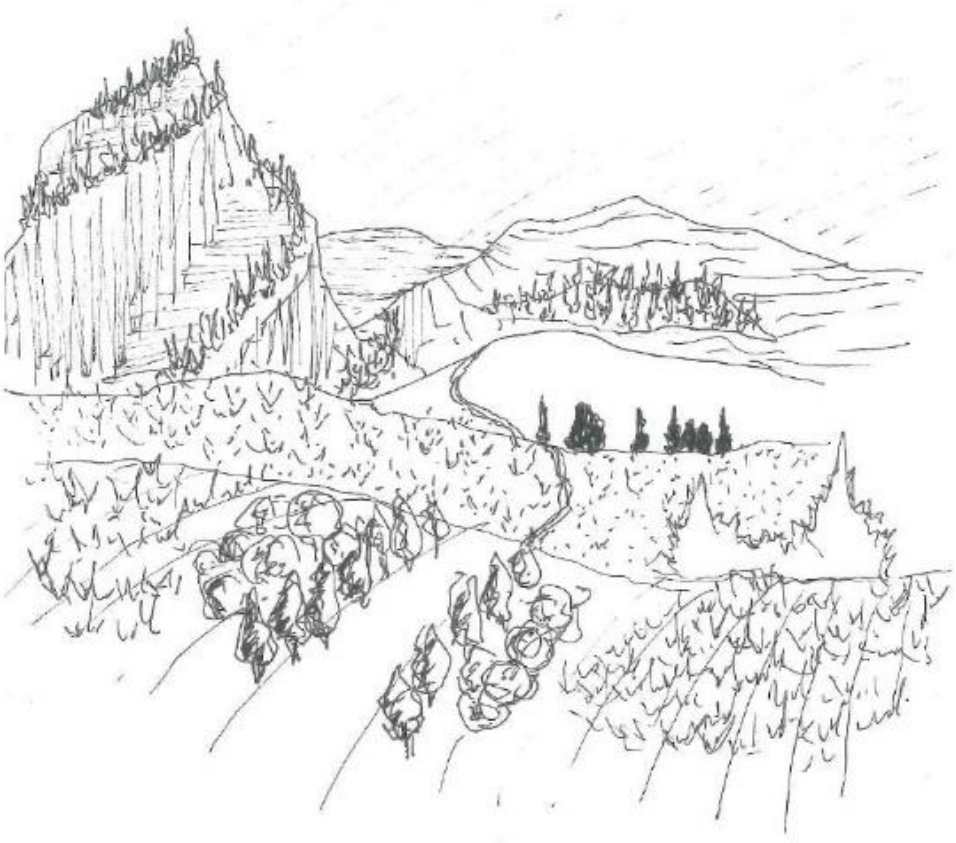
Climate as a condition consists of solar and seasonal changes. Upon studying these changes, one is able to notice the regularity and consistency of solar and seasonal patterns. These patterns provide a predictability which can be utilized to influence the form and directional positioning of a building.

The direction upon which a building is positioned is referred to as *orientation.* Over centuries people have attempted to utilise the aspects of orientation to provide comfortable living spaces. When a building is orientated around the cardinal points it utilises position to provide shade, lighting and warmth to its spaces. This creates an overall comfortability of temperature and lighting within the occupants' space. Working with natural systems to achieve these results is referred to as *passive design*.

Site

There is an argument which suggests that site should actually be the first aspect of Architecture mentioned, since it was present before us and has such a significant role to play in influencing our building designs. However Architecture, though very much integrated with and influenced by site, is primarily a human intervention. It is the human will to survive that drives the need for Architecture. Without humans, it cannot exist. Therefore site is written as the very last aspect in Architecture which will complete the definition and ground all the aforementioned aspects into a comprehensive understanding.

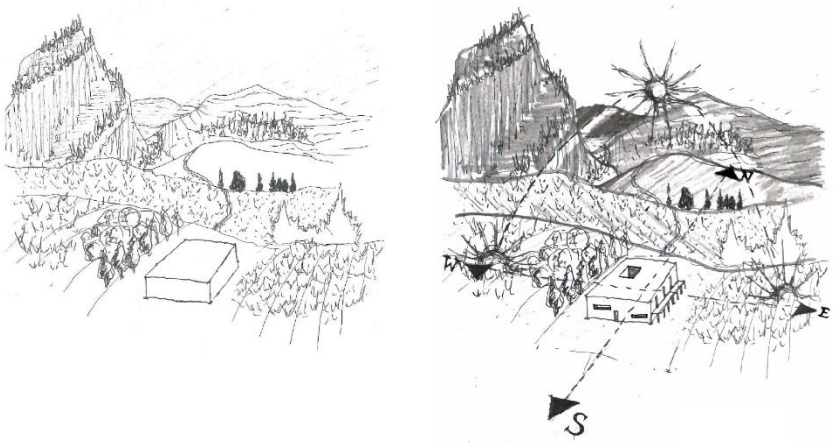
A site is the natural and manmade landscape upon which a building will sit. Once a site is selected, an architect will observe all the existing conditions of the landscape and take into account each of its impacts on the design. Ideas of materiality and the shape or *form* of the building all take cues from the landscape around it. In some cases, a *Greenfield site or* vacant land with potential to be developed is available, and at other times a building needs to adapt to an existing one. Whether it is a brand new building or an adapted one, the conditions of a site still play a vital role in what can be achieved.



Context

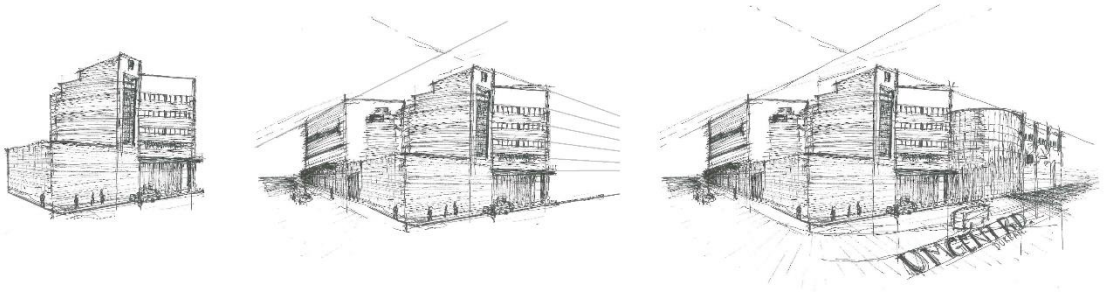
When a building is designed and takes its influencing factors from the surrounding natural and manmade features, it is said to be within *context* of the site. A few of such factors which will be discussed below are the climate of the region, the genius loci, dialogue and history.

When the climate of a site is taken into account and is integrated into the design of a building, it becomes contextually appropriate to the geographical region to which it belongs. As explained in the introduction to this chapter, this is referred to as *passive design*. Passive design utilises the existing solar angles, wind direction, local materials, seasonal vegetation and knowledge of best suited building methods to create a comfortable microclimate within a building. This reduces energy consumption of a building and produces favourable conditions within the building spaces.



PASSIVE DESIGN TAKING ORIENTATION INTO ACCOUNT

The relationship between buildings which are related to each other in some way or the other is referred to as *dialogue*. Dialogue can be best seen when building façades align in height or emphasize specific details which are similar between adjacent buildings. Dialogue shows that a building is able to visually communicate with its surroundings, making it seem included rather than isolated from it.



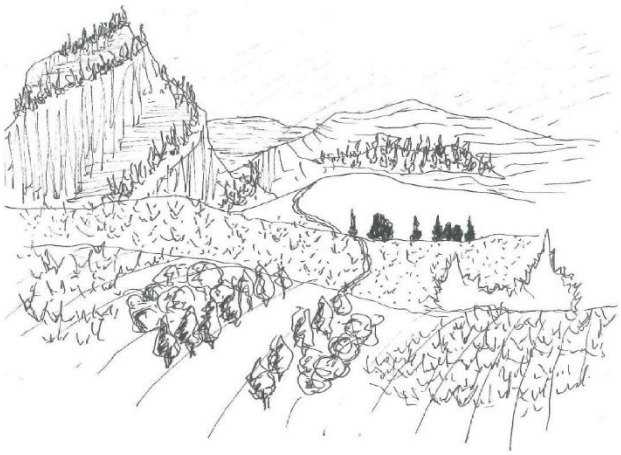
CONTEXTUAL DEVELOPMENT OF BUILDINGS

However, these are only tangible factors and can go so far as to create a building shell and comfortable interior environments. There are other intangible qualities which make the building a *place*, rather than just a space.

The *genius loci*, or spirit of the site, gives the visitor a general feeling of the character of a place. As an inherent quality, one can only get a true sense of the genius loci upon being physically and mentally present on a site. This understanding of a site can inform and give direction to many design decisions. Such examples are: should the space feel light and airy, heavy and constricted, safe or dangerous? Will the design respond to these factors? What kind of response will it be? The general feeling of the place can dictate how the building will relate to its own site and other neighbouring sites or buildings.

A site's history can also inform design decisions. The past can be an excellent tool when used correctly. For example, a building renovation may reference the old building's style of architecture by retaining certain parts of it, so as to keep the memory of the old building alive. This allows people who once related to the old building to be reminded of what it was before. This particularly assists people who wish to remember significant events or moments of sentimental value which occurred within or around the renovated building.

Within each of the sub categories mentioned, there are an innumerable number of ways in which a building can follow context. It is the responsibility of the architect to express context in such a manner that best suits the people who will eventually experience and utilize it.



PHYSICAL FEATURES ON SITE

EXPERIENCE ON SITE ILLUSTRATING GENIUS LOCI

REFLECT

Locate where the sun is in relation to you. Identify the cardinal points.

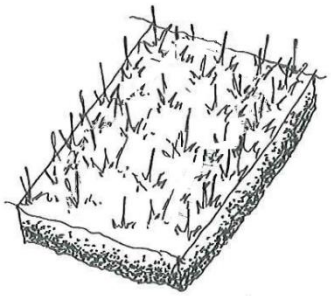
In which direction are you facing? And in which direction are the buildings around you orientated?

Take note of the landscape around you: is it predominantly urban or rural? Or is it a combination of both? Draw your surroundings and locate yourself within the context.

Observe the area around you. Would you say there is dialogue between buildings and the landscape? Or perhaps there is dialogue between different buildings?

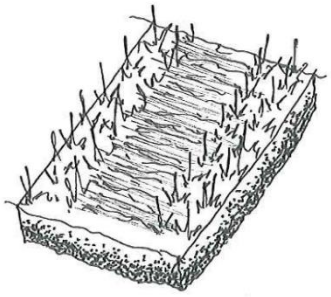
Write down your findings and summarise your understanding of context.

Definition

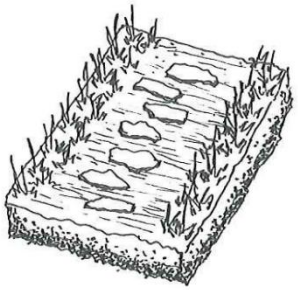


Taking into consideration all of the content provided, we can create a general base definition of Architecture.

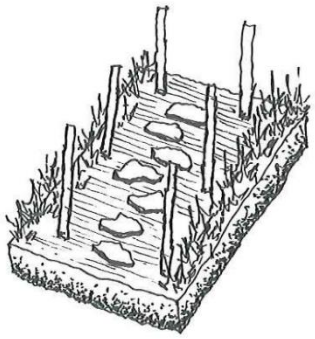
The insights provided in summary are:



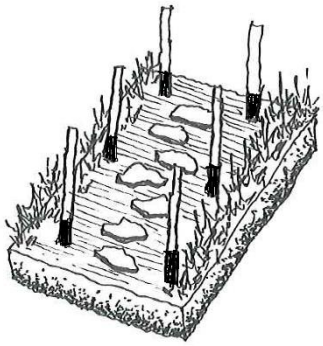
Ritual is a frequent activity from which a *programme* can be determined.



Space, defined by planes, houses the area within which ritual occurs and the perception of *depth* in space contributes to the experience of rituals within it.



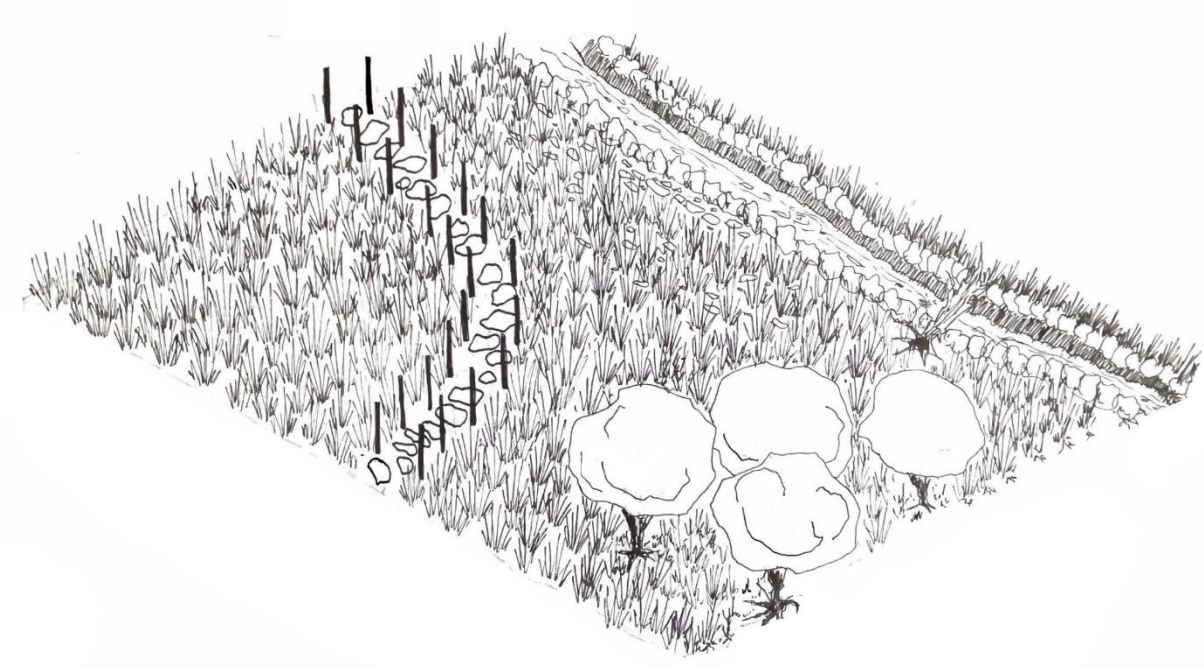
Tectonics is the art of how planes meet through thoughtful usage of materials. *Materials* in turn more vividly define the experience of a space.



Lastly, the *site* contains all of the above and grounds it in experiential, historical, physical and social *context* in order to finally create a work of Architecture.

And so, organised into a summarized statement:

Architecture is the physical realisation of human ritual through space, tectonics and material on a site.

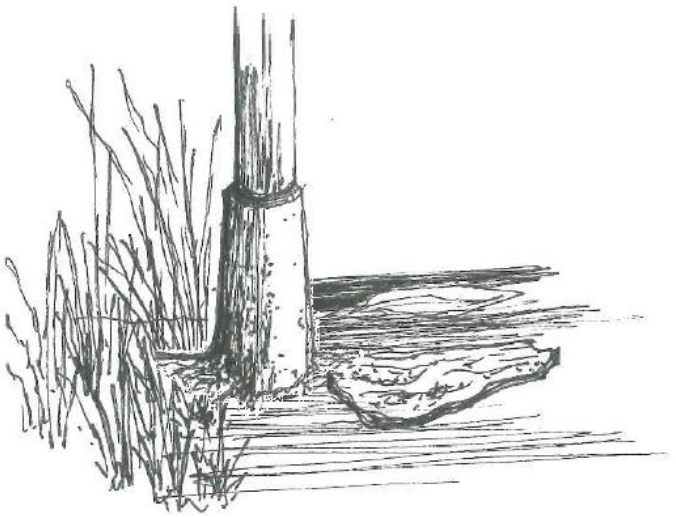


REFLECT

and begin to compose your own definition of architecture…
When you're satisfied with your definition, tap the link above to post it onto or Facebook page!

Record your final definition through drawings and upload it to our cloud storage to feature on future posts on our Instagram and Facebook page!
Be sure to include your name and the final definition in the drawing.

Enjoy interview format videos and podcasts?
Listen to the ***Two Worlds Design podcast*** for more information on the hidden potential of Architecture and ***An Architect's YouTube channel*** for more on The Future of Architecture!



Thank you for purchasing

Understanding Architecture* by *An Architect

Contact *An Architect*

Content which seeks to understand, explore and gain a deeper insight into Architecture is available as e-books, articles and courses on:
www.anarchitecteproduc.wixsite.com/anarchitecteproducts

For more information on products and services provided as well as queries, complaints and comments, feel free to contact An Architect on:
anarchitect.eproducts@gmail.com

Or find us at:

The author of *What is Architecture? : Understanding Architecture* is:

Akheel Khan is an architectural designer by day and dedicated writer by night, currently residing in South Africa.

With over a decade of combined academic and working experience in the discipline of design and the field of architecture, he shares his knowledge through an online platform called An Architect, which he founded in 2018. Akheel is determined to encourage the awareness and appreciation of Architecture's significance in society through the aid of technology.

In his spare time, you can probably find him engaging in sometimes- recreational-mostly-constructive conversations with family or friends, and sampling interesting foods while charting unknown territories with his wife.

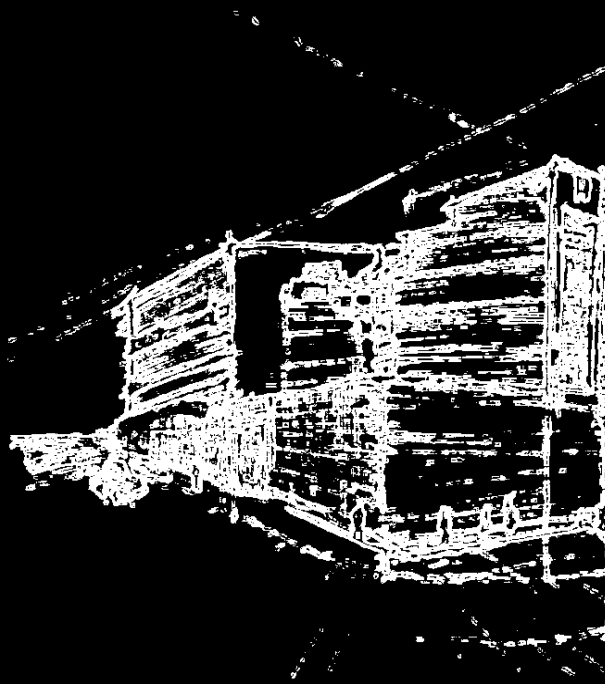
At other times, you can find him scanning articles on socio-economic topics in the country or mapping out an undefined thought process in one of his several journals.

If you are fortunate, you might just find a moment where he remains reserved and idle. However, not many are known to have witnessed this rare event.

Other titles in the series coming soon:

What is Architecture? : Observing Architecture

What is Architecture? : Creating Architecture



For the architectural student,

Or a curious individual,

Anyone and

Everyone

Asking the question:

What is Architecture?