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THIS IS A SIMPLE SENTENCE IT SHOWS YOUR FONT IN AN ACTUAL SENTENCE
 FORMAT

THIS IS AN UPPERCASE SIMPLE SENTENCE

Layout and Design

Layout is everything. What the eye sees gives the piece meaning and intent. a Perfectly executed layout grabs attention. The top picture is my own font, my own personal design. The two pictures to the right are layouts that follow the rule of thirds. the page is broken down into three sections.

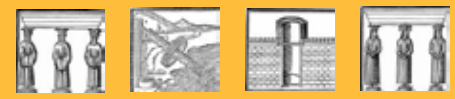
CHAPTER I: THE EDUCATION OF THE ARCHITECT

THE architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgment that all work done by the other arts is put to test. This knowledge is the child of practice and theory. Practice is the continuous and regular exercise of employment where manual work is done with any necessary material according to the design of a drawing. Theory, on the other hand, is the ability to demonstrate and explain the productions of dexterity on the principles of proportion.

It follows, therefore, that architects who have aimed at acquiring manual skill without scholarship have never been able to

reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance. But those who have a thorough knowledge of both, like men armed at all points, have the sooner attained their object and carried authority with them.

IN all matters, but particularly in architecture, there are these two points—the thing signified, and that which gives it its significance. That which is signified is the subject of which we may be speaking; and that which gives significance is a demonstration on scientific principles. It appears, then, that one who professes himself an architect should be well versed in both directions. He ought, therefore, to be both naturally gifted and amenable to instruction. Neither natural ability without instruction nor instruction without natural ability can make the perfect artist. Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, [p. 6] know the opinions of the jurists.



THE reasons for all this are as follows. An architect ought to be an educated man so as to leave a more lasting remembrance in his treatises. Secondly, he must have a knowledge of drawing so that he can readily make sketches to show the appearance of the work which he proposes. Geometry also, is of much assistance in architecture, and in particular it teaches us the use of the rule and compasses, by which especially we acquire readiness in making plans for buildings in their grounds, and rightly apply the square, the level, and the plummet. By means of optics, again, the light in buildings can be drawn from fixed quarters of the sky. It is true that it is by arithmetic that the total cost of buildings is calculated and measurements are computed, but difficult questions involving symmetry are solved by means of geometrical theories and methods.

A wide knowledge of history is requisite because, among the ornamental parts of an architect's design for a work, there are many the underlying idea of whose employment he should be able to explain to inquirers. For instance, suppose him to set up the marble statues of women in long robes, called Caryatides, to take the place of columns, with the maidens and cornices placed directly above their heads, he will give the following explanation to his questioners. Caryx, a state in Peloponnesus, sided with the Persian enemies against Greece; later the Greeks, having gloriously won their freedom by victory in the war.

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