# 1  PREAMBLE

As we enter the twenty-first century, it has become fashionable to consider architecture through a veil of literature. Such was not always the case; indeed, it could be argued that the practice of architecture has rarely been underpinned by a close correspondence with theory, and that designers have been drawn more to precedent, to seminal buildings and projects rather than to texts for a creative springboard to their fertile imaginations. This is merely an observation and not an argument against fledgling building designers adopting even the simplest of theoretical positions; nor does it deny the profound influence of a small number of seminal texts upon the development of twentieth-century architecture, for there has been a close correspondence between some of those texts and icons which emerged as the built outcome.

But even the most basic theoretical stance must be supported in turn by a few fundamental maxims which can point the inexperienced designer in the right direction towards prosecuting an acceptable architectural solution. This book, then, attempts to offer that support by not only offering some accepted maxims or design orthodoxies, but also by suggesting how they can inform crucial decisions which face the architect engaged in the act of designing. The text is non-theoretical and therefore makes no attempt to add to the ample literature surrounding architectural theory; rather it aims to provide students engaged in building design with a framework of accepted ways of looking at things which will support and inform their experiment and exploration during the so-called 'design process'.

The plethora of literature concerned with the 'design process' or 'design methodology' is a fairly recent phenomenon which gained momentum during the late 1950s. In these early explorations design was promulgated as a straightforward linear process from analysis via synthesis to evaluation as if conform-