

By exclusion we reject a wide range of possibilities including possible styles, by inclusion we settle on an accepted and limited set of forms. In retrospect that limited set becomes a definable style: Romanesque, Perpendicular Gothic, Art Nouveau.

There is no single and convincing explanation for the trulli of Apulia. The local guide book ascribes a tax law to their origin: because the stones are laid dry they count as temporary buildings. Another explanation would be the constructional rationale of building a conical roof over a circular plan in which successive courses project over each other. Yet another might be that this is an ancient form which has survived long after its original purpose or necessity had validity. There were houses circular in plan built of dry stone walling eleven thousand year ago in the Near East, some with domical roofs made of pisé or mud brick. Outside Beidha in Southern Jordan there is a group of buildings dating from about 7000 B.C. with a plan remarkably like that of a group of trulli. Visual memory is able to operate over remarkable time spans.

Ever since Vitruvius it has been conventional wisdom that the triglyphs on a classical temple are a residue from previous timber construction.

'In view of these things and of carpenter's work generally, craftsmen imitated such arrangements in sculpture when they built temples of stone and marble. For they thought these models worth following up. Thus workmen of old, building in various places, when they had put beams reaching from the inner walls to the outside parts, built in the spaces between the beams; above through their craftsmanship, they ornamented the cornices and gables with a more graceful effect. Then they cut off the projections of the beams, as far as they came forward, to the line and perpendicular of the walls. But since this appearance was ungraceful, they fixed tablets shaped as triglyphs now are, against the cut-off beams,

and painted them with blue wax, in order that the cut-off beams might be concealed so as not to offend the eyes. Thus in Doric structures, the divisions of the beams being hidden began to have the arrangement of the triglyphs, and, between the beams, of metopes. Subsequently other architects in other works carried forward over the triglyphs the projecting rafters, and trimmed the projections. Hence just as triglyphs came by the treatment of the beams, so from the projections of the rafters the detail of the mutules under the cornices was invented.'

(Vitruvius, 1983, p.213)

More recently there has been a counter argument – since there are questions of structural logic as triglyphs occur on all four sides of a temple – that the grooved shape of the triglyph is derived from the votive tripods given to temples. In either case a form survives tenaciously in our visual vocabulary the same way as words survive long after their original meaning has been forgotten.

In the vernacular visual memory operates much less consciously which is why a vernacular cannot be invented, it simply has to occur. Style on the other hand is a question of deliberate choice. So much so that it may, for instance, go against structural logic. Stylistic convention ruled that the windows on the important first floor of a Baroque palace in South Germany should have an arched opening, those on the lesser floors above and below a trabeated one. Yet, in many instances, all three floors, as revealed by bomb damage after World War II, were constructed with arched masonry openings, presumably because of constructional ease. Thus because style is more the result of premeditated selection, of in fact design, we assume that it also has greater content.

The available and possible technology will always play a powerful role. In technology we should subsume not only the