

Review of the detailed summary
of the PhD Thesis "SEMIOTICS OF ARCHITECTURAL GRAPHICS" by
Stela Borisova Tasheva, Sofia 2012

The theme of architectural graphics is very important because of new aims which having now emerged in the field of design project representation in architectural practice and theory. In this thesis, architectural graphics is analyzed as a whole language in the structure of the semiosphere.

The first part of the thesis is devoted to the history of architectural graphics and its evolution as a language. In its ten sections, the author reviewed several levels of architectural graphics history and structure.

To my mind, the main strengths of this research are as follows: classification of five image groups in graphics, determination of types of architectural representation models; emergence of new modes of graphic representation (section, etc.); emotional and rational parts of architectural data which have become a common method for placing an architectural structure. The CAD progress among architectural professional tools is examined simultaneously as both a new independent design tool and a way of digitizing for manual work. In brief, this part shows a clear observation of the history of architectural graphics evolution from oral representations, on-site drawings and orthogonal projections to "virtual reality" in the context of semiosis on a cultural platform.

The author's model of circular communication in architectural practice (Fig.12), presented in the first section of the second part reflects the "life" of architectural language in real practice. Classification of three types of signs, determination of architectural meta-signs and dialogue in the design process demonstrate deep knowledge of the issue. At the end of the second part of the summary, the author examines levels of metaphors, rhetoric and "myths" as archetypes in architectural language structure.

In conclusion, this work outlined the boundaries of the semiotics of architectural graphics, suggested several important classifications and conclusions concerning communication processes that use architectural graphics, and identifies new trends in this field. The results of the thesis have established a database for future research in this domain and determine a new branch in architectural theory: semiotics of architectural graphics.

As a comment, this work could be more focused on architectural rhetoric, which is one of the main parts of the architectural language in professional communication. However, the author might have reserved it for future research. On the whole, this research work is a major contribution to semiotics, architectural theory, architectural criticism and design and architecture education, and its author deserves to be awarded PhD degree without any doubt.



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