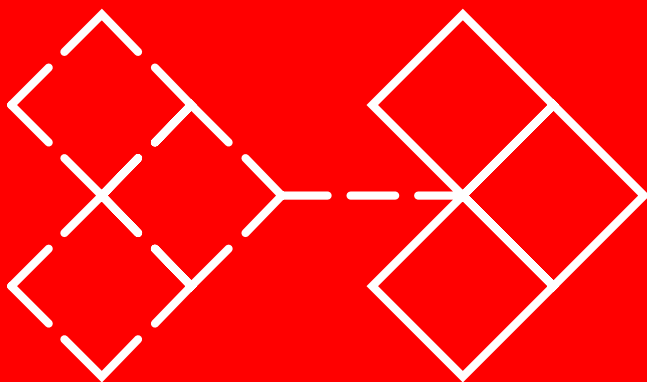


# relation of elements

using prepositions to shape design



Ryan Crooks

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using prepositions to shape design

Ryan Crooks

**B/SPUBLISHERS**

Here are the Prepositions of Place explored in this work:

*Aboard*

*About*

*Above*

*Across*

*Against*

*Along*

*Along With*

*Alongside*

*Amid*

*Amidst*

*Among*

*Amongst*

*Apart From*

*Around*

*Astride*

*At*

*Atop*

*Away From*

*Before*

*Behind*

*Below*

*Beneath*

*Beside*

*Besides*

*Between*

*Beyond*

*By*

*Circa*

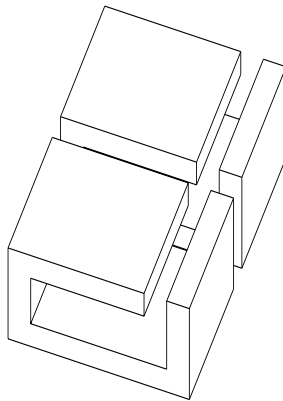
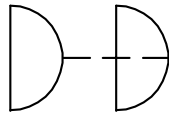
*Close To*

*Cum*

*Down*

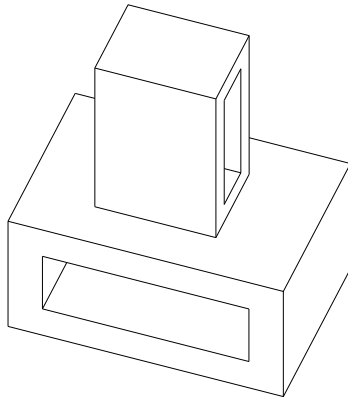
*Following*

*Forward Of*



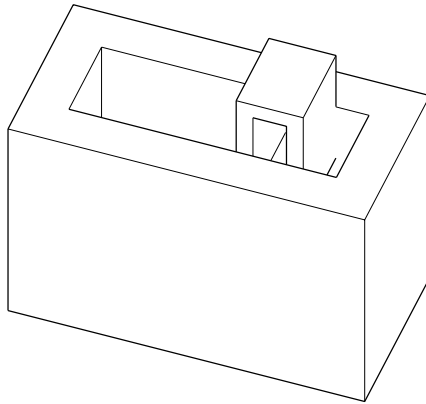
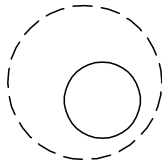
### **à la**

To reference or imitate another entity in order to define the subject. This relationship transforms one to another, whether literally or figuratively. Without the reference or copy, a clear description would not be possible without resorting to another method.



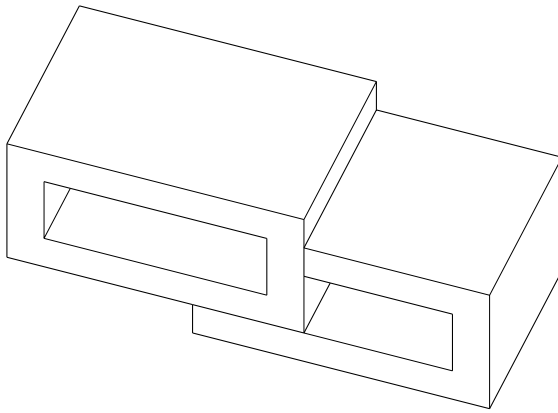
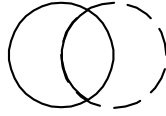
## **aboard**

To exist on or within an object which is moving through a medium. The element in this state can be foreign to the object but both go to the same place.



## **about**

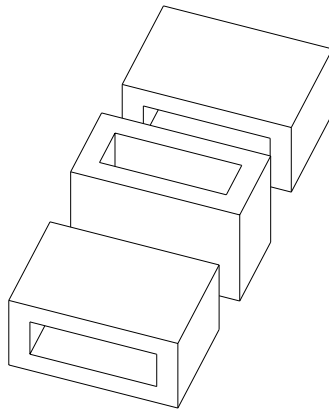
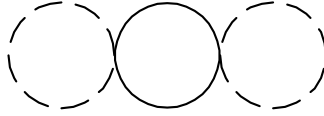
To reference, surround, or exist near another entity. The proximity acknowledges a connection or similarity between the two while accepting both are not exactly the same. The comparison allows one to nearly define another.



## **besides**

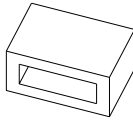
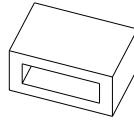
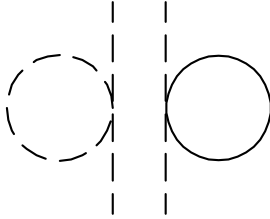
To be next to or alongside another but not necessarily share a meaning or understanding. In this way, the elements in proximity do not have to be similar, but all in this relationship will share a definition of the whole.





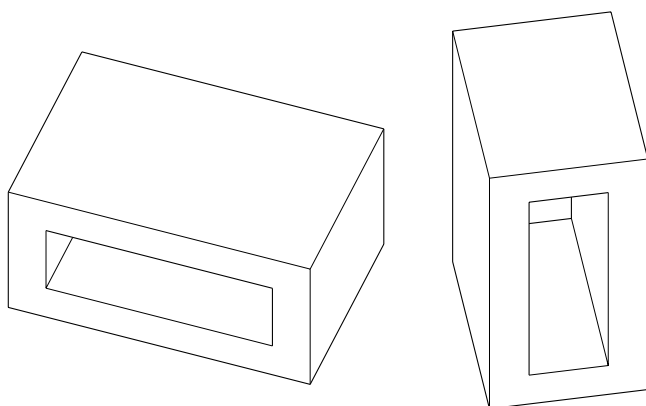
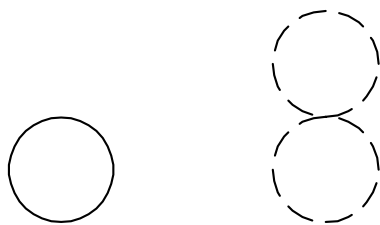
## **between**

To stand within two other elements. The relationship draws a comparison of the three, however the elements do not have to be the same or similar. Nonetheless, the temporal or spatial relationship brings a meaning or definition to the group.



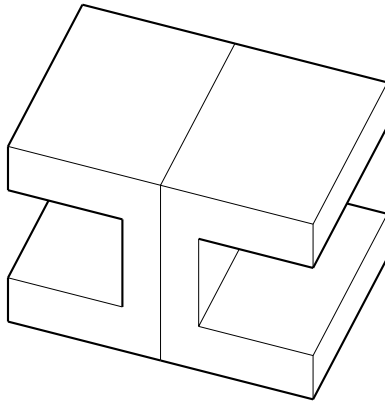
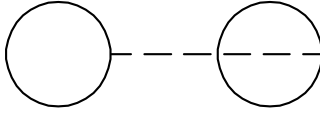
## **beyond**

To exist outside a specific boundary. This state can be positive or negative, but the object or time is defined by the position outside of a set space or period.



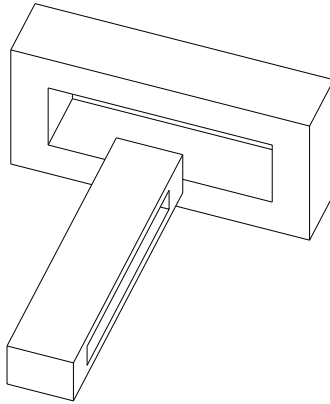
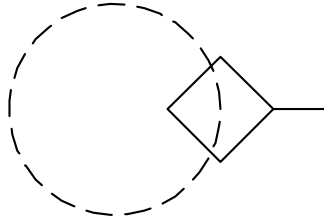
## **despite**

To stand separate from another without any help or interaction between the entities. These contrast with one another to create a relationship of opposition or inconsequence.



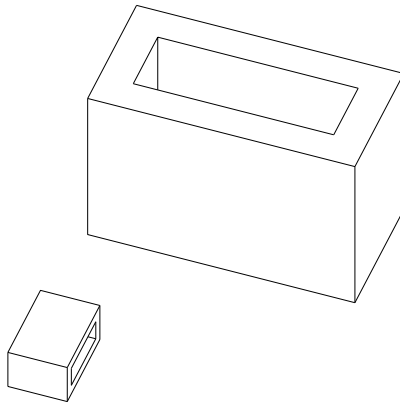
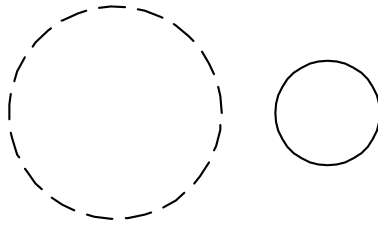
### **further to**

To add to another, previous time or object, where the addition changes or improves the description of the other. The inclusion of the element changes the meaning of the entity added. The two are similar, but they reinforce each other.



### **out of**

To remove an element from a conglomeration or collection of others. This can help define the object or time leaving the realm or space of the other, but it does not define or describe the initial group.



## **outside**

To stand or move beyond the boundary of another. The center and its boundary are not defined in any way by the other. This other, however, is partially described by the boundary if in proximity or orbit.

**considering**

**on top of**

**in the face of**

**under**

**through**

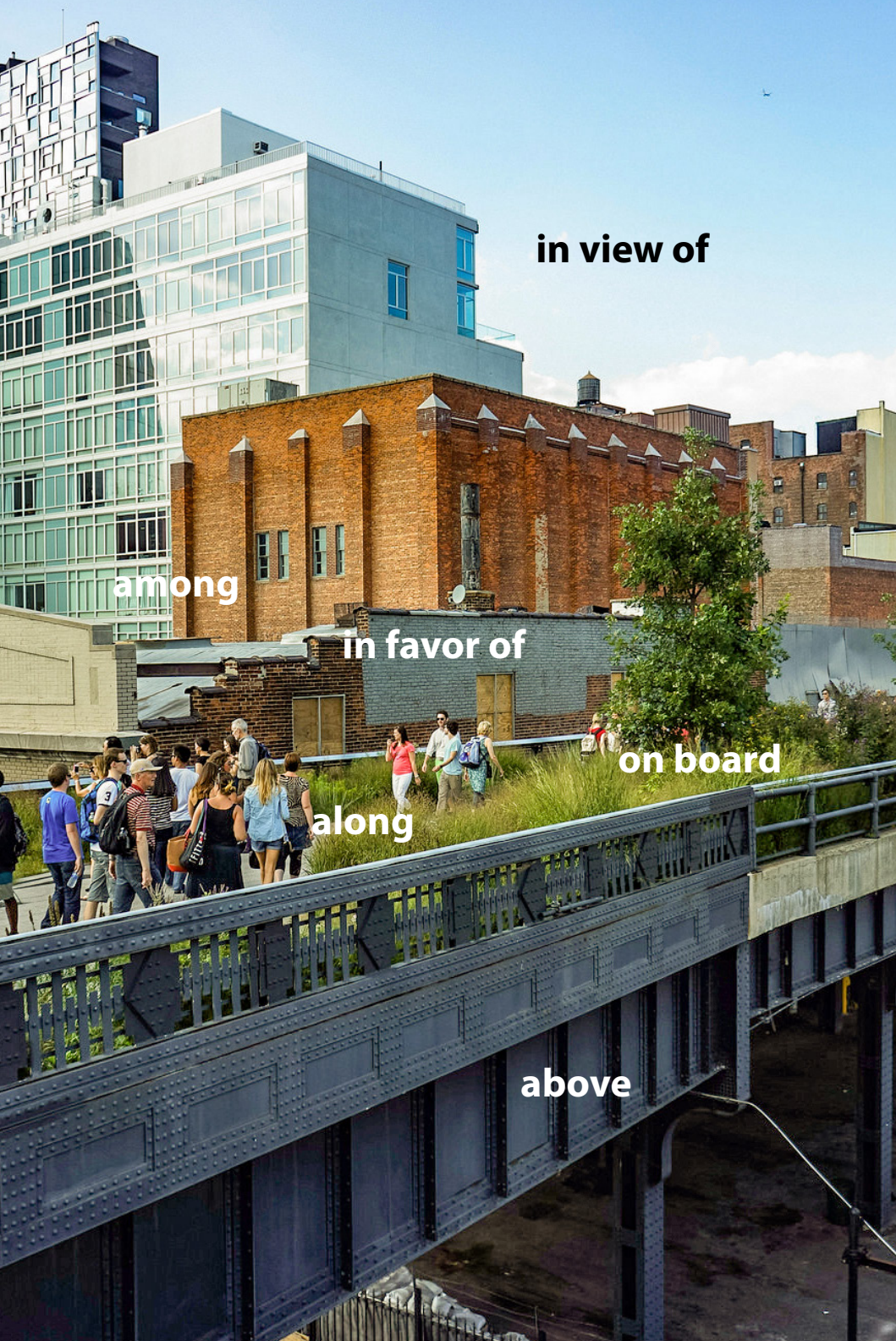
**between**

**in lieu of**

**depending on**

Opposite:  
High Line  
2009  
James Corner,  
Diller Scofidio + Renfro,  
& Piet Oudolf  
New York, USA  
Photograph by  
Dansnguyen





**in view of**

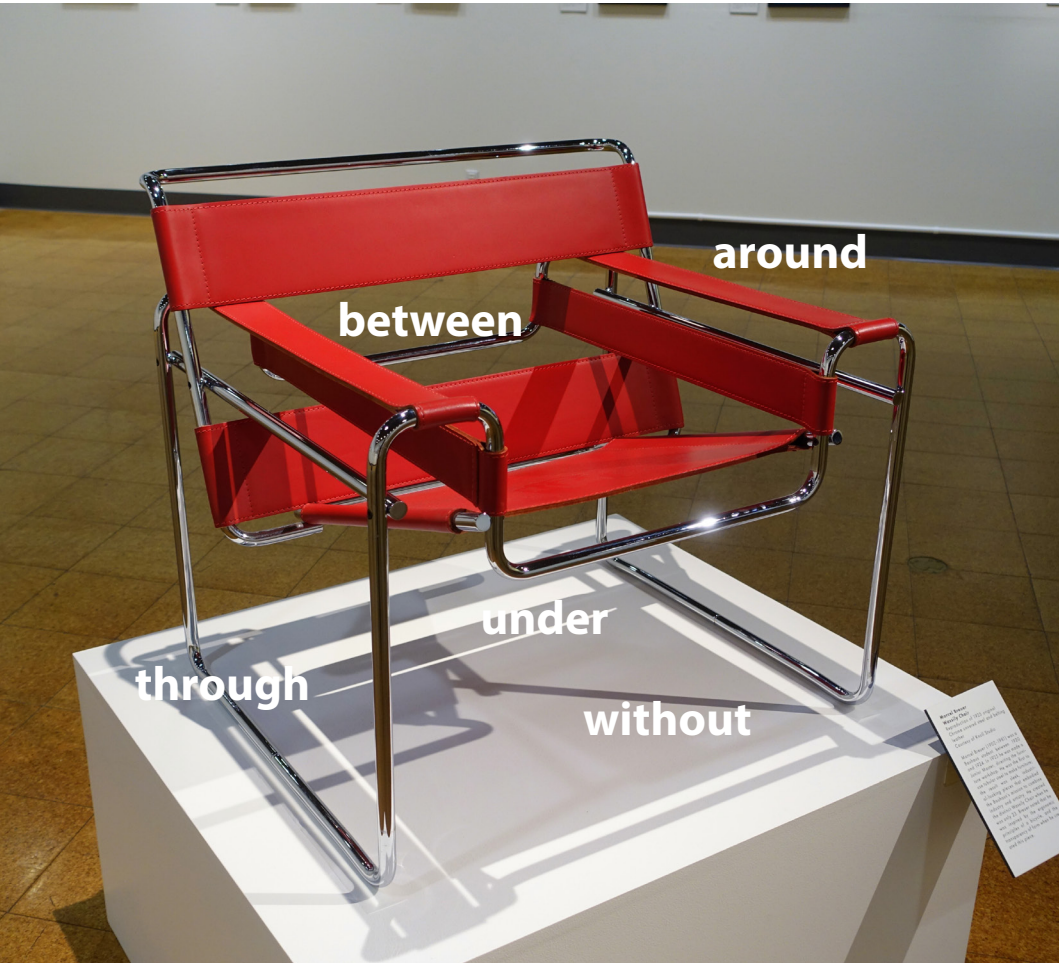
**among**

**In favor of**

**on board**

**along**

**above**



around

between

under

through

without

Wasmuth & Luder  
Wasmuth & Luder  
The chair was designed by  
Marcel Breuer in 1925 and  
is a classic example of  
the Bauhaus style. It is  
made of chrome-plated  
tubular steel and red  
leather. The chair is  
designed to be simple,  
functional, and easy to  
produce. It is a perfect  
example of the Bauhaus  
philosophy of design.

“Life goes on within you  
and without you.”

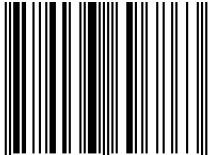
-The Beatles

Architects and designers often look for novel solutions to design problems to create innovative structures and spaces.

Relation of Elements shows how language shapes our understanding of space and provides a method to create and interpret new designs through the use of a part of speech: the preposition.

Using this book and its approach, architects and designers will be able to verbalize the design problem and manipulate the phrase and its preposition to create new and unexpected solutions.

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