THE DIALOGUE OF TYPE AND MODEL IN ARCHITECTURE

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE

DECEMBER 2006

Approval of the Graduate School of Applied and Natural Sciences

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ABSTRACT

THE DIALOGUE OF TYPE AND MODEL IN ARCHITECTURE

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December 2006, 87 pages

The idea of type has always been a crucial factor in the field of architecture. Not only it works as a dominator in the design process of architecture but also it supplies the certain ways through which architecture communicates with the observer. In order to understand the interaction between architecture and the observer the idea of type appears as a critical point.

This study will be an attempt to understand the dialogue of type and model in architecture. Throughout the research Anthony Vidler's article "Third Typology" will be used as the main outline to see the development of type within the theory of architecture and various typologies. The interaction between type and model will be dealed as a field of communication where meaning in architecture is situated. In this attempt the theory of language will be the main reference to understand the relation between type and model.

Keywords: Type, model, communication, language, sign, symbol

ÖZ

MİMARLIKTA TİP MODEL DİYALOĞU

Tunçbaş, Adil
Yüksek Lisans, Mimarlık Bölümü
Tez Yöneticisi: Doç. Dr. Ali Cengizkan

Aralık 2006, 87 sayfa

Tip kavramı mimarlık alanında her zaman önemli bir etkiye sahip olmuştur. Tasarım sürecindeki etkin varlığının yanı sıra, mimarlığın gözlemci ile iletişim kurduğu yolları da sağlamıştır. Mimarlık ve gözlemci arasındaki etkileşimi anlayabilmek adına tip kavramı önemli bir noktada bulunmaktadır.

Bu çalışma, mimarlıkta tip ve model diyaloğunun anlaşılaması için bir girişim olacaktır. Çalışma boyunca, Anthony Vidler'in "Third Typology" isimli makalesi, tipin mimarlık teorisindeki ve farklı tipolojilerdeki gelişmesini görmek için kavramsal şemaya temel oluşturacaktır. Tip ve model arasındaki etkileşim, mimarlıkta anlamın bulunabileceği bir iletişim alanı olarak değerlendirilecektir. Tip ve model arasındaki ilişkiyi anlamak için yapılan bu çalışmada dil teorisi temel referans olarak kabul edilecektir.

Anahtar kelimeler: Tip, model, iletişim, dil, işaret, sembol

ACKNOWLEDGMENTS

I would especially like to thank my supervisor, Assoc. Prof. Dr. Ali Cengizkan for his support, guidance, and especially encouraging suggestions and contributions throughout this study.

I offer sincere thanks to my friends for their continuous support and criticisms. I want to express my special thanks to Deniz Okten and G.Berrak Sert, who always shared my excitements and enthusiasm.

Lastly, thanks to my parents for their love and caring at all times.

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INTRODUCTION

Architecture takes place in minds through types, because naming projects is realized through defining types, which concretizes architecture. When we talk about a building we define it through its type before anything else. House, apartment, hospital, factory, school, stadium, shopping mall, concert hall, whatever it might be in function, type appears as the basic factor in the communicational aspect of architecture. Initiating from naming, types work as the words for architecture. So the more we understand the journey of the type the closer we might get to the reason behind architecture.

> To understand the question of type is to understand the nature of the architectural object today. It is a question that cannot be avoided. The architectural object can no longer be considered as a single, isolate event because it is bounded by the world that surrounds it as well as by its history. It extends life to other objects by virtue of its specific architectural condition, thereby establishing a chain of related events in which it is possible to find common formal structures.[1]

When Moneo mentions the special position of type that places it at the intersection of the physical space surrounding it and its historical position, he emphasizes the idea of continuation in the type. Hence the actuality of type is defined by the surrounding physical conditions as much as its historical development which is in transformation depending on the varying cultural, physical, economical, technological developments.

This study will be a research about type in architecture. The aim of the research will be to understand how "the idea of type" as an outcome of a classification process and an accepted approach to a particular architectural need, emerges in the field of

[1] Rafael Moneo, "On Typology" in, Oppositions 13, 1978, p 44.

architecture. Different definitions on type in architecture will be examined and compared throughout the study to comprehend how the idea of type has also been the object of transformation parallel to the architectural positions. In this process Anthony Vidler's article "The Third Typology" will be adopted as a guide to deploy the terms and definitions within themselves contextually and chronologically. In this research, architecture will be assumed as a field of communication where type has become a tool to convey meaning between the observer and the building. In his article "The production of type" Vidler mentions this communicative character of the type. He starts from the literal meaning of the type and explains the chronological improvement of the meaning of the term initiating from the production of the coins and by the invention of the printing machine, to the characters of the alphabet. This also proves the development of the word's meaning free from itself in a manner by the improvement in technology as in the case of the printing machine. Also studies in the natural sciences gave way to a shift in the comprehension of the type. It is a shift from recognition to classification as the field of existence for the type which will be mentioned in the following parts of the study.

> Type of course, in its literal, original meaning from the Greek, meant "impression" or "figure," from the verb "to beat"; it was applied to the impressions of coins and after Gutenberg and Plantin to the pieces of wood or metal used in printing- the characters of the alphabet. The reference to character, reinforced by the already symbolic connotation of type, was readily assimilated by architectural theorists concerned to distinguish between kinds of building. To talk of a building type, then implied not only its search for original validation, its ultimate restoration to the temple or hut; but also its specific aspect, the form that enabled it to be read as to its purpose at first glance.[2]

So type becomes the communicative unit of architecture more than being a value for its functional appropriateness. This point, which labels the type as the self-expression of the building within the built environment and enables it to communicate with the user or the observer, will be a focal position for this study. The perception of

[2] Anthony Vidler, "The production of Type," in Oppositions 1977, p.99.

architecture through the type will be tried to clarify by developments in architectural theory and in the idea of type. The communicational aspect of the type; how it is grasped and assumed by people and how it keeps its existence through a state of transformation will be explained by the linguistics. In this attempt of applying two different disciplines architecture and language; the notion of "sign" will be a key element to grasp how type emerges and functions within an already existing environment of values and how it works through the comprehension process of architecture. During this study, Ferdinand De Saussure and his "Course in General Linguistics" will be assumed as the main basis to clarify the ideas that the definitions on the idea of type in architecture might precede us. As Alan Colquhoun mentions in "Historicism and the Limits of Semiology"

> Any discussion of architecture considered as a system of signs must come to terms with the fact that semiology is derived from the study of language. Its validity, therefore, depends on the extent to which the signifying component of architecture and other nonlinguistic systems is reducible to something which they have in common with language. [3]

This study; which aims to understand the communicative aspect of type in architecture, deals with architecture as a system of signs which takes its place in the minds of the observers. So to grasp the system of language will be a key element to understand the role of the type as a communicative tool for architecture. In doing this the idea of type will be considered in between the two ends: type (archetype) and the model. The dialogue between type and model will be studied to understand the meaning embedded in type which gives it its communicational and functional character. The research consists of three main parts which might be considered or aligned as the typologies mentioned by Vidler in his "Third Typology" as: the first, the second and the third typology.

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[3] Alan Colquhoun, "Historicism and the Limits of Semiology," in, Essays in Architectural Criticism. Modern Architecture and Historical Change, New York: Opposition Books, MIT Press, 1981, p.129.

In the first part, type in a world based on recognition rather than classification and comparison is studied. The theories of Marc-Antoine Laugier, Antoine Quatremere de Quincy and Jacques Nicolas Louis Durand are studied as the early theories about the idea of type. Laugier's "primitive hut" and De Quicy's "model" are compared in order to understand the two attitudes about the type. The question of origin, repetition and the model are discussed in order to have a clear look on the issue. The pure act of building in the construction process of the primitive hut of Laugier and the distilled function it proposes are studied and compared with the model of De Quincy and the notion imitation. The work of Durand on the other hand is considered as the transition to the second part of the research in its theoretical approach where the deviation from the *unbreakable chain* has started to appear. The methods that Durand proposed emphasized the issue of production of architecture with the type. Also his drawings gave the chance of comparison which is different from the one between the primitive hut of Laugier and the model of De Quincy but this time between the types themselves which makes it possible to understand the actualization

In the second part of the research, the shift from Vidler's first typology to the second typology is intended to be clarified from the communicational aspect of the type with the help of language theory. In many ways this shift was an outcome of a transition from recognition to comparison. In other words ıt was a shift from the building is what it seems to the building is for what it is used. How Modern Movement broke the continuity of the idea of type in architecture and how the perception of architecture by men has changed will be the main topic. In this endeavor to understand the shift the communicational aspect of architecture will be the main research field. The relation between a thing, its image and its utility and how these relations construct the world of meaning for us is the critical point. In the case of this study type will be the unit to understand how things work for architecture. In this attempt language will give the opportunity to observe how we produce our communicational set of rules. The terms such as: sign, the diachronic and synchronic axis, the ideas of syntax and

analogy will be applied to comprehend this transition in type and architecture in terms of its communicational aspect. How type has lost its special meaning that bonds the function (the use) of the building with its image and thereby constitutes a communication between the product of architecture and the observer, is one dominator for this part of the study. The other dominator is how this lost special meaning reemerges with the Modern Movement and alters the previous field of communication with its desire to express its domains by the built environment and architecture.

In the third part of the research, Vidler's third typology, a typology from the architecture of the city itself will be the main topic. In this typology, architecture assumed as a self referential discipline and type in architecture becomes a matter of interpretation within the urban context. In this attitude the definition of form and function has gained new meanings with the continuous existence of type in the collective memory of the urban settlement. On the other hand this chance of interpretation caused an emphasis on the market value of architecture depending on the dominant tastes. In this case rather than the historical continuity of the type, the temporal quality of attraction might become the main factor in the interpretation of the type. Regarding these at the third part of the study the approach of two architects Aldo Rossi and Robert Venturi / Dennis Scott Brown will be studied. How the idea of type is considered by the two scholars will be examined through their works: "The Architecture of the City" and "Learning from Las Vegas" by Rossi and by Venturi and Scott Brown respectively. In this part, type and its communicational aspect will be discussed through with the concepts of connotation and denotation. Type, *the tool* for Rossi that enables to reach a deeper understanding of the architecture of the city and carries the symbolic qualities and the imprints of urban history, will be compared with Venturi and Scott Brown's *The Duck*, where type and its communicational aspect is reduced to the image.

CHAPTER 2

A. VIDLER'S FIRST TYPOLOGY, UNBREAKABLE CHAIN

At this part of the study, the idea of type in an architecture of a whole consisting of the unification of form and function and even a whole that exists before the definition of form and function is tried to be explained. The idea of type which inhabits "whats" much more than "hows" and "whys" will be studied through the works of Marc Antoine Laugier, Quatremere de Quincy and Jaques Nicolas Durand.

2.1 Origin / Marc-Antoine Laugier and the Primitive Hut

The search in type showed itself initially in the search for the origin. Scholars thought that the more they reach the origin, the source (the most purified work of architecture) the closer they get to the *idea* of type. At the very beginning of his article "The Production of Type" Anthony Vidler mentions about the endeavor of architecture to find the origins of its own, comparing it to other disciplines like science, philosophy and anthropology.

> The search for the origins of architecture was for the enlightenment architect tantamount to the discovery of the true principles of his art. Like Newton in science, like Locke in philosophy, like Rousseau in anthropology, the architect-philosophe looked at the beginnings of shelter as the first mark or type of habitation, the root and thereby the simple natural principle of all architecture. The Abbe Laugier established this principle in his model of the hut, and in clearly stating that his "model" of shelter was in fact a "principle" he made equally clear the metaphoric, paradigmatic qualities of his artificial construct.[4]

[4] Anthony Vidler, "The production of Type," in Oppositions 1977, p.95.

This effort to find the true principles of architecture mostly imbued with the notion of type whether it is aimed at the outset or not. Type which was assumed as consisting of pure utility believed to be reached at the outset of architecture since assuming the beginning is the nearest to the least. In order to find these ideal principles the beginning of architecture was chosen in case of Laugier where the primitive hut was situated.

> The small rustic hut is the model upon which all the wonders of architecture have been conceived; in drawing nearer in practice to the simplicities of this first model essential faults are avoided and true perfection is attained. The pieces of wood raised vertically give us the idea of columns. The horizontal pieces that surmount them give us the idea of entablatures. Finally the inclined pieces that that form the roof give us the idea of pediments. This all the masters of the art have recognized.[5] (M.A. Laugier quoted in A. Vidler)

In "The Third Typology", Vidler begins to explain "the first typology" after this quotation from Laugier. He clarifies the first typology as a way of comprehension where architecture was a field of imitation of nature in order to have an analogy between the natural and the men made. To be the first constructed habitation in human history and for that reason close to nature, it is the hut which has the fundamental position in the field for Laugier.6 In his arcticle "On Imitation" Lucien Steil claims the primitive hut as a metaphor to reach the origin which has no memory. As he mentions:

> The famous primitive hut is but a metaphor for the origin of architecture in nature. It is however the most radical and inspiring way of exploring the nature of architecture, emphasizing the mythical character of origin. What we reconstruct with the primitive hut has no memory; it itself becomes the original paradigm for architecture, the poetical evidence of archaic memories. The primitive hut is a mythical, philosophical and artistic reconstruction, an

[5] Anthony Vidler, "The Third Typology," in Architecture Theory Since 1968 , edited by K. Michael Hays, M.I.T. Press 1998, p.289

[6] Herrmann Wolfgang, Laugier and Eighteenth Century French Theory, London: A. Zwemmer Ltd. 1962, p.48.

> original model upon which can be imitated and is thus the very nature of architectural invention.[7]

In his attempts to combine the natural and the men made Laugier established analogies between the elements of the primitive hut and the nature. By the help of these analogies architecture had found the ways to define as a natural entity rather than an artificial discipline. These analogies not only made it possible for architecture to define itself as a natural discipline, also make it easier to reach its ideal principles.

> The first typology, which ultimately saw architecture as imitative of the fundamental order of Nature itself, allied the primitive rusticity of the hut to an ideal of perfect geometry, revealed by Newton as the guiding principles of physics. Thus Laugier depicted the four trees, types of the first columns, standing in a perfect square: the branches laid across in the form of beams, perfectly horizontal, and the boughs bent over to form the roof as a triangle, the type of pediment. These elements of architecture, derived from the elements of nature, formed an unbreakable chain and were interrelated according to fixed principles: if the tree/ column was joined in this way to the bower/hut, then the city itself, agglomeration of huts, was likewise susceptible to the principle of natural origin.[8]

Laugier's journey to find the origins was mentioned by Wolfgang Herrmann in his book Laugier and Eighteenth Century French Theory. For him Laugier's attitude which makes him different and important was he did not stop at Greek architecture but instead he moved further to reach the origin. As he states: " When Laugier searched for a guiding principle, he too went back to the source, not stopping, however, at Greek architecture, but going back to the beginning of things. It was there that he believed he had found it." [9] for Laugier the origin was a decision that men made; when he refused to stay in the cave which could also protect him from the rain but leaves him in the dark with foul air and decided to build a shelter for him. By this

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[7] Steil, Lucien (1988), On Imitation, Architectural Design AD, vol:58, no9/10, 1988; p.8.
[8] Anthony Vidler, "The Third Typology," in Architecture Theory Since 1968 , edited by K. Michael Hays, M.I.T. Press 1998, p.289
[9] Wolfgang Herrmann, Laugier and Eighteenth Century French Theory, A. Zimmer LTD, London, 1962, p.43

act he took the step to architecture with its very initial ideal principles. Quoting from Laugier, Herrmann explains the building act of the primitive hut as:

> From his place of rest on the riverbank the savage is driven by the excessive heat to the cool shades of the forest, but torrential rain soon makes him seek refuge in a cave. Darkness and foul air make this shelter also unbearable, and so comes the moment when man decides to build himself a dwelling that will give him cover, yet not bury him in the dark. He cuts down a few branches, chooses four of the strongest as corner posts of a square and lays across their tops four others. More branches rise from there, inclining towards each other and thus forming some kind of roof which covered with leaves, is a protection against sun and rain.[10] (M. A. Laugier quoted in W. Herrmann)

What Laugier described in the construction process of the primitive hut was the story of the purist act of building that men had done for protection. Primitive hut was the sum of components that were nothing but the function, the use, the aim has become concrete in order to achieve a shelter. There was a complete faithfulness between the will and the product. In this refinement at the highest level, Laugier believed that architecture can define itself truly.

[10] See ibid, p.43.

Figure 1 "The Natural Model: Laugier's primitive hut."[11]

Laugier's work on architecture was considered with the improvements that had occurred in various sciences in that that time. Herrmann comments about this issue as:

> It can hardly be maintained that Laugier seriously applied Newton's method to his inquiry; all he did was to associate his work with the conception of Newtonian ideas as expressed in popular form. He lived at a time which had unreserved admiration of the genius of Newton. Shortly before he wrote his book he saw men of great eminence- Condillac, de Alembert, Montesquieu, Buffon- adapted Newton's method to their special field of inquiry. It is hardly to be wondered that Laugier, always alive to new trends, wanted to follow

[11] Anthony Vidler, "The production of Type," in Oppositions 1977, p.99.

> their example and hoped to do for architecture what they had done in the realm of philosophy, law and natural history.[12]

Laugier‘s theory was important in the sense that it tried to expose what architecture has in its core. Primitive hut which was assumed as the origin, the example of the main principles of architecture, constituted the basis that architecture has nourished from. Once the origin has been chosen the process of development will be easier to handle.

2.2 Imitation /Antoine Quatremere de Quincy and The Model

Production of architecture has been an object of transformation depending on the changes in the technical ability to build and also the preferences of the consumers of architecture. Social values which are not in a slower change than the technical ones defined the way that architecture had followed. These changes were not in a relation like day and night. Mostly they were experienced by following generations. Type as an accepted approach for a need by the majority of the society and supplies its legitimization as the product of architecture and becomes a tool of communication is experienced by generations after generations. As these changes in the value judgments on societies take place type also becomes an object of modification. Bu the time gap between these shifts make the observer focused on the repetition of these production process of type. That is where the discussion of the model, the object of imitation takes its part.

The theory of Antoine Quatremere de Quincy is critical for this study because it initially mentioned about type-model duality for the first time. After de Quincy, the idea of type is thought with the reproducibility of the product of architecture. While Laugier searched for an ideal type that shed light on the roots of architecture, the

[12] See ibid, p.36

work of de Quincy and the idea of the model, brought forth the idea of imitation and reproducibility, which are more involved with the discussion.

> The imitation which is truly distinctive of architecture and the architect- which associates one and the other with the glory of fine arts- is based on nature, but considered within the general laws of order and harmony, in the reasons which explain all works, in the principles determining her action. Thus the architect imitates nature when, in the creations dependent on his art, he has followed and made evident the system which nature has developed in all her works.[13]

As de Qunicy mentions, imitation is based on the principles of nature. What is meant by imitation is not a lack of originality. Rather than that it is an approach that approximates architecture to nature. Here the idea of imitation and reproducibility are vital not only to define the relation between "the product" and "the original", but also they gave the idea of type its character as a diachronic entity, which is not less impressive than its synchronic properties. Regarding these shifts in the theory of type, scholars like Aldo Rossi, Kenneth Frampton, Anthony Vidler and Rafael Moneo dealt with the idea of type referring to the model of de Quincy.

In his book 'The Architecture of the City', Rossi defines the concept of type as something that is permanent and complex, a logical principle that is prior to form and that constitutes it.[14] He continues by quoting from de Quincy as:

> The word 'type' represents not so much the image of a thing to be copied or perfectly imitated as the idea of an element that must itself serve as a rule for the model….The model understood in terms of the practical execution of art, is an object that must be repeated such as it is; type on the contrary, is an object according to which one can conceive works that do not resemble one another at all. Everything is precise and given in the model; everything is more or less vogue in the type. Thus we see that the imitation of types involves nothing that feelings or spirit cannot recognize…[15] (Quatremere de Quincy quoted in Rossi)

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[13] de Quincy, Quatremere (1988) On Imitation, Architectural Design AD,vol:58, no 9/10, 1988; 7.
[14] Aldo Rossi, The Architecture of the City, New York: Opposition Books, MIT Press, 1988, p.40.
[15] See ibid, p.40.

By referring to Quincy, Rossi explains type as something not to be imitated or copied but rather than that existing in the model. For him: "This is the *rule*, the structuring principle of architecture."[16] For Rossi the tension between the model and the type gives its motion to architecture, as he called it the "structuring principle." While the model serves itself generously for the production allowing for everyway to its repetition, type on the other hand avoids itself from imitation but states embedded in the model. The interaction between these two ideas serves as an inevitable and mostly compulsory opportunity for interpretation between the two. The work of Rossi which assumes type as the tool to reach a deeper comprehension of the architecture of the city will be studied in the further parts of this research within the context of Vidler's third typology.

The discussion between type as a model which brings a repetition of itself and, type as something malleable which is given form according to current conditions is also mentioned by Kenneth Frampton. If we remember the definition of type and model by De Quincy in Rossi, Frampton's definition on type as two approaches can be considered as a reinterpretation of type and model in a single title as type. But this time as much as it assumes the type of De Quincy as an opportunity for reinterpretation, it also assumes the model as a template for production that leaves its trace on each time it had been applied. In the Introduction: Modern Architecture and Historicity, Frampton defines the idea of types as:

> Either they can be seen as the invariable forms which underlie the infinitely varied forms of actual individual buildings (in this case they approximate the notion of archetype, or original type) or alternatively, they can be seen as historical survivals which have come down to us in a fragmented form but

[16] See ibid, p.40

> whose meaning does not depend on their having been organized in a particular way at a particular time.[17]

Frampton makes the theme clearer by defining the distinction between the two cases he mentioned, in terms of what type means for each. He defines two basic approaches for the discussion. On the one hand he proposes an unchanging identity card that every building inhabits in and on the other he proposes a type open to the dominant social, cultural and technological values. That is a type free from definition. As he continues:

> In the first sense type has a genetic connotation: it is the essence that has been stamped on the original version which each subsequent form will recall. In the second sense, type merely has the connotation of a de facto form which is rich in meaning and can be reinterpreted again and again in different historical circumstances.[18]

Varying these two definitions, Rafael Moneo deals with the question of type in a combinatory way free from imitation or interpretation. He tries to reach the reason behind type which is for him the birth of the problem or in other words the emergence of the need. He focuses at the moment of recognition of a problem, a case and the initial material production in order to achieve the solution for it which makes "the type" continuously embedded in history. Moneo gathers the theory of Quatremere in a way where he claims the reason behind architecture is explained. According to him type was a continuation in architecture for particular needs depending on the era. Through type architecture constructs its links with the past. It grows as a chain till it faces an absolute shift in human thought. Scientific shifts that architecture itself can not escape from.

> For Quatremere the concept of type enabled architecture to reconstruct its links with the past, forming a kind of metaphorical connection with the

[17] Kenneth Frampton,"Modern Architecture and Historicity"in Alan Colquhoun, Essays in Architectural Criticism. Modern Architecture and Historical Change, New York: Opposition Books, MIT Press, 1981, p.15.
[18] See ibid. p.15.

> moment when man, for the first time, confronted the problem of architecture and identified in a form. In other words, the type explained the reason behind architecture, which remained constant throughout history, reinforcing through its continuity the permanence of the first moment in which the connection between the form and the nature of the object was understood and the concept of type was formulated.[19]

For Moneo, the reason that differs the type from the model lies on the duration, the process that the source, the problem exists within the set of human needs that architecture becomes a part of. It is defined as the condition of the object. In the case of the model the problem is the production based on repetition. In the case of type the problem is the reason that caused that particular type to become what it is. As the conditions varies so does the type. In this sense it emancipates itself from the will of the designer. It proposes a reciprocal relation with the will (designer). On the one end there is the designer, the subject for interpretation and on the other there is the type as it had come to that moment, distilled by the ever-changing conditions of the society. The tension between these two ends, where in Rossi's terms the structuring principle of architecture exists.

> Based in this way on history, nature, and use, the type had to be distinguished from the *model*- the mechanical reproduction of an object. Type expressed the permanence, in the single and unique object, of features which connected it with the past, acting as a perpetual recognition of a primitive but renewed identification of the condition of the object.[20]

In his article "The Production of Type" Vidler mentions about the idea of type in de Quicy's work. Vidler examines how de Quincy gathers with type/model duality and "the hut". In the case of primitive hut we are faced with a special condition which is deprived of repetition as there had been nothing to be repeated till that moment. In this sense hut "the first type" was also "the first model".

[19] Rafael Moneo, "On Typology" in, Oppositions 13, 1978, p 28.
[20] See ibid. p.28.

> The architectural "type" was at once "pre-existent germ", origin and primitive cause. Thus the type of the temple, and thereby of all architecture, was the primitive hut. (Quatremere de Quincy quoted in Vidler)[21]

For Vidler, Quatremere's approach to type was totally metaphorical.[22] In his attitude; imitation of type was rejected in order to keep the two ideas the model and the type separate. As he claims:

> Quatremere attacked those who would mechanistically imitate the type, thereby turning it into a literal "model"- those who "by confounding the idea of type as imaginative model, with the material idea of a positive model (which deprives it of all its value) are united in denaturing the whole of architecture".[23]

In work of Quatremere the primitive hut was a part of a whole that he constituted according to the conditions of the early societies. [24] In her book, "Quatremere de Quincy and The Invention of a Modern Language of Architecture" Sylvia Lavin explains this whole (a part of which is also the primitive hut) as the three principle types: the hut, the tent and the cave. As she mentions:

> For Quatremere, type was not only a static architectural element; it was also an operative principle of creation. In his view, type was the single most important factor in the development of mature architecture. The hut, tent and cave were "the three principal types from which all the different architectures known to us emanated.[25]

It is seen that the primitive hut was used in the work of both Laugier and Quatremere to reach an explanatory typological theory, however the way it is gathered by them exposes two different attitudes in the subject of imitation. For Laugier the primitive hut was the main reference for architecture. If there was a true architecture it must be achieved only by applying the principles of the hut. Only within the refinement it

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[21] Anthony Vidler, "The production of Type," in Oppositions 1977, p.104.
[22] See ibid. p.104.
[23] See ibid. p.104.
[24] Sylvia Lavin, Quatremere de Quincy and The Invention of a Modern Language of Architecture, The MIT Pres, Cambridge, 1992, p.87.
[25] See ibid. p.88

proposes, architecture can define and express itself properly. This was the rule for type. As Sylvia Lavin claims:

> Yet although both Laugier and Quatremere believed in the hut's potential to revitalize contemporary architecture, they differed fundamentally in their conceptions of the hut and its implications for the architectural imitation. For Laugier, the hut was a vehicle for the return to nature because it was itself a model of natural simplicity: "All the splendors of architecture ever conceived have modeled on the little rustic hut… It is by approaching the simplicity of this first model that fundamental mistakes are avoided and true perfection is achieved… Let us never lose sight of our little rustic hut. Only by adhering strictly to its forms, which dictated that "in an architectural order only the column, the entablature, and the pediment may form an essential part of its composition," could the contemporary designer rid himself of the erroneous convention and distortions of nature that had come to misdirect the true part of architecture.[26]

Opposing Laugier's theory that assumes the hut as a model for imitation, Quatremere considers the hut as an irreproducible work of art.[27] For him, assuming primitive hut as a basis for imitation in the case of type devalues the potential that type has for architectural production. The more type limits itself with the principles of the hut the more it harms its ability. His rejection to imitation in architecture based on the idea of type is mentioned by. Vidler as:

> Quatremere attacked those who would mechanistically imitate the type thereby turning it into a literal "model"- those who "by confounding the idea of type as imaginative model, with the material idea of a positive model (which deprives it of all its value) are united in denaturing the whole of architecture." In constraining themselves to the "servile imitation" of what they considered true principles of construction (exemplified in the hut) they ruled out "the sentiment and spirit of imitation."[28]

Having this ambiguity about type oscillating between the poles reproducibility and imitation by the case of primitive hut, Quatremere stated the ideal type. It was not for an actualization of a building. Rather than that it was continuity within itself. The

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[26] See ibid. p.110.
[27] See ibid. p.110
[28] Anthony Vidler, "The production of Type," in Oppositions 1977, p.104.

dominators of the type are arranged and ordered to achieve that stability diachronically. In this sense the ideal type was the universal set of the elements of the type but organized in an order to function properly according to the changing conditions of the society. It is mentioned by Vidler as:

> Between these two extremes, therefore, Quatremere posited the notion of the ideal type, never realized, never tangibly visible, and never to be slavishly copied, but nevertheless the representative form of the principle or idea of the building: "this elementary principle, which is like a sort of nucleus about which are gathered, and to which are co-ordinated, in time, the developments and forms to which the object is susceptible."[29]

With this ideal type observation becomes easier. Changes on need and function and how they transform the previous customized types become easier to notice. The next step that Quatremere had taken in his theory was to redefine it in a more comprehensible way for the modern society and its building activity emerging.[30]
For. Vidler:

> This was type based on need, on use and custom. Quatremere would have called it "relative" as opposed to essential; he compared it, presciently enough in the light of later developments, to the design of furniture, seats, clothes, and so on, which have their necessary types in the uses to which they are put and the natural customs for which they are intended.[31]

Following these Vidler claims about the beginning of the transition between typologies which will have a crucial part in this study. For him the passing from the ideal type to type based on need, use, and custom gave way to the functionalist typological theory. This transition was critical because it was an outcome of a recognition based on the pragmatically values increasing relatively to developments on scientific knowledge and the ability of men to construct a world of its own based on the fresh needs arrived. As the production of architecture gain importance the

[29] See ibid. p.105.
[30] See ibid. p.105.
[31] See ibid. p.105

methods of this production became critical also. What was enough for the previous idea of type has not been found sufficient for the new continuous flow of the building act with its noticed economical value.

> In this way an idealist typological theory, erected to serve a purist neo-classical revival, was posited in terms that the functionalists of the later nineteenth century and the modern "purists" of Le Corbusier's generation would find extraordinarily evocative.[32]

Vidler mentions a superficial illusion of continuity and homogeneity from the neo-classicism of the late eighteenth century to the developed academicism of the 1830's in the late publication of Quatremere's theory.[33] But what he actually claims is a basic shift in the theory of type form and its methods of practice.[34] For him this shift was an outcome of two main developments. One of them was the invention of descriptive geometry and the other was the improvements that had been reached in natural sciences and taxonomy. As the former was a facility to convert architecture to a mass production field, the latter was its legitimacy on the field of knowledge on how men conceive the world the nature and the men made environment which surrounds him.

> The shift was first one of technique and representation: the development of the free schools of drawing from the 1760's, the invention of descriptive geometry by Gaspard Monge, professor of mathematics and physics and founder member of the Ecole Polytechnique; and the crystallographic studies of Rome de I'Isle and Rene Just Hauy. The second aspect of this shift took place within the natural sciences and was epitomized in the taxonomic work of Baron Georges Cuvier. For the first time a system of classification was developed that in the words of Patrick Geddes, was "no longer a matter of superficial description and nomenclature but a complete expression of structural resemblances and differences.[35]

For this study the work of Cuvier opened a way that leads the human thought to the level of comprehension free from the visual pressure. In other words after Cuvier

[32] See ibid. p.105.
[33] See ibid. p.106.
[34] See ibid. p.106.
[35] See ibid. p.106.

what we see is not an enough evidence to define or compare the things around us. Beyond the appearance there are similarities and differences in the observable world of our own. While the studies on descriptive geometry gave an opportunity to testify the change in the field of architecture in case of drawing and comparing the products of architecture the improvements in the natural sciences convinced to decide on what is what and what is not what.

Vidler explains this shift as one of the main generators of his second typology that he mentioned in his article "The Third Typology" after the work of Cuvier, what the building look like was not sufficient to identify it. It was noticed that there was more about everything and architecture than what it seems.

> At first the criteria applied to differentiate building types were bound up with recognition, with individual physiognomy, as in the classification systems of Buffon and Linnaeus. Thus the external affect of the building was to announce clearly its general species, and its specific subspecies. Later this analogy was transformed by the functional and constitutional classification of the early nineteenth century (Cuvier), whereby the inner structure of beings, their constitutional form, was seen as the criterion for grouping them in types.[36]

Vidler continues with mentioning the transformation of architecture in the early nineteenth century as a result of the shift from recognition based classification to the functional and constitutional classification[37] "This reflected a basic shift in the metaphor of natural architecture, from a vegetal (tree/hut) to an animal analogy."[38] This shift gave way to basic changes in the idea of type. The recognition based classification which makes visual character of the building a predefinition of its function has been changed with the new approaches of understanding the surrounding. The work of Cuvier which exposed what has not been seen in order to

[36] Anthony Vidler, "The Third Typology," in Architecture Theory Since 1968 , edited by K. Michael Hays, M.I.T. Press 1998, p.289
[37] See ibid. p.289.
[38] See ibid. p.289.

reach a new classification made architecture question itself. The consensus on the representational character of certain types for certain functions, in other words, the unity of form and function in the idea of type has been affected. With this way of understanding opened by Cuvier, architecture would not be able to express itself directly from the facade. The communication paths between the observer and architecture would be in a process of re-building, according to the leading architectural attitudes and ideologies.

2.3 Production / Jacques Nicolas Louis Durand

The basic shift in architecture from a vegetal to an animal typology or from recognition based comprehension to a classification based one, claimed by Vidler should be mentioned with the theory of J.N.L. Durand. By the work of J.N.L. Durand architecture found itself in a different ground of reference which had not been brought up since that time. Alberto Perez Gomez discusses the issue as a process that the meaning of architecture began to be placed in various fields which had not been considered hitherto. For him:

> The assumption that architecture can derive its meaning from functionalism, formal games of combinations, the coherence or rationality of style understood as ornamental language, or the use of type as a generative structure in design, marks the evolution of Western architecture during the past two centuries. This assumption, whose implication is no less than the algebraization or "functionalization" of architectural theory as a whole, the reduction of architecture to a rational theory, began to gain ascendancy toward the middle of the seventeenth century culminating in the theories of Jacques-Nicolas-Louis-Durand and his critics.[39]

What Perez Gomez claims here is crucial for this study also. Durand and his studies made possible for architecture to actualize the shift from the first typology to the second. By the work of Durand, there appeared a possibility to achieve the knowledge

[39] Alberto Perez Gomez, "Introduction to Architecture and the Crisis of Modern Science", in Architecture Theory Since 1968 , edited by K. Michael Hays, M.I.T. Press 1998, p.466.

of architecture through comparing. In a world defined by classification it is by this process of comparison within the architectural types that had existed hitherto new approaches nourished. In other words the picture that Durand proposed for architecture became a pass way to Modern Architecture by the help of industrialization.

For Perez Gomez, the theory of Durand was saturated with the properties of modern architecture itself, discarding external referential grounds from other fields. For the first time of its history architecture has recognized itself as a discipline. The need to look at other fields for proper references has disappeared. As he continues:

> Durand's functionalized theory is already a theory of architecture in the contemporary sense: replete with the modern architect's obsessions, thoroughly specialized, and composed of laws of an exclusively prescriptive character that purposely avoid all reference to philosophy or cosmology. Theory thus reduced to a self-referential system whose elements must be combined through mathematical logic must pretend that its values, and therefore its meaning, derived from the system itself.[40]

In the theory of Durand, the architect was freed from the past and invited to jettison the link with nature.[41] Architecture was tried to be distilled to its basic components in order to achieve logic in their recombination. In his article, "The Ecole des Beaux-Arts and the classical tradition" Joseph Rykwert clarifies the issue as: "All previous ideas of architecture are to be discarded by Durand since they are to do with the pleasure of sensations. Imitation, which is the chief justification of such ideas, must be wholly abandoned when we talk about architecture."[42] In that sense Durand's work acted as a paradigm shift. Architecture before it, had become another after it. The traditional thought that had reigned till that time had been collapsed by unveiling

[40] See ibid, p.466.
[41] Joseph Rykwert,"The Ecole des Beaux-Arts and the classical tradition", in The Beaux-Arts and nineteenth century French architecture, edited by Robin Middleton, Thames and Hudson, 1984, p.13.
[42] See ibid, p.13.

architecture from the passion of the achievement for the senses. As Sergio Villari states in his book J.N.L. Durand (1760-1834) Art and Science of Architecture:

> Durand's work prompted the criticism of traditional didactic methods based on the imitation and study of design types; this critique led to the necessity of a method that, going beyond a specific and relatively superficial understanding of details, comprehended the complexity of general laws governing the totality of the discipline.[43]

What makes Durand and his theory important most, is that it made a break through the architectural tradition which had been the dominator of theory and practice so far that time. Since that break, Durand's theory had become the main approach in the theory of architecture. As J. Rykwert mentions:

> The break occurs almost precisely at the turn of the century. And from that time on, in spite of various exceptions, the attitude propounded by Durand dominates architectural thinking to the exclusion of all others, since it proposes a wholly unhistorical, wholly a-prioristic approach to design, in which the procedure of architect is wholly autonomous, and the past a mere repository of conventions.[44]

In many ways it can be considered that Durand studied architecture as Cuvier studied the nature. In other words Durand adopted the new agenda to the architecture. In doing this he proposed a new method. While before him architecture was interpreted according to the whole and the impression it caused on the observer. Durand initiated a new approach that focuses to the parts that constitute that whole. Regarding this transition from the whole to the parts it can be claimed that: "Durand conceived the study of architecture as based on systematic analysis of its parts."[45] For him the one

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[43] Sergio Villari, J.N.L. Durand (1760-1864) Art and Science of Architecture, translated by Eli Gottlieb, Rizzoli International Publications NY 1990, , p58.
[44] Joseph Rykwert,"The Ecole des Beaux-Arts and the classical tradition", in The Beaux-Arts and nineteenth century French architecture, edited by Robin Middleton, Thames and Hudson, 1984, p.16.
[45] Sergio Villari, J.N.L. Durand (1760-1864) Art and Science of Architecture, translated by Eli Gottlieb, Rizzoli International Publications NY 1990, , p33.

who wants to reach a composition in architecture (which is for Rafael Moneo the aim of Durand's theory), must have a knowledge of the parts first.[46]

> [architecture] being the composition of the whole of buildings, which is nothing other than the result of the assemblage of its parts, it is necessary to know the former before occupying oneself with the latter; as these parts are solely a compound of the basic elements of buildings, and as all particular principles must be delivered after the study of general principles, it will be these basic elements that constitutes the prime object of the architect's study.[47](Durand quoted in S.Villari)

As Durand claimed the way that ends with the whole was a passing through the parts first. It is through these parts that a general principle in architecture can be constituted. In this sense focusing the parts was in order to understand the whole that they constitute. Durand was in the aim of understanding the logic between those parts to reach the idea of composition.

Villari mentions a distinction between composition and distribution in Durand's theory where he states composition as a concept born with Durand out of a critique of the older concept of spatial distribution.[48] "By composition is meant, on the other hand, the complex of laws that regulates the aggregation or assemblage at different levels, of elements and architectural parts."[49] In his theory Durand was proposing an approach shared by both architecture and language. When he reduced architecture to its basic elements in order to achieve the rules of combination which were free from the on going tradition, his attitude was like a linguist working on the principles of language. The notion of composition proposed by Durand was already embedded with the linguistic properties. In this sense it can be claimed that when Durand adopted the work of Cuvier to architecture and brought forward a field of comparison

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[46] Rafael Moneo, "On Typology", in Oppositions 13, 1978, p. 28.
[47] Sergio Villari, J.N.L. Durand (1760-1864) Art and Science of Architecture, translated by Eli Gottlieb, Rizzoli International Publications NY 1990, , p59.
[48] See ibid, p.59.
[49] See ibid, p.60.

in between the parts of architecture, he also took a step that lead his work to the communicational aspects of architecture. He distilled architecture to its basic parts that carry its closest meaning to its own. The denser the filter of Durand gets the closer architecture has found its primary units of meaning which has the ability to carry its own communicational path free from the whole that it is a part of. So when Durand meant composition it is not only a physical combination of architectural elements of a building put together but more than that it is an expression of meaning to the observer of the architectural product. Villari puts forward the idea of articulation as the common aspect between Durand's composition and linguistics. As he states:

> If we look for a single word that satisfactorily defines in general terms the compositional mechanism proposed by Durand, we come up with articulation for its pertinence and synthesis. The word is used with the resonance it has acquired in linguistics. A suggestion to this effect is made by Durand himself. Architectural elements, he says, "exist within architecture like words in discourse or notes in music, and without perfect knowledge of them, it is impossible to go much further."[50]

The parallel between Durand's composition and the articulation in linguistics was a way of purifying architecture in Durand's theory. For him, the more the elements of architecture are comprehended the better the whole achieved at the end becomes. Without the knowledge about eh basic elements the designer will be a person trying to communicate with a few words. The mechanism of language and how articulation of words supplies the ground for communication will be handled at the second part of this study.

> We see how the study of architecture… [reduces itself] to a quite minimal number of elements that are, however sufficient for the composition of all buildings; to simple and not numerous compositions; but with results that are as rich and various as the combinations within language.[51] (Durand quoted in S.Villari)

[50] See ibid, p.61.
[51] See ibid, p.62.

The relation between the composition in the theory of Durand and linguistics appears in the process of combination defined by Durand where adjacent phases show similarities with the process of learning a language.

> To combine different elements among themselves, and to pass from there to different parts of the building, and from these parts to the whole- this is the path one must follow if he desires to learn how to compose; when one composes, on the contrary, he must begin from the whole, continue with the parts, and finish with the details.[52] (Durand quoted in S.Villari)

Here Durand mentions about learning to do something and to do something. The difference between learning a language and speaking a language is as important as the difference between learning to compose and the action of composing. What constitutes the relation between the notion of composition in Durand's theory and language is the similarity between these two differences. In addition to the explanation of the distinction between composing and learning to compose by Durand,. Villari mentions the distinction in the case of language. For him learning a language and speaking a language shows the same differences in comparison to its relation with the whole and the elements in the process of composition. As he states:

> The analogy with language is again evident: when a language is learned-save by the most recent methods-one generally begins with the alphabet, that is, the most discrete units, goes on to words, and finally to grammar. When one speaks a language, on the other hand, it is its character of continuity that is uniquely present.[53]

Another point in the theory of Durand that is shared by language is the arbitrariness of the linguistic sign, which will also be studied elaborately at the following parts of this study. The assumption of the arbitrariness of the linguistic sign gave way to interrogate the architectural orders based on imitation. Arbitrariness makes it possible to question the orders of architecture that has reined the discipline so far. If the

[52] See ibid, p.64.
[53] See ibid, p.65.

carriers meaning even in language found their grounds artificially in the field of communication the meaning of architecture should also be interrogated in terms of its accepted ways of expression. After that what was assumed in architecture for a particular aim for a particular expression in the society is considered with curiosity that had been gained by the privileged look proposed by the work of Durand. At this point Durand proposes: "One must necessarily conclude that these orders do not at all represent the essence of architecture….. As a consequence, architecture… should either imitate better, look for other models, or use means other than imitation."[54] (Durand quoted in.Villari) For Durand orders cause a facility in producing architecture. In the path defined by the orders architecture was obliged to follow a certain way ends in an imitation of a model. But the point where it stops imitation and frees itself from the orders it can find its true basis for definition. In this sense arbitrariness caused to look beyond the orders to emancipate architecture. For Villari the notion of arbitrariness let Durand to impede the authority of the orders. As he states:

> Such a notion denying all mimetic origin to architecture, allowed him to remove the symbolic value from the orders (the term *symbolic* is here used in the sense intended by Saussure); it allowed him, that is, to submit the orders, essential as they are to architecture, to the grammatical or –better- the normative laws of composition. In other words, it was possible thereby to refrain from instituting any hierarchy of values among the different elements or parts of the architectural language except in terms of their respective and properly linguistic functions.[55]

When the authority of the orders has been torn down, composition appears. The chance to have a closer look emerges. By this closer look architecture can be understood better and more profoundly. But following these, other mechanisms of authorization show themselves depending on the new circumstances that freed architecture to take its actualization. As an outcome of the emancipation from the

[54] See ibid, p.66.
[55] See ibid, p.66.

reigning orders of architecture and the emergence of composition, new approaches based on convenience and economy took the major role in architecture. As Moneo mentions:

> For Durand, the first aim of architecture is no longer the imitation of nature or the search for pleasure and artistic satisfaction, but composition or "disposition." This idea of composition is directly related to needs; its relevant criteria are, accordingly, convenience and economy. Convenience seeks solidity, salubrity, and comfort; economy requires symmetry, regularity, and simplicity all attributes to be achieved with composition.[56]

As Moneo mentions the cycle closes on itself again. Composition as a result of the overcome about the orders found its own ruling system. Once the assumed fiction of the parts of architecture has been lost, new factors attached to the building process. The first place was taken by economy. For. Villari the arbitrariness of the sign and the considerations about the economy of architecture are closely related in Durand's theory. The cost has always been an important aspect of the production of architecture. As Villari claims:

> Moreover, in Durand's theory the arbitrary nature of the sign, or of the architectural element, seems to be over determined by the economic evaluation of the element itself: "the orders do not in any way represent the essence of architecture…the pleasure derived from decoration is only a chimera, and the costs required, a kind of folly." Among other things, the notion of economy is not only generic, nor can it be faulted for metahistorical abstractness: "men attempted to construct [their houses] decorously at the dawn of civilization, and less so later, when money became the price of the work."[57]

In this sense Durand's work was also very innovative for introducing the cost, the economical aspect of building in the theory of architecture. Among the many new ways he proposed for the production of architecture he also mentioned about the financial matter of the discipline. Durand's investigation of the elements of

[56] Rafael Moneo, "On Typology", in Oppositions 13, 1978, p. 28.
[57] Sergio Villari, J.N.L. Durand (1760-1864) Art and Science of Architecture, translated by Eli Gottlieb, Rizzoli International Publications NY 1990, , p67.

architecture to its basic integrations and his drawings of them gave way to have a privileged look through the architectural orders and their results which ended in radical changes in architecture. As Vidler claims:

> In one sense the division of architecture into its fundamental constructive elements, each reduced to its essential geometrical form, and the combinatory system for these elements- horizontally in plan, vertically in elevation- used to make up the rooms, circulation systems and ensembles of buildings, was a direct and logical outcome of the rational classification of the Enlightenment. But in his aspiration to develop *rules* for these combinations that went beyond the merely formal patterns of neo-Palladianism, to establish characteristic forms for each type of building, Durand was decisively breaking, perhaps more than he at first realized, with the eighteenth century theory of character. [58]

In that regard Durand's work might be considered as a taxonomic study: "Durand much in the same way as Cuvier analyzed the animal world, began to characterize the nature of each type in relation to its *constitution*."[59] More than anything the method he used in his work was very reformative. He placed himself in a position where no architects hitherto could have reached. Initiating from composition he reaches the general similarities and differences as much as the primary principles. As stated by Vidler:

> Thus, operating in the manner of the new taxonomists, Durand assembled a series of plans that illustrated the known building types, "classified according to their kinds, arranged in order of degree of likeness and drawn to the same scale. This "general panorama" of architecture produced in the first age of the great Parisian panoramas themselves, was in one sense the pictorial version of Quatremere's Dictionary, which had been issued without plates, but its aim was more fundamental than that of simple collection. The comparative method allowed Durand to arrange his specimens on the page as if in natural progression from the most primitive type to the refined versions of the present.[60]

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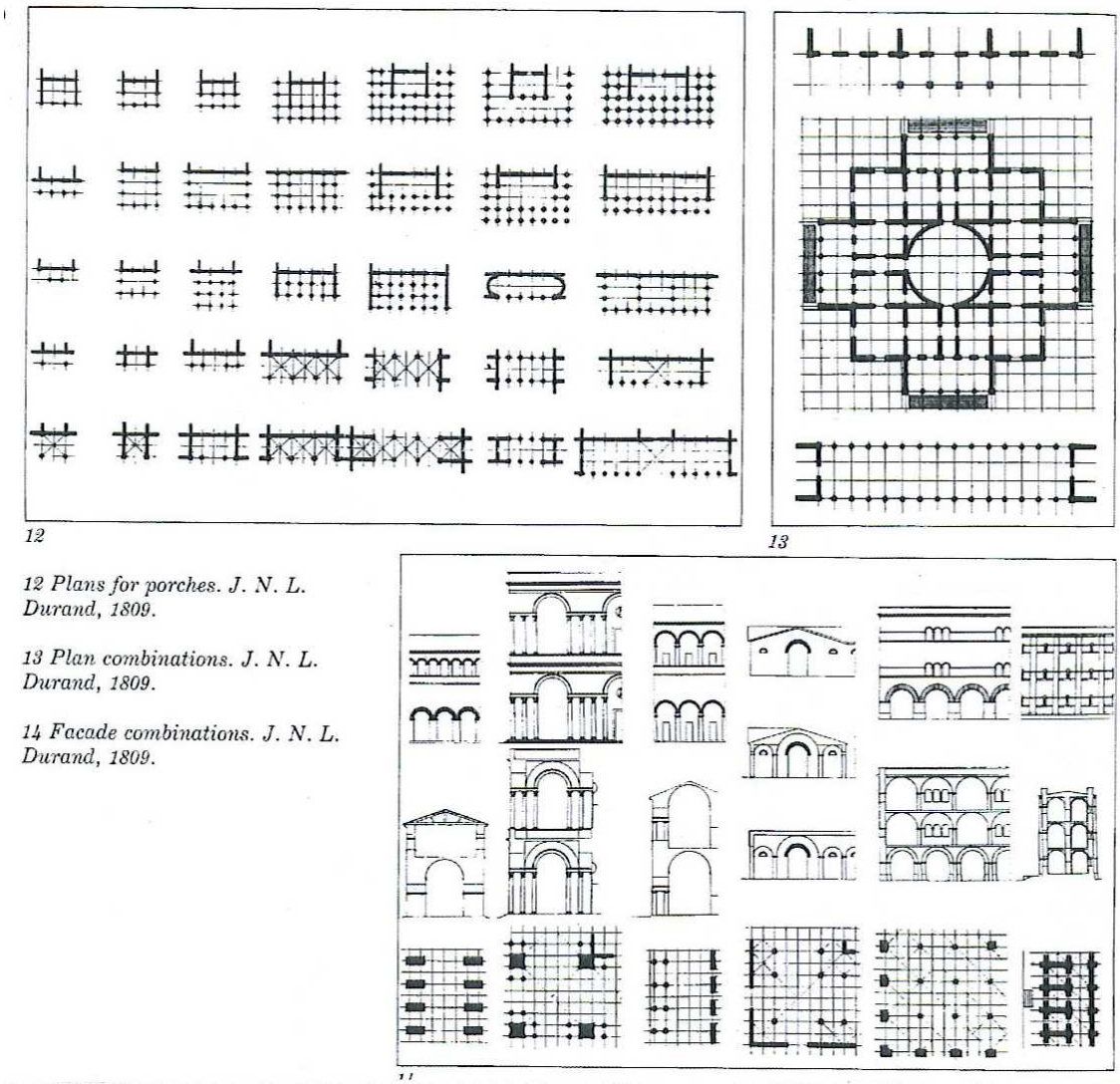
[58] Anthony Vidler, "The production of Type," in Oppositions 1977, p.107.
[59] See ibid, p.107.
[60] See ibid, p.107.

This comparative method offered a radical change in architecture. When Durand produced the drawings of the produced architecture so far he not only had a chance to recognize the resemblances and differences in between them but more than that he found the ways to theorize a new way of approach to architecture. "Durand subdivided architecture, or rather, built it up out of combinations of basic irreducible elements."[61] For Moneo, Durand's theory tried to end the orders in architecture and proposed an alternative way of architecture with the notion of composition. As he states:

> According to Durand, the architect disposes of elements- columns, pillars, foundations, vaults, and so on- which have taken form and proportion through their relationship with material and use. These elements, argues Durand, must be freed from the tyranny of the Orders; the classical orders should be seen as mere decoration. (Durand quoted in R. Moneo) Having established the elements firmly through use and material, Durand says that the architect's task is to combine these elements, generating more complex entities, the parts of which will- at the end, through the composition- be assembled in a single building.[62]

[61] See ibid, p.107.
[62] Rafael Moneo, "On Typology", in Oppositions 13, 1978, p. 29.



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12 Plans for porches. J. N. L. Durand, 1809.

13 Plan combinations. J. N. L. Durand, 1809.

14 Facade combinations. J. N. L. Durand, 1809.

Figure 2 "Drawings of Durand" [63]

On the purpose of composition, Durand offers two instruments: "whatever its program: one is the continuous, undifferentiated *grid*; the other the use of the *axis* as a support for the reversal of its parts."[64] With the inclusion of grid and axis to architecture it is not the ways of production that has been transformed but in addition

[63] See ibid, p.30.
[64] See ibid, p.29.

to that an objective field of comparison had emerged also. For Moneo, by these two instruments proposed by Durand; the idea of type in architecture had changed and the tie between type and form had been infected. As Moneo mentions:

> Both mechanisms are essentially contrary to Quatremere's idea of type as based on elemental and primitive forms. Quantification is now posed against qualification: on the grid and with the axis, programs- buildings- could be flexible as well as desirable. The square grid ended the idea of architecture as it had been elaborated in the Renaissance and used until the end of the eighteenth century; the old definition of type, the original reason for form in architecture, was transformed by Durand into a method of composition based on a generic geometry of axis superimposed on the grid. The connection between type and form disappeared.[65]

In this sense the methods of Durand established a way that ended in the production of Modern Architecture. As Moneo puts it as "quantification against qualification" the gird and the axis not only altered the way that architecture has been considered so far but also even more important than that it caused a shift in the way that architecture has been produced. In other words Durand adapted architecture to industrialization in terms of its methods of production.

[65] See ibid, p.29

CHAPTER 3

TYPE: A TOOL OF COMMUNICATION

In this part of the study architecture will be handled as a field, the products of which become the objects of perception inevitably. The perception process that takes place between the observer and the architectural object will constitute the main research area. How we grasp the built environment surrounds us through our senses will be tried to be explained by how we communicate through our abstract environmental construction, the language. In order to comprehend the language mechanism, Ferdinand de Saussure (1857-1913) and his work, "Course In General Linguistics" will be assumed as the main reference. Before focusing on the work of Saussure it will be helpful to clarify the relation between architecture and language.

3.1 Language and the Idea of Sign

More than any other characteristics properties it may contain, the product of architecture is a sign at first stake. Before the other senses we see it initially and the other ways of interaction follows it. So if we aim to understand the communicative process between the architectural object and men sign appears as the starting point which is shared by both language and architecture.

In his article "Structuralism and Semiology in Architecture" Gillo Dorfles mentions the relation between language, sign, and architecture as:

> The problem of architecture, if considered in the same way as the other arts, as a 'language', is the basis for a whole new current of thought, which allows it to be treated in terms of information and communication theory; and that the meaning can be treated as a process which connects objects, events and beings with 'signs', which evoke just these very objects, events and beings. The cognitive process lies in our ability to assign a meaning to the things

> around us, and this is possible because the signs are links between our own consciousness and the phenomenological world. So signs are the first and immediate tools of every communication[66]

As it is mentioned by Dorfles, "sign" takes the major part in an endeavor to understand the communicative aspect of architecture by the help of language. It is found at the intersection of the two disciplines. To comprehend the cognitive process that Dorfles mentioned, Saussure and his work "Course in General Linguistics" will be helpful. For Saussure sign is a combination of two inputs that are an idea and its expression in the communicational field. The expression is very open to change depending on the language where as the idea depends on cultural development. As he states:

> A linguistic sign is not a link between a thing and a name, but between a concept and a sound pattern. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory images impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept.[67]

Following these, he clarifies the combination of the two aspects of the sign, the concept and the sound pattern. As he says: "The linguistic sign is, then, a two sided psychological entity, which may be represented by the following diagram."[68]

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[66] Gillo Dorfles, "Structuralism & Semiology in Architecture," in Meaning in Architecture, edited by Charles Jencks and George Baird, New York, George Braziller Inc.1970, p.39.
[67] Ferdinand de Sassure, Course In General Lınguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989, p.66.
[68] See ibid. p.66.

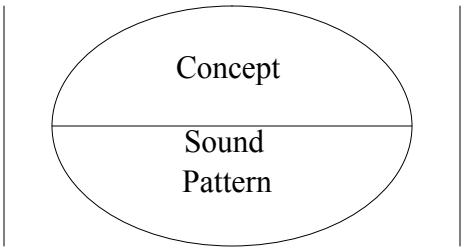

Figure 3 "Sign as a Two-sided Entity"

Saussure replaces concept with signification and sound pattern with signal to make a clear distinction between terms, while he keeps the term sign to designate the whole. For this study the two-sided character of the sign gives an inspiration to focus on the representational quality of architecture. While the ruling orders claimed to be a concretion of certain thoughts and ideas, this two-sided structure courage theorists to question the relation between the actuality of the architectural practice and the theoretical ideals that it claims to stand for.

As he claims: "The latter terms have the advantage of indicating the distinction which separates each from the other and both from the whole of which they are part."[69] Beginning from the contents of the sign, distinction has a crucial role at the study of language. Definition comes from distinction especially in the case of language. As Saussure mentions:

> In the language itself, there are only differences. Even more important than that is the fact that, although in general a difference presupposes positive terms between which the difference holds, in a language there are only differences, and no *positive* terms. Whether we take the signification or the signal, the language includes neither ideas nor sounds existing prior to the linguistic system, but only conceptual and phonetic differences arising out of

[69] See ibid. p.67.

> that system. In sign, what matters more than any idea or sound associated with it is what other signs surround it. The proof this lies in the fact that the value of a sign may change without affecting either meaning or sound, simply because some neighbouring sign has undergone a change.[70]

3.2 System of Language

After the explanation about signs, Saussure defines how these units are arranged among themselves. While he is explaining this, he widens the scope of the system to all sciences. For all sciences there has to be a way of communication. In order to achieve this, the scientific results should also obey the laws of communication that is to be grasped by the help of language. As Saussure states: "It is certain that all sciences would benefit from identifying more carefully the axes along which the things they are concerned with may be situated."[71] For this study these two axes have a crucial role. Type is an assumption. It is an accepted approach a utility that had been active for a time period. It is born, nourished and dies or in other words transforms into a totally different one. To understand this process it will be helpful to grasp how anything in the world is related to its surrounding both synchronically and diachronically. Saussure defines these axes as:

> Axis of simultaneity: This axis concerns relations between things which coexist, relations from which the passage of time is entirely excluded.
> Axis of succession: Along this axis one may consider only one thing at a time. But here we find all the things situated along the first axis, together with the changes they undergo[72]

In this attempt to understand the idea of type in architecture these two axes sharpen the picture. Type, as an object and a process takes part in both axes.[73] As an object, it fulfills its consistency at synchronic field where syntagmatic and associative relations

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[70] See ibid. p.118.
[71] See ibid. p.80
[72] See ibid. p.80
[73] Peter Eisenman, "Introduction" in Aldo Rossi, The Architecture of the City, New York: Opposition Books,MIT Press, 1988, p.8.

are also in charge. As a process, type fulfills its continuity at the axis of succession which will be considered as a superimposition of synchronic fields, throughout this study.[74] When we are faced with a building of a certain type, we are interacting with a sum of experiences that architecture has collected so far and given to shape for a certain demand. In order to define the issue about the collection of experiences and the circumstances depending on this accumulation F. de Saussure will be helpful again.

Saussure explains the system defined by the two axes –Axis of Simultaneity and Axis of Succession- with the example of chess where the ruling system keeps itself in action without any repercussion by the elimination among the members. As he states:

> In a game of chess, any given state of the board is totally independent of any previous state of the board. It does not matter at all whether the state in question has been reached by one sequence of moves or another sequence. Anyone who has followed the whole game has not the least advantage over a passer-by who happens to look at game at that particular moment. In order to describe the position on the board, it is quite useless to refer to what happened ten seconds ago. All this applies to a language, and confirms the radical distinction between diachronic and synchronic.[75]

To locate the notion of type within the layers of synchronic field, it is helpful to look at Frampton and his "Introduction: Modern Architecture and Historicity" where he explains how this linguistic system functions. For him the options that language proposes are enough for the daily life. But in the case of art they become obligations that impede to go further. In this sense the predefined options work like the model for further improvements as in the case of type in architecture. As he claims:

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[74] In Structuralism by Tahsin Yücel it is quoted from B. Vardar and his *Une Introduction a la phonologie*, p.12 that: "Besides, it should not be forgotten that diahcronic axis is nothing different than the superimposition of syncronic fields". İstanbul, YKY, 1999, p.26.

[75] Ferdinand de Sassure, Course In General Lınguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989, p.88.

> According to the model of structural linguistics, what is fixed is the *langue*, and what is subject to free manipulation and change is the *parole*. But this presupposes that the *langue* gives the individual speaker an infinite freedom of combination and permutation. In art, on the contrary, what the individual artist finds is a set of procedures and rules which incorporate a set of socially agreed upon aesthetic norms. These rules, which in antiquity were systemized as grammar and rhetoric are a kind of intermediate form between *langue* and *parole* as defined by structural linguistics. They constitute the typologically fixed entities which convey artistic meaning within a social context.[76]

Here Frampton explicitly draws the line between language and art. In the field of art we are faced with a system which is composed of subsets rather than individual elements. The rules among these subsets constitute the potential approaches that can lead the individual artist through a final outcome. Here a crucial question arises: What makes an individual element, a sign, to become a part of a group but not another and what supplies the attraction between some elements but not between others? To comprehend this process of assumption in the net of values the whole structure and its mechanism should be grasped first. After the surrounding is recognized going further will be will be safer and deeper.

In order to understand the elements of the structure and the relations among them, it will be helpful to look at the work "Structuralism" by Jean Piaget. In his definition of structuralism, there are three main points: the idea of wholeness, the idea of transformation, and the idea of self-regulation.[77] Here the idea of wholeness will help us to understand the effect of the rules that is mentioned above. For. Piaget:

> That wholeness is a defining mark of structures almost goes without saying, since all structuralists - mathematicians, linguists, psychologists, or what have you- are at one in recognizing as fundamental the contrast between *structures* and *aggregates*, the former being wholes, the latter composites formed of elements that are independent of the complexes into which they

[76] Kenneth Frampton, "Modern Architecture and Historicity," in Alan Colquhoun, Essays in Architectural Criticism. Modern Architecture and Historical Change, New York: Opposition Books, MIT Press, 1981, p.15.
[77] Jean Piaget, "Structuralism", translated and edited by Chaninah Maschler, New York, Basic Books Inc., 1970, p.5.

> enter. To insist on this distinction is not to deny that structures have elements, but the elements of a structure are subordinated to laws, and it is in terms of these laws that the structure *qua* whole or system is defined. Moreover, the laws governing a structure's composition are not reducible to cumulative one-by-one association of its elements: they confer on the whole as such over-all properties distinct from the properties of its elements.[78]

Here Piaget states the sum of laws, rules among the elements of a structure can not be assumed as the main principle of the structure, the whole just like the summation of the elements of the structure can not be regarded as the structure itself. In this sense type as a process becomes superior to type as an object. The discussion between the whole and the elements of it gave way to the idea of *operational structuralism*. As explained by Piaget:

> It adopts from the start a relational perspective, according to which it is neither the elements nor a whole that comes about in a manner one knows not how, but the relations among elements that count. In other words, the logical procedures or natural processes by which the whole is formed are primary, not the whole, which is consequent on the system's laws of composition, or the elements. [79]

Regarding this explanation by.Piaget, it might be mentioned that the activity of the type in architecture is just an outcome of certain procedures as in the case of the whole. The existence of the type is much more embedded in its nourishment process. Once the end product had been reached the possibility of it will be of no importance as the ratio will be one of the rests in every time. Leaving the leading role to the process, the whole becomes a composition of continual relations based on the ever-changing rules and principles. The ever-changing character of these rules are assumed as *structuring* and *structured*.

> If the character of structured wholes depends on their laws of composition, these laws must of their very nature be structuring: it is the constant duality, or bipolarity, of always being simultaneously structuring and structured that

[78] See ibid. pp.6-7.
[79] See ibid. pp.8-9.

> accounts for the success of the notion of law or rule employed by the structuralists.[80]

This approach that considers the process as the main generator of the structure places the "beginning" in a special position. From the primitive hut of Laugier, the idea of type in architecture has been in a state of change and transformation in relation with the architectural movements. When considered with the definitions of.Piaget:

> The very centrality of the idea of transformation makes the question of origin, that is, of the relation between transformation and formation, inevitable. Certainly, the elements of a structure must be differentiated from the transformation laws which apply to them. Because it is the former which undergo transformation or change, it is easy to think of the latter as immutable.[81]

The state of transformation in the structure is the reason that is behind the assumption of type as an object and a process.[82] Within the structure, type is always open to transformation either by the architectural attitudes of the era or the local characteristics of the application place. In this state of continual change what makes type to keep its subsistence is the self-regulation, which is for.Piaget, the third point in the structure.[83] In the process of change between the elements, the related laws become a system of regulation over itself. As a result of this; "the transformations inherent in a structure never lead beyond the system but always engender elements that belong to it and preserve its laws."[84] Regarding these, the evolution of type through the theories of architecture and its perception by the actualization of the building can be comprehended in a deeper level. The communicative aspect of this evolution or to put in other words the process of transformation can be understood by

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[80] See ibid. p.10.
[81] See ibid. p.12.
[82] Peter Eisenman, "Introduction" in Aldo Rossi, The Architecture of the City, New York: Opposition Books,MIT Press, 1988, p.8.
[83] Jean Piaget, "Structuralism", translated and edited by Chaninah Maschler, New York, Basic Books Inc., 1970, p.14.
[84] See ibid. p.14.

the help of language where the principles mentioned by.Piaget are in function. The system of language is clarified by Saussure as:

> The mechanism of a language turns entirely on identities and differences. The latter are merely the counterparts of the former. The problem of identities crops up everywhere. It merges in part with the problem of entities and units, to which it adds complications. But the complications are valuable complications.[85]

Here it is stated that the oppositions within the elements of a system composes the system by causing interaction. That is why the complications are regarded as valuable complications. Following these definitions Saussure continues with exemplifying the situation from non- linguistic examples:

> We assign identity, for instance to two trains ('the 8.45 from Geneva to Paris'), one of which leaves twenty-four hours after the other. We treat it as the 'same' train, even though probably the locomotive, the carriages, the staff etc. are not the same. Or if a street is demolished and then rebuilt, we say it is the same street, although there may be physically little or nothing left of the old one. How is it that a street can be reconstructed entirely and still be the same? Because it is not a purely material structure. It has other characteristics which are independent of its bricks and mortar; for example its situation in relation to other streets. Similarly the train is identified by its departure time, its route and any other features which distinguish it from other trains. Whenever the same conditions are fulfilled, the same entities reappear. But they are not abstractions. The street and the train are real enough. Their physical existence is essential to our understanding of what they are.[86]

The examples given by Saussure; the train the street or whatever having the possibility of becoming a subject of human perception, has the key point in the last sentence and especially in the last phase: 'to our understanding of what they are'. The street, the train, the building, whatever it might be is placed within our mind by means of their relations to their environment, which had been established by our senses physically and emotionally, consciously or unconsciously.

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[85] Ferdinand de Sassure, Course In General Lınguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989, p.88. .
[86] See ibid. p.107.

3.3 The Idea of Value

The mechanism of language based on differences shows itself in how we conceive our environment. Within this mechanism an entity might have an ability to keep its form of comprehension although it has been differed totally, unless the surrounding entities had changed enough to affect it. What makes this stability in the field of communication can be explained in a more clear way by the idea of value in linguistics. F. de Saussure defines the value as:

> The content of a word is determined in the final analysis not by what it contains but by what exists outside it. As an element in a system, the word has not only a meaning but also –above all- a value. And that is quite different.[87]

In other words language gains it adhesive force by the value. Within the net of signs what binds them with each other and makes it a construction is the value. Referring to the definition of Saussure , Diana Argest and Mario Gandelsonas claim: "Here meaning is no longer an intrinsic property of an isolated sign; rather it is defined by the differences or the relation of values that are established between signs within a formal system of relations: the *langue*."[88]

In addition to his definition of value, Saussure applies to game of chess again to elucidate how value and identity are in interaction between themselves and how they can change positions or unify. For him the identity is a matter of condition. To define or explain what something is much more related with what it is not. In this approach the definition is an outcome of the surrounding and an entity is related with its surrounding by the idea of value.

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[87] See ibid. p.114.
[88] Diana Argest and Mario Gandelsonas, "Semiotics and Architecture: Ideological Consumption or Theoretical Work," Oppositions, vol. 1, September 1973, p.98.

> Consider a knight in chess. Is the piece by itself an element of the game? Certainly not. For as a material object, separated from its square on the board and the other conditions of play, it is of no significance for the player. It becomes a real, concrete element only when it takes on or becomes identified with its value in the game. Suppose that during a game this piece gets destroyed or lost. Can it be replaced? Of course it can. Not only by some other knight, but even by an object of quite different shape, which can be counted as a knight, provided it is assigned the same values as the missing piece. Thus it can be seen that in semiological systems, such as languages, where the elements keep one another in a state of equilibrium in accordance with fixed rules, the notions of identity and value merge.[89]

By this explanation which puts forward that value and identity can merge, more light was shed on the torn down street of Saussure's. Here the rules of chess "the structure" the critical thing is the position of the knight rather than the knight itself. The main thing is the assumption over the knight. The board has a meaning with the defined role of the knight and this meaning has subject to change with the position of the knight and the other elements of the game unpredictably.

3.4 Arbitrariness of the Sign

When we are dealing with sign, the idea of arbitrariness appears as another point. In the previous part about Durand it was mentioned that the arbitrariness of the linguistic sign worked as a stimuli to question the ruling orders. In this part, that arbitrariness will be studied elaborately. For Saussure: "The link between signal and signification is arbitrary. Since we are treating a sign as the combination in which a signal is associated with a signification, we can express this more simply as: *the linguistic sign is arbitrary*."[90] Further more, he finds the arbitrariness of the sign very

[89] Ferdinand de Sassure, Course In General Lınguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989,p.108.
[90] See ibid. p.67.

useful in terms of leaving no chance for a discussion and protecting the language by this absence. In other words he proposes it as a self defense mechanism for the language. As he claims:

> For in order to discuss an issue, there must be some reasonable basis for discussion. One can, for example, argue about whether monogamy is better than polygamy, and adduce reasons for and against. One could likewise to discuss the pros and cons of a system of symbols, because a system has a rational connexion with what it symbolizes. But for a language as a system of arbitrary signs, any such basis is lacking, and consequently there is no firm ground for discussion. No reason can be given for preferring *soeur* to *sister*, *Ochs* to *boeuf*, etc[91]

There is nothing in the phonic character of the signifier to call forth the value or content of the signified, and Saussure emphasized this point with systematic vigor.[92] Type in architecture also shares this notion of arbitrariness. As Diana Argest and Mario Gandelsonas claim:

> However, although the type assumes certain a certain power and precedence as a source of identity, its relationship to any particular model is arbitrarily determined. There is no absolute correspondence between any one architectural problem and a specific formal solution, nor does the type derive its force from function. Rather the power of type lies in some arbitrary assignation of meaning.[93]

The notion of arbitrariness in the idea of type constitutes an important part of the study that will be handled through a comparison of the sign symbol duality. As mentioned before, through this study diachronic axis -axis of succession- will be assumed as the superimposition of synchronic fields. Regarding this assumption, type as process fulfills its existence through these layers of synchronic fields. It is the permanence of values that gives type its continuity, its succession and momentarily

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[91] See ibid. p.73.
[92] Jean Piaget, "Structuralism", translated and edited by Chaninah Maschler, New York, Basic Books Inc., 1970, p.78.
[93] Diana Argest, Mario Gandelsonas. "Editorial," Harvard Architectural Review, vol. 3 Winter 1984. p. 7.

materiality. As an object, type is subjected to synchronic field in every moment, where its consistency ultimately depends on syntagmatic and associative relations. It is the outcome of these relations which are arranged over and over and named as succession. At this point Saussure will be helpful to define the terms, syntagmatic and associative relations by means of linguistics. Once syntagmatic relations are concerned, another point which is directly involved with the subject must be mentioned. That is linearity -the linear character of the signal-. As Saussure mentions: "The linguistic signal, being auditory in nature, has a temporal aspect and hence certain temporal characteristics; (a) *it occupies a certain temporal space,* and (b) *this space is measured in just one dimension*: it is a line."[94]

As he continues:

> Unlike visual signals (e.g. ships', flags) which can exploit more than one dimension simultaneously, auditory signals have available to them only the linearity of time. The elements of such signals are presented one after another: they form a chain.[95]

In case of architecture the first level of observation is in visually. In Saussure's terms a field where acting in more than one dimension is possible. But when it comes to the communicational aspect of the architectural product linearity is also observed. The integration of the elements speaks for architecture. The path it followed makes it comprehensible, ordinary, challenging or innovative.

For syntagmatic relations he claims:

> Words are used in discourse, strung together one after another; enter into relations based on the linear character of languages. Linearity precludes the possibility of uttering two words simultaneously. They must be arranged consecutively in
> spoken sequence.[96]

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[94] Ferdinand de Saussure, Course In General Lınguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989, pp.69-70.
[95] See ibid. p.70.
[96] See ibid. p.121.

In associative relations what we deal with, is free from the actual-conscious- use of the language. There appears a field where the rules are executed by memory. Here a direct expression is not found. Rather than that the interaction between the observer and the object is achieved by the function of values constructed personally in the mind. It is a path much more unpredictable than the one proposed by syntagmatic relations. Saussure explains associative relations:

> Outside of the context of discourse, words having something in common are associated together in the memory. In this way they form groups, the members of which may be related in various ways[97]

Considered in another way Saussure explains the structure which is mentioned by Frampton as a field for artistic production in the early pages by the help of associative relations. To understand syntagmatic and associative relations better, it will be helpful to look at the example given by Saussure.

> Considered from these two points of view, a linguistic may be compared to a single part of a building, e.g. a column. A column is related in a certain way to the architrave it supports. This disposition, involving two units co-present in space is comparable to a syntagmatic relation. On the other hand if the column is Doric, it will evoke mental comparison with the other architectural orders (Ionic, Corinthian, etc.), which are not in this instance spatially co-present. This relation is associative.[98]

3.5 Shattering of Syntax /Vidler's Second Typology

When type in architecture is taken into consideration, the notion of syntax supplies a common field with linguistics where the syntagmatic relations are in charge. It appears as a notion shared by both by the production of architecture and the

[97] See ibid. p.121.
[98] See ibid. p.122.

communicational paths it uses. In addition to that it is embedded in the idea of type, in its assumption. It defines what it is and how it has been produced. The role of the syntax in architecture is mentioned by Argest and Gandelsonas by a comparison between Classical and Modern. As they claim:

> A comparison of the classical and modern traditions reveals significant differences. The classical palette consists of elements of an overtly *architectural* nature: columns with bases and capitals, entablatures, and pediments. That tradition provides a syntax that governs the combination of elements. In the theory of typology developed at the Ecole Polytechnique in the early nineteenth century, this syntax of architectural elements formed the structure and essence of the building type, where type is associated with building function.[99]

The unification of type and function as an outcome of a ruling syntax in architecture or in other words the unification of form and function in "type", reminds another example, the association of sound and thought in language. As Saussure mentions it with the example of a sheet of paper:

> A language might also be compared to a sheet of paper. Thought is one side of the sheet and sound the reverse side. Just as it is impossible to take a pair of scissors and cut one side of paper without at the same time cutting the other, so it is impossible in a language to isolate sound from thought, or thought from sound.[100]

Based on the example of Saussure, the unification of form and function in type might be considered as the following diagram with the explanation by P. Eisenmann.

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[99] Diana Argest, Mario Gandelsonas. "Editorial," Harvard Architectural Review, vol. 3 Winter 1984. p. 7.

[100] Ferdinand de Sassure, Course In General Lınguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989, p.111.

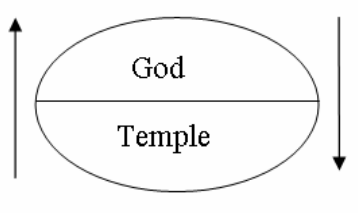

Figure 4 "Unification of Temple and God"

In ancient Greece the temple and the god were one and the same; architecture was divine and natural. For this reason it appeared "classic" to the "classical" epoch that followed.[101]

For the Modern, what has changed about this association is explained by the active concept of type that is defined by Argest and Gandelsonas as: "a type which is vitally dependent on its ability to transform and change, while at the same time maintaining its reference to a constant ideal."[102] As they continue: "Through this active type, the modern broke the continuity of an architectural discipline based on the classical tradition. It provided an alternative set of forms and elements founded on a new vision of the world."[103] Henceforth the work of Cuvier which caused a shift in thought from recognition to classification and entered in architecture mostly by the work of Durand had began to effect the architectural practice profoundly. A new expression for the discipline started to dominate architecture. Temple recognized as a building instead of god. The continuous tradition was broken and the paths of communication used so far had been replaced by the new ones.

Breaking the continuity was shattering the syntax and shattering of the syntax was in fact worked as the emergence of the syntax. Before, when architecture was the execution field of the ruling syntax there was no possibility of applying any alternative for the already existing "model". Type was conceived as the object of repetition. It is with the shattering of the ruling syntax that the syntax appears. It is

[101] Peter Eisenmann, The End of the Classical: The End of the Beginning, the End of the End, Perspecta: The Yale Architectural Journal 21, 1984, p.216.
[102] Diana Argest, Mario Gandelsonas. "Editorial," Harvard Architectural Review, vol. 3 Winter 1984. p.7
[103] See ibid p.7.

with this change that the rule, the structuring principle of architecture mentioned by Rossi comes into being. In this sense Modern Movement gave way to an architecture that is totally different from the previous.

As Alan Colquhoun claims:

> Modern architecture took fragments of everyday life and fragments found in the history. Modern architecture in this sense was essentially constitutive. It broke down the meaning systems into the smallest units that could carry meaning and recombined them, regardless of the entire systems from which they had been extracted.[104]

In this sense what was experienced by the Modern Movement was a result of "operational structuralism" in Piaget's words. When Colquhoun puts it as: "regardless of the entire system from which they had been extracted" the emphasis goes to the set of rules the procedures instead of the whole. Here Colquhoun compares Modern architecture with poetry in terms of approaching the existing syntax within the language. As he continues:

> Even in everyday language there exist a number of complex units or syntagmata which it is obligatory to use. Clearly the more of these complex units there are, or the larger each unit is, so the freedom of the speaker will be reduced. Now this is precisely what happens in poetry and literature: literary genres, styles, forms and types of expression are simply inherited syntagmata. The reason they exist is to give rise to the concepts which represent a value in themselves. In *language* the value of sign is neutral. It is the purpose of *poetry* to turn neutral signs into expressive signs. But although the poet inherits these syntagmata, he is not obliged to use them. Precisely because he has at his disposal a type of language which represents values, he is able to revise these values.[105]

For Colquhoun the shattering of syntax was reformative. It exposed the possibility of other forms of expression in architecture. Its aim was to establish an alternative

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[104] Alan Colquhoun, Historicsm and the Limits of Semiology," in Essays in Architectural Criticim. Modern Architecture and Historical Change, New York Oppositions Books, MIT Press, 1981 (first published in 1972), p.137.

[105] See ibid. p.137.

combination of values which was differing from linguistics in terms of its outcome but also sharing something common with poetry. As he claims:

> Modern architecture tried to reduce its elements to what was essential but not by reducing them to arbitrary units as in the linguistic analysis. In the study of language the reduction is purely formal and does not alter the way we speak. In architecture it is reformative and intended to reconstitute architectural meaning.[106]

In this process, architecture which also constitutes the stage of all these transformations that came by the industrial revolution could not stay the same. In a time that all meaning was redefined by the effect of Industrialization architecture had to change too. In this transformation process the idea of the type was the main point which should be redefined. As Moneo puts it:

> The nature of the architectural object thus changed once again. Architects now looked to the example of scientists in their attempt to describe the world in a new way. A new architecture must offer a new language, they believed, a new description of the physical space in which man lives. In this new field the concept of type was something quite alien and unessential.[107]

A new definition of the world by architecture entailed serious changes and the main reason behind these changes was the aim of production. The scientific approach in architectural theory and the idea of type, resulted in the production based architecture. As Vittorio Gregotti puts it in his article "The Ground of Typology":

> In fact it should not be forgotten that the concept of architectural design, based on a positivist recognition of the notion of type, refers directly (with different ideological and stylistic modes) to modern architecture, from the early nineteenth century to the entire contemporary avant-garde: a production oriented model becomes anti-specific and universally applicable, and scientifically based.[108]

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[106] See ibid. p.137.
[107] Rafael Moneo, "On Typology" , in Oppositions 13, 1978, p 32.
[108] Vittorio Gregotti, "The Ground of Typology", in Casabella, January 1985

Here what Gregotti puts forward is a process in which the model gained emphasis in the dedication to production. Model serving as a facility for production had destroyed the balance between itself and the model between which the structuring principle in Rossi's terms had taken place.

If we turn back to Vidler's Third Typology, the transformation of architecture was explained by the new mass-production based typology. Vidler claims the reason of this shift in the idea of type as to supply the illusion of the artificially reproduced world by machines by the help of mass production. As he explains the second typology as:

> The second typology of modern architecture emerged toward the end of the nineteenth century, after the takeoff of the Second Industrial Revolution; it grew out of the need to confront the question of mass-production, and more particularly the mass production of machines by machines. The effect of this transformation in production was to give the illusion of another nature, the nature of the machine and its artificially reproduced world.[109]

Whether it is an illusion or not the artificially reproduced world of machines changed the built environment. What is important for this study is that the outcome of this transformation, that ended in a totally new way of value relations. This change in architecture and in the idea of type is defined by Moneo in three main attitudes as: rejection of the academic theory, search for a new image and the mass production.[110] As he states:

> When at the beginning of the twentieth century, a new sensibility sought the renovation of architecture; its first point of attack was the academic theory of architecture established in the nineteenth century. The theoreticians of the Modern Movement rejected the idea of type as it had been understood in the nineteenth century, for to them it meant immobility, a set of restrictions

[109] Anthony Vidler, "The Third Typology," in Architecture Theory Since 1968 , edited by K. Michael Hays, M.I.T. Press 1998, p.290
[110] Rafael Moneo, "On Typology", in Oppositions 13, 1978, p 32.

> imposed on the creator who must, they posited, be able to act with complete freedom on the object.[111]

Here Moneo mentions about the change in the idea of type that gave way to the shattering of syntax after which the architect was no more compelled to keep a strict faithfulness to the hitherto rules of the building act and architecture. Following this emancipation from the past architecture sought for a new visual order, new principles of its own which will mirror the era. Moneo explains this search for anew image as:

> For Modern Movement architects also wanted to offer a new image of architecture to the society that produced it, an image that reflected the new industrialized world created by that society. This meant that a mass-production system had to be introduced into architecture, thus displacing the quality of singularity and uniqueness of the traditional architectural "object".[112]

What is explained as the "displacing of the quality of singularity and uniqueness of the traditional architectural object" is a critical shift in the idea of type which is a direct outcome of the mass-production based value systems emerged and evolved after the industrial revolution. Once the ideal is defined as machines producing machines the preferable has changed according to it. In this new hierarchy of values the idea of type had changed also.. Moneo clarifies this shift as:

> The type as the artificial species described by Quatremere and the type as the "average" of models proclaimed by theoreticians of the nineteenth century now had to be put aside; the industrial process had established a new relationship between production and object which was far removed from the experience of any precedents.[113]

What is tried to be elucidated by these examples from a totally different discipline than architecture such as linguistics is to reach a deeper level of comprehending about how we react to architecture through the products of it that surrounds us. As an

[111] See ibid p.32.
[112] See ibid p.32.
[113] See ibid p.32.

artificial construction of values, language appears as the most widespread system of communication that had been reached that architecture is also perceived. In regard of these, the transformation of architecture from Laugier's hut to Le Corbusier's machine to live in can be clarified in a communicational level.

3.6 Type and Analogy

> In the process of comparing and superimposing individual forms so as to determine the 'type', particular characteristics of each individual building are eliminated and only those remain which are common to every unit of the series. The 'type' therefore, is formed through a process of reducing a complex of formal variants to a common root form. If the 'type' is produced through such a process of regression, the root form which is then found cannot be taken as an analogue to something as neutral as a structural grid. It has to be understood as the interior structure of a form or as a principle which contains the possibility of infinite formal variation and further structural modification of the 'type' itself. It is not, in fact, necessary to demonstrate that if the formal form of a building is a variant of a 'type' deduced from a preceding formal series, the addition of another variant to the series will necessarily determine a more or less considerable change of the whole 'type'.[114]

In his article "On the Typology of Architecture, Gulio Carlo Argan mentions about the process that ends with the type. What he claims is; the outcome of such a long run process cannot be reduced and generalized to a particular form, where he pus it as a structural grid. For him type has its form embedded in itself in a state of transformation.

"Type was a kind of abstraction inherent in the use and form of series of buildings."[115] This process resembles with the idea of analogy in linguistics. However the end products are totally different from each other a closer look on how analogy works in linguistics will be helpful to comprehend the process found in both

[114] Gulio Carlo Argan, "On the Typology of Architecture", Architectural Design Vol 33pt issue 12 p.565
[115] Rafael Moneo, "On Typology" , in Oppositions 13, 1978, p 36.

architecture and language. Saussure explains analogy as the counterbalancing element of the effect of sound changes in language.[116] For him: "Analogy is responsible for all the normal modifications of the external aspect of words which are not due to sound change."[117]As he continues: "Analogy presupposes a model, and regular imitation of a model. An analogical form is a form made in the image of one or more other forms according to a fixed a rule."[118]

If we turn back to Argan and his definition of type where he appropriated Quatremere's definition of model and type and offered them as passwords; the reductive process he mentioned is clarified with emancipation from the past.[119] He defines this release as the neutralizing of the past. As he states:

> The 'type, so Quatremere de Quincy has said, is an 'object' but 'vague or indistinct'; it is not definite form but a schema or the outline of a form; it also carries a residue of the experience of forms already accomplished in projects or buildings, but all that makes for their specific formal and artistic value is discarded. More precisely in the 'type', they are deprived of their character and of their true quality as forms; by sublimation into a 'type' they assume the indefinite value of an image or a sign. Through this reduction of preceding works of art to a 'type', the artist frees himself from being conditioned by a definite historical form, and neutralizes the past. He assumes that what is past is absolute and therefore no longer capable of developing. Accepting Quatremere de Quincy's definition, one might say that the 'type' arises at the moment at which the art of the past no longer appears to a working artist as a conditioning model.[120]

In linguistics creation and its relation with the past is defined in a way that, gives the least importance to the moment of actualization. When analogy is taken into account the process comprises the whole and actualization becomes just a matter of

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[116] Ferdinand de Sassure, Course In General Lınguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989, p.160.
[117] See ibid p.160.
[118] See ibid p.160.
[119] Micha Bandini, "Typology as a Form of Convention," AA Files, no:6, May 1984, p75.
[120] Gulio Carlo Argan, "On the Typology of Architecture", Architectural Design Vol 33pt issue 12 p565

preferences. As explained by Saussure: "Any creation has to be preceded by an unconscious comparison of materials deposited in the store held by the language, where the sponsoring forms are arranged by syntagmatic and associative relations."[121]The moment of actualization and its insignificancy is mentioned by Saussure as:

> So, one whole part of the phenomenon has already been completed before the new form becomes visible. The continual activity of language in analyzing the units already provided contains in itself not only all possibilities of speaking in conformity with usage, but also all possibilities of analogical formation. Thus it is a mistake to suppose that the generative process occurs only at the moment when the new creation emerges: its elements are already given. Any word I improvise, like *in-décor-able* ('un-decorate-able') already exists potentially in the language. Its elements are all to be found in syntagmas like *décor-er* ('to decorate'), *décor-ation* ('décor-ation'), *pardonn-able* ('pardon-able'), *mani-able* ('manage-able'), *in-connu* ('un-known'), *in-sense* ('in-sane'), etc. Its actualization in speech is an insignificant fact in comparison with the possibility of forming it. [122]

The insignificant fact of Saussure's is also mentioned by Argan about the idea of type. Referring to de Quincy's definition he states the preexistence of type as in the case of language. As he states:

> The notion of vagueness or generality of the 'type'- which cannot therefore directly affect the design of buildings or their formal quality, also explains its generation, the way in which a 'type' is formed. It is never formulated a priori but always deduced from a series of instances. So the 'type' of a circular temple is never identifiable with this or that circular temple (even if one definite building, in this case the Pantheon, may have had continues to have a particular importance) but is always the result of the confrontation and fusion of all circular temples. The birth of a 'type' is therefore dependent on the existence of a series of buildings having between them an obvious formal and functional analogy. In other words, when a 'type' is determined in the practice or theory of architecture, it already has an existence as an answer to a

[121] Ferdinand de Sassure, Course In General Lınguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989, p.164.
[122] See ibid p.165.

> complex of ideological, religious or practical demands which arise in a given historical condition of whatever culture.[123]

As Argan mentions the existence of a type is far beyond its construction. Type as a process dominates the type as an object. The conditions of a certain type to become what it is, has been prepared before its actualization. In this sense analogy is very essential for this study because it proves that type is behind what it seems. The duality between type and model, the gap between these two ends is clarified by the help of it.

[123] Gulio Carlo Argan,"On the Typology of Architecture", in Architectural Design Vol 33pt issue 12 p564-5.

CHAPTER 4

TRANSFORMATION OF TYPE

4.1 Symbolic Aspect of Modern

In this part of the study the transition from an artificial sign based type to an intentional symbol based type will be the main theme. "Sign" in architecture will be the key point to comprehend this transition, and to have a closer look on what has changed in architecture and the idea of type initiating from the Modern Movement. It will be useful to mention the distinction between sign and symbol before going further.

> The word symbol is sometimes used to designate the linguistic sign, or more exactly that part of the linguistic sign which we are calling the signal. This use of the word symbol is awkward, for reasons connected with our first principle. For it is characteristic of symbols that they are never entirely arbitrary. They are not empty configurations. They show at least a vestige of natural connection between the signal and its signification. For instance, our symbol of justice, the scales, could hardly be replaced with a chariot.[124]

The effect of industrialization and the machine, on architecture has a crucial role especially when it is compared with the other fields. This was mentioned by Colquhoun in his article "Modern Movement in Architecture" where he places the machine in the root of all avant-garde movements in art. But what is more important is that Colquhoun mentions the fundamental role that the machine has in the development of architecture more than other fields subjected to change. As he states:

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[124] Ferdinand de Sassure, Course In General Linguistics, translated and annotated by Roy Harris, edited by Charles Bally and Albert Sechehaye with the collaboration of Albert Riedlinger, La Salle, Illinois 61301, Open Court Publishing Company, 1989, p.68.

> A reevaluation of the significance of artistic expression in a world revolutionized by the machine age has been, consciously or unconsciously, at the root of all avant-garde movements of the last fifty years. But where as in literature, music, and painting, the machine as a direct protagonist, has played an intermittent and often purely picturesque role, in architecture it has been fundamental to the development of new forms and the evolution of aesthetic theory. This fact has tended to obscure the equally important subjective factors which lie behind man's need to give expression to symbolic forms and which are as relevant to architecture as they are to the other arts. [125]

Here Colquhoun considers that Modern Architecture tried to impede the need of symbolic forms because of the dominance of the machine in its aesthetic theory. In addition to this he claims that the key factor on the acceptance of Modern Architecture is its symbolic quality. In an article of him "Symbolic and Literal Aspect of Technology" he considers the new technology in Modern Movement as an idea, a source of symbolic expression rather than a fact. As he claims

> In it the new technology was an idea rather than a fact. It became part of its content as a work of art and not merely or principally a means to its construction. Our admiration of the buildings it created is due more to their success as symbolic representations than to the extent to which they solved technical problems.[126]

The notion of type has also effected by the technological developments in terms of its perception. Production of architecture has become a field of practice for the increasing mass- production of the Modern Movement. Type was gaining new meanings different from the idea of classification. As Gregotti mentions:

> For architecture the notion type has acquired a symbolic quality which is almost independent from its technical meaning as a tool for classifying experience; the notion of type has somehow tried to interpret (with more or less success) the connotations of the stereotype. These connotations have been favored and underlined by many factors, such as the expansion of

[125] Alan Colquhoun, "The Modern Movement in Architecture", in Essays in Architectural Criticism Modern Architecture and Historical Change, MIT Press, p.21.
[126] Alan Colquhoun, "Symbolic and Literal Aspect of Technology", in Essays in Architectural Criticism Modern Architecture and Historical Change, MIT Press, p.28.

> bureaucratic organizations and the economical interests of contracting and manufacturing firms. [127]

The increase in the market of construction converted "type" to a stereotype where the production was a matter of repetition. The need to build was the aim to produce faster and more efficiently. In this dedication of producing the balance between the two ends of the structuring principle of Rossi was damaged in favor of the model. The improvement of the building technology, gave way to deviate different expressions of symbolism than the previous ones. For Gregotti architecture was a complete action of symbolism from the ability to build. The endeavors to define two separate aspects of architecture as: technical and aesthetic was a mistake from the outset. It was this mistake that veils the symbolic aspect of Modern Movement which was not less than its empirical ground. As he claims:

> We cannot grasp the meaning of the Modern Movement unless we understand the role which symbolic expression in it was fundamentally the same as it had been in previous architecture. There is a tendency in criticism to distinguish between utilitarian and moral criteria, on the one hand, and aesthetic criteria, on the other. According to this conception, aesthetics is concerned with "form", while the logical, technical, and sociological problems of building belong to the world of empirical action. This distinction is false, because it ignores the fact that architecture belongs to a world of symbolic form in which every aspect of building is presented metaphorically, not literally. There is a logic of forms, but it is not identical with the logic which comes into play in the solution of the empirical problems of the construction. The two systems of thought are not consecutive but parallel.[128]

4.2 Vidler's Third Typology: The City

Regarding the distinction between sign and symbol, the change in the idea of type by the Modern Movement will be main subject of the following pages. Theories of two architects, Aldo Rossi and his "The Architecture of the City" and Robert Venturi /

[127] Vittorio Gregotti, "The Ground of Typology", in Casabella, January 1985
[128] See ibid, p.28.

Dennis Scott Brown and their Learning from Las Vegas will be assumed as the two approaches in the field. In doing this Vidler's Third typology will be apprehended to clarify the transition from the Internationalist scale to the urban. In his article "Third Typology", Vidler criticizes the machine focused rationalization of the Modern Movement. He mentions about the expansion of the desire of control from the urban scale to the global in Modern Movement. For him that was the reason of the variation in the image of the city. As he states:

> Buildings were to be no more and no less than machines themselves, serving and molding the needs of man according to economic criteria. The image of the city at this point changed radically: the forest/park of Laugier was made triumphant in the hygienist utopia of a city completely absorbed by its greenery. The natural analogy of the Enlightenment, originally brought forward to control the messy reality of the city, was now extended to refer to the control of entire nature.[129]

Once the ability has been gained the challenge was inevitable. Industrial revolution increased the production capacity of architecture far beyond that had been so far. In this motivated demand the idea of type was reshaped according to the market rules. Taking these attitudes of the Modern Movement in consideration, Vidler puts forward a new typology based on the city itself as the source of architecture instead of searching for a justification from other fields. As he mentions:

> In the first two typologies, architecture, made by man, was being compared and legitimized by another "nature" outside itself. In the third typology, as exemplified in the work of the new Rationalist, however, there is no such attempt at validation. Columns, houses, and urban spaces, while linked in an unbreakable chain of continuity, refer only to their nature as architectural elements, and their geometries are neither naturalistic nor technical but essentially architectural.[130]

Here Vidler again uses the phase "unbreakable chain" after his first typology but here the same phase differs from the previous employ. In the first typology the chain was

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[129] Anthony Vidler, "The Third Typology," in Architecture Theory Since 1968 , edited by K. Michael Hays, M.I.T. Press 1998, p.291.
[130] See ibid. p.291.

between architecture and nature or sacred implications like in the case of *the hut* or *the temple.* The syntax had not been shattered yet. But in the third typology chain was within the architecture itself.. Vidler explains the subject as:

> This concept of the city as the site of a new typology is evidently born of desire to the continuity of form and history against the fragmentation produced by the elemental, institutional, and mechanistic typologies of the recent past. The city is considered as a whole, its past and present revealed in its physical structure. It is in itself and of itself a new typology.[131]

Continuity was the main dominator of this typology. "Their starting point was the Modern Movement's failure: the traditional city."[132] When Modern Movement tried to convert architecture to a production band, it despised the influence of tradition and its endurance. The continuity of the tradition was not only the arrangement of physical space or the form of the buildings but also it was buried deep in between the urban experience in other words the associative fields. The notion of continuity also includes the city life not only focusing on the formal qualities of the buildings; it aims to grasp the reason of this permanence in social reception. For Vidler the accumulated experience plays a major role in this process. As he claims:

> Here it is that the adoption of the city as the site for the identification of the architectural typology has been as crucial. In the accumulated experience of the city, its public spaces and institutional forms, a typology can be understood that defines a one-to-one reading of function, but which at the same time ensures a relation at another level to a continuing tradition of city life.[133]

Regarding these it might be said that Modern Movement focused on syntagmatic fields more than the associative ones in its attempt to create a totally new world. It achieved to express itself in architectural production but in case of experience the ongoing value system was far beyond its reach. In his article "The Ground of

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[131] See ibid, p.292.
[132] Rafael Moneo, "On Typology", in Oppositions 13 1978, p 35.
[133] Anthony Vidler, "The Third Typology," in Architecture Theory Since 1968 , edited by K. Michael Hays, M.I.T. Press 1998, p.292.

Typology" Gregotti places the notion of type at the center of this increasing consideration about the city. For him type which was a reference point where to fix the beginning and the end of the project presents diagnostic approaches at the urban level.[134] As he states:

> The notion of type encouraged a different interest towards the city from the one promoted by the modern movement. On the one hand the city and its urban tissues were studied as a summation of types, with a hierarchy between them, and on the other one tried to re-codify, usually referring back to the neoclassic and eclectic models, the different types of elementary and collective urban assemblages such as the street, the block, the square, not so much as research tools but as diagnosis and starting point for urban design.[135]

As Gregotti mentions type becomes a tool for design. It proposes a different approach to the urban structure with its continual existence. The role of city in the idea of typology does not only consist of a field of practice. Regarding to the analogy of Argan, type which also inhabits its various possibilities within itself, exists through the architecture of the city and the communicative aspect –*language*– of the city. This is what burdens the type with the idea of communication. In his article: "An assessment of the Future of the City as a Problem of its Relationship with Architecture", Giuseppe Samona claims the idea of type as a form of knowledge by which everything in the urban context can be considered as a function that the architecture is based on. As he states:

> The typology of the city can therefore be imagined as corresponding to a model in which regulations, criteria of development, limits of dimension and techniques of formations are summed up and integrated with one another, making it possible to represent everything which, in the urban context, may be identified as a function from which architecture in the city is formed. Within this sphere, typology is therefore that form of knowledge, partly factual, partly creative, which expresses the method of giving physical space its urban structure.[136]

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[134] Vittorio Gregotti, "The Ground of Typology", in Casabella, January 1985
[135] See ibid
[136] Giuseppe Samona, "An assessment of the Future of the City as a Problem of its Relationship with Architecture", in Architectural Design 55 5/6-1985, p.17.

As. Samona mentions type becomes a condensation of experience which gains its form in architecture. Anything that is a part of the urban experience is integrated with the type. It can alter its form, its defined function, its level of acceptance depending on the majority of the society.

Here Carlo Aymonino makes a distinction between the typology as a form of knowledge, a continual gathering, a collection of experiences and the typology as a form giving depending on this knowledge, in Samona's terms; *the method of giving physical space to its urban structure.* For Aymonino there are two typologies based on different classifications:

> classification by formal types- or independent typology- which provides a critical method for the analysis and comparison of phenomena of art; and classification by functional type-or applied typology- which provides an analysis of the phenomena which make up a whole, independently of aesthetic value judgment.[137]

At the independent typology, where the type is seen as: "a means of classification for identifying formal differences", the end product is focused as a formal entity rather than its contextual value.[138] Whereas at the applied typology the aim is: "to understand the endurance of a specific type in the transformation of the city".[139] For the applied typology Aymonino states: "Applied typology makes it possible to establish a relationship with urban form as a dialectical term. The relationship between building type and urban form is not constant in principle or in fact."[140] In applied typology type is considered as a process rather than an object. Its actualization in a certain form in certain time is not taken as its entity. Depending on the associative relations that the type has been supposed to it defines its place in the

[137] Carlo Aymonino, "Type and Typology", in Architectural Design 55 5/6-1985, p 50.
[138] Micha Bandini, "Typology as a Form of Convention," AA Files, no. 6, May 1984, p 77.
[139] See ibid, p.77.
[140] Carlo Aymonino, "Type and Typology", in Architectural Design 55 5/6-1985, p 51.

urban experience and that is not a temporal emergence that can be considered only in aesthetic values. The more the whole that the type is a part of is comprehended the better it can be defined in the continual urban experience.

4.3 Aldo Rossi: Type as the Tool

In this approach which assumes the city as the main source to understand the nature of architecture and architectural type, the work of Rossi, "The Architecture of the City" appears as an important contribution. In his article "City as the Object of Architecture", Mario Gandelsonas mentions that: "Rossi proposes a displacement in the location of the architectural subject of the architectural fantasy, switching its traditional location from the place of production to the place of reception, from writing to reading."[141] As an outcome of this switch from writing to reading, the idea of type becomes a tool for Rossi to search for the continuity of the traditional city of the Third typology of Vidler's. In Peter Eisenmann's words; "Typology becomes the instrument of time's measurement; it attempts to be both logical and scientific".[142] The shift from writing to reading is considered as an outcome of the extension in the idea of type from the single architectural product to the urban scale by Gandelsonas. For him:

> What allows this change of location is the extension of the architectural notion of type to the non-architectural buildings to the fabric of the city. By doing this Rossi subverts the constitutive distinction between architectural building and urban building, which is "brought into" architecture. What allows this to happen is the notion of analogy, which in Rossi's theory occupies a prominent place. The effect of the analogical mechanism is a displacement of forms, objects, and urban buildings that subvert the humanist

[141] Mario Gandelsonas, "City as the Object of Architecture", in Assemblage37, p.134.
[142] Peter Eisenman, "Introduction" in Aldo Rossi, The Architecture of the City, New York: Opposition Books,MIT Press, 1988, p.5.

> notion of scale and the boundaries of architecture itself, opening its lexicon to include the city and the world of ordinary objects.[143]

Here what Gandelsonas states as the analogical mechanism in Rossi's theory, assists type to establish its ties with the memory and achieve the continuity at the urban fabric. "With this analogical mechanism architecture is distilled to its forms of memory where in a state of adjacency with reason; keeps the stability of the idea of type."[144] Regarding to the definition of analogy and its relation with type made by. Argan, it cam be claimed that the continual process of transformation in the idea of type goes parallel to the development of the urban structure. This parallelism makes type available to be considered as a tool for understanding the architecture of the city. Following these Gandelsonas claims:

> Rossi's notion of permanence in the long duration of the constantly changing city, a reading in which he articulates the city to Ferdinand de Saussure's notion of language, allows him metonymically to place architecture in the space of writing.[145]

The permanence that Rossi searched was in the idea of type that keeps its existence with associative relations. Its actualization and the variations of it were considered as the syntagmatic endeavors to achieve its best for that moment and society or culture. "Rossi's aim, therefore, is to use the idea of type to establish the basic continuity that underlies the apparent diversity of the individual urban 'facts'"[146]. In his work to understand the reason behind the urban structure, Rossi explains the idea of type as:

> The *type* developed according to both needs and aspirations to beauty; a particular type was associated with a form and a way of life, although its specific shape varied widely from society to society. The concept of type thus became the basis of architecture, a fact attested to both by practice and by the treatises.[147]

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[143] Mario Gandelsonas, "City as the Object of Architecture", in Assemblage37, p.134.
[144] Rafael Moneo, "On Typology", in Oppositions 13 1978, p 36.
[145] Mario Gandelsonas, "City as the Object of Architecture", in Assemblage37 p.134.
[146] Geoffrey Broadbent, "Emerging Concepts in Urban Space Design", p.169.
[147] Aldo Rossi, "The Architecture of the City", New York: Opposition Books,MIT Press, 1988, p.40.

The definition of type by Rossi includes variation according to the different cultures but this does not twist it from the ideal. This approach again reminds us the operational structuralism of Piaget where the whole, the process is more vital than the end product which is matter of coincidence in between the conditions. "Type for Rossi, as for Quatremere, is that which remains constant and unchanging behind and underlying all the particular built examples."[148] The approach of Rossi that considers "type" as the basis of architecture is elucidated by. Moneo as

> For Rossi the logic of architectural form lies in a definition of type based on the juxtaposition of memory and reason. Insofar as architecture retains the memory of those first moments in which man asserted and established his presence in the world through building activity, so type retains the reason of form itself.[149]

In that respect Rossi replaces memory with form. In his work architecture is read through the analysis of form which carries the urban experience. In this reading type is considered as the storage of this memory this accumulated experience of men and reason. "Rossi, therefore, is concerned with how reason produces results in the construction of architecture and how architecture, in its turn, results in the construction of the city".[150]

For him the architect should work as an archeologist to reveal the ideal types again. As. Moneo claims: "Because the city, or its builders, has lost its memory and forgotten the value of primary and permanent types, according to Rossi, the task of architect today is to contribute to their recovery."[151]

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[148] Geoffrey Broadbent, "Emerging Concepts in Urban Space Design", p.167.
[149] Rafael Moneo, "On Typology", in Oppositions 13 1978, p 36.
[150] Geoffrey Broadbent, "Emerging Concepts in Urban Space Design", p.167.
[151] Rafael Moneo, "On Typology", in Oppositions 13 1978, p 37.

4.4 Venturi/S. Brown: Type as the Image

> If semiotics, beyond being the science of recognized systems of signs, is really to be a science studying *all* cultural phenomena, as *if* they were systems of signs-on the hypothesis that all cultural phenomena are, in reality, systems of signs, or that culture can be understood as *communication*- then one of the fields in which it will undoubtedly find itself most challenged is that of architecture.[152]

In this part of the study, transition form the permanence of "architecture" within the idea of type to momentarily experience of architecture and its communicative aspects will be the main topic. In order to comprehend the difference at the communicative aspect of architecture as an outcome of this transition, signification in architecture will tried to be clarified. In order to do this the first step to be taken will be to explain about sign in architecture. In his article "The Architectural Sign," Charles Jenks defines architectural sign:

> Clearly the architectural sign like other signs is a twofold entity having a plane of expression (signifier) and plane of content (signified). The *signifiers* tend to be (but needn't always be) forms, spaces, surfaces, volumes which have suprasegmental properties (rhythm, color, texture, density etc.). In addition there are second level signifiers which often are an important part of the architectural experience, but are yet more significant in other systems of expression (noise, smell, tactility, kinaesthetic quality, heat etc.). The *signifieds* of architecture can be just about any idea or set of ideas as long as they aren't too long or complex.[153]

Here. Jenks gives a brief explanation about sign in architecture which claims it as an example of the two fold scheme of Saussure. The point which makes it significant for the theory of Venturi/S. Brown is the part about signifieds since a consensus can be

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[152] Umberto Eco, "Function and Sign: The Semiotics of Architecture", in Sign Symbols and Architecture, ed by Geoffrey Broadbent, Richard Bunt, Charles Jenks, John Wiley & Sons press 1980, p.11.

[153] Charles Jenks, "The Architectural Sign", in Sign Symbols and Architecture, ed by Geoffrey Broadbent, Richard Bunt, Charles Jenks, John Wiley & Sons press 1980, p.73-4.

achieved on the signifiers part. When Jenks reasons the signifiers unless they are too long or complex he touches the backbone of the work of Venturi/S. Brown. "For Venturi, type is reduced to image, or better, the image *is* the type, in the belief that through images communication is achieved."[154] The main point that differs in the theory of Venturi and S. Brown from the theory of Rossi is the consideration of the relation between the city and its architectural production. In "Complexity and Contradictions in Architecture" Venturi was searching architecture by its "architectural" examples. In "Learning Form Las Vegas" this search was widened up to a limitless observation where the temporality, corporal value and popularity were accepted as the main dominators. This change in Venturi/S. Brown's theory and how it differs from the theory of Rossi is accentuated by Gandelsonas as:

> In *Learning from Las Vegas*, Venturi and Scott Brown radicalize Venturi's position in Complexity and Contradiction in Architecture by focusing on the new cityscape that results from the suburban mutation, instead of on the permanent elements of the city. While Rossi's concept of permanence alludes to the structural resistance to urban amnesia, the Venturi/Scott Brown reading refers to the resistance of architecture to the new observer, an observer that breaks away from the traditional ambulatory subject to produce a reading in motion (from the car) of a city of signs, and to the architectural resistance to the new configurations, both lexical and syntactic, produced by urban sprawl.[155]

The temporal character of architecture in the cityscape is assumed as the tool to search in the communicative aspect of architecture by Venturi/S. Brown, where continuity within the types was the tool in the case of Rossi. For Venturi/S. Brown, architecture should emancipate itself from itself and only through this, "an inclusive architecture which has room for, 'the fragment, for contradiction, for improvisation, and for the tension of these produce."[156]

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[154] Rafael Moneo, "On Typology", in Oppositions 13 1978, p 39.
[155] Mario Gandelsonas, "City as the Object of Architecture", in Assemblage37 p.134.
[156] Geoffrey Broadbent, "Emerging Concepts in Urban Space Design", p.237.

In "Learning from Las Vegas" Venturi/S. Brown criticizes architecture to be conservative in accepting the commercial and the popular. In doing this they compare it to the pop art where the meaning of creation is defined and accepted in a different way.

> Architects who can accept the lessons of primitive vernacular architecture, so easy to take in an exhibit like "Architecture without Architects," and of industrial, vernacular architecture, so easy to adapt to an electronic and space vernacular as elaborate neo-Brutalist or neo-Constructivist megastructures, do not easily acknowledge the validity of the commercial. For the artist, creating the new may mean choosing the old or the existing. Pop artists have relearned this. Our acknowledgment of existing, commercial architecture at the scale of the highway is within this tradition.[157]

As mentioned the theory of Venturi/S.Brown is based on the acceptance of existing commercial architecture. In addition to their acceptance they used it as a tool to comprehend the communicative paths that architecture used as. Rossi used the continuity within the types. But in this survey the focus was in the synchronic fields. The temporal, the existing was taken as the primary source to understand architecture and how it communicates.

Moving from the observations on the Las Vegas strip, Venturi/S. Brown found out the alternative ways that architecture communicates through. Their diagnosis was critical at the point that the assumptions of the Modern Architecture were not working as foreseen. Pure geometry had failed to communicate with the observer. Communication was not at the order of the *Tabula Rasa*. In this sense Venturi/S. Brown were also in search for continuity like Rossi. But at this one, the paths of communication through the products of architecture was the main focus instead of the permanence of the type. As they mention their aim in "Learning from Las Vegas" as:

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[157] Venturi Robert, Dennis Scott Brown, Steven Izenour, "Learning from Las Vegas: The Forgotten Symbolism of Architectural Form", MIT Press 1977, p. 6.

> We shall emphasize image-image over process or form – in asserting that architecture depends in its perception and creation on past experience and emotional association and that these symbolic and representational elements may often be contradictory to the form, structure, and program with which they combine in the same building.[158]

As they mention the communicational aspect of architecture can not be considered without the past experience and emotional factors. Here, what Venturi/S. Brown claim is the inherent contradiction of architecture that the Modern Movement had tried to suppress by functionalism. For them the symbolic and representational elements of an architectural product can work free from the intension. The contradictory relations between form, structure and program not only might exist in one single building but also might constitute that building. In order to clarify the subject they define two types of buildings which use two different pats of communication for the observer, the duck and the Decorated Shed. "The duck is the special building that *is* a symbol; the decorated shed is the conventional shelter that *applies* symbols."[159]

> Where the architectural system of space, structure, and program are submerged and distorted by an overall symbolic form. This kind of building-becoming-sculpture we call the *duck* in honor of the duck-shaped drive-in, "The Long Island Duckling," illustrated in "*God's Own Junkyard*" by Peter Blake.
> Where systems of space and structure are directly related at the service of program, and ornament is applied independently on them. This we call the *decorated shed*.[160]

[158] See ibid, p.87.
[159] See ibid, p.87.
[160] Venturi Robert, Dennis Scott Brown, Steven Izenour, "Learning From Las Vegas: The Forgotten Symbolism of Architectural Form", MIT Press 1977, p.87.

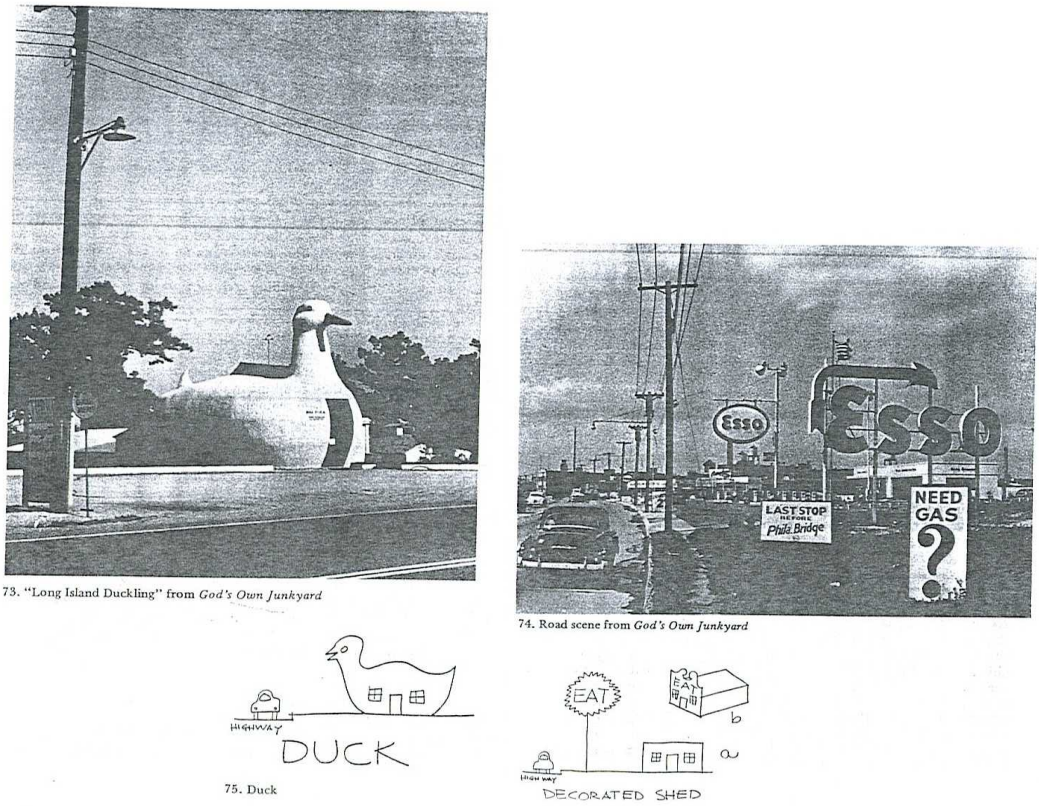

Figure 5 "The Duck and The Decorated Shed"[161]

Following these definitions, Venturi/S. Brown claims that modern architecture has turned itself to the Duck when it rejects any kind of ornament and dedicates itself to a search for a pure expression of the architectural form. As they state:

> By limiting itself to strident articulations of pure architectural elements of space, structure, and program, Modern architecture's expression has become a dry expressionism, empty and boring- and in the end irresponsible. Ironically the modern architecture of today, while rejecting explicit symbolism and frivolous appliqué ornament, has distorted the whole building

[161] See ibid, p.88-9.

> into one big ornament. In substituting "articulation" for decoration, it has become a duck.[162]

For this study "Modern Architecture, becoming the duck" means more than an attitude to ornamentation but a return to the ruling syntax that is shattered by Modernism itself. After unraveling the unity of form and function and defining them separately in relation to each other, modern architecture has constructed its own ruling syntax and the critique from Venturi/S. Brown which puts modern architecture as the producer of the duck arises from the disintegration of that following syntax. As Moneo puts it:

> Here, in fact, one is confronted with a broken structure, shattered into formally autonomous pieces. Venturi has intentionally broken the idea of a typological unity which for centuries dominated architecture. He finds, however, and not without shock, that the image of architecture emerges again in the broken mirror. Architecture, which in the past has been an imitative art, a description of nature, now seems to be so again, but this time *with architecture itself as a model*. Architecture is indeed an imitative art, but now imitative of itself, reflecting a fragmented and discontinuous reality.[163]

In other words the work of Venturi/S. Brown proposes a critical distance from the discipline which causes to bring new approaches to the ongoing architecture. What makes it different from the attitude of Rossi is that it did not search for a continuity between the past and present. Rather than that it endeavored to understand the current cases. In this respect their diagnosis as the duck and the decorated shed are the outcomes of this critical distance.

In order to exemplify "the duck" and "the decorated shed" Venturi/S. Brown make a comparison between two buildings representing the two attitudes, Crawford Manor by Paul Rudolph and Guild House by Venturi/S. Brown.

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[162] Venturi Robert, Dennis Scott Brown, Steven Izenour, "Learning From Las Vegas: The Forgotten Symbolism of Architectural Form", MIT Press 1977, p.101-3.
[163] Rafael Moneo, "On Typology", in Oppositions 13 1978, p 39-40.

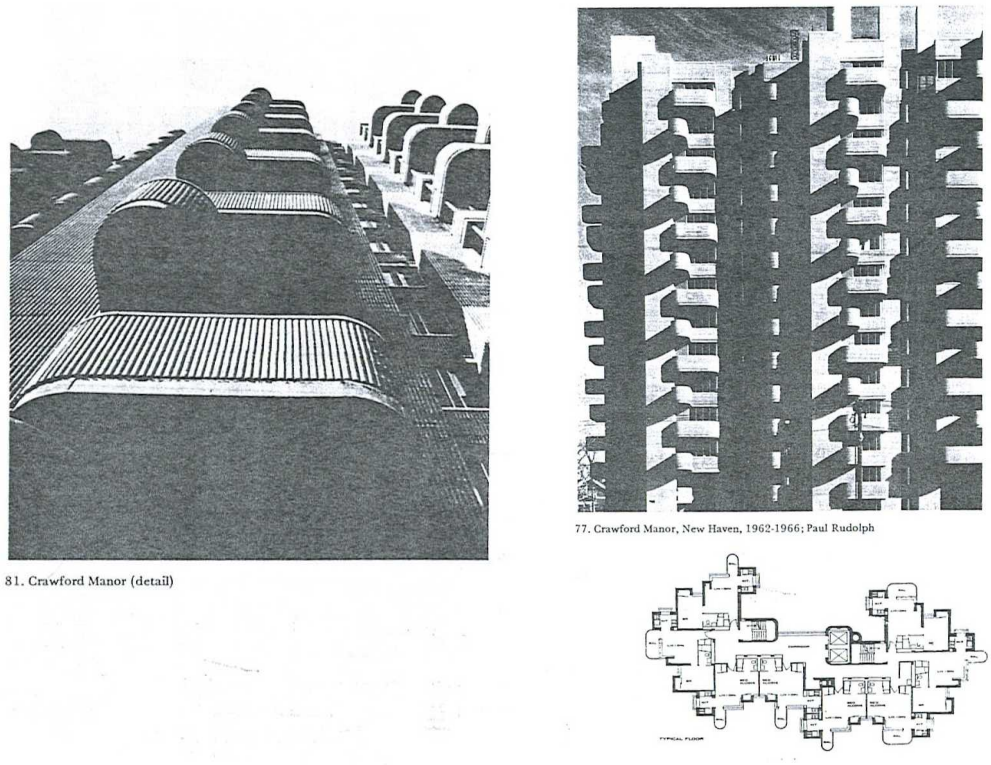

Figure 6 "Crawford Manor by Paul Rudolph"[164]

[164] Venturi Robert, Dennis Scott Brown, Steven Izenour, "Learning From Las Vegas: The Forgotten Symbolism of Architectural Form", MIT Press 1977, p.94-6.

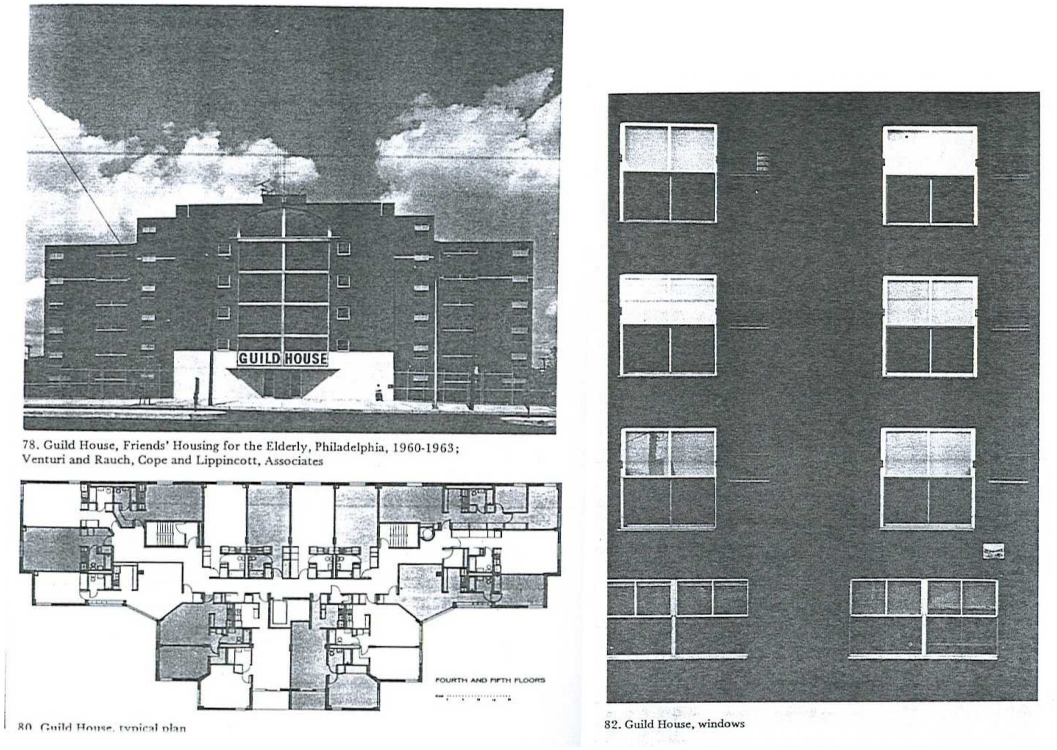

Figure 7 "Guild House by Venturi/S. Brown" [165]

For Venturi/S. Brown, these two buildings use different ways in their communication with the observer. In the case of the Guild House, there is an acceptance about direct indication that the building becomes an object of. While in the case of Crawford Manor there is an insistence about the implicational quality of the building for the observer. As Venturi/S. Brown put it:

> Guild House symbolism involves ornament and is more or less dependent on explicit associations; it looks like what it is not only because of what it is but also because of what it reminds of you of. But the architectural elements of

[165] Venturi Robert, Dennis Scott Brown, Steven Izenour, "Learning From Las Vegas: The Forgotten Symbolism of Architectural Form", MIT Press 1977, p.95-7.

> Crawford Manor abound in association of another, less explicit, kind. Implicit in the pure architectural forms of Crawford Manor is a symbolism different from the appliqué ornament of Guild House with its explicit, almost heralding associations. The implicit symbolism of Crawford Manor we read into the undecorated physiognomy of the building through associations and past experience; it provides layers of meaning beyond the "abstract expressionist" messages derived from the inherent physiognomic characteristics of the forms- their size, texture color, and so forth.[166]

Here what is stated as the critical factor of the building is what it reminds the observer of. When Venturi/S. Brown criticizes Crawford Manor in its attempt to find a "deeper" way to communicate with the observer they also emphasize a return to the ruling orders of the Classical architecture. The symbolic aspect of the Modern architecture has reached such a point that it constructed its own set of orders. It tried to be like rather than to be. The passion for the allusion of the machine has come out as the new convention. The products of this attitude have applied for another set of meanings in order to be accepted. As Venturi/S. Brown mention:

> These meanings come from our knowledge of technology, from the work and writings of the modern form givers, from the vocabulary of industrial architecture, and from other sources. For instance, the vertical shafts of Crawford Manor connote structural piers (they are not structural), made of rusticated "reinforce concrete" (with mortar joints), harboring servant spaces and mechanical systems (actually kitchens), terminating in the silhouettes of exhaust systems (suitable to industrial laboratories), articulating light modulating voids (instead of framing windows), articulating flowing space (confined to efficiency apartments but augmented by very ubiquitous balconies that themselves suggest apartment dwelling), and articulating program functions that protrude sensitively (or expressionistically) from the edges of the plan.[167]

The search for a motivated communication through the buildings placed Modern architecture in a position that was destroyed by it before. Assuming pure geometrical forms as the only way of expression to the observer dragged Modern architecture to its "cul-de sac". The ruling syntax had been reincarnated by its murderer. This time

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[166] Venturi Robert, Dennis Scott Brown, Steven Izenour, "Learning From Las Vegas: The Forgotten Symbolism of Architectural Form", MIT Press 1977, p.93.
[167] See ibid, p.93.

the obligations were not in an explicit method of design and construction. As Modern architecture shattered the syntax by the arbitrary nature of the type it converted the type as a tool of symbolic expression where the dedication to express its ideals was the main order.

The idea of type is considered in a different way by Venturi/S. Brown. The duality between type and model mentioned by de Quincy and claimed as the structuring principle of architecture by Rossi has become a more conventional scheme in the theory of them. As Colquhoun states:

> But Venturi's attitude to past forms does not account of Quatremere de Quincy's distinction between the type and the model. He sees past styles as available for reuse, not literally but as conventional elements whose continuing vitality depends on their being distorted, so that they can be seen in relation to the often contradictory needs of the present.[168]

As stated by. Colquhoun the idea of type for Venturi/S. Brown is an opportunity through which architecture can adapt itself to the changing conditions of the communicational field, the set of values. The continuity in their theory was very open to change and modification according to the present needs. In their disposition rejecting the pure geometrical forms and smooth surfaces of Modern architecture, the elements from architectural history take an important role but this time not under the sovereignty of a ruling syntax. This approach gave way to the rise of singularity of elements in architecture. The combinatory character of type was replaced by the image of each element independently. In other words the message of the building was divided into its smallest units. As Moneo claims:

> The result is an architecture in which a unifying image is recognized whose elements belong clearly to architectural history, but in which the classic interdependence of the elements is definitely lost. The type as inner formal structure is disappeared, and as single architectural elements take on the value

[168] Alan Colquhoun, "Signs and Substance: Reflections on Complexity, Las Vegas and Oberlin", in Essays in Architectural Criticism Modern Architecture and Historical Change, MIT Press, p.140.

> of type-images, each becomes available to be considered in its singleness as an independent fragment.[169]

As defined by Moneo what has Venturi/S. Brown brought in architecture and the idea of type is a total disintegration by which type-model duality, the structuring principle of architecture has lost its grounds. As an independent entity, the building which ever architectural era it had been produced for has its own ability to carry on the meanings attributed by the observer; a person with or without the knowledge about the will that the architect has intended during the design. In this respect Venturi/S. Brown took architecture a step further that the shattering of syntax had placed. This time shattering was enlarged to embrace associative fields where meaning has its own character individually.

[169] Rafael Moneo, "On Typology", in Oppositions 13 1978, p 39.

CHAPTER 5

CONCLUSION

As mentioned in the early parts, this study is an attempt to look on the idea of type in architecture. From the primitive hut of Laugier to the Venturi/S. Brown's Duck how architects and theorists worked with the subject and how architectural theory used the idea of type at different eras, is studied in order to understand the type. The image of the architectural product and the theoretical background embedded in the type and how architecture communicates through this unification of the product and thought is tried to be clarified.

The main generator of this study is the dialogue between the type and the model. Moving from this duality how system and composition brought by Durand gave way to Modernism and a new notion of type with the courage from industrial revolution is intended to be clarified by the change in the idea of type. Another crucial point was to understand how these changes in architecture expressed itself to the observer and in what ways the experience of architecture has changed also. In order to comprehend the communicational factor in these transformations, language based on the relations between men and what surrounds him, supplies the common field between architecture and communication. To have a closer look on the transformation of the idea of type, the notion of sign in language is dealt as a guide. The unification of form and function in the early theories which gave the product of architecture a character of a natural entity has been damaged initiating from the drawings of Durand that reached its peak by Modernism. The arbitrary nature of the sign which was valid for the type in the early theories has been replaced by calculations of the reason. In many ways Modern Architecture was also embedded by symbolic qualities which were different from the arbitrary nature of the sign and the type in the early theories. In its

dedication to express industrialization, Modern Architecture cut itself off from the path it opened. It brought another set of rules to architecture which was at the aim of representing the reason behind the construction. In this sense Venturi/S. Brown's "Duck" can be considered as a return in the discipline, a reemergence of the ruling syntax. In its commitment to express industrialization, modern architecture turned the act of design to a worshipping of its own. It created its own "Ruling Syntax" with its strict grammar.

If we turn back to the question of type, it will be useful to mention that the examples, the opinions mentioned so far are not worked in order to get a final definition of type which will be reached diachronically. Rather than that all the discussion in this study should be considered as a whole that can not be separated from the type. The developmental process of type is not a progress that ends with an absolute answer but instead the process itself constitutes the answer. As Moneo mentions:

> What then is type? It can most simply be defined as a concept which describes a group of objects characterized by the same formal structure. It is neither a spatial diagram nor the average of a serial list. It is fundamentally based on the possibility of grouping objects by certain inherent structural similarities.[170]

To understand the the dialgue between type and the model the following diagram might be useful. The split begins from the axis they refer to. On the one hand type appears as unique formation superior to temporal needs. It is an entity free from the conditions it had been surrounded. Model on the other hand is dependent on the circumstances in many ways. It has a character of adaptability in the name of being produced easily. It repeats itself unless there is a problem. Its form of existence is based on the current value systems. What is critical for this study takes place between these two ends. The more the dialogue of these two ends is comprehended the clearer the reason behind architectural production becomes.

[170] Rafael Moneo, "On Typology", in Oppositions 13 1978, p 23.

The early theories on the idea of type also might be considered within this duality. When Laugier mentioned the Primitive hut he defined a starting point. Something that can not be thought as a model but as an instance for what the type means. Primitive hut was the reference. It was designed for a function as much as it defined the function. In whatever typology architecture practices it will always carry an imprint of it. The duality between type and the model was first mentioned by de Quincy when he defined them according to each other. As the definition was a comparing the production was an interpretation. The influential shift on this duality has happened by the work of Durand. Durand pulled the focus to the side of the model. His drawings not only unconcealed the arbitrariness on the form of the type they also initiated the methods for the production of the model in more efficient ways. In many ways this shift damaged the balance between these two ends. In Rossi's terms the structuring principle of architecture had been damaged.

In this sense type is not something to be explained in one to one correspondence. Regarding to the definition of Moneo it's rather a continuity in between similar cases. In type, process prevails the product whereas in model product prevails the process. Throughout this study type is assumed as a process rather than an object. The actualization of a certain type is considered as a temporal emergence within the continual existence of type. To understand the duality of type and model, the work of two architects Aldo Rossi and Robert Venturi/ Dennis Scott Brown are dealed as the two instances in this research. For Rossi type becomes a tool to bring out the urban experience. The communicative paths it uses are implicit and has to be considered with its history. In other words in the work of Rossi type is beyond the image. It is buried in the layers of memory. Whereas for Venturi/ Scott Brown, type becomes the image. The communicative paths it uses are explicit and has to be considered within the surrounding circumstances, in other words the synchronic properties of it. Initiating from the image type becomes a direct expression of architecture. The gap between these two ends; type and model is explained by the notion of analogy by

Argan. For this study which assumes type as a process, the contribution by. Argan is very important. The transformable character of the type which is different than the adaptability of the model is explained by the notion of analogy. Type as a process already inherits the variations of itself. The actualization becomes a matter of convenience in between the possibilities. A change in the type has already been embedded in it. This comprising character of the type makes the model as a subset of it. In other words type as a process is defined of the variations of the model.

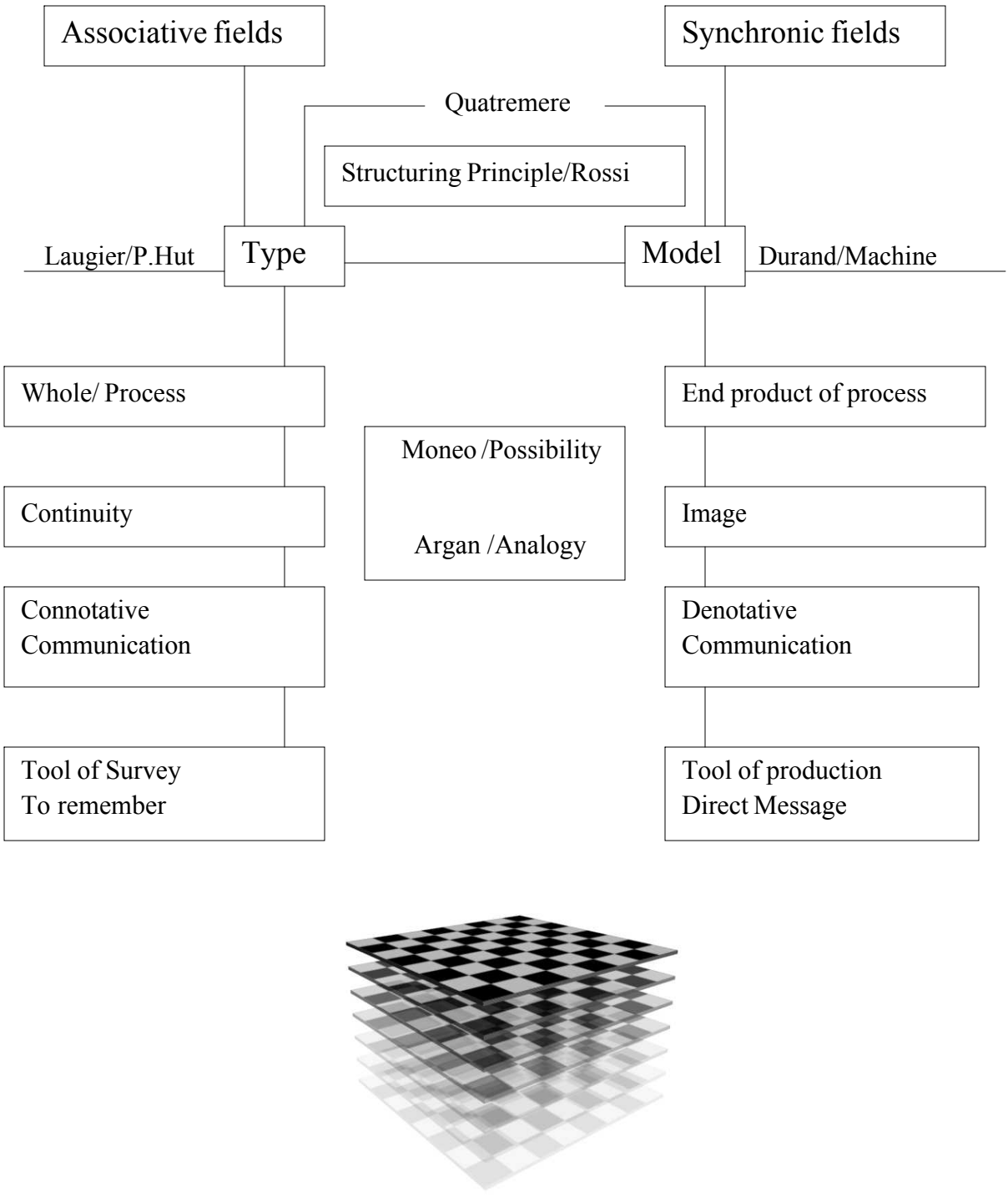

Figure 8 “Type Model Duality Scheme”

If we remember the definition of diachronic axis as a superimposition of synchronic fields, type appears as a continuity within these synchronic fields. It is the sum of possibilities a collection of answers, solutions and experiences depending on physical, intellectual and cultural conditions. So the actualization of a type proves the continuation of these conditions. In other words, the actualization of a type is an evident of these conditions are in function.

To understand the idea of the type is a path way to understand the communicative nature of architecture. As a discipline that nourishes over the products which provides the examples, the "safe" experience for the following cases, type supplies the ground of development for architecture. For the observer the experience of architecture also proceeds with the type. We define the built environment by the help of type. It facilitates the communication between men and architecture. Throughout this study what was aimed was to take a closer look to the idea of type in terms of its communicational role between architecture and men. As the nature of the type is clarified the nature of architecture and its effects on men can be comprehended in a deeper level. In many ways Saussure's chessboard example is valid to understand the transformations in the built environment. What is seen at the level of observation is an outcome of the agreement on the rules and the characters of the game. In Saussure's terms the knight is not a knight because it seems as a knight. The consensus upon it defines it as a knight just like a button can be thought as it unless there is a disagreement on that assumption. What is valid in the case of knight is also valid in case of an architectural element or to put into other words in an architectural attitude. The communicational character of type in architecture which is studied at the previous pages gains it legitimization from that agreement just like in the case of the knight. What differentiates it from knight is that architecture or type as its communicational unit is always open to serious debates from many fields. But the transformation mechanism follows the same way in both cases. The weaker the compromise becomes the faster new elements emerge in the field. On the long term

as the characters change the rules might be affected also and on the same chessboard there might be different elements with different rules based on different aggrements which proposes a different set of values. The main aim of this research is to understand this process and to reach a level of consciousness about this continous transformation.

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