

Analyzing Architectural Types and Themes as a Design Method

FELIX MARTIN

RWTH Aachen University

How to draw inspiration from historical architecture as a contemporary architect is an ever-present subject in architecture theory. Contemporary architects can now look to a rich pool of concepts on how to refer to historical architecture in their designs. Despite such methods being applied and taught by certain practices and schools, major parts of architecture nowadays are focused on uncontrolled growth, repetitive usage of details and signature shape-making.¹ In order to contextualize architecture again the use of historical analyses as an actual design method is worth discussing. The aim of this paper is to present such a method, by re-introducing the analysis of architectural types and themes as a possible way of inspiring the design of contemporary buildings. Despite an intense discourse on architectural types from the 1960s to the 1980s, they are nowadays often used merely to classify the function of a design project (residential, public, etc.). This notion ignores the complexity of the concept of types,² therefore types and themes will be discussed as a mean for increasing the plausibility of a design scheme. Afterwards, their application will be shown in three of the author's projects.

TYPES, THEMES AND HEIDEGGER'S SENSE OF DWELLING

Before developing the design method, it is crucial to introduce a premise of what architecture essentially does. Following a certain way of architectural thinking represented by Henry Sullivan, Dom Hans van der Laan, Louis Kahn and Christian Norberg-Schulz,³ it can be stated that buildings concretize the *being* of humans.⁴ This thought is most accessibly illustrated by Kahn's rhetorical questions, such as "What does a building want to be?"⁵ He answers that buildings want to represent the "institutions". Each "Institution" itself (e.g. a school) embodies certain actions which determine the existence of a human: to meet, to work, to learn, to question, to express, to live.⁶ If a building serves these existential actions it concretizes the *being* of humans. Therefore, if a design scheme is recognized by its users as being suitable for performing their

existential actions, then the main task of architecture is fulfilled. At the same time, a human is not entirely able to perform these actions without buildings. Van der Laan expressed this dependency with a metaphor: As a bare foot needs a shoe as a mediator between the foot and the ground, a human needs a building as a mediator between their *being* and the world. Humans therefore rely on buildings in order to maintain themselves in the world.⁷

Norberg-Schulz further strengthened Kahn's ideas with Heidegger's concept of *being-in-the-world*.⁸ This means that a human *is* when he acts in the world, meaning between things, like birth and death, earth and sky, pain and joy.⁹ Based on an etymological analyses of the German words "wohnen" and "bauen", the philosopher argues that to dwell and to build both mean to *be-in-the-world*.¹⁰ In terms of architecture he thus extends the term "to dwell" far beyond the common understanding of the word. Instead of just staying in a flat which is affordable and provides enough space and light, to dwell rather means to perform those actions which determine one's existence. Similar to Kahn, Heidegger argues that buildings need to allow people to dwell and thus to *be-in-the-world*. He gives two illuminating examples: First, the vernacular type of a Black Forest house in southwest Germany which allowed a traditional peasant family to dwell: it protected them from snow and weather, it was orientated to the sun, it had a space to pray to a crucifix and it provided a special space for newborns and decedents.¹¹ Heidegger also explains that a head engineer in the control room of a power plant *dwells* in the same way like the traditional peasant family because the building allows him to fulfil the actions which determine his being.¹² The priest in a church or the scholar in a library can be easily added to these examples.

If architecture's main task is to allow humans to dwell in Heidegger's sense, then this might be the essential quality we can study in historical buildings. The monk in a medieval monastery dwelled as well as the absolutist king in Versailles or the enlightened gentleman in an English country house. Furthermore, the varying existential actions (the monk prays, the king attends balls etc.) are made possible by different types of buildings. Due to a long tradition of dissent about the concept of types in architecture,¹³ it might be helpful to define a building type as an arrangement of spaces which allows specific groups of humans to perform their existential actions.¹⁴ It is important to note that such a



Figure 1: Center for Contemporary Dance. Views of the scenographic interior of the central hall.

type is more abstract than the architectural form. It is merely a general concept of how to arrange spaces and does not determine the actual appearance of a building. The building with its concrete form is more-over a derivative from an abstract type.¹⁵ This can be easily forgotten as some types share their name with a building task. A monastery for example describes both, a type and a task. On the contrary there are types which are used for different tasks, such as the basilica-type.¹⁶ In other words, the spatial arrangements of a certain type can be suitable for the existential actions of manifold groups of humans. The monastery-type for example is suitable for monks, as well as for a college.

An abstract and multi-applicable building type can be enhanced by architectural themes. While a type can help to answer the question of what is to be built, a theme can contribute to the question of how to build it. In other words, the existential actions of human beings are made performable by a certain type while a theme can give them an expression. Types are of general validity and are a helpful device to arrange spaces while themes, although more abstract, are sometimes used for different projects and are sometimes only applicable in a certain situation.¹⁷ For example, the theme of a “house in a house” is most famously used for the incorporation of the aedicule of Jerusalem’s Holy Sepulcher by a large dome. Thus the aedicule’s preciousness and religious importance is enhanced as it is enclosed and protected. In a more contemporary example of “thematizing” architecture, Ralph Erskine articulated his Byker estate project in Newcastle (UK) as a wall.¹⁸ In this way he expresses that the curvilinear structure encloses family homes on its southern side and separates them from a busy major road. With Erskine’s city-wall-like structure, the whole neighborhood is spatially defined as a community.

To work with architectural types and themes can help to maintain an essential quality of historical architecture in contemporary designs. The usage of types seems to be a tool for ensuring that people can dwell in buildings (in Heidegger’s sense) and themes seem to be a tool for expressing how they dwell. In order to learn about the already established types and themes, it is important to look at buildings, regardless of being historical or contemporary. Historical buildings seem to be especially suitable as they often have shown their ability to let people dwell throughout the centuries.

HISTORICAL ARCHITECTURE AND POSTMODERNISM

The discussion of historical types re-emerged in the early 1960s and was widely discussed amongst postmodernists.¹⁹ Therefore, it is necessary to differentiate the presented design method from postmodernist theories on which it is based. Despite certain continuities of modernist principles in postmodern architecture, the movement emerged mainly from the criticism of the excesses of “vulgar-functionalism”²⁰ post war architecture. Yet no more than two decades later postmodern architectural thinking was already being criticized for being similarly excessive by propagating the opposite extreme.²¹ In other words, functionalist principles left the realm of architecture and postmodernists tried to return to it.²² In the most excessive examples of functionalist architecture, buildings were thought of as machines and like machines they were designed and optimized for a singular purpose. Hence, the functional dimension in architecture was overly emphasized.²³ The contextual dimensions were simply ignored or even condemned: the concave space in urban environments was ignored, as were any architectural symbols. References to historical architecture were almost taboo. Considerations of the characteristics and scale of the respective site were simply neglected. The essential achievement of postmodernism might be the return to these contextual architectural dimensions. Yet again the aftermath of this movement led to a direct opposite architectural excess:²⁴ the architectural form became overly predominant compared to the function. Traditional architectural elements and construction methods were emphasized by overstating their characteristics. Architectural symbols²⁵ were re-introduced by strong (yet often ironic) formal and pictorial references to historical architecture.²⁶ That lead to a certain notion of the type as an architectural image which is more concerned with recognition than with spatial arrangement.²⁷

If we reconsider the central premise of this paper, we see that many postmodernist projects did not simply follow the main task of architecture which is to provide a building that lets people dwell. Instead they often addressed the issue of connecting modern architecture with history in an overly intellectual or formal way. They tried to get rid of a problem by offering a solution which clearly expresses the problem. The usage of ill proportioned and idiosyncratically detailed historical building forms, the polemic and literal separation of architectural elements or the excessive application of building types results in an architecture which cannot hide the problem it is dealing with: the lack of complexity in buildings caused by a (functionalist) ignorance of all

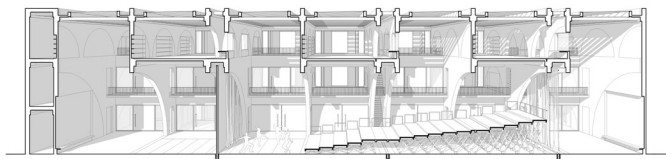


Figure 2: Center for Contemporary Dance. The external appearance recalls Cologne's public architecture. The hall can be used flexibly.

contextual architectural dimensions. Therefore, the error in reasoning of many postmodern buildings might be the attempt to create complexity and symbols by merely simulating or (ironically) imitating the spatial and symbolic complexity of historical architecture.²⁸ Again, this artificial production of complexity results in a building which reveals the problem it addresses in every detail.

Many buildings with these simulated complexities and pictorial references to architectural history were built in America, while the movement of (neo-)rationalism emerged in Europe.²⁹ Based on the study of building typology, Aldo Rossi and Oswald Matthias Ungers designed many projects which drew their complexity from an assemblage of typologically assignable buildings.³⁰ Extensive studies made by these architects explored the variety of articulated types and created a repository of abstract types which were used, customized and applied to the situation of the site. In addition, Ungers in particular established the architectural theme as a design tool.³¹ With the application of types and themes the rationalists wanted to go back to the fundamental principles of architecture. Whereas functionalism seeks the solution for a particular case, a particular sequence of human actions, Rossi and the rationalists seek a general use. Similarly to the ideas of Heidegger and Kahn, their buildings seek to offer the best solution to a number of possible cases of human activity inside the building.³²

Ungers and Rossi's innovative theories had a great influence on many of the following generation's architects, especially in Germany and Italy.³³ Consequently, with an enduring international success the imitation of rationalist architecture became somewhat insipid. It became a kind of an international style which would rather academically apply historical building types to any situation with hardly any consideration for local and regional characteristics. In the worst cases, historical

types are still applied in a geometrically abstract way.³⁴ Even if themes are used, they are often applied without any justification about why they were chosen for a particular project.³⁵ Again, this excessive way of using types well illustrates the problem this kind of architecture addresses: the problem of how to connect history and contemporary architecture.

Finally, we will look at three of the author's projects in order to illustrate how the design method of analyzing and applying types and themes can be practiced, based on the aforementioned theories. The most important methodological difference from rationalist designs might be that the focus lies on themes in order to make a project more identifiable with the user and the location. Moreover, the choice of types and themes has to be justified, not just any can be used for a concrete building task.³⁶ Established examples of the respective task, historical or contemporary, should be analyzed for types and themes, as should the local characteristics. A type chosen following these specifications would provide a most suitable spatial arrangement for the respective existential actions of the user. Derivations of the chosen type and a reasoned choice of themes would make the project more suitable for the specific location's and user's characteristics.

A CENTER FOR CONTEMPORARY DANCE IN COLOGNE

The first example is a design for the Center of Contemporary Dance at the Academy of Music and Dance in Cologne, Germany (Fig. 1). The analyses of architecture for dance resulted in a collection of types and themes. The theatre-type has been repeatedly used for dance-buildings and is still used for classical ballet. However, the theatre-type is not an appropriate source of inspiration, as the academy's performers reject a strict separation of spectators and performance. There are, however, architectural types in dance-history which are also used by contemporary dancers. For instance, there is a long tradition of performances in urban spaces. To dance on piazzas, streets and so on is still a common practice nowadays. Yet many contemporary performances take place in large spaces for example abandoned factory halls.³⁷ These alternative rooms allow for a very creative usage of space, compared to a theatre. Accordingly, the hall-like type of a ballroom, although used for social dances, seems to be more suitable for contemporary performers as there is no separation between dancers and spectators. It is even more advantageous than a simple hall because it usually features galleries whence performances can be observed.³⁸

Having analyzed types of dance-architecture, it seems to be appropriate to base a design for a house of contemporary dance on a large hall. Yet a closer look at recurring themes in contemporary dance spaces is worthwhile, in order to give the abstract and neutral type of a hall a suitable expression. Often on dark stages a sense of place is created by spotlights and a lot of dances deal with nature as a theme, either by performing in nature, with nature or with natural elements in internal spaces. But the most interesting theme is that frequently architecture is used as a magnificent backdrop. In many performances, dancers do not only choose large halls, but also impressive central perspectives or structures with a strong identity.³⁹



Figure 3: Academy for Architecture. The task was to reinterpret the regional architectural culture of the Eifel mountains.

For the design of the Cologne project a very simple but useful approach is to base the design on a large hall which can be appropriated by the students. Consequently, the core of the design is a large space, which can be partitioned by suspended walls and curtains, so that it can be flexibly used as a foyer, theatre or workshop. The hall also features galleries, recalling the type of a ballroom. As stated before, one theme in contemporary dance performances is that architecture itself acts like a backdrop or scenery. Hence, the structure should not merely serve static purposes; it should also create a sense of identity. Therefore, all the openings in the structure are made of round arches, which is an anthropomorphic form, expressed by many dance movements. Eight concrete slices make up the structure of the building and are orientated rectangular to the direction of the central hall, so that the space is defined by large lined-up arches. This recalls the character of baroque scenographic spaces and theatrical stages and points towards the fact that even contemporary performers' practice is rooted in classical and basic dance movements. More details like suspended walls, curtains and spotlights emphasize the identity of the large hall as a space for performance. The exterior is defined by the row of slabs which are visible in the façade (Fig. 2). Thus the external appearance

obtains modest sculptural qualities and together with the un-concealed concrete the design recalls a latent principle of civic buildings in Cologne. Many of the city's public buildings were erected after brutalist architecture principles, due to the excessive destruction of the city in World War Two. Overall the design tries to focus on how contemporary dancers dwell in Heidegger's sense in order to create a building which lets them perform their existential actions – their dance.

AN ACADEMY FOR ARCHITECTURE IN BLANKENHEIM

Another example is the design of an Academy for Architecture next to a medieval castle in Blankenheim, Germany (Fig. 3). The purpose of the building was to provide spaces for exhibitions about regional architecture, as well as hosting architectural conferences and workshops. So the task was to combine two different functions in one building and therefore a heterogenic scope of types and themes were identified as useful. In history two types were repeatedly used for academies or universities: The college-type and the village-type. The former is an obvious choice for this task, as a courtyard-house is the archaic type for a communal way of living. Early university buildings in Europe all used the college type, which is closely related with the monastery-type.⁴⁰ Even academy projects from the 1970s make use of this archaic spatial arrangement.⁴¹ Similarly, the building type of a village or a

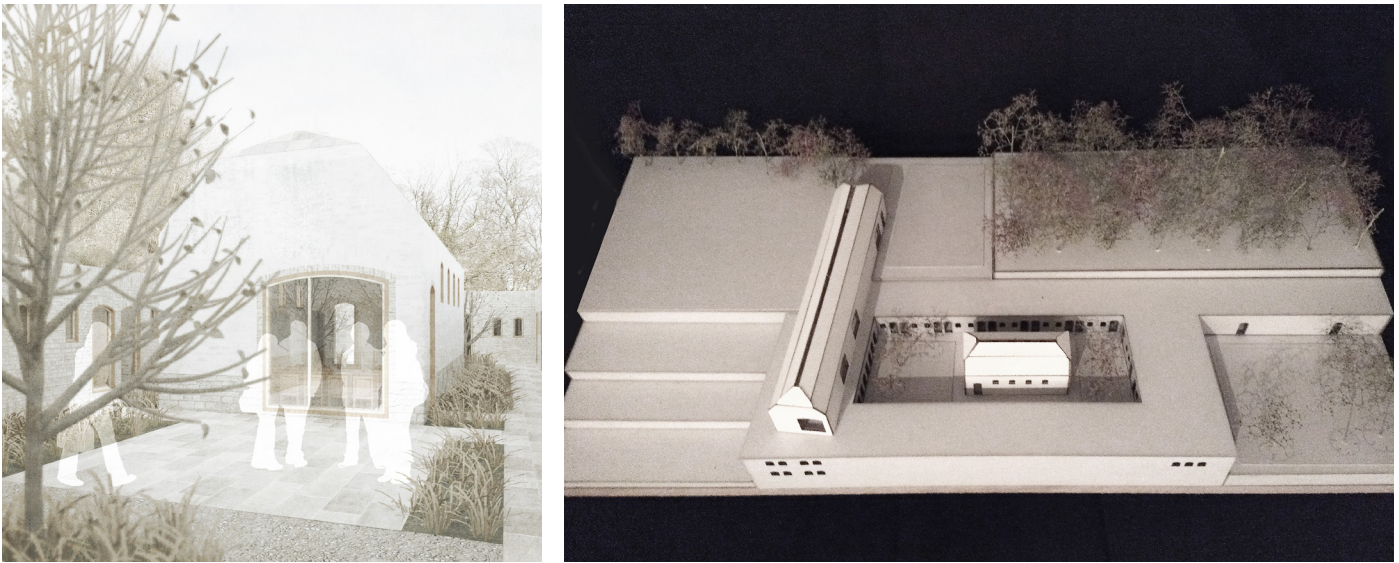


Figure 4: Academy for Architecture. The courtyard-type was combined with the theme of incorporation by placing the lecture hall in the middle of it. Another theme is the juxtaposition of corporeal architecture (gallery and lecture hall) with spatial architecture (rooms, library, etc.).



Figure 5: Housing Project in Maastricht. Each of the four apartments has three levels in order to evoke the feeling of being in a house. The theme of a gradually increasing privacy is introduced for the arrangement of the different rooms.

scattered group of buildings is used to express the communal spirit of an Academy.⁴² Both courtyard and village are chosen in order to create a sense of community for professors and students or for a group of academy members.

When studying precedents of academy architecture, a good variety of architectural themes become apparent. In Early Modern times academies were not yet institutionalized, and so the members gathered in urban squares or private homes. The theme of transformation is the logical consequence of the fact that academies were often without locations. Hence their meetings took place in reused structures, most famously Andrea Palladio's Teatro Olimpico which was built in a former prison. However, as mentioned earlier the process of historical transformations of buildings cannot be simulated in design schemes for entirely new houses. More helpful architectural themes can be identified by looking at how the main room of academies, the lecture hall, is treated. Similar to a church in a monastery the lecture hall is often emphasized by a greater plasticity and sculptural quality compared to the rest of the structure. Another way of emphasizing this most important room is to use the theme of incorporation. Several examples of academy architecture place the lecture hall in the middle of a courtyard or in the middle of a group of buildings.

Again, types and themes have been gathered in order to work out a design scheme, which in Heidegger's sense lets people dwell. A special task for the Blankenheim project was not only to reuse a retaining wall and an abandoned historical basement, but also to reinterpret regional architectural culture in a contemporary way. The client's wish was that the Academy for Architecture would be a place to discuss how to build regionally without applying historical styles.

The design proposes to place a sunken courtyard inside the retaining wall with cells, workshops, a library and communal spaces around it. A stretched, long gallery is placed on top of the sunken courtyard building in order to create a visible address and space for public exhibitions. This gallery is articulated with reinterpreted regional architectural forms and materials. From a little square next to the gallery one is able to enjoy views of the Eifel mountains and to get a glimpse of the courtyard below by seeing the ridge of an again regionally articulated lecture hall which is placed in the middle of the courtyard building, following the common theme of incorporation in academy architecture (Fig. 4).

The design does not only refer to types and themes of the building task, it also recalls the spatial character of the location:⁴³ the northern Eifel mountains were formed during a tectonic process of raising. As this process stretched over thousands of years, rivers were able to cut deeply into the rock. Therefore, the topography appears to be like an inverted mountain landscape: the ridges of the mountains are extremely shallow, gentle and open, while valleys are fairly steep, wooden and narrow. The plateaus have no forest cover and here architecture often has a strong corporeal presence. Traditional farm houses are enclosed by huge rings of hedges, which give them a very block-like presence. Medieval castles in this region have a similar corporeal presence and they are usually placed where open land ends and deep valleys can be viewed. Approaching a historical settlement or town, the natural space changes dramatically and the visitor shifts from the open

fields down into steep and narrow valleys. While architecture on the plateaus is strongly corporeal, in these valleys it is purely spatial. Urban spaces are defined by terraced houses and they are further enclosed by the steep slopes of the mountains. So one could say the northern Eifel mountains are defined by a dualism of spatial characters. Above are eternal and open fields where architectural space is absent. Below, all is architectural space because of enclosing slopes and urban spaces. The design scheme for an Academy of Architecture tries to recall this spatial dualism. The juxtaposition of corporeal and spatial architecture is introduced as a theme in order to express local characteristics: The design contains two different levels of two different spatial characters, like the surrounding landscape itself. On the upper and public floor stands the corporeal gallery. On the lower level, all is architectural space which is even emphasized by the fact that the cells and library etc. are seemingly dug into earth by making usage of the thickness of the retaining wall.

A HOUSING PROJECT IN MAASTRICHT

After the more traditional architectural articulation of the Academy in the Eifel Mountains, it might be helpful to show one last example of how historical types or themes can be applied with a less traditional appearance. The task was to design a house for four families and working spaces at the corner of an urban block in Maastricht, Netherlands (Fig. 5). The proposed design scheme is based on two themes of residential architecture. Although it is an apartment building, the layout of the flats tries to evoke the feeling of living in a house. On top of a semi-public ground floor, four apartments stretch from the second to the third floor. But the apartments are not merely stacked, they are so to speak intertwined and "wander" from one façade to another. Each room in these apartments is merely separated by stairs. Hence, there is no separation between circulation areas and habitable areas within the apartments. The family members pass on from one room to another and experience an increasing sense of privacy.

This again, is a theme which can be studied by looking at historical building types: the appartamento in Italian Renaissance palazzi. It is a spatial arrangement which gradually increases the sense of privacy by passing from one room into the next smaller room. Each of the rooms is only accessible from the previous one and one is forced to walk through all of them in order to get to the most private one. This succession of sala, anticamera, camera and studiolo is paralleled in the succession of the rooms in the Maastricht project: hall - living room - study - bedroom. The façade of this project is deliberately designed as an inside-out-principle and local reference is restricted to the use of bricks. Contrary to the more traditional appearance of the Blankenheim project, this shows that the discussed design method can be applied independently of certain styles, as long as the design is based on a justified choice of types and themes.

Overall, the aim of the presented design method is to make contemporary designs more capable of achieving the main aim of architecture which is to let people dwell in Heidegger's sense. The method is based on the premise that building types represent suitable spatial arrangements for the performance of existential actions (that means to dwell) and that architectural themes help to express these actions. Of course,

such a design method is already, maybe intuitively, practiced or taught by some architects. Nevertheless, bearing in mind the great variety of rather imprecise contemporary architectural stances, it is always useful to articulate and discuss a design method in a written form.

ENDNOTES

- 1 Prof. Adam Caruso (ETH Zürich) observed this in his recent lecture *Architecture and the Historic Present*, held at RWTH Aachen University on January 9, 2017.
- 2 Christopher C.M. Lee, "Projective Series," in *Typological Formations: Renewable Building Types and the City* ed. Sam Jacoby and Christopher C.M. Lee (London: AA Publications, 2010), 136.
- 3 These architects and writers all emphasize the idea of buildings embodying the existential being of the people who live in them. Statements on this premise can be found in: Louis H. Sullivan, "The Tall Office Building Artistically Considered," *Lippincott's Magazine*, March (1896); Hans van der Laan, *Architectonic Space: Fifteen Lessons on the Disposition of the Human Habitat* (Leiden: Brill, 1983); Louis I. Kahn, *What Will Be Has Always Been: The Words of Louis I. Kahn* (New York: Access Press, 1986); Christian Norberg-Schulz, "Kahn, Heidegger and the Language of Architecture," *Oppositions*, 18 (1979).
- 4 Christian Norberg-Schulz, "Kahn, Heidegger and the Language of Architecture," 41.
- 5 *Ibid.*, 29.
- 6 *Ibid.*, 31.
- 7 van der Laan, *Architectonic Space: Fifteen Lessons on the Disposition of the Human Habitat*, 2.
- 8 Norberg-Schulz, "Kahn, Heidegger and the Language of Architecture."
- 9 Heidegger's notion of *being* (*existential*), on which this essay is based, may not be confused with existentialism. Heidegger rather investigates the basic structures of existence (*Seinsstrukturen*) while existentialism relates the comprehension of what is real (*existential*) to the perceiver. *Ibid.*, 35.
- 10 Martin Heidegger, "Building, Dwelling, Thinking," in *Poetry, Language, Thought*, ed. Albert Hofstadter (New York: Harper Collins, 1971).
- 11 *Ibid.*, 146.
- 12 *Ibid.*, 160.
- 13 William Braham, "Afer Typology: The Suffering of Diagrams," in *University of Pennsylvania Departmental Papers (Architecture)* (2000), 1.
- 14 Norberg-Schulz, "Kahn, Heidegger and the Language of Architecture," 43.
- 15 Most famously this idea was stated by Aldo Rossi: "I would define the concept of type as something that is permanent and complex, a logical principle that is prior to form and that constitutes it." Aldo Rossi, *The Architecture of the City* (Boston: MIT Press, 1982), 40.
- 16 In late antiquity the basilica-type has been used for law courts and audience halls as well as for Early-Christian churches.
- 17 "Types are themes that have already established themselves in praxis, and in the course of architectural history."; Alban Janson and Florian Tigges, *Fundamental Concepts of Architecture: The Vocabulary of Spatial Situations* (Basel: Birkhäuser, 2014), 331.
- 18 *Ibid.*, 331.
- 19 The concept of architectural typology is already present in the writings of Quatremère de Quincy (1755-1849). It entered the modern discourse on architecture with Giulio Carlo Argan's Essay *On Typology in Architecture* in 1962.
- 20 This term was established by Adolf Max Vogt in his essay *Woher kommt der Funktionalismus?*. It describes the uncomprehending imitation of the modernist's ideas by many post-war-buildings. Heinrich Klotz, *The History of Postmodern Architecture* (Boston: MIT Press, 1988), 25.
- 21 See for example: Günther Fischer et al., *Abschied Von Der Postmoderne* (Braunschweig: Birkhäuser, 1987).
- 22 *Ibid.*, 11.
- 23 *Ibid.*, 10.
- 24 The Burlington Magazine Reviews, "Review of the History of Postmodern Architecture by Heinrich Klotz," *The Burlington Magazine* 132, 1047 (1990): 423.
- 25 Charles Jencks emphasized that postmodernist architecture wanted to communicate again with the public. Charles Jencks, *What Is Post-Modernism?* (London: Academy Editions, 1986), 12.
- 26 Regarding the obsession of postmodernism with images see: Reinhold Martin, "Architecture's Image Problem: Have We Ever Been Postmodern?," *Grey Room*, 22 (2006).
- 27 Rafael Moneo finds this notion of type in Robert Venturi's work. Rafael Moneo, "On Typology," *Oppositions*, Summer 1978: 13 (1978): 39.
- 28 For example, based on his famous book *Complexity and Contradiction in Architecture*, in the Vanna Venturi House Robert Venturi tries to recreate the spatial variety and diversity of European cities or historical buildings which have been frequently modified throughout the centuries.
- 29 Klotz, *The History of Postmodern Architecture*, 210.
- 30 *Ibid.*, 224.
- 31 He gave many of his designs a specific theme. The main theme of his German Museum of Architecture is the incorporation of one house by another, the theme of his renowned project of a student residence in Enschede is a city within the city. See Oswald M. Ungers, *Die Thematisierung Der Architektur* (Zürich: Niggli AG, 1983).
- 32 Klotz, *The History of Postmodern Architecture*, 219.
- 33 *Ibid.*, 213.
- 34 This reductionist approach to the typology is observed by Micha Bandini, "Typology as a Form of Convention," *AA Files*, 6 (1984): 81.
- 35 For example, Ungers applies the theme of a house in a house to a project for a hotel without explaining why the reception hall should be placed as a small house in the middle of a circular courtyard. Here it seems that architectural themes were introduced for their own sake. Ungers, *Die Thematisierung Der Architektur*, 75.
- 36 Sometimes rationalists had a rather positivist notion of the type. This led to applications of types out of nostalgic reasons rather than out of contextual reasons. Bandini, "Typology as a Form of Convention," 81.
- 37 Leslie Armstrong and Roger Morgan, *Space for Dance: An Architectural Design Guide* (Washington DC: Pub. Center for Cultural Resources, 1984), 160.
- 38 In nineteenth century public swimming pools were used as ballrooms in winter season. Hence they stem typologically from the type of a ballroom which has been established in eighteenth century (For example see the ballroom of the La Fenice theatre in Venice). The gallery seems to be such an important part of the type that it was maintained in Art Nouveau public baths although they were no longer used for balls.
- 39 See for example Wim Wender's movie *Pina* about Pina Bausch and the Tanztheater Wuppertal or the project *Synchronous Objects* by William Forsythe (<http://synchronousobjects.osu.edu>).
- 40 K. Rückbrod, *Universität Und Kollegium* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1977), 113.
- 41 For example, see the Katholische Akademie in Schwerte, Germany.
- 42 One of the most famous examples for an Academic Village is the University of Virginia designed by Thomas Jefferson in 1809.
- 43 The concept of recalling the character of a location in a design project is introduced by Christian Norberg-Schulz in his book *Genius Loci: Towards a Phenomenology of Architecture* (London: Academy Editions, 1980).