

Figure 3.8 Guyanan benab.

the ordering device of the orders and similarly, the Beaux Arts *parti* relied on its own canonic devices which effectively ordered within an accepted framework the architect's initial forays into form-making (Figure 3.9). With the advent of modernism, Le Corbusier's 'Regulating Lines' and his later 'Modulor' were presented as canons based upon the same mathematical origins and with the same outcome in mind; they similarly offered a set of devices to order and clarify architectural form.

Typology

To a large extent the notion of typology (or study of 'types') has replaced the Beaux Arts

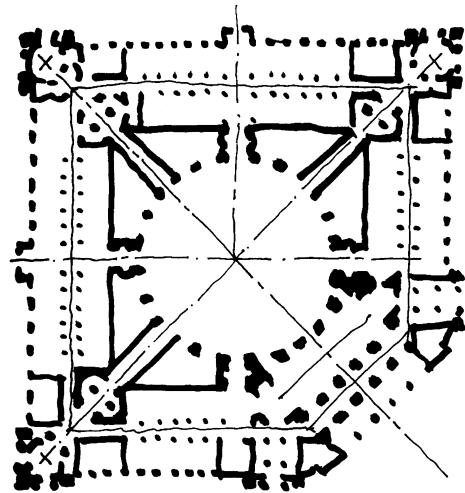


Figure 3.9 Sir E. Cooper, Port of London Authority Building, 1931.

parti in more recent times as a crucial point of departure in our formal explorations. This is, of course, an over-simplification, for eighteenth- and nineteenth-century architects were deeply concerned with the idea of building 'types' classified by use, which reflected an equally profound concern on the part of contemporaneous scientists for classifying by 'type' the entire natural world.

We have already seen how pragmatic designers in their quest to develop primitive forms of shelter developed buildings which in their forms and materials were closely associated with nature; materials at hand were assembled in such a way as to meet the demands of climate and user alike. This

developed into a vernacular typology (**Figure 3.10**) in which architecture and nature established a close correspondence, a source of constant inspiration to both designers and theorists since the eighteenth century. But as a burgeoning nineteenth-century technology in turn created a new building technology, so a new tectonic typology (**Figure 3.11**) emerged concerned with new structural and constructional devices far removed from vernacular precedent. Finally, architects have found themselves profoundly influenced by the physical context in which they design, so that a contextual typology (**Figure 3.12**) has developed. Not surprisingly, all these typologies have been developed to great levels of sophistication and represent, as a combined resource in the form of exemplary precedent, the fundamental springboard for effectively prosecuting building design.

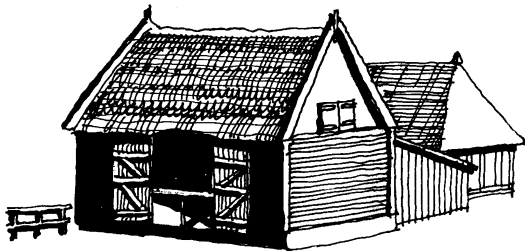


Figure 3.10 Vernacular, Barns, Suffolk.

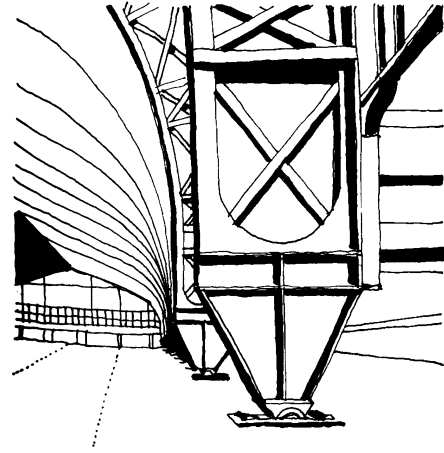


Figure 3.11 Contamin et Dutert, *Palais des Machines*, Paris Exposition, 1889. From *Space, Time and Architecture*, Gideon, S., Oxford University Press, p. 270.



Figure 3.12 Robert Venturi, *Sainsbury Wing*, National Gallery, London, 1991. From *A Celebration of Art and Architecture*, Amery, C., National Gallery, p. 106.