Lecture 7: Typology
The word ‘type’ represents not so much the image of the thing to be copied or perfectly imitated as the idea of and 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 which 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 vague in the type. -Quatremere de Quincy
ENSEMBLES D'ÉDIFICES
résultants de la combinaison horizontale de leurs parties.
DOGTROT HOUSE

The dogtrot house consists of two equal one-story rooms on either side of a central hall joined by a common gable roof. In some examples there is a sleeping loft in the roof over the central hall (which is an open passage) and in others the open passage passes through a two-story house. The dogtrot or "possum trot" was named by early observers who saw the purpose of the passage as an animal shelter—a place where dogs could run through the house. This type was prevalent in the South and Southwest, where the passage also functioned as a shady breezeway where meals could be taken in hot weather.

Richard Hulan in an article for Pioneer America writes: "The true dogtrot house is not so much a way of framing space as a way of living in space. Thus many dogtrots have been closed up and have become central-hall houses; but a few central-hall houses have been opened up, becoming dogtrots. If the typical Cumberland settler cooked on the left, ate in the passage, and slept on the right, the typical tidewater central-hall dweller probably did not; he may have had a dog in the hall, but not a possum or a turkey. On the other hand, there are many (and were more) two-story houses in Tennessee, the ground floor of which was lived in after the dog-possum-turkey-trot manner; the architecture says 'T' house, but the tracks on the floor say dogtrot. And a dogtrot by any other name, still smells like a dogtrot."

The dogtrot was also described by Mark Twain in Huckleberry Finn: "It was a double house, and a big open place between them was roofed and floored, and sometimes the table was set there in the middle of the day, and it was cool, comfortable place." When approaching this type of house, the view through the opening onto the landscape beyond emphasizes the center of gravity of the house. The recurring nature of the type cannot be given a purely functional explanation. The clarity of the void which distinguishes this simple scheme is an emblem of its enigmatic character.

Antecedent: primitive European construction.
FATHER-SON-HOLY GHOST HOUSE

The Father-Son-Holy Ghost house type (also known as the bandbox type) developed on the interior blocks of Philadelphia on lots sized 13' × 20'. This building type dates from c.1750. Each building has one room per floor and is three or four floors high. Some buildings on Manning Street in Philadelphia have five levels: 1) sub basement, 2) kitchen at a half-level below the street, 3) living room, 4) bedroom and bathroom, 5) bedroom. The stacked arrangement of single rooms of this building type makes it the vertical equivalent of the railroad or shotgun type.
COURTYARD HOUSE

The courtyard house is a set of rooms that enclose and centrally focus upon an open space. The history of the type spans many cultures reaching a point of refinement in the Roman atrium house. Although predominantly an urban phenomenon, the courtyard house also appears in rural settings as a free-standing house.

In America, many examples of free-standing courtyard houses may be found in New Mexico where they occur frequently as individual units of urban compounds that define the street walls of the cities. These houses have the characteristics of buildings commonly found in Spanish territories from Andalusia to Peru and Mexico. The main elements composing them are: the patio (placita), which is approached from a wide entry portal (zagal) having barred gates; a service courtyard sometimes attached to the house serving as a stable (corral) ringed by storerooms. For defense purposes, many early New Mexico courtyard houses had no windows or openings in the outer walls except for those located in the main gateway. Later, when Indians were not hostile, windows were cut into the outside walls. Houses facing onto open air courtyards are of course not unique to the state of New Mexico. Many diverse examples can be found in Florida, Arizona and California.
Stéphane Beel, House P., Rotseleen (B) 1994. A solid slab at the front, the house is suspended like a tree-hut at the rear. In the middle of the square design is a gaping hole.
Herzog + de Meuron,
Koechlin House
Basel 1994
Planta inferior, Cota -0.15
Lower floor plan, Level -0.15

Planta intermedia, Cota -2.60
Intermediate level plan, Level -2.60
Planta patio. Cota +0.00 / Courtyard floor plan. Level +0.00

Planta superior. Cota +2.60 / Upper floor plan. Level +2.60
Site plan
scale 1:2000
Section aa • Plan
scale 1:250
Section bb
scale 1:100

1 Living area
2 Salon
3 Private space
4 Traditional Japanese room
5 Courtyard
Kazuyo Sejima, Ryue Nishizawa, M House, Tokyo
1997
UN Studio- Ben Van Berkel/ Caroline Bos
Villa Wilbrink, Amersfoort, Netherlands 1992
The house was stretched out, using up as much land as possible in a limited program, so as to avoid the presence of a garden.
Rudolf Schindler, Schindler-Chase House
Los Angeles, 1923