

Typologies of Architectural Dramas

Abstract

Typologies clarify the special characteristics of general patterns and why these emerge and persist. The sensory and poetic potential of a type, however, is not revealed by an object-focussed study of its morphology but in its dramaturgical qualities which, unlike the former, are based on the temporal nature in which we experience and understand it. In spatial dramaturgy, we can identify four types of dramas: the circularity type, the finality type, the polarity type and the transitoriality type. For a spatial drama to affect us depends on its ability to expose the contradictions inherent in all works of architecture and bring forth a new world. For this to succeed, it must arise and unfold from a dramatic situation. Without this, one has only a „non-situative“ dialogue. A dramatic situation is characterised by the fact that every character is connected to each other by a common as well as an opposing will. At the most general level, the specific spatial dramatic situation in a work of architecture lies in the fact that all ‘characters’ act either in the interests of the volume or in the interests of space, and in the world, either in the interests of communication or of concentration. The common will of all of these is the creation of a work that both radiates into the world but is also changed by it. An architecture that is purely functional or purely autonomous is therefore not able to bring forth a dramatic situation. These differentiations mentioned precede all other differentiating characteristics of typologies. These principles are elaborated and demonstrated through a study of four examples of contemporary museum buildings.

Keywords

Drama Type, Spatial Dramaturgy, Dramatic Situation, Non-Situative Dialogue, Sensory and Poetic Potential