Rainer Hehl and Ludwig Engel

Typologies of Incommensurability

The Order of Things

Knowledge production relies on ordering systems. We decipher the world through differentiation and categorization by assembling elements according to specific criteria. Thus we do not only lay out the foundation for scientific reasoning but we also establish an order among things that sets up the framework for consensus and communality. This is why the order of things is inseparably linked to prevailing worldviews and operating systems. If we acknowledge that the systematization of knowledge production plays a crucial role for the organization of societies and their livelihoods, the historic evolution of diverse types and typological classifications deserves particular attention. What is the basis upon which resemblances and differences can be identified? What are the types of variations by which diverse elements can be affected? Where is the threshold above which there is difference and below which there is similitude?

In the introduction of *The Order of Things* Michel Foucault describes that the impact of knowledge production for the constitution of our societies is most obvious if we concentrate on discontinuities and disruptions between one and another ordering system.[1] In the moment when suddenly one mode of analysis and classification is confronted with a new way of matching and isolating distinct objects of investigation, the hidden network and the inner law of a current state of knowledge is laid bare. According to his inquiry, two major discontinuities within the epistemic practice of occidental culture can be identified: „the first inaugurates the Classical Age (roughly half-way through the seventeenth century) and the second, at the beginning of the nineteenth century, marks the beginning of the Modern Age."[2] In both moments radical transformation of basic conditions and a shift in social, economic and political order induced new methods for the systematization of knowledge and an increased interest in rethinking ordering systems.

Obviously, we are currently witnessing a similar moment marked by massive transformation, whether this refers to geopolitical reconfigurations, digitalization or climate change. With increasing migration, the advance of the digital revolution and the change of environmental conditions we are moving towards a new era, which might pass into history as the so-called ‚Age of

1 Foucault, Michel (1970): The Order of Things, London: Tavistock/Routledge.

2 Foucault 1970: XXIV.

the Anthropocene‘, where the evolution of our planet earth is predominantly man-made.[3]

It is hard to foresee, how far these transformation processes impact the order of things. Are we currently witnessing a moment of transition that is shaking the way in which we systematize and process common knowledge? Does the so-called information revolution confront us with another logic of how parts have to be assembled into a whole? What would be the representation upon which a new kind of order can be assembled?

In order to illustrate discontinuity of order that erupts the way rationality is establishing a coherent logic between things, Michel Foucault quotes in *The Order of Things* a passage from Argentinian writer Jorge Luis Borges that describes a certain Chinese encyclopedia, in which „animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) *et cetera*, (m) having just broken the water pitcher, (n) that from a long way off look like flies.“[4] The surreal collection of incommensurable categories might render it impossible to be considered a coherent taxonomy. Does the impossibility of comparing such incompatible categories demonstrate the limits of rational thinking and make us aware of our own limitation or does it rather push the boundaries beyond what we usually tend to comprehend? Does it declare the end of typology? For Foucault the wonderment of this strange taxonomy is „breaking up all the ordered surfaces and all the planes with which we are accustomed to tame the wild profusion of existing things, and continuing long afterwards to disturb and threaten with collapse our age-old distinction between the Same and the Other.“[5] By destroying the common ground of occidental culture, it exposes us to the very fragile stability of order and invites us to question whether a given ordering system is still speaking the language of its underlying social conditions and modes of existence. Between scientific theories and philosophical interpretations, Foucault detects a domain which is mainly an intermediary one, lying between distinct things. And it is precisely in this in-between zone where other orders can be discovered, and even though this domain „is more confused, more obscure and probably less easy to analyze. It is here that a culture […] frees itself sufficiently to discover that these orders are perhaps not the only possible or the best ones.“[6]

In reference to Foucault’s depiction of ordering systems under transformation the present text attempts to project how typological thinking in architecture is currently undergoing a major shift due to new relations between social, political, scientific and cultural practices. It argues that spatial arrangements and constellations are increasingly produced by confrontation and negotiation between incommensurable entities rather than pre-established orders. In turn, typological ordering is losing its prescriptive authority and instead opens the space for new combinations that challenge predominant typological models and archetypes. In order to make the current

3 The term Anthropocene, which describes a proposed new era when human actions have a drastic effect on the Earth was popularized by atmospheric chemist and climate researcher Paul Crutzen. See: Crutzen, Paul (2002): “The Geology of Mankind,” Nature, 415: 23.

4 Foucault 1970: XVI.

5 Foucault 1970: XVI.

6 Foucault 1970: XXII.

turn in epistemological practice tangible, two historic moments of typological thinking are highlighted.

The comparative method of Jean-Nicolas-Luis Durand's classification system from beginning of the 19th century serves as the basis for a rationalized understanding of typology, where ideal architectural models or archetypes are replaced within a more general and contingent notion of building types. The second moment builds up on Le Corbusier's pictorial representations of architectures in relation to objects of technological progress. Whereas in the first case typological categorization is developed and communicated through analytical drawings, abstract floorplans and elevations, the latter case makes use of visual associations in order to classify new emerging building types as testimonies of a modern industrialized society.

Between rational reasoning and associative imagination, the third part reviews a set of photographs from the archive of photographer Armin Linke capturing environments for knowledge production and collective organization. The photographs that are commented by French philosopher and sociologist Bruno Latour are showcasing contemporary conditions marked by a multiplicity of ordering systems.[7]

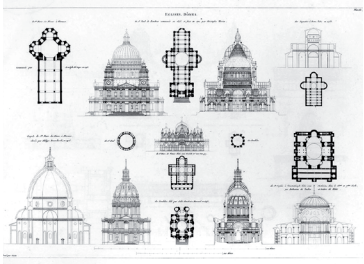

Fig. 1 Durand's typological classification of churches

7 The photographs and comments are taken from the publication: Bader, Joerg, Beitin, Andreas, Ziegler, Philipp (2017): Armin Linke. The Appearance of That Which Cannot be Seen, Leipzig: Spector Books..

Types and Translations

Typological classification became most operational in architecture in the moment when an increase in urban production required architects that were able to reproduce given standards in order to cope with the growing demand. With the beginning of industrialization and the rising complexity of organization, cities were facing the task to professionalize architectural knowledge and to come up with an extended vocabulary of building types. Hospitals, schools, administrative buildings, warehouses and residences had to be characterized according to their programmatic requirement, spatial composition and architectural expression. While the analysis of specific architecture types was based on the abstraction of building precedents in order to deduce general principles, its operational capacity relied on a generative method for the design of edifices.

Jean-Nicolas-Louis Durand (1760–1834), who was appointed in 1796 to organize the second-year courses for architecture at the École Politechnique in Paris, was one of the first to introduce a rational method of designing buildings, which was shaping the disciplinary knowledge for architecture typology to present time. Durand's method comprised meticulously elaborated drawings of historical buildings, floorplans, sections and elevations that were laid out and grouped according to their architectural program. The analytic representation of building types, which was published in the book *Recueil et parallèle des édifices de tout genre anciens et modernes* (1799-1801) aimed to equip future architects with the knowledge necessary to master upcoming building projects (fig. 1).[8]

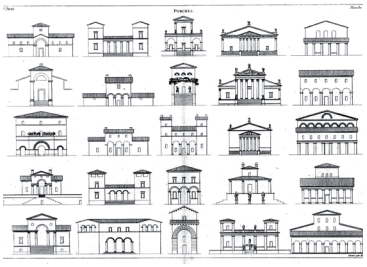

Fig. 2 Tableau showing various porch types

8 Durand, Jean-Nicolas-Louis (1801): Recueil et parallèle des édifices de tout genre, anciens et modernes, remarquables par leur beauté, par leur grandeur ou par leur singularité, et dessinés sur une même échelle, Paris: by the author.

Even though Durand never used the term ‚typology' his understanding of genres was exactly matching the aspiration to install an objective scien-

tific discipline of architecture typology. The method that Durand deployed in *Recueil*, also known as ‚le grand Durand', utilized measured orthographic projections in order to produce a primary source of references for the study of the historical evolution of building types according to their architectural program. In the subsequent book *Précis des leçons d'architecture données à l'École Politechnique* (1802-1805), Durand elaborated didactic principles for teaching at the École Politechnique, which eventually became a classic treatise on architectural design for the École des Beaux-Arts (fig. 2).[9]

In combination the two oeuvres established the framework for architecture education as a scientific discipline based on rationalized systems of classification. As architecture historian Alberto Perez-Gomez noted, Durand's *Précis* discharged architecture from its symbolic meaning in favor of a method driven by purely functional considerations.[10] At the end of the Classical Age and in the advent of modern science the disciplinary knowledge of architecture was finally grounded on the principles of 'utility' and 'economy'. With the systematization of knowledge and by utilizing graphic means that involved abstract representations, Durand's typological treatise opposed the classical understanding of architectural design as an imitation of nature propagated by Quatremère and Laugier half a century before.[11]

Standardization and the reproduction of diverse building types relied on the translation of the built environment into objective data and the presentation of this data in comprehensive *tableaux*—in a matrix of references that were processed according to carefully selected criteria (fig. 3).

Durand's aspiration to come up with a general ordering system can be seen in the context of the establishment of archives, filing systems, the reorganization of libraries, the drawing up of catalogues, indexes and inventories that was marking the end of the Classical Age. Similar to the classification systems in natural sciences set forth by Tournefort, Linné and Buffon, the underlying order for typological inquiry allowed the comparison of distinct entities based on the rationality of a visual language that was precisely tailored to render perceptible the functionality of the object. It is only through the introduction of rationalized structure that the object of investigation becomes an integral part of common knowledge—or, in the words of Michel Foucault, „by limiting and filtering the visible, structure enables it to be transcribed into language. It permits the visibility of the animal or plant to pass over in its entirety into the discourse that receives it."[12] The structural method as deployed in Linné's *Species Plantarum* (1753) and Buffon's *Histoire Naturelle* (1749) is shared by Durand's conception that an ordering system can only be established through the systematization and structuring of an abstract visual language (fig. 4).[13]

Even though Durand's method can be seen in line with the taxonomies of emergent natural sciences, the prescriptive character of his publications intended to reveal the structural composition of building types and make them applicable for design practice. The propagation of these standardized types opened the field for typification and serialization of production that eventu-

9 Durand, Jean-Nicolas-Louis (1801): Précis des leçons d'architecture données à l'École Politechnique, Paris: by the author.

10 Picon, Antoine (2000): "From 'Poetry of Art' to Method: The Theory of Jean-Nicolas-Louis Durand," in: Durand, Jean-Nicolas-Louis: Précis of the Lectures on Architecture, trans. by David Britt, Los Angeles: Getty Trust Publications.

11 The epistemological turn that marks the Classical Age is fundamental for Durand's understanding of science based on empirical methods and inductive, rather than deductive logic. See: *Lee, Christopher C.M. (2013)*: "The Deep Structure of Type. The Construction of a Common Knowledge in Durand's Method", in: Aureli, Pier Vittorio (ed.): The City as a Project, Berlin: Ruby Press, 178.

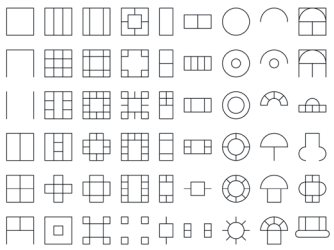

Fig. 3 "Ensembles d'Édifices", abstract diagrams for spatial composition of buildings (Detail)

12 Foucault 1970: 147.

13 Architecture theorist Mari Hvattum argued that Durand's classification system was closer to the method of contemporary Georges Baron Cuvier, who concentrated his investigations on performance and interaction between different entities rather on their visual appearance. According to Hvattum, Durand's method marks the shift from formal to functional analysis. See: *Hvattum, Mari (2014)*: "The Comparative Method," in: Hvattum, Mari (ed.), Gottfried Semper and the Problem of Historicism, Cambridge, UK: Cambridge University Press, 115.

ally reached another level during the process of industrialization. On the eve of the Modern Age typological thinking entered architecture discourse in order to systematize and rationalize building practice. From then on rationality operates as the driving force for a structuralist approach to a ‚science of order', or as Michel Foucault has put it: „By virtue of structure, the great proliferation of beings occupying the surface of the globe is able to enter both into the sequence of a descriptive language and into the field of a *mathesis* that would also be a general science of order. And this constituent relation, complex as it is, is established within the apparent simplicity of a description of the visible."[14]

14 Foucault 1970: 149.

The End of Typology

For Le Corbusier it was clear that the visual field had to be extended in view of new production processes that challenge the way we conceive and experience everyday life. With his famous phrase *Eyes that cannot see* he propagated the idea that technological progress will introduce new standards for beauty and utility.[15] While Durand's building vocabulary was still based on classical architecture elements, products that have been brought forth by the Modern Age—automobiles, turbines, steamboats and airplanes—were perceived by Le Corbusier as prototypes for a new understanding of the aesthetics and the performance of the designed object. The inherent logic of Le Corbusier's rhetoric became most obvious in *L'Esprit Nouveau*, a series of magazines that he published together with Amédée Ozenfant between 1920 and 1925.

15 Under the title „Eyes that cannot see" Le Corbusier published an article in his book Vers une Architecture. See English version: Le Corbusier (1931): Towards a New Architecture, translated by Frederick Etchells, London: J.Rodker.

Le Corbusier, who understood himself as an industrialist, maintained a well-developed network of contacts to industrial firms, from department stores to automobile manufacturers to furniture companies. The magazine therefore operated as a platform for the distribution of pamphlets for new kinds of architecture, as a textbook for the upcoming modern lifestyle and as Le Corbusier's personal PR machine. *L'Esprit Nouveau* was not only inspired by the visual language of the emerging advertisement industries, it literally reused the images from advertising as raw materials turning the displayed objects into ready-mades for the iconography of the machine age. Combining iconographic imagery with short descriptive texts Le Corbusier renounced to embed the presented objects in a continuous narrative in favor of a staging of the thing itself. Equipped with catchy headlines (‚Des yeux qui ne voient pas', ‚Besoins types – meubles types', ‚Autres icônes: les musées'), his articles were presented as paradoxical montages, as quasi-dadaistic collages propagating modern achievements like in a shop window of a general store. By fusing real advertisements for new products with art and cultural artifacts, the boundaries between architectural discourse, commercialization and popular culture were blurred. While a photograph of the Parthenon temple was shown on the same page as the image of the *Delage limousine Grand-Sport*, the accompanying text is describing how standard is a necessity stemming from the social contract, which determines along the ages the standard needs of mankind (fig. 5).[16]

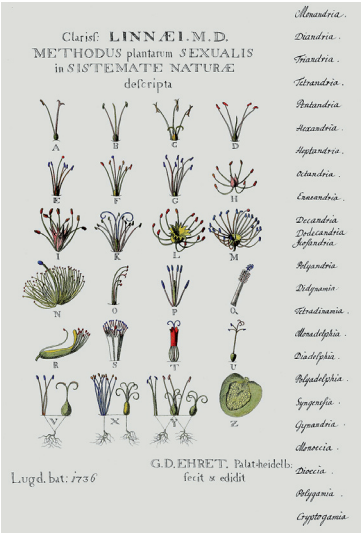

Fig. 4 "Methodus Plantarum Sexualis in sistemate naturae descripta", drawing by Georg Dionysius Ehret showing Linnés classification system of plants. Leiden (1736).

16 Le Corbusier (1921): "Des yeux qui ne voient pas," in: L'Esprit Nouveau, no.10, Paris: by the author.

Cliché Albert Morancé. PARTHÉNON, de 447 à 434 av. J.-C.

Le standart est une nécessité.
Le standart s'établit sur des bases certaines, non pas arbitrairement, mais sur la sécurité des choses motivées et d'une logique contrôlée par l'expérimentation.
Tous les hommes ont même organisme, mêmes fonctions.
Tous les hommes ont mêmes besoins.
Le contrat social qui évolue à travers les âges détermine des classes, des fonctions, des besoins standarts donnant des produits d'usage standart.
La maison est un produit nécessaire à l'homme.

DELAGE, *Grand-Sport* 1921.

Fig. 5 Page of L'Esprit Nouveau showing the Delage Grand-Sport and the Parthenon temple on the same page, both reflecting the standard for human necessities.

FREIN AVANT DELAGE

Cette précision, cette netteté d'exécution, ne flattent pas qu'un sentiment nouveau né de la mécanique. Phidias seulement atteint : l'établissement du Parthénon en témoigne. De même les Egyptiens lorsqu'ils polissaient les Pyramides. C'était au temps où Euclide et Pythagore dictaient la conduite de leurs contemporains.

DES YEUX
QUI NE VOIENT PAS...
III : Les Autos

PAR LE CORBUSIER-SAUGNIER

Il y a un esprit nouveau : c'est un esprit de construction et de synthèse guidé par une conception claire.
Quoi qu'on en pense, il anime aujourd'hui la plus grande partie de l'activité humaine.

UNE GRANDE ÉPOQUE QUI VIENT DE COMMENCER
Programme de l'« Esprit Nouveau », N° 4, Octobre 1920.

« Nul ne nie aujourd'hui l'esthétique qui se dégage des créations de l'industrie moderne. En plus en plus, les constructions, les machines, s'établissent avec des proportions des plus satisfaisantes. Elles ne sont pas encore, pour la majorité, des utilitables œuvres d'art, car elles correspondent à un besoin, c'est-à-dire à l'utile. Or les intellectuels d'élite qui composent le monde de l'industrie et des affaires et qui vivent, par conséquent, dans cette atmosphère virile où se créent des œuvres individuellement belles, se figurent être fort éloignés de toute activité esthétique. Ils ont tort, *car ils sont parmi les plus actifs créateurs de l'esthétique contemporaine.* Si les artistes, si les industriels se s'en rendent compte. C'est dans la production générale que se trouve le style d'une époque et non pas, comme on le croit trop, dans quelques productions à fins ornementales, simples superfétations sur une structure qui, à elle seule, a engendré les styles. La rocaille n'est pas le style Louis XV, le jetons n'est pas l'art égyptien, etc., etc...»

Trait de l'« Esprit Nouveau ».

Fig. 6 Section drawing through a front break of a Delage limousine compared in the comment with the sophisticated details of the Parthenon and the Egypt Pyramides.

17 See: Nerdinger, Winfried (1987): „Standard und Typ: Le Corbusier und Deutschland," in: von Moos, Stanislaus (ed.): L'Esprit Nouveau. Le Corbusier und die Industrie 1920–1925, Berlin: Wilhelm Ernst & Sohn.

Even though Le Corbusier is also emphasizing the utility of a given type, the presentation of iconographic images stands in harsh contrast to Durand's analytical method. The visual materials in Corbusier's publications were merging the art of the engineer with architectural representations. According to his comments, the definition of standard and type was referring to the perfected object, which evolves through experimentation and selection along the production process. The development of a car body served as an example for the standardization of a more and more perfect enclosure for a construction. Against the believe that typological order has to be imposed top-down by the artist-architect—an understanding that was very widespread among representatives of the Bauhaus—standards and types were conceived as the results of an ongoing process determined by the conditions of production (fig. 6).[17]

It is curious to see that Le Corbusier's architectures weren't that much focused on serial production. Besides his attempt to launch a single-family housing type, known as *Maison Citrohan*, his designs were more concentrated on their iconographic standing rather than on the logic of pre-configuration and replication. Similar to the operating mode of the advertising industries, the iconic object was mainly serving the purpose of marketing. Standardization and the evolution of types ceased to be the domain of architectural theory and discourse, as it was formulated by Durand, and instead followed the economy of the building industries or rather the commercialization of architecture products. Is the discrepancy between the logic of production and architecture discourse marking the end of typology understood as objective science and prescriptive guideline for cultural production?

The associative method of Le Corbusier's rhetoric might reveal how knowledge production is taking shape in the age of mass media. Instead of a coherent system and comprehensive order, the development of building types is driven by open and ongoing processes of adaptation, differentiation, and the emergence of new types through crossbreeding between incompatible ordering systems.

That Which Cannot Be Seen

How can we visualize diverse world orders against the background of increased complexity and hybridization? If ordering systems are informed by prevailing conditions and vice versa, and if worldviews are influenced by multiple modes of representation, how can we then establish classifications that can cope with the confusion that we are facing today?

The idea to collect various cultural representations across the globe has already been articulated in André Malraux's project to create an *imaginary museum of world sculpture* (*musée imaginaire de la sculpture mondiale*). In 1947, the French writer and politician started a photo collection of cultural objects that led to the publication of a book series comprising 42 volumes and containing around 23.000 images. The *musée imaginaire* can be seen as an attempt to assemble an extensive compendium of knowledge on artistic practice that would cover the manifold productions of cultural objects

in order to compose an open atlas of world culture. It is curious to note that the edition of the publication ended in 1997, in the moment when the Internet was starting to replace the distribution of printed encyclopedias and catalogues. With ongoing global digitalization and the use of search engines, Le Corbusier's claim *Des yeux qui ne voient pas* took on a whole new meaning as processes of knowledge production started to be taken over by computing machines that were able to multiply data indefinitely and distribute it around the globe with the speed of light (fig. 7).

A contemporary position that illustrates this impenetrability of reality is the work of photographer and video artist Armin Linke. Linke's photographs are hybrids between art and documentation. As an artist, Linke is free to choose the topics and themes of what he photographs and how and when he photographs them. As a documentarian, he is bound to what presents itself to his camera. Thus his work always carries the notion of research, yet it is up to the spectator to draw any conclusions. Linke's photography focuses on the effects of globalization, the transformation of infrastructures, and the networks of the post-industrial society through digital information and communication technologies. As such, Linke has amassed a giant archive of depictions of contemporary conditions over the last decades that itself could serve as an almanac of global systems of knowledge production. His archive traces the spaces that are produced for knowledge and through knowledge, that are made for ordering and collecting things or are the result of the human need to order and collect. Consequently, Linke's works mark a singular yet seemingly non-subjective commentary on the contemporary planetary transformation.

Fig. 7 André Malraux's "Musée Imaginaire de la Sculpture Mondiale", Video still from Dennis Adams, Malraux's Shoes (2012).

In the following section three exemplary photographs of Linke's archive are selected in order to discuss the ordering systems that underlie these representations. The images are taken from the book Armin Linke. The Appearance of *That Which Cannot Be Seen*, for which scientists were asked to browse through Linke's vast archive, make a selection of motives and use them as springboards for their own associations. The three chosen photographs were picked and commented by philosopher and sociologist Bruno Latour.[18] The combination of Linke's shots and Latour's comments offer clues to how possible world orders for the present can be visualized, how these orders mutually create collisions and how we can conceive their combination without simplifying or overcomplicating matters at hand.

18 Bader; Beitin; Ziegler 2017: 139–190.

New World Order

In a photograph from the Genoa G8 Summit from 2001 security fences are captured that were installed in Genoa's historic old town in order to secure the conference of the eight largest advanced economies of the world and to make sure their summit would be held without direct interference by protesters (fig. 8). The historic center of the city was closed off with about 450 fences creating an intricate urban labyrinth. People living in the fenced-off area had to pass through metal detectors and X-ray stations upon leaving and entering. If the protesters are represented in the picture we cannot know, as

the photograph is showing a moment of peace highlighting the spatial impracticability for the inhabitant's livelihood—yet the viewpoint is strangely distanced as the picture is shot from a secure position inside the fenced area. The set-up begs the question, which inside really needs to be secured from whom and what consequences the security of the created space then unfolds. Bruno Latour comments on the exceptional use of the public space: „Here, all the clever inventions of architecture of rhetoric are forgotten and what we get is just a solid gate imposing a distinction between inside and outside."[19]

19 A. a. O.: 163.

What interests Latour in the photograph is the bluntness with which otherwise intricate separation techniques are being ignored and architecture is put into effect in the most brutal and obvious way possible, creating an inside and outside that lets one no longer speculate but presents a temporary situation as a fact that is necessary to allow freedom of discussion on the inside. It also highlights the limits of negotiation when it comes to different ordering systems. As chaos unfolds, spatial order is to be secured by separating competing ordering systems. Quite literally does the ordering system of the one side not allow for the peaceful coexistence of the other and thus both need to be segregated from each other. Yet the power to secure itself—in this case: putting up a fence—lies with the order that looks for systemic stability while the ordering system of the protesters aims at the destabilization of exactly that order that silences it or at least keeps it away from the table of negotiation. The photograph as a documentary artifact is the only common denominator for the opposed systems: Only the documentation of their forced segregation through the spatial element of the fence binds them together.

The second photograph from Linke's archive shows the restoration lab at C2RMF—Center for Research and Restoration of the Museums of France in 2014 (fig. 9). We see a masterwork of art, hundreds of years old in a setting filled with the most elaborate and innovative technology to preserve and

Fig. 8 Armin Linke, G8 Summit, Genoa, Italy, 2001.

restore the condition of the pieces that have suffered through the centuries. The artwork no longer exists as an artifact but it begins to exist in manifold shapes, forms and states as different scanners, cameras and 3D-modelling systems create an archeology of the piece. Here in the laboratory, a single representation of an object type no longer exists as many different copies in different styles offer new perspectives on the piece of art—scanned by scientific analysis and visualized through technological devices. The various ways of showing the art piece in sum offer again another way of perceiving art in general. In the set-up of the photograph we instantly get an idea of the complexities of perception and representation: As the artworks are being restored, are they being taken back in time? The technological advancement of the present leads to possibilities of erasing the signs time left on the art pieces to preserve art for future generations to look at. So in which direction of time and for which time does the laboratory as a space exist? What type of space does it represent? As Latour points out, the photograph „shows a return to a baroque confusion of many different genres: an element of artifact, an element of nature, an element of art history, and an element of the new politics of art—all collected in the same place."[20] What we witness here is a double-hybridization of an already hybridized context as Latour emphasizes the baroque quality of the context, which gives us different ideas about the meaning of the object, all culminating within the spatial limitations laid out by the space of the laboratory.

20 A. a. O.: 189.

On a third photograph, the location for the Climate Change Conference COP19 in Warsaw in 2013 is shown (fig. 10). As Bruno Latour writes „The United Nations COP19 meeting is held in an empty stadium. The stadium itself is not the assembly. You might think at a glance, that it is filled with an applauding crowd, participating in climate negotiations. It is completely empty, though and the people actually negotiating are in this artificial, air-condi-

Fig. 9 Armin Linke, C2RMF, Center for Research and Restauration of the Museum of France, AGLAE particle accelerator laboratory, Paris, France, 2014.

tioned building inside the stadium. There is a great irony in this image."[21] What Latour describes as an ironic condition reveals precisely the artificial nature of an assembly space that is used for negotiations on climatic conditions and the measurements that are necessary to regulate these conditions in the future. The architecture of the air-conditioned assembly space as well as the empty stadium are the silent witnesses of an issue that concerns the future existence of the world community. The sheer functionality of these architectures, to offer the spatial condition for the assembly of major crowds, is laid bare devoid of any representational aspiration. What makes the photograph so intriguing is the fact that the visual absence of performance in the space intensifies the confrontation and confusion between two nested assembly spaces. The air-conditioned conference space hosting an event where the world community is discussing the new climate treaty is turned into a stage for a society of spectacle without spectators.

21 A. a. O.: 189.

Beyond A Coherent Typology

What lessons can be drawn from this random selection of archive images for the detection of contemporary and future ordering systems? What are the consequences of these ordering systems for typological thinking?

Commenting on the Chinese encyclopedia, Foucault is raising the question how we can cope with the incommensurability of diverging systems: „On what ‚table', according to what grid of identities, similitudes, analogies, have we become accustomed to sort out so many different and similar things? What is this coherence—which, as is immediately apparent, is neither determined by an a priori and necessary concatenation, nor imposed on us by immediately perceptible contents?

For it is not a question of linking consequences, but of grouping and isolating, of analyzing, of matching and pigeon-holing concrete contents; there

Fig. 10 Armin Linke, UNFCCC, COP19 Climate Change Conference, Warsaw, Poland, 2013 (Photography in collaboration with Giulia Bruno)

is nothing more tentative, nothing more empirical (superficially, at least) than the process of establishing an order among things."[22]

22 Foucault 1970: XXI.

In the light of Foucault's thoughts, what the combination of Linke's photographs together with Latour's written associations suggest is: The present has become so complex that a meaningful typology can no longer be formulated through theory but must be expressed in relation to spatial settings that have set off actual events. It also makes clear that how you build up a collection (or archive) and what the collection is made of is secondary to the abstract yet powerful tool of the collection itself. Meaning that only the direct confrontation of different interpretations of the same context may lead to a new understanding of ordering systems. That in itself then again can be understood as a means to typify spatial conditions in relation to its interpretation thus rendering the architectural form only valid in such way that it does allow for a constant flow of possible interpretations of types. Typologies of incommensurability need the deep context of a specific situation to sustain themselves indefinitely into the future.

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Fig. 1 Durand, Jean-Nicolas-Louis (1801): Recueil et parallèle des édifices de tout genre, anciens et modernes.

Fig. 2, 3 Durand, Jean-Nicolas-Louis (1802): Précis des leçons d'architecture données à l'École Politechnique.

Fig. 4 "Methodus Plantarum Sexualis in sistemate naturae descripta", drawing by Georg Dionysius Ehret showing Linnés classification system of plants. Leiden (1736).

Fig. 5 Le Corbusier-Saugnier, in: Esprit Nouveau 10, June 1921.

Fig. 6 Le Corbusier-Saugnier, "Des yeux qui ne voient pas", III Les autos, in: Esprit Nouveau 9, July 1921.

Fig. 7 Photo: Courtesy of Dennis Adams and Kent Fine Art, New York.

Fig. 8, 9, 10 Bader, Joerg, Beitin, Andreas, Ziegler, Philipp (2017): Armin Linke. The Appearance of That Which Cannot be Seen, Leipzig: Spector Books, p.162–163.

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