

ARCHITECTURAL AND TYPE

Laheeb Ali Al- Sayigh

Assistant lecture, University of Technology, Department of architecture/Baghdad/Iraq

Dr. Asmaa M.H.Al-Moqaram

Assistant Prof, University of Technology, Department of Architecture/Baghdad/Iraq

ABSTRACT

The point of this paper is to find the compositional sort. This examination includes an audit of various studies which handled the sort in engineering all in all, and through the four phases of improvement of the idea in the hypothesis and history of design as per the investigation of Historical Evolution of Architectural Type. This gives the subjective foundation identified with indistinguishable structures of the sort or the roots which constitute the compositional sort, and distinguishing what remains behind the development of those starting points.

Key words: Architectural Type, Sort of Architectural Types, Architectural Styles.

Cite this Article: Laheeb Ali Al- Sayigh and Dr. Asmaa M.H.Al-Moqaram, Architectural And Type. *International Journal of Civil Engineering and Technology*, 8(1), 2017, pp. 44–62.

<http://www.iaeme.com/IJCIET/issues.asp?JType=IJCIET&VType=8&IType=1>

INTRODUCTION

Considering the inception of sort as an idea requires an expository point of view that leftover portion on commonality with the chronicled, social, and religious of realities and in addition the other state identified with the social foundation of the general public agreeing the implied interim of time .

Heinrich Wolfflin depicted in his presentations about the expressive substance of the sort as a kind of formal and Spatial Patterns. It is trusted that the way of life item has an Expressive Content having an association with the sensible physical shape and by that he is viewed as the main who presented this idea (Rykwert: 1981:11).

Wolfflin called the Tectonic values in engineering, the individuals who esteem a connection with the tasteful of the root and expressive qualities. This style of thought has come drastically with the presence of the possibility of the unique workmanship. Wolfflin's critical expansion in his new dialect on the idea of space and proliferated to see or see this frame in that space. The impact of this idea has stayed until today and of late significantly affects.

SORT IN LANGUAGE

The group of sort is sorts, and is mean to a gathering of individuals conceded to a similar thought or a similar technique, and is additionally demonstrate to things that are indistinguishable in class. The verb is epitomize, that is a denotative for exemplifying or having the significance of driving or demonstrating the way (MukhtarAlSihah: 1950:750) (MuheetAlMuheet: Second Volume: 2131).(The primary type of something as per Longman Dictionary, which every single later frame creates (Longman Dictionary of English Language and Culture: 1998:1075).(In 1727 characterizes sort as a typical frame figure, shadow,

and representation by Boyer Dictionary. Type in its strict importance utilized by Greek means impact. The Greek meaning of the thought shaped the base for the seventeenth century normal definition, perform by the accompanying .

Oxford English Dictionary expresses the accompanying Prototype in Greek shape type [French, or Late Latin models from Greek prototypes] the first or sort of something; the foundation of which a duplicate, subordinate, or enhanced form exists or is made; an example, a plan, a paradigm. That of which a model is a duplicate on a diminished scale. Clark, they take a gander at blooms and trees as delightful items, as well as models of the awesome (Oxford English Dictionary: 2002:2380). (In so far as its first starting point, it implies review for a psychical relationship and a reasonable estimation for things, structures or nuts and bolts contrasted with acquired or gained occasions or wonders, or it is a push to discover a dialect of discourse with reiterations to find its privileged insights keeping in mind the end goal to get a sort of control, comprehension, execution and forecast (Al Guesbi: 2005:8).

The sort could be practical or advanced, for example, the computerized movements, this mean the kind of the straight line would be as a boundless succession effortlessly comprehended of equivalent straight - line fragments; as the base of the sort is a sort of minor equivalent contrasts or frame institutionalization. To know the sort in a bend line; we have to know the starting point, the normal prevailing varieties - the normal and the base of the sort here is minor and equivalent contrasts as well. That is the reason; sort could be resolved in bends or some other geometrical shapes by searching for the distinctions and varieties. Sort can likewise be seen in irregular as well (Al Guesbi: 2005:8). There must be a sort, whatever the case.

along these lines, Disorder has no importance, and even what is alluded to truly as irregular occasions, they happen in a justifiable and describable arrangement with the end goal that could be recognized from other arbitrary occasions and appear - in their primitive - sorts - state basic and abstractive. Typology in dialect, workmanship, music, recreations, design, and religious ceremonies is little and minor, as these fields of learning are influenced by the encompassing environment. Really, the analyst for sort ought to be acquainted with every one of these points of interest, the perceptions and the significance. Model is found in nature, in physical frameworks and non-living articles minor yet unbounded (Al Guesbi: 2005:8).

THE ROOT OF TYPE PHILOSOPHY

The sort characterized as bearing the scholarly measurements of a thing which is dark for logic, by and large, Model having typical measurements covered up at the top of the priority list and physically exemplified which speaks to an extraordinary instance of the sort that is clear and of commit elements. The introduction of sort relies on upon the crisis of ensuing social items which have normal Conceptual Forms and have answers for thought, practical, religious, social and ideological prerequisites. Thus the sort is viewed as a standout amongst the most imperative method for protest beginning. Additionally , Antoine-Chrysostome Quatremère de Quincy keeps up that a sort doesn't present - to a great extent - a picture of something that can be duplicated, comparable or imitated nearly as much as what it speaks to as a thought for the component which thus goes about as a base for the example or the model. A sort doesn't speak to a steady formal esteem yet speaks to a scholarly relationship and a fundamental esteem without exhibiting certain constrained qualities or the relationship that gives the building uncommon personality (Merza:2000:125)(Argan:1996:240) (Abdul Aziz : 2007).

THE UNDERLYING FOUNDATIONS OF ROOT IN THE COMMON METHODS OF INSIGHT OF THE NON-ROMANTIC AND THE ARISTOTELIAN

In the Dispassionate and in the Aristotelian presentations, The idea of Sort especially showed up by William John Mitchell (1944 - 2010) the Australian engineer and urban architect expressed that the idea of sort is related with both the Non-romantic goals and the Aristotelian structures through clarifying that the idea of sort has a long and complex history, in which thoughts drawn from a few unique fields get to be joined. It might be followed back to Plato's goals and Aristotle's frame rationally (Mitchell: 1992:246). (The Non-romantic optimism and the Aristotelian authenticity are associated with the pith of nature

attributable to the way that it is the starting point of creative works (Al Bustani: 1996:60) .The dispassionate speculation verified that a craftsman reproduces a general thought found in his mind looking for the privilege and finish type of something or Perfect structures; while the Aristotelian perspective considers that the Greek have understood the under quintessence of things optically. Along these lines, the Greeks respect the universe of taking on a similar mindset as an outcome of run of the mill frames exhibited in a special example (Mitchell: 1992:89) (Abdul Aziz : 2007).

THE UNDERLYING FOUNDATIONS OF SORT IN THE COMMON METHODS OF INSIGHT OF THE NON-ROMANTIC AND THE ARISTOTELIAN

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The Non-romantic optimism and the Aristotelian authenticity are associated with the pith of nature attributable to the way that it is the starting point of creative works (Al Bustani: 1996:6).

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THE POSITION OF TRADE NAME IN ARCHITECTURAL PRESENTATIONS AT THE CIVILIZATION TIME 1750 – 1830

At the center of the eighteenth century saw the development of the philosophical development, a learning insurgency against obliviousness, whose preminent perfect was solidified from two sections: the nature and the brain (Abdul Aziz: 2007). The idea of sort showed up in the presentations of some of its scholars at which the advancement and development of typology ideas amid this period have become visible accordingly for the accompanying variables :-

- The improvement of objective philosophical ideas because of René Descartes .
- The improvement of logical ideas, physical sciences specifically .

- The start of the modern renaissance that saw differing qualities in structures' capacities (Broadbent: 1977:60) (Vidler: 1977:106)(Abdul Aziz: 2007).

THE ROOT OF TYPE IN THE PRESENTATIONS OF MARC-ANTOINE LAUGIER

An engineering scholar, abbé Marc-Antoine Laugier (1713 - 1769) was a Jesuit cleric. Laugier is best known for his Essay on Architecture distributed in 1753.

The Enlightenment age was separated by a division of its scholars between the realists who bolster getting design sources back to the primitive cabin - Adam's home - and the symbolists who back it up getting it back to the religious structure - the place of God - (Vidler: 1977:97) (Abdul Aziz : 2007).

This period saw the improvement of the primary structural ordinary hypothesis in which the idea of sort as a rule was connected with the possibility of primitive beginnings trying to rising the design essential components, and the bases that made their creation, in 1753 on account of Marc-Antoine Laugier. An early scholars Laugier who exchanged the standards of levelheaded logic into configuration, requesting like René Descartes the reception of normal sciences system, Newton's thought specifically (Broadbent:1990:87).

Marc-Antoine Laugier felt that the standards of engineering can be transfered from one of the examples that Marcus Vitruvius Pollio says as potential causes for design spoke to by a primitive bungalow developed from props, bars and bow - molded rooftop. Therefore, Marc-Antoine Laugier concluded that the substance of engineering comprises of props, bars and bow-molded rooftop, by which he displays a general design model (Broadbent: 1990:88)(Mitchell: 1992:90).

THE ROOT OF TYPE IN THE PRESENTATIONS OF DE CHAMOUT

Treading in the means of Marc-Antoine Laugier's thoughts in setting up the primitive cabin as a sort for every single fruitful engineering, De Chamout qualities the regular cause of design structures and recognizing sort as remaining for, "the main endeavors of man to ace the nature, adjusted it as per his needs, utilization and cravings". He, too, characterized model as embodying, the things that are picked by the craftsman from the nature, to illuminate and trigger his creative energy, So the trees are rendered unique sorts - models - of sections' sort in the limit of being one of the engineering essential components (Viddler:1977: 97:99).

THE ROOT OF TYPE IN THE PRESENTATIONS OF JACQUES-FRANÇOIS BLONDEL

A French designer, Jacques-François Blondel (1705 - 1774). He was the grandson of François Blondel, whose course of design had showed up in four volumes in 1683 .The scholarly characterization showed up toward the end of the eighteenth century on account of Jacques-François Blondel trying to pass on the developed thoughts of normal sciences to the compositional hypothesis, when he included - in his aggregations - different classes of structures that existed in the draftsman's hold, recognizing their general sorts, for example, theaters and healing centers... , affirming the nearness of the general model for every sort by which any individual building is constituted. Every essential sort in the compositional practice was portrayed, its projects were put forward in detail and its uncommon character was precisely delineated. Anthony Vidler demonstrates that the possibility of eccentricity was then limited to structures' outward appearance (Viddler: 1977:99:101) (Abdul Aziz: 2007).

THE ROOT OF TYPE IN THE PRESENTATIONS OF ANTOINE CHRYSOSTOMEQUATREMÈRE DE QUINCY

Antoine-ChrysostomeQuatremère de Quincy's presentations are viewed as a standout amongst the most noteworthy engineering literary works that have managed the idea of sort. They were embraced by post-innovation scholars and pundits in working up their hypotheses and feedback about the idea. The article composed by de Quincy about the Type in the third area of his reference book late in 1825 trying to set up the first and the abstractive significance of model - the germ, the repetition - at which he speaks to the compositional model from his perspective, the design model was on the double previous germ, starting point and primitive cause (Viddler: 1977:104) (Abdul Aziz: 2007).

The creator brought up that a huge number of things of every sort, come down to us by means of standard and that one of the essential undertakings of logic is spoken to via looking for its essential roots and causes destinations as it can acknowledged, and this is called sort in engineering (Bell:1991:27).

What's more, he supported Marc-Antoine Laugier's perspective in coming back to the great birthplaces spoke to by the primitive cabin, de Quincy expected his dreams on sort exhibiting that, " the composed building workmanship is created from a previous source and this source remain for the possibility of model. He clarifies his idea on the perfect sort as takes after: the word model introduces less the picture of a thing to duplicate or copy totally than the possibility of a component which should itself to serve when in doubt for the model (Rowe: 1988: 191)(Broadbent:1990:90) (Viddler:1977:191).

The presentations of De Quincy recognizes the model and the model expressing that, a model stands for a thing that can be rehashed as it may be, as an absolute opposite of model by which we can understand works hate each other. Likewise he affirms that, the entire could be exact and guessed in the model, though, in sort, the entire is pretty much uncertain (Broadbent: 1990:91).

While David Bell's presentations have indicated out the typical ramifications of the idea of the perfect sort in de Quincy's definition, understanding that de Quincy's meaning of sort demonstrates that it is something light up with importance, exemplifies and even communicates fundamental and noteworthy compositional basics all through history (Bell: 1991:23).

THE ROOT OF TYPE IN THE PRESENTATIONS OF JEAN-NICOLAS-LOUIS DURAND

Jean-Nicolas-Louis Durand showed another perspective on sort. His presentations have affirmed that great requests don't recreate the common primitive cabin or the human body. Along these lines it can't be viewed as a pith for engineering, and would be in inconsistency with the previous compositional hypothesis and actually, embracing the Positive view which surprisingly required the self - adequate and self-governing structural hypothesis, and the one that is specific and constituted solely from sane obvious realities and down to business values (Gomez: 1984: 299:300) (Abdul Aziz: 2007).

Jean-Nicolas-Louis Durand began the nineteenth century venture of sort development based concurring the manage of structure inside and the utilitarian part of things as an intelligent result of levelheaded arrangement of the Enlightenment development, setting up recognized shapes for every sort and gathering the design's essential components that couldn't be lessened like dividers, segments and openings... , appropriately with derived tenets for every sort to yield the valid source of the abstractive normal plans. This specialty of gathering and sorting out of every sort was coordinated by a program got from an investigation of all past indistinguishable projects and is stifled to the prevailing law of economy (Viddler: 1977:108).

Jean-Nicolas-Louis Durand was likewise intrigued by run of the mill arrangements, recognizing the sort nature that is identified with its development and structure and ignoring the design model's outward properties, along these lines the preparatory stride spoke to amassing and contrasting classes by means of collecting and coordinating engineering models of every sort, the old and the advanced ones (Viddler: 1977:107).

A portion of the impacts of Jean-Nicolas-Louis Durand's request are his accidental meaning of the authentic thought in design accuracy. So his straightforward thought regarding progress tried to predominance for every sort, by means of the inner comprehension of the laws that building sorts and the dynamic changes of such laws under the impact of the outward change or the inward necessities which could make ready towards understanding a kind of advancement in engineering (Viddler: 1977:108).

THE ROOT OF TYPE IN ARCHITECTURAL PRESENTATIONS AT THE MODERNISM AGE 1900 - 1960

Taking after the new style of the Enlightenment age, sort restored again following forty years to be in light of a legitimate concern for the second modern transformation Its realistic positivism contributed in intertwining the idea of sort in two noteworthy cauldrons as takes after: functionalism and standardization(Abdul Aziz : 2007).

THE ROOT OF TYPE IN PETER REYNERBANHAM'S STUDY

The productive engineering pundit and essayist Peter ReynerBanham (1922 - 1988) talked about in his book Theory And Design In The First Machine Age the scholarly base of the advancement and the improvement of the idea of sort in innovation design, showing to the foundation of the essentials of hypothesis of sort by a few individuals from the Cubism development in France influenced by regular slant towards Plato's ambiguous thoughts, and affirming on the similitude amongst workmanship and machine impacted by the call to come back to arrange ,and to the exacting importance of returning once more from Cubism to Classicism to midway noticeable things and those of institutionalized development (Banham:1976:220).

The presentations affirmed that, the possibility of basic geometrical outlines which are effectively created all in all spoken to a typical property before the end of 1920s', and that the explanation for its broad is reconciliation with the hypothesis of sorts and additionally with the thought of Purists on question - protest, at which their discourses prompted to question - sort or question - standard that remained for live combination of future ideas, Cubism and Classicism (Banham:1976:225).

Moreover, Banham indicated out the part of capacity and economy in solidifying current sorts, clarifying that Purism brought into view the mechanical law of picking which sets up things of determined sorts rising between the optimism of most extreme advantage and correspondence with temperate assembling requirements (Banham: 1976:229).

THE ROOT OF TYPE IN SHERBANCANTACUZINO'S STUDY

SherbanCantacuzino think about talked about a portion of the idiosyncrasy in the parts of the idea of sort in the time of innovation, calling attention to the principle engagement of the advanced development, identified with investigating and creating building models sorts. It implies that the engineering models sorts have not been found some time recently. In any case, in the 1920's, inquiry had turned out to be more sorted out and identified with the rule to serve the necessities of the general public that had been incredibly influenced by WWI The pundit likewise affirmed that the idea of sort is identified with the ideas of institutionalization and generation in general considering that, since the engineers of Modernism concentrate on the comprehensive re-testing of the general public's new needs, plan will turn into a sort of model which can be rehashed in huge amounts by means of fabricated creation (Cantacuzino:1977: 337:338).

THE ROOT OF TYPE IN JUAN PABLO BONTA'S STUDY

The investigation of Juan Pablo Bonta's indicated out specific parts of the idea of sort eccentricity in the presentations of innovation, clarifying that the adjusted average scholarly introduction towards practical typologies in the mid twentieth century was of a down to business base that goes for helping men of the

equivalent specialty taking care of their planning issues through the hierarchical examples and dimensional matters spoke to by realistic gauges, specialized and dimensional data. He likewise indicates out the boundless of written works on the classes of utilitarian design models' sorts (private, business and mechanical) in books and articles that concentrate on the current examples among them (Bonta: 1979:126).

THE ROOT OF TYPE IN FRESERICK A. JULES' STUDY

The investigation of Freserick A. Jules' characterizes this sort from Modernism perspective, which demonstrates the design show sort, and considering that structures can be gathered in classes like schools, houses and healing facilities..., every sort remains for an image of its capacity in the general public and having a conventional place with regards to that society. The concentrate likewise demonstrates that, the sort of the compositional model has precursors spoken to by the mental pictures which symbolize the capacity of that engineering model in the general public (Jules: 1979:245).

Jules' presentations brought up the idea of model as speaking to particular examples in view of cautious research into the ideal frame for their particular utilize. These examples are called models. Draftsmen are persistently searching for these ideal requesting designs, both in the structural model they visit and in the preparatory research they accomplish for a specific protest. Jules characterizes the significance of the models for the originator, considering that the beginning stage in many planning endeavors incorporates the ID of models that are appropriate for the uncommon circumstance (Jules: 1979:161:162).

THE ROOT OF TYPE IN ARCHITECTURAL PRESENTATIONS AT THE POST MODERNISM AGE AFTER 1960

The idea of sort rose in the presentations of this period, as its scholars were keen on scanning for theory and plan philosophies to be as an option for the former innovation engineering. In their presentations, the scholars of this period affirm the part of typology in creating a typical ceaseless engineering (Abdul Aziz: 2007).

THE ROOT OF TYPE IN CARLO AYMONINO'S STUDY

Carlo Aymonino (1926 - 2010) an Italian engineer and urban organizer best known for the Gallaretese lodging complex in Milan ,characterized the design demonstrate sort as the investigation of the potential relationship of components to acquire a characterization for the compositional requests through sorts. The study characterized the component as speaking to a part of an entire that can be isolated by investigation. He theorized that a component can be just be the right in respect to the entire (Aymonino: 1985:49).

He promote recognizes two sorts of typologies as indicated by two sorts of components that characterize them as takes after: firstly, expressive and formal components, and also the auxiliary and authoritative components .

Sorts of expressive and formal components in which order is accomplished by method for formal or free sorts endeavor to present a technique for breaking down and contrasting aesthetic wonders. This is likewise ignoring the individual aesthetic assessment and the recorded presentation of the grouped works. So it goes for hunting down the design as a self-ruling wonder through composed characterization of formal basics (Aymonino: 1985:50).

Sorts of auxiliary and hierarchical components in which order is accomplished by method for useful or connected sorts go for breaking down the wonder far from the judgment of the tasteful esteem, mulling over the verifiable presentation of works. These sorts are relevant on engineering as an urban marvel through composed order of the auxiliary essentials (Aymonino: 1985:49).

Aymonino demonstrates that the engineering model sort for this situation remains for the investigation of basic components which are modernly composed - design models, as well as dividers, afforested streets, cultivates... the entire structure of the developed city - alongside the point of ordering them with the worry of the urban shape for a particular chronicled period or a particular urban frame. He considers that the

arrangement inside them remains for a sorted out instrument of the wonder that sets up the relationship among various substances parts by means of an examination regarding its association with the urban shape. Along these lines, typology speaks to an instrument, not a class, and it is one of the fundamental devices being able to do contemplate on the urban wonder (Aymonino: 1985:50).

THE ROOT OF TYPE IN CHRISTIAN NORBERG-SCHULZ'S STUDIES

Christian Norberg-Schulz (1926 - 2000) the Norwegian designer, compositional student of history and scholar expresses that his presentations were a response for Modernism dismissing the run of the mill terms in its formal dialect. He considers that, present day engineering nullified the typical sorts of the past and supplanting them by the useful authoritative opinion, which trusts that structures are produced by capacities. In this way its engineering had slanted toward basic capability. It, for example, decreases the city lobby into an administrative building and the Cathedral into a meeting corridor. In this manner there had been a requirement for the development of new prime example and model structures in new gatherings and understandings that present typical and unique design (Schulz: 1986:14).

He likewise considers that classes of engineering works are generally known as being design models sorts. He affirms that the sort gets to be obvious in the special work as a mental picture or a figure (Schulz: 1985:26:29).

Schulz facilitate clarifies his perspective towards the relationship of sort with dialect by saying the sorts is the forces of engineering, comparing to the names of talked dialect. Names have a place with things, and in this manner assign the substance of our regular daily existence world (Schulz: 1985:29).

He then characterizes the average terms as unmistakable authenticity, demonstrating to the things that constitute our man - made environment and its importance is communicated by its typical formal quality like a tower, a section, a house, a sanctuary and a road... He arranged these terms into :

- General terms: spoke to by models that are recognized by being, speaking to no single unique thing yet countless that have a typical embodiment like a tower .
- Functional terms: spoke to by the utilitarian sorts that are recognized by being, speaking to a sub gathering of general wonders , and which can be effectively perceived in certain place and time like a tower of a German Gothic house of prayer (Schulz: 1986: 18).

Schulz keeps up that utilitarian sorts depend on the models and those models are recognized by being steady over history and having a general validity. They vanish and turn out again and are - in at whatever time - quelled to new translations. These translations don't totally transform from a state into another, as nearby and fleeting circumstances have certain constancy containing extraordinary recollections added to the typical model figure (Schulz:1985:129).

Schulz considers that the implications borne by the typical figures as regular yields that put the mental picture in meaning model. He certifies that they incorporate an extra importance and discredits the sociological perspective which sees the figures as speaking to signs or images (Schulz: 1986:19).

THE ROOT OF TYPE IN ANDREA KAHN'S STUDY

Andrea Kahn, in his presentations, avows two fundamental speculations on the idea of sort, which are :

- Type is submitted to changes as indicated by changes in the epistemological social atmosphere .
- These progressions prompt to a perspective bound to a particular class, which is not in concordantcontemporary basic introductions with respect to importance and representation in design (Kahn: 1991:107).

Andrea Kahn concedes the twofold way of the idea of sort is as per the following :

- First: The sort is a breaking down instrument for arranging compositional works by means of frame or capacity by which the sort turns into a formal and useful indication .
- Second: The sort is a standard more non-romantic and less practical. It is a fundamental yet not a determinant calculates for the developed frame. It remains for the real thought of engineering (Kahn: 1991:109) (Abdul Aziz: 2007).

Kahn scrutinizes the wrong elucidations of Quatremère de Quincy's definitions which incorporates sort as a rule that takes into consideration innovation. Sort rose up out of necessities and nature and producing comparable structures for comparable use conveying the importance of standard, custom and history on the idea of sort, which has been comprehended as a sort of dualism prompting to receive one of the understandings to the detriment of the other. He considers that the uneven way of the past elucidations of sort from Jean-Nicolas-Louis Durand to Giulio Carlo Argan is flawed. Insisting that dualism in the idea of sort with one backings creativity and oddity, though alternate backings standard, convention and history, it can be connected with a relationship indistinguishable to the one found in the exacting and the figural implications going with metaphorical artistic articulations (Kahn:1991:109:110).

Kahn calls for making both cases out of sort where standard and curiosity coordinate in a double relationship, rather than being a substitution. He goes for another perusing for the sort identified with yielding implications in engineering, and contributing the relationship - resemble/is not - a model set up by the hypothesis of allegory to such an extent that can be in concurrence with the double structure of Quatremère de Quincy's definition (Kahn: 1991:110).

Kahn clarifies the way of his new vision on sort by contrasting it and the idea of creative energy characterized by Paul Ricoeur (1913 - 2005) the French thinker and which speaks to, the capacity to deliver new classes by method for perception, delivering and putting resources into dislike of contrasts. Creative energy is set apart by having the capacity to yield new classes and new importance like the allegorical structure of the idea of sort - resemble/is not - which contributes strain amongst similitude and disparity and take into consideration yielding new significance and new structures (Kahn: 1991:111:112).

He promote reprimands the contemporary building atmosphere, which lessens sort and makes it bound on the importance just, despite whether this significance was the acquired or the obtained one borne by the shape. He likewise affirms that his presentations are predictable with the current epistemological perspective as indicated by which the contemporary hypothesis and feedback fields are described by the crumbling of its calculated structures that are limited to particular elucidations in their endeavor to address post-Modernism state .

Kahn clarifies the significance of his idea of sort in considering the double idea of sort ensures the basic pertinence from the one hand and keeping it far from distortion from the other. Estimating the base for building up a perspective on sort in the limit of being an outlining instrument not restricted on a given class can be used similar to a basic structure firmly identified with the treatment of contemporary issues on importance, representation in design and in other unmistakable issues on validness and reiteration that is connected with the past part inside the present compositional creation (Kahn: 1991:112:113).

THE ROOT OF TYPE IN DAVID BELL'S STUDY

David Bell characterizes the idea of model similar to a sort of unclear inspirer that enacts improvements in formal innovation over the span of forerunners' investigation. He clarifies the way of the typological thought in post-innovation engineering, considering that the ascent of the typological thought inside the most recent thirty years that went before his study, came about because of the proclaimed worries to build up design as a self-governing powerful guideline and the produced rule that can be embraced, and which consider the city as an unpredictable theoretical of the materialistic culture and hence affirming the self-independence of design (Bell: 1991:19) (Abdul Aziz : 2007).

Ringer declares into the typical way of model, expressing that the meaning of Quatremère de Quincy of the idea of model as demonstrated as the thing that sparkles with importance. Giulio Carlo Argan's definition then again allude to the model as the protect to the social standards and values and the vessel that conveys them over history, with the end goal that offering authenticity to the aggregate human learning in certain building developments (Bell: 1991:23).

Ringer proposes that customary or the social normal propensity and even the geometric principles in itself are begun in models and in certainty should sparkle out as critical parts of their significance. So the yield for this situation communicates the interpretable sort by the engineering society and this model proclaims the authenticity of compositional social item as a waterway that passes on and propagates the fundamental sort. He additionally calls attention to that Quatremère de Quincy's meaning of model as a gathering of standards, or as something without a clear shape avows the paradigm of the started ambiguity in the model as something significant and pushing it towards conceivable translation of the model (Bell:1991:24:25).

Chime thusly derived that, issues of elucidations on sort or model and its objectivity in engineering shows toward the end, many worries about things and its association with importance. This is on account of had we understood that significance is essentially started in things, or being an interpretive activity by method for a few human organizations, then we will find that the traditional thoughts regarding things and implications as introduced by typology, are changed (Bell: 1991:26).

He keeps on auditing the relationship of model with the source, considering that the essential common consequence of our affirmation on model as something that sparkles with importance is spoken to by being unique as well, underestimating that the standards building the sort have their establishments in a past occasion. So the source speaks to the interval support which is alluded to as the typological minute, when these standards come to presence as an amassing of everlasting answers for ceaseless building model issues. Along these lines, model is seen later similar to the first cause that is hidden behind the design frame , and every shape keeps on having such a unique cause. David Bell refers to Quatremère de Quincy's perspective on the relationship of model with the beginning, as indicated by which the typological thought speaks to this unique nature of sort which gives the authenticity and which can't be isolated from Quatremère de Quincy's meaning of sort as an a motivating force to the thing that sparkles with significance (Bell:1991:27).

Ringer confirms that, the first believing is the model considering, which hunts to set up the significance once for the entire and to unify it at this source. He likewise goes into various class of starting points, clarifying that they come about because of demonstrating holiness, sentimental nature or incredible legends. Chime expresses that the third kind stands for the perspective of contemporary typological modelers who consider the starting point of sorts, results from the group and creative activity of culture and history encapsulated in a frame ,through the materialistic means (Bell:1991:28) (Abdul Aziz : 2007).

Chime infers that model speaks to the unifier and the underwriter of the structural accord, since the typological intuition is a kind of applied device for setting up and extending standards in the design hone (Bell: 1991:29).

THE ROOT OF TYPE IN DENNIS ALAN MANN'S STUDY

Looking at between the idea of nature for the model in each of the building presentations and also the philosophical religious presentations decides the essential distinction between them, where the idea in the design presentations centers its inquiry on the start or the birthplaces, not at all like the idea nature in the philosophical presentations where the possibility of flawlessness is engaged upon. For draftsmen, flawlessness is revealed to start with in a type of shadowy pictures dissimilar to the religious typology where flawlessness is found later on, as typical figures more than could be found in birthplaces (Mann:1991:125) (Abdul Aziz : 2007).

Dennis Alan Mann in his presentations covers the most exceptional qualities of the religious typology that are advantageous to the building typological thought and which can be advised in the accompanying viewpoints :

- First: Religious typology is described by being mentally situated towards history through the idea of reiteration, which implies returning in another shape. It doesn't speak to historicism, revivalism or even diversity; however it speaks to a type of millennialism which expresses that the future will be more immaculate by method for contributing the accessible possibilities by the past. Thus, the possibility of the fresh start of the model looks for flawlessness and speaks to one of the most grounded components of typology at which flawlessness involves reinterpretation time permitting and put alongside its own innovation and for its extraordinary social state (Mann: 1991:133).
- Second: Religious typology meets with compositional typology to its greatest advantage in concocted obvious requests by method for model in one hand, and by the significance of the social unit from alternate as being focal standards for keeping up the steady and entrenched society. In this way, religious typology avoids dubiousness, mystery structures or implications the length of it goes for continuation and at the unification of typological relationship parts. This is on account of that it adjusts with the overwhelming typology in the building hypothesis spoke to by the accompanying typological classes :
- Architectural models sorts, which speak to unmistakable conceivable institutional structures .
- Syntactical sorts, which speak to formal noticeable and repeatable models .
- Technological sorts, which speak to basic development models .

These typological classes are described by being identifiable as per nearby and provincial circumstances. They speak to building typological classes that advance conduct and conventional social qualities. Along these lines, typology is client - situated not a maker - arranged (Mann: 1991:134) (Abdul Aziz: 2007).

- Third: Religious typology speaks to an auxiliary wonder. This implies the sort in the philosophical viewpoint speaks to a principle rehashed thought of an authentic coherence and the model takes into account numerous elucidations, depending in the translation of the common code on reasonable forecast as a sort of typical structures or typical figures, iconography and other sign requests. Along these lines, typology as needs be speaks to a technique for building sign requests that are recognizable by the scholarly group of onlookers. It have a procedure, which goes for passing on an expected message at which owning recorded likenesses that are known to the gathering of people is a condition (Mann:1991:130).
- Fourth: Both religious and compositional typologies depend on genuine articles. In this manner, sort and model speak to current reasonable things found in the relationship between the ward/autonomous. In this way, being reliant in recorded relationship and autonomous in having their own particular lives, we acquire sorts, and we make models (Mann: 1991:134).

THE ROOT OF TYPE IN WILLIAM JOHN MITCHELL'S STUDY

William John Mitchell characterizes the idea of tokens as sort yields by esteeming that they speak to individual physical substances put in certain time and place. This happens where every token demonstrations as per the sort it speaks to, and tokens are alluded to the sort itself by temperance of having something normal to frame for an occurrence (Mitchell:1992:86) (Abdul Aziz : 2007).

Mitchell clarifies his idea of sort through separating between the Essential properties and the Accidental properties of a thing, at which he characterizes the Essential properties of a thing as speaking to the basic properties between the tokens in a solitary sort. While he characterizes the Accidental properties of a thing as speaking to the properties that change from token to another inside the sort, he considers that the Essential properties speak to the basics that are alluded to as the quintessence of sort or model. In this way Mitchell characterizes model as coming about because of the deliberation of the basic properties that are comparative among the individuals from a things' sure class (Mitchell: 1992:87).

Moreover in his presentations, he separates between sorts of outright quintessence, sorts of relative embodiment and sorts of ostensible pith, by portraying them as :

- Absolute pith: It is a steady and unchangeable quintessence as per which the exhibition of the embodiment of something is near the show of a numerical or a logical truth. Along these lines, the outright embodiment is more worried with consensuses in contrast with eccentricities. He contends that the sorts in Modernism and Classicism have outright characters, and thusly models and models are likewise considered of total embodiments (Mitchell: 1992:88:90).
- Relative quintessence: It is despite what might be expected of the outright pith where the basic and the coincidental contrasts are derived by different strategies. So the relative quintessence of something basically relies on upon our worry in a given minute, and sorts by its uprightness are considered a private case more than being a general one. Mitchell expresses that the historical backdrop of design acquaints the relative state of mind with uncover an extensive variety of differences in characters' definitions, even inside the Classical custom (Mitchell: 1992:91:92).
- Nominal embodiment: A kind of definitions distinguishing things that are called by names where the contrast between the basic and the inadvertent properties is gathered with reference to the alphabetic being utilized (Mitchell: 1992:94).

He then keeps on indicating out the significance of sorts similar to the vocabularies of the structural dialect utilized by the planner as a part of taking care of the outlining issue by underscoring its part in understanding the shape and afterward translating it. Mitchell regards that, arranging learning inside a system to a request of sorts empowers us perusing the building drawings, standard models and different depictions developed inside the universes of outlining." He additionally contends that, sort definitions set up the implications of the general names and give the structure of information a helpful method (Mitchell:1992:100:180) (Abdul Aziz : 2007).

RESULTS

In short we could state that the foundation of sort - sort - existed as an idea in the etymological and philosophical fields and has an uncommon implying that can be characterized and recognized through these fields demonstrating to (Table:1.0).

Table: 1.0 The Most Prominent Aspects Related to - Prototype - the Root of Type in Language

	Language - Grammar of Prototype	Essence - Source of Prototype
Linguistically	An idea, Symbol, Law, Principle and Divine origin	Stands for a symbol or a figure
Terminologically	Searching for a mental relationship	A language of dialogue

Dialect: We can state that the base of sort - sort - is communicated as an idea, thought, image, rule and a law and has two covering levels from a solitary structure, having all the earmarks of being source-substance, dialect linguistic use which gives the possibility of the foundation of sort - Prototype - the attributes of the idea which tries to analyze the creativity of a specific social item .

Theory: We can state that the foundation of sort - sort - has a long and complex history, in which thoughts drawn from a few distinct fields get to be joined. In theory it might be followed back to Plato's Ideals and Aristotle's Forms, and it has been persistently under talk since the Platonic and the Aristotelian Philosophies and the religious methods of insight or philosophy .

In The Worldly Philosophies we discover the foundation of sort –type related with their real structures source - pith, dialect - punctuation however the philosophical dreams contrast in characterizing these structures. For example, we find that quintessence differs between the perfect and this present reality.

Furthermore, in The Theological Religious Philosophies we discover the base of sort - Prototype - conveys what needs be as an image and as a base for intuition as postulations presentations underlined that learning by sort is viewed as the regular type of human considering. They have likewise introduced these two covered levels of the sort root considering that the Torah's writings are rendered - starting sorts - that create progressive sorts communicated by the writings of elucidation and clarification and receiving closeness, redundancy, and finding the always advanced connections all through history (Table:1.1).

Table: 1.1: The Most Prominent Aspects Related to - Prototype - the Root of Type in Philosophy

	Language - Grammar of Prototype	Essence - Source of Prototype
Worldly Philosophies	<input type="checkbox"/> An ideological and ideal essence <input type="checkbox"/> Materialistic and real essence <input type="checkbox"/> Natural origin	
Religious Philosophies	<input type="checkbox"/> Torah thought <input type="checkbox"/> The divine authority represented by the Torah texts.	-Is a style of interpretation and explanation that employs the religious meaning as an ideal. -Typical classification is the key to understanding and interpretation the historical process. - Represents the constant and interrelated relations throughout history .

Moreover, in the wake of introducing the building concentrates together and all through the four improvement times of the idea, it is discovered that it has two covered levels dropping from a solitary structure equivalent to its two levels regarding dialect and theory which is the possibility of the model that speaks to the base of sort. Additionally, these levels relate in design similarly dialect respects the principle structures which speak to the substance or source, which is punctuations where :

- Quintessence Source: The hall among the presentations amid the four time frames identified with the authentic advancement of the sort idea (Tables: 1.2, 1.3, 1.4, and 1.5).

Table: 1.2 The Most Prominent Aspects Related to the Root of Type Essence - Source of Architectural Prototype - in Architectural Presentations at the Pre Enlightenment Age Before 1750.

	Essence - Source of Architectural Prototype
Pre- Enlightenment	<input type="checkbox"/> An idea. <input type="checkbox"/> Mental conception of a materialistic icon. <input type="checkbox"/> Original archetypes like; human and legends. <input type="checkbox"/> Origins represented by architecture.

Table: 1.3 The Most Prominent Aspects Related to the Root of Type Essence - Source of Architectural Prototype - in Architectural Presentations at the Enlightenment Age 1750- 1830.

	Essence - Source of Architectural Prototype
Laugier's Presentations	<input type="checkbox"/> A principle that defines architecture essence by means of the basic elements. <input type="checkbox"/> Nature system embodied in the primitive rural cottage.
De Chamout's Presentations	<input type="checkbox"/> Natural origins of archetypes such as primitive cottage and tree.
Blondel's Presentations	<input type="checkbox"/> The basic characteristics related to appearance. <input type="checkbox"/> The architectural origin.
De Quincy's Presentations	<input type="checkbox"/> Ideal type of an intellectual nature. <input type="checkbox"/> Relative type of a materialistic. <input type="checkbox"/> Primary origins and reasons such as the nature represented by a primitive cottage.
Durand's Presentations	<input type="checkbox"/> Structural system for formation of basic abstract architectural elements. <input type="checkbox"/> Pragmatic facts related to architecture.

Table: 1.4: The Most Prominent Aspects Related to the Root of Type Essence - Source of Architectural Prototype - in Architectural Presentations at the Modernism Age 1900 - 1960.

	Essence - Source of Architectural Prototype
Banham's Study	<input type="checkbox"/> System. <input type="checkbox"/> The origin of the object. <input type="checkbox"/> The machine is the origin from which modernization derives its principle.
Cantacuzino's Study	<input type="checkbox"/> A principle that meets the destructive needs of the society via wars. <input type="checkbox"/> An architectural prototype constructed according to the society needs. <input type="checkbox"/> The design is according to the prototype, which is repeated in big quantities by the means of machines.
Bonta's Study	<input type="checkbox"/> Basic, Regulative and abstract models. <input type="checkbox"/> Intellectual and pragmatic bases.
Jules's Study	<input type="checkbox"/> Systematic model. <input type="checkbox"/> Thinking processes and search for the optimum system. <input type="checkbox"/> A symbol in the society.

Table: 1.5 The Most Prominent Aspects Related to the Root of Type - Essence - Source of Architectural Prototype - in Architectural Presentations at the Post Modernism Age After 1960.

	Essence - Source of Architectural Prototype
Aymonino's Study	<input type="checkbox"/> The correlation amongst structural, regulative and abstract elements. <input type="checkbox"/> The origin is connected to the architecture.
Schulz's Study	<input type="checkbox"/> Real and tangible i.e. expresses its symbolic value. <input type="checkbox"/> The original archetypes like a tower or a house. <input type="checkbox"/> Appears in works in a shape of a figure. <input type="checkbox"/> Using original archetypes originating in symbolic architecture.
Kahn's Study	<input type="checkbox"/> Dual natures that combines both materialistic and intellectual natures. <input type="checkbox"/> The origin is connected with previous cultural products. <input type="checkbox"/> Merging the tradition with the invention and reviving the symbolic meaning.
Bell's Study	<input type="checkbox"/> Effective principle <input type="checkbox"/> Essential value for the architectural model. <input type="checkbox"/> Conceptual tool. <input type="checkbox"/> Origins represented by historical and cultural products <input type="checkbox"/> Represents the object, which reflects the symbolic meaning.
Mann's Study	<input type="checkbox"/> Basic formal perceptions. <input type="checkbox"/> Structural formal perceptible model <input type="checkbox"/> The origin is related to popular local and regional architecture models. <input type="checkbox"/> Represents a system of understandable, interpretable and perceptible relationship.
Mitchell's Study	<input type="checkbox"/> A common basic properties between a set of models representing root of type. <input type="checkbox"/> The essence is either an absolute constant or a relative variable. <input type="checkbox"/> Related to the vocabularies of architectural language ranging between the whole architectural model and its parts. <input type="checkbox"/> Represent a critical language that helps perceiving and then interpreting the shape.

From what can be found in the structure Essence-Source of model, the idea is connected with thoughts like: The aggregate memory, the mental craving, the incomparable social perfect and the soul of the age .

- Dialect Grammars: presentations differed on how they concentrate on this structure amid the four time frames identified with the verifiable advancement of the sort idea (Tables: 1.6, 1.7, 1.8, and 1.9).

Table: 1.6 The Most Prominent Aspects Related to the Root of Type - Grammars of Architectural Prototype - in Architectural Presentations at the Pre Enlightenment Age Before 1750.

	Language - Grammars of Architectural Prototype
Pre- Enlightenment	<ul style="list-style-type: none"> <input type="checkbox"/> <input type="checkbox"/> Connected to the repetition process of the previous traditional shapes of the buildings. <input type="checkbox"/> <input type="checkbox"/> The connection of the type's roots with the architectural categories known on the civilizations levels. <input type="checkbox"/> <input type="checkbox"/> Asserting the role of type's roots in the continuity of architectural traditions throughout history.

Table: 1.7 The Most Prominent Aspects Related to the Root of Type - Grammars of Architectural Prototype - in Architectural Presentations at the Enlightenment Age 1750 1830.

	Language - Grammars of Architectural Prototype
Laugier's Presentations	<input type="checkbox"/> Represents a principle for architecture construction.
De Chamout's Presentations	<input type="checkbox"/> None.
Blondel's Presentations	<input type="checkbox"/> Related to the academic classifications in accordance with the formalexternal appearance of buildings.
De Quincy's Presentations	<ul style="list-style-type: none"> <input type="checkbox"/> Related to meaning and the ideal. <input type="checkbox"/> Represents a base for model construction.
Durand's Presentations	<ul style="list-style-type: none"> <input type="checkbox"/> Related to the shape formation based on the programmed function of the internal constructs. <input type="checkbox"/> Related to the academic classifications according to the formational and structural characteristics. <input type="checkbox"/> Asserting the existence of typological changes throughout history.

Table: 1.8 The Most Prominent Aspects Related to the Root of Type -Grammars of Architectural Prototype - in Architectural Presentations at the Modernism Age 1900 - 1960.

	Language - Grammars of Architectural Prototype
Banham's Study	<input type="checkbox"/> The root of type is a mean to construct the geometrical shapes in a standard way and which is produced as aggregate.
Cantacuzino's Study	<input type="checkbox"/> None.
Bonta's Study	<input type="checkbox"/> The functional root of type help the craftsmen in the design process.
Jules's Study	<input type="checkbox"/> The prototype represents the optimum shape of the different uses.

Table: 1.9: The Most Prominent Aspects Related to the Root of Type - Grammars of Architectural Prototype - in Architectural Presentations at the Post Modernism Age After 1960.

	Language - Grammars of Architectural Prototype
Aymonino's Study	<input type="checkbox"/> Aims at classifying the architectural systems into formal and style types or regulative and structural types. <input type="checkbox"/> The independent prototype is isolated from the historical definition temporally and spatially. <input type="checkbox"/> The applied prototype is defined historically, temporally and spatially.
Schulz's Study	<input type="checkbox"/> Its design is a process that invests the basic principles of the shape and the organized space. <input type="checkbox"/> The original types or prototype remains constant throughout history. <input type="checkbox"/> The functional root of type is realized in specific time and place.
Kahn's Study	<input type="checkbox"/> It is a major factor but it is specific in form construction. <input type="checkbox"/> It is an analytical tool, which classifies the architectural works by means of form or function.
Bell's Study	<input type="checkbox"/> It represents an ambiguous motive that activates improvements in the formal technology through the analyzing antecedents. <input type="checkbox"/> It is a tool for establishing and expanding architectural traditions. <input type="checkbox"/> Aims at reproducing history.
Mann's Study	<input type="checkbox"/> Using architectural models that result in the total formation of the shape. <input type="checkbox"/> Using technical and structural root types in the partial formation of the shape. <input type="checkbox"/> Aims at reinterpreting history in a new form in accordance with space and time.
Mitchell's Study	<input type="checkbox"/> Used in the field of design due to the fact that they are the vocabularies of the architectural language. <input type="checkbox"/> Results from the abstraction of similar characteristics amongst members of the same class. <input type="checkbox"/> It is related to models established in specific time and place.

From what can be found in Essence-Source of model, the idea is connected with thoughts like: The social species and the Main Regulating Lines or lineaments.

CONCLUSION

In the wake of displaying every one of these studies which have talked about the base of sort all in all and as characterized phonetically, insightfully and compositionally one might say that the model is the idea through which it can be analyzed the inventiveness of the social and design item. This implies the recognizable proof in its levels and structures in dialect and logic from one perspective, and the design on alternate, makes it the idea that can be viewed as a connection between the mental expression structures, which can prompt to the development of any social item in its present shape, and the engineering expressions structure spoke to by the social item itself .

Henceforth, we could state that the possibility of the model and its fundamental structures - the substance - source, the dialect - linguistic use - empowers us to see it as an idea which can analyze the creativity of the and social and engineering item by and large through its principle structures or its root.

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