The City
Aldo Rossi, *Quartier Schützenstrasse*, Berlin, Germany (1981-88)
Aldo Rossi, Centro Direzionale e commerciale Fontivegge, Modena, Italy (1971)
Aldo Rossi, *San Cataldo Cemetery*, Modena, Italy (1971)
1. Typology
2. Elements
3. Locus
4. Politics and Choice

Aldo Rossi, The Architecture of the City (1966)
3 Propositions

1. The city has a temporal dimension
2. All areas of a city are continuous
3. Within the city, there are primary elements that can retard/accelerate the city’s own processes

Refer page 63
FUNCTIONALISM
“Through them [functionalism and organicism] form is divested of its most complex derivations: type is reduced to a simple scheme of organization, a diagram of circulation routes, and architecture is seen as possessing no autonomous value.” [46]
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“The question “for what purpose?” ends up as a simple justification that prevents an analysis of what is real.” [46]
Functionalism: “What does it do?”
Functionalism: “What does it do?”

Functionalism: “Why is it?”
Functionalism: "What does it do?"

Functionalism: "Why is it?"
   "What is it?"
Functionalism: “What does it do?”

Functionalism: “Why is it?”
“What is it?”
“When is it?”
MONUMENTS
“they are a past that we are still experiencing.” [59]
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‘PERSISTENCES’
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‘PERSISTENCES’

‘PROPELLING ELEMENTS’  ‘PATHOLOGICAL ELEMENTS’

Palazzo della Ragione, Padua, Italy  Alhambra, Granada, Spain
“permanence I mean not only that one can still experience the form of the past in this monument but that the physical form of the past has assumed different functions and has continued to function, conditioning the urban area in which it stands and continuing to constitute an important urban focus.” [59]
“it stands **virtually isolated in the city**; nothing can be added.” [60]

‘**PATHOLOGICAL ELEMENTS**’

Alhambra, Granada, Spain
“But in both cases the urban artifacts are a part of the city that cannot be suppressed because they constitute it.” [60]
“A monument’s persistence or permanence is a result of its capacity to constitute the city, its history and art, its being and memory.”

‘PERSISTENCES’

‘PROPELLING ELEMENTS’  ‘PATHOLOGICAL ELEMENTS’

Palazzo della Ragione, Padua, Italy  Alhambra, Granada, Spain
“the dynamic process of the city tends more to evolution than preservation, and that in evolution monuments are not only preserved but continuously presented as propelling elements of development.” [60]
The ‘Study Area’
1. While there is an overall plan of a city, one should operate only on parts.
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2. The city cannot be reduced to a single idea.
ZONING
“This theory [zoning] is limiting in that it conceives of the city as a series of moments which can be compared in a simple way and which can be resolved on the basis of a simple rule of functional differentiation” [66]
Housing Typologies
Left: Monuments – Public, Symbolic, Conventional
Right: Housing – Private, Personal
Florence, Italy
PRIMARY ELEMENTS
“[Primary elements] in a general sense [...] are those elements capable of accelerating the process of urbanization in a city, and they also characterize the processes of spatial transformation in an area larger than the city. Often they act as catalysts... Frequently they are not even physical, constructed, measurable artifacts...” [87]
“As the core of the hypothesis of the city as a man-made object, primary elements have an absolute clarity; they are distinguishable on the basis of their form and in a certain sense their exceptional nature within the urban fabric; they are characteristic, or better, that which characterizes the city. If one looks at the plan of any city, these immediately identifiable forms leap out as black spots.” [63]
LOCUS
“The locus is a relationship between a certain specific location and the buildings that are in it.” [103]
CONCRETE

Particular place in the city, tied to a geographic point and/or to actual buildings.

ABSTRACT

It significance resonates throughout time, memory, and is collective. It is an historical artifact.
Palazzo della Ragione, Padua, Italy (1172 – 1219)
“one is struck by the multiplicity of functions that a building of this type can contain over time and how these functions are entirely independent of the form. At the same time, it is precisely the form that impresses us; we live it and experience it, and in turn it structures the city.” [29]
Palazzo della Ragione, Padua, Italy (1172 – 1219)
A city has memory, as defined by its history
A city has memory, as defined by its history

This memory is constructed by its forms
A city has memory, as defined by its history

This memory is constructed by its forms

These forms are constituted by the dynamic between Primary Elements and ‘lesser’ elements, most notably including Housing
A city has memory, as defined by its history

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Through their dynamic, loci (locus) establish ‘significant points’
A city has memory, as defined by its history

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These forms are constituted by the dynamic between Primary Elements and ‘lesser’ elements, most notably including Housing

Through their dynamic, loci (locus) establish ‘significant points’

Significance and meaning in architecture is accrued collectively
A city has memory, as defined by its history

This memory is constructed by its forms

These forms are constituted by the dynamic between Primary Elements and ‘lesser’ elements, most notably including Housing

Through their dynamic, loci (locus) establish ‘significant points’

Significance and meaning in architecture is accrued collectively

Contrary to the organic (organicist) model, the city is a man-made act
“it must be understood that the city represents the progress of human reason, is a human creation par excellence; and this statement has meaning only when the fundamental point is emphasized that the city and every urban artifact are by nature collective.” [57]
“One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the *locus* of the collective memory. This relationship between the *locus* and the citizenry then becomes the city’s predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge.” [130]
“The study of history seems to offer the best verification of certain hypotheses about the city, for the city is in itself a repository of history.” [127]
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2 Views of History [128]
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2 Views of History [128]

1. A man-made object built over time.
“The study of history seems to offer the best verification of certain hypotheses about the city, for the city is in itself a repository of history.” [127]

2 Views of History [128]

1. A man-made object built over time.
2. A synthesis of collective values.
“Generally, the most difficult historical problems of the city are resolved by dividing history into periods and hence ignoring or misunderstanding the universal and permanent character of the forces of the urban dynamic.” [27]
The City as a Shaping
“There are people who do not like a place because it is associated with some ominous moment in their lives; others attribute an auspicious character to a place. All these experiences, their sum, constitute the city.” [29-30]
“The value of history seen as a collective memory, as the relationship of the collective to its place, is that it helps us to grasp the significance of the urban structure, its individuality, and its architecture which is the form of this individuality.” [131]

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“This individuality [...] is an event and a form... This shaping is a permanent aspect of a city’s unique artifacts, monuments, and the idea we have of it.” [131]
“the union between the past and the future exists in the very idea of the city that it flows through in the same way that memory flows through the life of a person” [131]
Giovanni Antonio Canaletto, *Capriccio* (1753-59)
Giovanni Antonio Canaletto, *Capriccio* (1753-59)
Andrea Palladio, *Palazzo Chiericati* (c. 1680)
Giovanni Antonio Canaletto, *Capriccio* (1753–59)
Andrea Palladio, *Ponte di Rialto* (1588–91)
Giovanni Antonio Canaletto, *Capriccio* (1753-59)
Andrea Palladio, *Basilica di Vicenza* (1549 – 1614)
Giovanni Antonio Canaletto, *Capriccio* (1753-59)
Aldo Rossi, Bruno Reichlin, Fabio Reinhart, Eraldo Consolascio

Città Analoga (1976)
“L’architettura sono le architetture”

Aldo Rossi, Bruno Reichlin, Fabio Reinhart, Eraldo Consolascio
Città Analoga (1976)
ANALOGY
“Analogy expresses itself through a process of architectural design whose elements are preexisting and formally defined, but whose true meaning is unforeseen at the beginning and unfolds only at the end of the process. Thus the meaning of the process is identified with the meaning of the city.” [18]
ANALOGY

TYPOLOGY
“I would define the concept of type as something that is permanent and complex, a logical principle that is *prior to form and that constitutes it.*” [40]

“Ultimately, we can say that type is the very idea of architecture, that which is closest to its **essence.**” [41]
TRUTH → KNOWLEDGE ← BELIEF
TRUTH → KNOWLEDGE ← BELIEF

RECOLLECTION
‘Platonic Solids’ (tetrahedron, octahedron, cube, icosahedron <dodecahedron>)

From Johannes Kepler’s *Mysterium Cosmographicum* (1597)
As the soul is immortal, has been born often, and has seen all things here and in the underworld, there is nothing which it has not learned; so it is in no way surprising that it can recollect the things it knew before, both about virtue and other things. As the whole of nature is akin, and the soul has learned everything, nothing prevents a man, after recalling one thing only - a process men call learning - discovering everything else for himself, if he is brave and does not tire of the search, for searching and learning are, as a whole, recollection.

Plato, *Meno* (c. 380BC)
“If there is anything beautiful besides the Beautiful itself, it is beautiful for no other reason than that it shares in that Beautiful, and I say so with everything.”

Plato, *Meno* (c. 380BC)
“nothing else makes it beautiful other than the presence of, or the sharing in, or however you may describe its relationship to that Beautiful we mentioned, for I will not insist on the precise nature of the relationship, but that all beautiful things are beautiful by the Beautiful.”

Plato, *Meno* (c. 380BC)
When the wax in someone’s mind is thick, copious, smooth, and worked to a proper consistency, then, when the things which come through the senses are imprinted on that tablet of the heart, as Homer calls it, in an obscure allusion to its similarity to wax, the imprints which come into being in those people and under those conditions are clean, and adequately deep, and they last a long time. To begin with, people of that sort are good learners; secondly, they have good memories; and third, they don’t transpose their imprints with respect to their perceptions, but make true judgments.
Marc-Antoine Laugier, *Essai sur l'architecture* (1753)
“Let us look at man in his primitive state without any aid or guidance other than his natural instincts. He is in need of a place to rest. On the banks of a quietly flowing brook he notices a stretch of grass; its fresh greenness is pleasing to his eyes, its tender down invites him; he is drawn there and, stretched out at leisure on this sparkling carpet, he thinks of nothing else but enjoying the gift of nature; he lacks nothing, he does not wish for anything. But soon the scorching heat of the sun forces him to look for shelter...
“A nearby forest draws him to its cooling shade; he runs to find a refuge in its depth, and there he is content. But suddenly mists are rising, swirling round and growing denser, until thick clouds cover the skies; soon, torrential rain pours down on this delightful forest. The savage, in his leafy shelter, does not know how to protect himself from the uncomfortable damp that penetrates everywhere; he creeps into a nearby cave and, finding it dry, he praises himself for his discovery. But soon the darkness and foul air surrounding him make his stay unbearable again...
“He leaves and is resolve to make good by his ingenuity the careless neglect of nature. He wants to make himself a dwelling that protects but does not bury him. Some fallen branches in the forest are the right material for his purpose; he chooses four of the strongest, raises them upright and arranges them in a square; across their top he lays four other branches; on these he hoists from two sides yet another row of branches which, inclining towards each other, meet at their highest point. He then covers this kind of roof with leaves so closely packed that neither sun nor rain can penetrate...
“Thus, man is housed. Admittedly, the cold and heat will make him feel uncomfortable in this house which is open on all sides but soon he will fill in the space between two posts and feel secure.

Such is the course of simple nature; by imitating the natural process, art was born. All the splendors of architecture ever conceived have been modeled on the little rustic hut I have just described.”
“The parts that are essential are the cause of beauty, the parts introduced by necessity cause every license, the parts added by caprice cause every fault.”

Marc-Antoine Laugier, *Essai sur l’architecture* (1753)
Jean-Nicolas-Louis Durand, *Précis des leçons d'architecture* (1809)
Jean-Nicolas-Louis Durand, Précis des leçons d'architecture (1809)
Right: Giovanni Antonio Canaletto, *Capriccio* (1753–59)
Right: Giovanni Antonio Canaletto, *Capriccio* (1753 -59)
“L’architettura sono le architetture”

“Architecture is (the) architecture(s)”

Right: Giovanni Antonio Canaletto, *Capriccio* (1753-59)
Enlightenment
(Nature → Moral)

First Industrial Revolution
(Model → Process)

Contemporary
(City → Autonomy)

Anthony Vidler, *The Third Typology* (1977)