

LEARNING FROM ROME

Historical cities and Contemporary design

3rd ISUFItaly International Congress | 23/24 february 2017 Rome Italy

edited by
Paolo Carlotti
Anna Irene Del Monaco

DIPARTIMENTO
DI ARCHITETTURA E PROGETTO
FACOLTÀ DI ARCHITETTURA



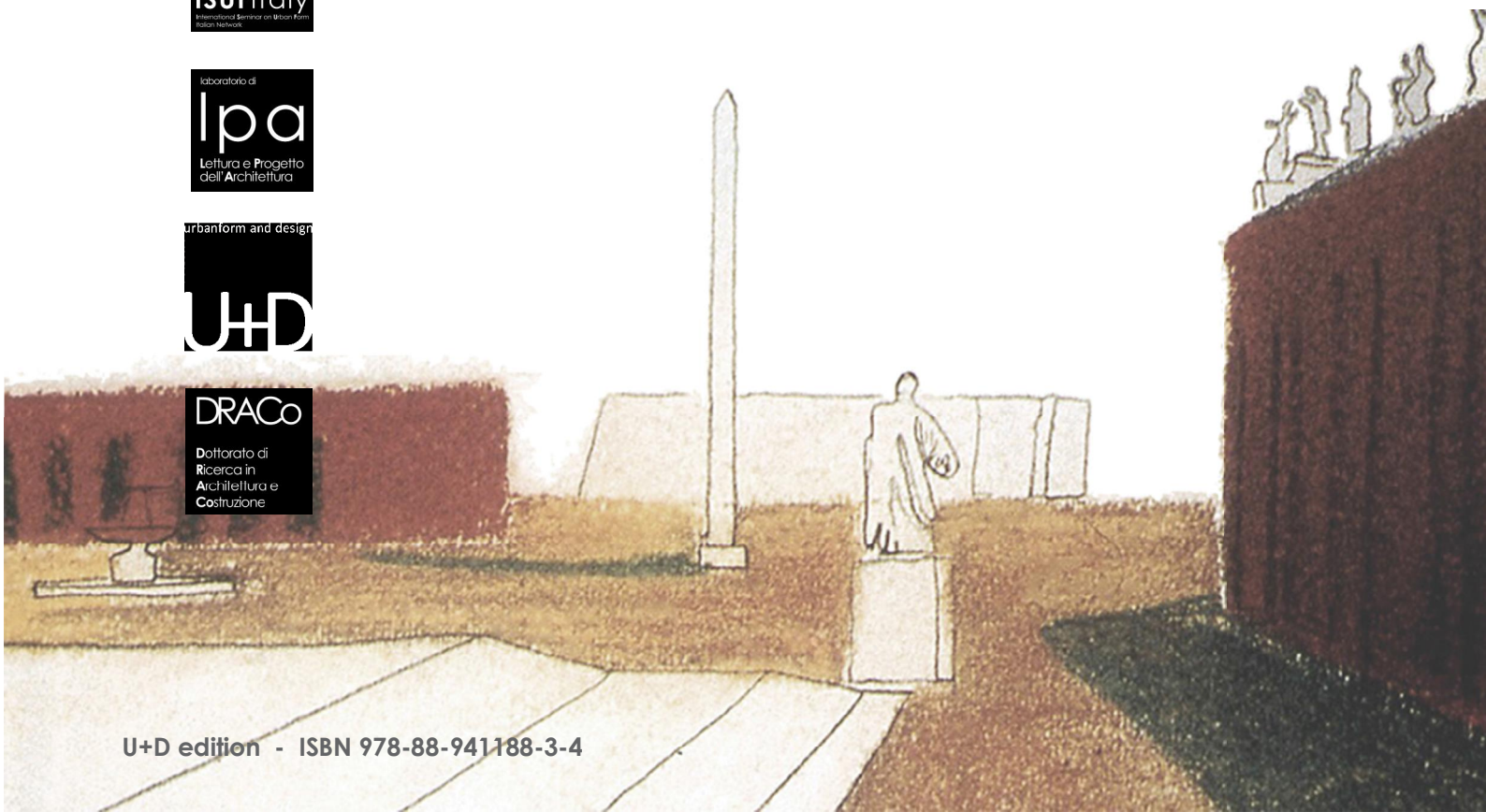
SAPIENZA
UNIVERSITÀ DI ROMA

23-24 February 2017

'SAPIENZA' University of Rome
piazza F. Borghese 9
00146 Roma



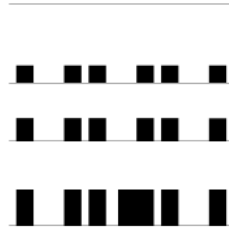
U+D edition - ISBN 978-88-941188-3-4



LEARNING FROM ROME

Historical cities and Contemporary design

3rd **ISUF** Italy International Congress | 23/24 february 2017 Rome It



edited by
Paolo Carlotti
Anna Irene Del Monaco

U+D edition Rome
ISBN 978-88-941188-3-4 - 2018



SAPIENZA
UNIVERSITÀ DI ROMA

ISUFitaly
International Seminar on Urban Form
Italian Network



DiAP

Dipartimento di Architettura e Progetto
https://web.uniroma1.it/dip_diap/



U+D urbanform and design

online journal
<http://www.urbanform.it/>



lpa

Laboratorio di Lettura e Progetto dell'Architettura
via A. Gramsci, 53
<https://web.uniroma1.it/lpa/>



DRACo

Dottorato di Ricerca in Architettura e Costruzione
via A. Gramsci, 53
<https://web.uniroma1.it/dottoratorodraco/>

Contacts
email: roma2015@isufitaly.com

LEARNING FROM ROME | historical cities and contemporary design

Organization

Conference Chair

Paolo Carlotti, Dina Nencini, Irene Del Monaco

Scientific Committee

Giuseppe Arcidiacono (University of Reggio Calabria, Italy), Enrico Bordogna (Polytechnic of Milan, Italy), Paolo Carlotti ('Sapienza' University of Rome, Italy), Giancarlo Cataldi (University of Florence, Italy), Roberto Cherubini (University of Rome, Italy), Carlos Dias Coelho (University of Lisbon, Portugal), Vicente Colomer Sendra (University of Valencia, Spain), Wowo Ding (University of Nanjing, China), Edoardo Currà ('Sapienza' University of Rome, Italy), François Defaux (University of Laval, Canada), Anna Irene Del Monaco ('Sapienza' University of Rome, Italy), Daniela Esposito ('Sapienza' University of Rome, Italy), Kai Gu (University of Auckland, New Zealand), Matteo Ieva (Polytechnic of Bari, Italy), Karl Kropf (Oxford University, United Kingdom), Pierre Larochelle (University of Laval, Canada), Vincenzo Latina (University of Catania, Italy), Teresa Marat-Mendes (University of Oporto, Portugal), Marco Maretti (University of Parma, Italy), Nicola Marzot (University of Ferrara, Italy, and TU-Delft, The Netherlands), Gianpiero Moretti (University of Laval, Canada), Dina Nencini ('Sapienza' University of Rome, Italy), Vítor Oliveira (University of Oporto, Portugal), Carmine Piscopo (University of Naples, Federico II), Carlo Moccia (Polytechnic of Bari, Italy), Antonio Riondino (Polytechnic of Bari), Francesco Rispoli (University of Naples, Federico II, Italy), Ivor Samuels (University of Birmingham, United Kingdom), Brenda Case Scheer (University of Utah, USA), Uwe Schröder (Technischen Hochschule in Aachen), Andrea Sciascia (University of Palermo, Italy), Francesco Scoppola ('Sapienza' University of Rome, Italy), Giuseppe Strappa ('Sapienza' University of Roma, Italy), Fabrizio Toppetti ('Sapienza' University of Rome, Italy), Jeremy Whitehand (University of Birmingham, United Kingdom)

Organizing Committee

Anna Rita Donatella Amato ('Sapienza' University of Rome, Italy),
Vincenzo Buongiorno ('Sapienza' University of Rome, Italy),
Antonio Camporeale ('Sapienza' University of Rome, Italy),
Paolo Carlotti ('Sapienza' University of Rome, Italy),
Anna Irene Del Monaco ('Sapienza' University of Rome, Italy),
Dina Nencini ('Sapienza' University of Rome, Italy),

Organizing Team

Anna Rita Amato, 'Sapienza' University of Rome, Italy
Vincenzo Buongiorno, 'Sapienza' University of Rome, Italy
Antonio Camporeale, 'Sapienza' University of Rome, Italy

Conference Partners and Sponsors

Isufitaly, Italian Network of Urban Morphology
Arab Gulf Network of Urban Morphology
Portuguese-language Network of Urban Morphology
Spanish Network of Urban Morphology
Turkish Network of Urban Morphology
Paesaggio Urbano - Urban Design
Revista de Morfologia Urbana
U+D Urbanform and Design
Urban Morphology

Conference topic

Sommario/Table of Contents

Foreword

Paolo Carlotti, Anna Irene Del Monaco 15

ISUFItaly 2017. The lesson of Rome and the utility of urban morphology studies

Giuseppe Strappa 19

Learning from Rome

Paolo Carlotti 23

For a knowledge-based approach to architectural and Urban Design in historical cities

Pierre Larochelle 37

Un racconto urbano

Franco Purini 48

A.1) theory

Urban composition: Imaginary versions of Rome inspired by memories and possible scenarios

Enrico Pietrogrande, Alessandro Dalla Caneva 60

Morphological gaps within the structure of the contemporary city as the urban reason for the strategies of renovation

Irina Kukina 74

Plastic City. Transforming The (Built) Reality

Antonio Camporeale 86

Architecture and Planning. Aporias in contemporary regeneration processes

Nicola Marzot 104

A.2) Theories and Design

The concept of structural 'becoming' in the project of the historical fabrics of Gozo and Aachen

Matteo Ieva 124

Processes of Reconstruction of the Aleppo's Urban Landscape

Giulia Annalinda Neglia 142

La modificazione come strumento del progetto Il caso dei buchi di Roma

Alessandro Oltremarini 156

Polis. design, policies. The competition as new office building of the Deputies Chambers in Rome

Francesca Addario, Laltrina Jashanica, Mariangela L. Samtarsiero

166

Il progetto dello spazio pubblico nella città storica. Il concorso del 1967 per l'ampliamento della Camera dei Deputati

Angela Fiorelli, Pia Marziano

178

B.1) Theories and Reading

Cartography and iconography as diachronic analysis tools of the urban fabric: Evora and Setúbal

Maria Tereno¹, Manuela Tomé², Maria Monteiro³

190

The formation process of public space: from urban fabric to palaces and squares

Alessandro Camiz

204

Using typo-morphology to save formal quality in historic districts of countries with private land ownership systems

Mazyar Abaee

216

Learning from the built city

10

Sérgio Barreiros Proença, Sérgio Padrão Fernandes

226

The Block and Street dialectic Lisbon as a lab for reading and designing the contemporary city

Rui Pedro Justo, João Silva Leite

238

B.2) Historical Cities 1

Poundbury: example of Sustainable Urbanism signed by a traditional formalism

Nicola Scardigno

252

Florentia-Clepardia, the former town and historic district of Cracovia (Krakow)

Maciej Motak

262

Evoluzione della città di Liegi

Pamela Alberotanza, Nadia Simone, Valentina Zecchillo, Matteo Ieva

274

Napoli, tra analisi e progetto. Il caso di Largo Barracche

Visconti Federica

288

Climate examination of roofed alley as an architectural element of Yazd city, Iran

Ehsan Valipour, Samira Tayyebisoudkolaei (Kim, 1998)

298

C.1) Historical Cities 2

Salvaguardare la città. Nicola Salvi e la perduta cappella Bolognetti di Roma

Iacopo Benincampi 308

Rome. Archaeology's places and contemporary uses

Giuliano Valeri 322

Finding the roman amphitheater and horrea of Lisbon. Systemic Decomposition as a methodology for analyzing complex urban fabrics

Pedro Martins 336

Forma urbana e organizzazione strutturale delle città nord europee Studio comparato di Tongeren, Aachen e Liegi

Maria Teresa Torelli, Andrea Toscano, Giuseppe Cosimo Tricase, Matteo Ieva 350

C.2) Historical Cities 3

Chromatic identity in the ancient and new architecture

Maria Dolores Robador, Inmaculada Mancera, Fernando Lopez-Barrau 360

Morphological transformation of main streets in a large city as a basis for their renovation

Iana Chui 376

Typology and Framework Analysis of Iranian Caravansaries in Four Macro Climates of Iran

Shahnaz Pournaseri, Alireza Dodangi 384

Transformation and typological innovation: the modern european democracies 'Palace of the political assembly' case study

Vincenzo Buongiorno, Gianluca Emmi 400

D.1) contemporary

L'aggregato e la sua modificazione tra tessuto ed elementi primari. Il caso di Frigento nella ricerca "Metrics"

Renato Capozzi 412

The grammar of Italian Modernism in Albania: transforming the Ottoman built environment

Anna Bruna Menghini, Giuseppe Resta 426

A reflection of the urban morphology: a trace of ten cities in the Zona da Mata of Minas Gerais

Renata Oliveira Assis, Regina Esteves Lustoza 436

Cultural Heritage and Adaptive Reuse in Rural Urban Contemporary China The interest for the western methodologies and the peculiarity of the Chinese issues

Anna Irene Del Monaco 448

Aachen e l'espansione pianificata tra XIX e XX secolo: lettura morfologica e tipologica del Frankenberger Viertel

Luca Tommasi, Matteo Ieva 460

D.2) Contemporary Cities

Observation and dialog: operational tools useful for aware and meaningful anthropological design in Romani settlements

Milena Grbic, Zoran Lazovic 472

The changes of spatial patterns in affordable housing: evidences from Tehran Metropolitan area (1940-2016)

Seyed Jamalaldin Hosseini, Fereshteh Beigli 484

The vertical system: the role of the skyscraper in the urban context

Pina Ciotoli 498

12

D.AM) Contemporary Cities 3

Urban revitalization of the historic core of Tehran through single architectural interventions: Case study of Oudlajan residential neighborhood

Kiumars Poursamimi 506

Memento. Cities transformations: due casi studio

Francesco Menegatti 520

Measuring Urban Form change in Abu Dhabi

Lamis Abu Ashour, Khalid Al-Awadi 532

How Rome is coping with the placement of outdoor media in urban landscape in contrast to the city of São Paulo, Brazil?

Vanessa Casarin, Raquel Martinelli 550

'Starchitecture' and contemporary additions in historical context

Damla Misirlisoy 560

Learning from Morella: The Memory of the Urban Form and the Dialogical- Historical Approach in the Contemporary Design

Júlia Beltran-Borràs 572

E.1) Urban Space

Architetture fondate, architetture montate. Per un disegno dello spazio urbano

Antonello Monaco 584

Urban Stairs and Architecture

Anna Agata Kantarek 600

Tactical and strategical urbanism: the combination of different methodologies related to a morphological form of the street in the historical city

Silvia Tagliazucchi 618

Av. del Oeste in Valencia: modernity design throughout old town

César D. Mifsut García 632

E.2) Architecture and Criticism

New-old ideas for new-old cities: the case of louis i. kahn

Ruben Garcia Rubio 642

A theatre as an urban knot grafted in the historical fabric

Susanna Clemente 654

13

Le città si studiano... presentazione di una ricerca

Dina Nencini 662

La lezione di Roma nell'architettura di Alessandro Anselmi e Francesco Venezia

Gianpaola Spirito 670

Architectural Form and Urban Design: Kahn Interpretation of Rome

Elisabetta Barizza 682

F.1) Urban Growth and Transformation

Revive old city with contemporary design; on the topic of shopping areas as urban public spaces

Soufi Moazemi 692

Marina di Ginosa: the swamp became a town. The “reclamation characters” as new design principles for the coastal “wet-cities”

Giuseppe Francesco Rociola 706

Continuing intensity A densification approach for the historic city of Naples

Ferruccio Izzo, Marianna Ascolese, Alberto Calderoni, Vanna Cestarello, Francesco Peirce, Jessica Silente 720

F.2) Historical Urban Fabric

Costruire nell'esistente Tre case per tre città

Nicola Panzini 732

Learning from Squares

Sérgio Barreiros Proença, Sérgio Padrão Fernandes 746

Processi di rinnovamento della città mediterranea fra permanenze e mutazioni

Antonio Vito Riondino 758

Underground urbanism in Iran by focusing on underground housing

Fereshteh Beigli^{1*}, Ruggero Lenci², Seyed Jamalaldin Hosseini 770

La città continua: scavi romani per l'elevazione della città contemporanea

Giuseppe Arcidiacono 782

Different Architectural Features of Persian Bazaars in Four Macro Climates of Iran

Alireza Dodangi Shahid Rajaei; Ghodratollah Rasoulinejad 792

Architecture and Planning. Aporias in contemporary regeneration processes

Nicola Marzot

Dipt. di Architettura, Univ. di Ferrara, Italia
mrzncl@unife.it

Keywords: architecture, planning, phenomenon, concept, regeneration

Abstract

104 The paper considers the contemporary condition of crisis of the building market as being responsible of a stimulating challenge with respect to the current architectural practice. Moreover, it identifies in the building vacancies and in the urban brownfields, multiplied by the crisis of the globalizing Network City, a potentially new generation of experimentation opportunities, whose consistency is widely witnessed within the European context and confirmed by a wide spectrum of interesting design initiatives in progress (Oswalt, 2013). In fact, beyond a certain threshold, any crisis suddenly shift from a temporary state into a permanent condition. While the former situation turns out to be physiological of every development of the existing urban form, the latter expresses a pathological situation affecting the city overall organic quality (Caniggia, Maffei, 1979), leading to an irreversible loss of its "common rationality". However the Plan, because its supposedly "universal rationality", always resists to any attempt to experiment new possibilities, eventually leading their results to reach the status of a new temporary "canon" through a legitimizing process. The paper aims at tracing back the premises of this embarrassing aporias to the pre-modern age, and the foundation of Urban Morphology and Building Typology to the need to overcome the enduring struggle between Architecture and Planning upon which Modernity grounded its prejudicial legitimacy. In conclusion, it will be demonstrated how this opposition has affected, and still does, the possibility of any urban form transformation, especially within the historical context (Conzen, 1969).

Introduction

The persisting condition of crisis of the building market, which has been mostly affecting the western world over the last decade, seems to offer a stimulating challenge to the current architectural practice. Moreover, it identifies in the building vacancies and in the urban “brownfields”, multiplied by the crisis of the globalizing Network City (Marzot, 2006), a potentially new generation of experimental opportunities, whose consistency is widely manifested within the European context and confirmed by a wide spectrum of interesting design initiatives in progress (Oswalt, 2013).

In fact, beyond a certain temporal threshold, any crisis (from the old Greek *krinō*, to choose, to take decisions) suddenly shift from a temporary state into a permanent condition of deficiency. While the former situation turns out to be physiological of every development of the existing urban form, the latter expresses a pathological situation affecting the city overall systematic quality and the expected role performed by each building component within its conventional framework (Caniggia, Maffei, 1979), leading to an irreversible loss of its “common rationality”, where this is intended to be completely historical and, therefore, limited in value, according to space and time.

However, within the persisting Modern legacy, the Plan, expression of a presumed “universal rationality”, capable of crossing over any prejudicial historical border, always resists any attempt to experiment new opportunities, eventually leading the results of the latter ones to reach the status of a new temporary “canon” through a legitimating process. This observation justifies why any attempt to reflect on the role of contemporary design within the historical centers should, first of all, assume the relation between “Architecture and Planning” as its grounding premise to be critically questioned.

105

This paper aims at tracing back the origin of this embarrassing aporias to the modern thinking, and the foundation of Urban Morphology and Building Typology, as a promising field of investigation, to the post-modern search for overcoming the enduring struggle between Architecture and Planning upon which Modernity founded its prejudicial legitimacy. In conclusion, it will be demonstrated how this opposition has affected, and still does, the possibility of any coherent urban form transformation, especially within the historical context (Conzen, 1969).

Methodology

Notwithstanding the emergence of Urban Morphology and Building Typology as a proper disciplinary field clearly reflects the discussion on the above mentioned relation as a critical aspect of any design strategy addressed to the contemporary city, answers reciprocally differ in relation to the role assumed by the specific nature of the so-called “drivers of change” (Marzot, 2014). This justify a very basic distinction between “object oriented” perspectives and “subject oriented” ones. While the former tend to emphasize the autonomous capacity of architecture to subvert the existing condition, mostly acting at a formal level, therefore substituting to an

existing “architectural language” a new one, the latter tends to postpone the critical reflection on the appearance of disciplinary codes to a necessary previous analysis of an already existing change regarding the notion of “subjectivity”.

This gap is justified by a different philosophical background in approaching the same fact, i.e. the reality as a “phenomenon”. The “object oriented” perspective always answer to the question “what it is a city?”. This implies an endless search for definitions, which remains inevitably constrained within, and preliminary limited by, the boundaries of a prejudicial disciplinary field. Not by chance this specific way of questioning any experience resulted, since the very beginning, in the grounding foundation of any Metaphysics, from that moment onward doomed to produce “entities”. As an immediate consequence, it is not possible even to question the relation between “Architecture and Planning” as such, since the two expressed “entities” are implicitly presumed prior to any research, because of the coordinating preposition “and”, as belonging to the same level of knowledge. The “subject oriented” perspective, on the opposite side, avoids any preconceived definition by simply answering to the question “why to build a city?”. So doing, this horizon of investigation never presume to know who is doing what, why, when and where, which are the basic aspects of any consistent research. Even further, it envisions the perspective that all the reminded aspects of any experience will be reciprocally defining themselves by experimenting mutual correspondences and by assuming their failure and/or their success as a simple possibility.

106

To clarify this fundamental difference we will compare three canonical texts dealing with the architectural quality of the city and its transformation over space and time. Then, we will describe and explain their arguments in order to find out the implicit position of the corresponding authors. Finally, we will try to extract a clear position on the relation between architecture and planning to see whether or not it can fulfill the expectations of a critical design approach to the existing situation, raising a discussion on eventually missing aspects to be further investigated.

Forming processes. Three canonical positions

The architecture of the city (Rossi, 1966); Architecture as a theme (Ungers, 1982) and Delirious New York (Koolhaas, 1978) are the selected texts for the experiment. They were all written by architects and theoreticians operating in the field of architecture and urban design, whose shared aim was to trace back in the history of urban form compelling premises for supporting their own intentional design strategy, which tend to remain latent within the initial part of the book content, to be made progressively explicit in the course of the narrative. In that sense they are all apparently post-modern, coherently with the cultural climax they were part of. However, on a closer watch, differences immediately emerge, emphasizing the “untold” and the “unthought” of their author position. Here lies the prejudicial aspect we are interested in, which will be affecting their design strategy.

The Autonomy of Architecture in Aldo Rossi

Aldo Rossi's text acquires a special value by reason of the extensive dissemination of the ideas brought together inside it through numerous translations. It can legitimately be maintained that the significance of the work lies in the motives behind it. These do not seem to have changed over the years, as the author himself recalls in his various introductions, and this means there was never any call for him to bring the text itself up to date. His essential idea is to question the theory of what can be called "ingenuous" Functionalism, which reduces architecture to the pure representation of its utilitarian functions through a one-way relationship of a causal kind. Rossi counters this principle with that of architecture as an autonomous discipline, endowed with a code of values independent of the indisputable pressures of an economic, political and social kind, based on the permanence of certain principles constantly verifiable in the course of history. These the author defines as the "form" of the urban "artifacts", to distinguish their general aspects - and their implicit validity - as compared with their concrete manifestations revealed in precise conditions of space and time.

The purpose of his argument thus becomes to bring out, through reference to situations which have really occurred and are historically founded, the existence of closely correlated systems of laws and characters in order to try to create a theory of the city, an urban science. This science is intended to take Saussure's linguistic theory as its methodological model. This explains the implicit identification between the city, understood as a system of rules to which every building and architectural manifestation conforms, and *Langue*, as defined in precise terms by De Saussure himself. The text is divided into four sections: the structure of urban artifacts; the primary elements and the concept of area; the individuality of urban artifacts; architecture; the evolution of urban artifacts.

107

The first section clarifies the hypothesis underlying the entire work. The city is considered as an artifact, a work that grows in time in accordance with a logic of continuous adaptations of the existing patrimony to changing needs. In this way the city is modified in keeping with criteria of an artisanal kind, namely by piecemeal adjustments made in real time. Hence it is essential to recognize the individuality and uniqueness of urban artifacts as the starting point for any reflection on the future of the city and its transformation.

Nevertheless, we can succeed in defining the constituent modes of every individual architecture or urban manifestation only through a series of successive abstractions from the data with which the book starts, namely the concreteness of urban artifacts. Rossi defines the result of these operations as the "type". The "type" for Rossi is therefore a constant, namely the underlying "form" of urban artifacts. In Rossi's interpretation of the city there thus coexist a platonic image, the idea of the city, and an Aristotelian vision, the whole set of urban facts in their concrete materiality as an occurrence, and these factors are always closely correlated, to the point where, out of respect for Saussure's linguistic formulation, the urban arti-

facts become the “words” through whose historical sedimentation “languages” are renewed.

Seeking to define architecture as an autonomous discipline, Rossi identifies it with Composition, out of respect for the cultural revolution begun by the Enlightenment. As the art of composition, architecture is pure rationality, it has its own lexical elements and its own rules of syntactical-grammatical articulation. These elements and rules do not belong to history but to the world of forms. In this way Morphology is concerned with concrete urban artifacts, while typology with their constructional logic. The “analogue city” concept introduced by Rossi to support this hypothesis displays concrete artifacts - the theatres of Arles and Nîmes, the fortress of Split, the Palazzo della Ragione in Padua, etc. - to express idea of the recurrence of elements and relationships which underpin the city and its architecture, independently of the use made of them in any given conditions. However his recognition of the existence of “types”, understood as schemes with a metahistorical validity, does not follow from a structural analysis of the reasons for their existence, i.e. does not derive from critically answering the question “why do we need to build a city and, eventually, choosing a way more than another?”.

108 This position is shored up by Rossi's decision to apply the architectural concept of the “type” to the building and the city, rejecting the humanistic distinction of the “scale” of the project. In this way the “type” becomes the unifying factor of a logical kind which ties up all built manifestations, regardless of their dimensions and the complexity of their interrelations. In this way Rossi identified the type with Language, so superseding certain ambiguities present in the definition given it by Saverio Muratori and his school, which apparently prevented the concept from acquiring an analogous unifying function. In practice they limited the term “type” to defining the historically ascertained concept of the house¹. The analysis of urban artifacts, hence of urban morphology, confirms the existence of logical principles, namely “types”, which transcend morphology while comprehending it. The general validity of these principles is not undermined by the fact that they are embodied in widely different situations; in fact this constitutes the foundation of their truth. This same fact jeopardizes the functionalist assumption of form as an organ which is developed and modified in relation to its function. The concept of the house as a utensil is a slogan that does not do justice to the permanence of specific organizational principles in strongly differentiated programs. If anything, says Rossi, it is the type that is the organizational model of this function.

Function does not lend itself to becoming an effective parameter for the analysis of reality, though the Modern Movement made excessive use of it. Other parameters that had a considerable success were those that had an economic nature and social content. Though these analyses helped

¹ This point was explored in a paper I presented at the seventh IASTE conference held at Trani from 12 to 15 October 2000. The paper is published in the Working Paper Series n° 136 under the title *The Dialectic Between Tradition and Innovation in the Italian Typological Studies*.

comprehend important aspects of Morphology, they are not capable of explaining it in its entirety. The city by its nature defies any all-encompassing interpretation which excludes recognition of the existence of purely formal categories endowed with their own behavioral autonomy. Only Marcel Poëte (Poëte, 1929) and Pierre Lavedan (Lavedan, 1926) introduced criteria of analysis – the identification of persistent elements in the urban organization – capable of penetrating the form of the urban artifacts from within their morphology. For example, verification of the existence of elements of the plan of the city which retain their force through successive urban transformations, and which may actually consolidate it, is a confirmation of the autonomous validity and effectiveness of the principles regulating them. Rossi, however, never doubted that the persistence of these phenomena was not necessarily a synonym of choice but rather the effect of an inertia to change, due in part to the nature of the materials employed. Would the destiny of the theatres of Arles and Nîmes, in the early Middle Ages, have been the same if they had been built of wood and not stone? Couldn't respect for certain alignments be explained simply as less laborious than their alteration or cancellation? This would help understand why the *cardo* and *decumanus* of Roman cities are better preserved than all the other signs of lesser importance. It is therefore difficult to interpret the preservation of material elements as an implicit recognition of the validity of their underlying principles.

109

Architecture as a Rhetorical device in Oswald Mathias Ungers

The text is located historically at the end of a long period of reflection on the form of the city – its formation and transformation in the course of time and its relationship with architecture – and the results of this theoretical output in the construction of urban space. As such it is a fundamental contribution to the comprehension of part of the state of things in which we still live.

Ungers' principal objective is to stress the importance of architecture as an autonomous language, capable of expressing ideas, that is themes, which precede it and condition it in its choice of elements and its rules of inner articulation. In this way Ungers seeks to express his criticism of ingenuous Functionalism and the consequent subordination of architecture to purpose, technology and the reasons of the economy, which have made it an applied art. This urge to attribute a communicative capacity to architecture, regardless of the question of interdisciplinarity, was typical of the 1960s. It was also consistent with the principles of scientific research, in which the initial working hypothesis defines the direction of thought in the analysis and quality of the results obtained. Themes, precisely because they are not natural or spontaneous aspects but the result of conscious choice, are partial. It only as such that they succeed in ensuring architecture has the linguistic function which the author seeks to attribute to it. But for the same reasons the choice of these aspects, to be widely shared, a collective choice and not a personal poetic inaccessible to most people, should possess a historicity of their own: i.e. they should clearly represent

central aspects of the cultural debate at a specific time, a question that the author seems not to grasp unequivocally.

As the immediate result of choices not shared, the language of architecture will prove in various cases to be conditioned by the nature of the theme, so being translated into a catalogue of codes, meaning strongly specialized languages. The fact that the different themes/languages can coexist within the work of a single author reveals its partiality and that it belongs to the field of the poetic. The '80s thus opened under the aegis of linguistic particularism, following the heroic season of the '60s and '70s, which sought to refound architectural language on more solid bases which could be widely shared through emphasis on aspects of active participation in its formation. The individual was thus the author and beneficiary of the choices made. With Ungers, individuals delegate a brief to the architect who, by virtue of his poetic abilities, succeeds through his mediation in finding a form for the needs of the community.

110 "The theme of transformation or the morphology of the Gestalt" is defined by Ungers in a multiple way. It can be understood as the expression of endless individual variations by which it is possible to express a general concept like "entrance" (by analogy with the distinction made in linguistics between the acts of *Parole*, which are endless and unrepeatable, and *Langue*, which is finite in its grammatical rules and components). But the theme can also express the transition from a state of order - the layout of a planned city - to its abandonment because of a change in the general context which seemingly alludes to a state of chaos. An example is the early medieval city, which developed on the earlier system in continuity with its most elementary aspects. Finally, the theme can be expressed through a continuous transition from the natural element to the artificial and vice versa, hence by simulating a clear change of state. Each of these strategies, says Ungers, makes it possible to clarify the theme of transformation through the language of architecture, making architecture the language of transformation, enhancing the idea of a possible variety within the unity of the system. Ungers supports this thesis with the examples of the projects for the Museum Morsbroich in Leverkusen, the student residence at Enschede and Grünzug-Süd in Cologne.

"The theme of the assemblage or coincidence of opposites" enables Ungers to remind us that Western culture has educated us to consider a lack of unity in the whole as a limitation for the attainment of beauty in a work. His purpose, on the contrary, is to show that the composition of contrasts is sometimes the only strategy available for coping with a design problem and, as such, it may be the source of aesthetic reverberations. The theme of fragmentariness is also taken as an act of freedom from the often dogmatic imposition of unity. Aldo Rossi's conception of the "city by parts" emerges clearly from these words. The city lives by the richness of discontinuities, of contradictions, unlike the village, which emphasizes unity. This passage is perhaps one of Ungers' most important observations, as it prompts reflection on one of the principal themes of criticism of the bourgeois city in the late nineteenth century. Discontinuity, complexity and

specialization have become synonymous with the modern condition and the big city in particular. The ideas contained in the model of the garden city were defined in opposition to them. But the theme of the assemblage also becomes a metaphor for the language of contemporary architecture as the place of the fragmentation. If architecture is the visualization of an idea, which by virtue of its partiality enables it to be communicative, the simultaneous presence in the same space and time of opposed themes, i.e. of fragments that are not composed into a single whole, becomes the expression of a Babel of co-occurring codes. This is due to the fact that architecture as a language presupposes specialization, a drastic reduction of its semantic potential by emphasis on a single aspect. But this very choice in practice decrees its rapid obsolescence. Codes, by definition strongly specialized languages, afford less flexibility to change of context. To confirm his thesis, Ungers cites the projects for the Tiergarten Museum in Berlin (significantly the ideal context to emphasize the theme of fragmentation, at which Daniel Libeskind has recently tried his hand), the Stadtparkasse in Berlin, the Wallraf-Richartz Museum in Cologne, the restructuring of the Frankfurt trade fair and the Berlin courthouse.

"The theme of incorporation, or the doll inside the doll", is the description of an approach that can be developed, according to Ungers, in two directions, formal and conceptual. The first approach entails the existence of compositional analogies between objects on different scales, which for this reason are comprised one within the other - like the relations that existed in the mediaeval city between the town wall and its contents, squares and inclusions, the city lot and the building within it - and have close points of contact with the idea of the "analogue city" already fully developed by Aldo Rossi. The second is with the existence of simple organisms, unicellular by nature, which remain incorporated in more complex spatial structures by a process of growth, as in the case of the ancient Greek temple in which the naos, the innermost cella accessible only to the priests, is the operative memory of the primitive form of the temple.

111

This theme is of particular interest because, in his various explanations, Ungers seems to be suggesting that in the processes of future transformation of the architectural object it is essential to recover the original matrix and begin again from this to find a new meaning in the work, suited to the changed contextual conditions. This hypothesis is confirmed by the projects for the Landstuhl Solarhaus, the Deutsche Architekturmuseum in Frankfurt and a hotel in Berlin.

"The theme of assimilation or adaptation to the genius loci" was definitely the one most fully developed in the debate in the '70s, and is the most difficult one to define and systemize. In absolutely general terms it represents the idea that architecture, to be translated into a language, should draw its references unequivocally from the location in which it is set, and that the old and the new should therefore become reciprocally interdependent elements in the organization of existential space. So the way the subject is interpreted not only varies from context to context, but should explicitly state this differentiation as its distinctive trait. With certain clear

references to the concept of the “analogue city”, but much more highly specified, adaptation to the context seems to allow for the citation of elements of local architecture, though they are embedded in an original system of relationships, which bears witnesses to the evolution of the times. Seemingly implicit in Ungers’ arguments is the idea that architecture can be translated into language only if it recovers elements of the tradition by relating to them in keeping with rules of transformation. The significance of the innovation emerges from a comparison between what pre-exists the architecture and what is added within that interval. Innovation and tradition are therefore complementary. The context is therefore fundamental to any understanding of the significance of a work.

From these considerations derives an important observation: in order to alter the existing state of things, architecture has to “comprehend”, in the twofold etymological sense of the word, firstly as understanding through analysis and secondly as assimilation/inclusion through the operation of the project. The emphasis on syntax should not make us lose sight of the relationship with the existing structures, understood as a rich repertoire of reciprocally interrelated forms.

112 Modern architecture therefore has to include traditional architecture within itself, if it is to supersede it with full awareness, in such a way that this superseding can be not just felt but also seen. Architecture is above all a language in images. Even though Ungers does not tackle the issue explicitly, it seems we can say that the idea of architecture as a language presupposes its being rooted in a context, and that every form of distancing, including a conceptual distancing, from this position, entails shifting the question to the criteria of the formation of languages, i.e. on a syntax and a vocabulary so general that it offers a level of abstraction which makes it an instrument applicable to different contexts. But it is necessary to remember that this level of generalization is not a language, but only a generative grammar which seeks to provide a rational explanation for the variety of languages, which is not negated by starting from a basis in rules that are common, since these are innate, hence not a product of culture. To confirm these hypotheses Ungers cites the project for a group of homes at Marburg, the project for the residential area on the Schillerstrasse in Berlin, that for the Badische Landesbibliothek in Karlsruhe, the project for the restructuring of the Hildesheim Marktplatz and the project for a building in the Braunschweig Schlosspark.

Ungers interprets “the theme of the imagination or the world as representation” in two different ways. The first is implicit in the general title of the text. It holds that we can talk about architecture as a language only if we decide to analyze it in accordance with an interpretation which will govern its transformation subsequently. The way we understand the world, and so build it, clearly depends on how we perceive it. The nature of the parameters or themes chosen is decisive in relation to the results eventually obtained. The second significance of the theme is that the language of architecture is language by images, a figurative language. In other words there exists a rhetorical use of architecture, which is related to the

use of “figures” analogous to the literary figures - metaphor, allegory, metonymy, hyperbole, etc. - which sometimes help to say what on a purely conceptual level (perhaps here we glimpse an attempt to move beyond the iconoclastic Structuralist positions of the '60s and '70s) it is impossible to convey in a specific historical period.

In this respect some Enlightenment experiences clearly attempt to express new impulses, which it was not possible to convey in the language of the Ancien Régime. Among these “figures of speech”, synecdoche (the part for the whole or the whole for the part) and metaphor have been the most widely used in the history of architecture. In particular synecdoche seems to offer the possibility of verifying the quality of a form which, through a condensation or rarefaction of the image, leads to a new expression not contained in the original. This reflection is present in the projects for a house at Berlin-Spandau, the construction on Welfare Island in New York and in the project for the Fachhochschule in Bremerhaven.

The delirious Architecture and the hybrid city in Rem Koolhaas

Although there has never been a clearly demonstrated relationship between Deconstructivism and the successful book *Delirious New York*, written by Rem Koolhaas and first published in 1978, in the writer's view it contains a series of extremely interesting critical reflections that exhaustively examine the post-modern condition with the additional merit of an essentially architectonic/town-planning perspective.

113

The author considers Manhattan Island to be the clearest expression of 20th Century town-planning culture, a collective work that he refers to as the “culture of congestion”. Nevertheless, though he demonstrates an ability to systematically document the genesis and development of continuing practices that are analyzed with a comprehensive historico-critical approach, Koolhaas acknowledges that they lack supporting theory. In an age that seems to have firmly repudiated the avant-garde, which, since the start of this century has developed through the radical rethinks of the 1960s and early 1970s, the author's controversial intent is to propose a retroactive manifesto to justify a programme that is so at odds with the culture of modernity that, if its proposals were openly declared, it could never be implemented: In the author's words: “...This book is an interpretation of that Manhattan which gives its seemingly discontinuous - even irreconcilable - episodes a degree of consistency and coherence, an interpretation that intends to establish Manhattan as the product of an unformulated theory, Manhattanism, whose program - to exist in a world totally fabricated by man, i.e., to live inside fantasy - was so ambitious that to be realized, it could never be openly stated.”². Noting that choice of subject matter can determine the ultimate aim, the author justifies awareness of the theoretical project and his position regarding the risks and limitations of a more tested a posteriori critical and historical reconstruction. Although the premises of this relatively unknown theory can be recogni-

2 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.10.

zed in some technological innovations tested and presented at the Exhibition in Manhattan in 1853, such as the lift invented by Elisha Otis, Koolhaas states that we should not underestimate the role played by some archetypal structures, such as the tower and the sphere, which first appeared on occasion of this exhibition and took form in the Latting Observatory and the Crystal Palace, as well as the acclaimed grid-like infrastructure that had given plan and order to the island since 1811: "...The needle and the globe represent the two extremes of Manhattan's formal vocabulary and describe the outer limits of its architectural choices. The needle is the thinnest, least voluminous structure to mark a location within the Grid. It combines maximum physical impact with a negligible consumption of ground. It is, essentially, a building without an interior. The globe is, mathematically, the form that encloses the maximum interior volume with the least external skin. It has a promiscuous capacity to absorb objects, people, iconographies, symbolisms; it relates them through the mere fact of their coexistence in its interior. In many ways, the history of Manhattanism as a separate, identifiable architecture is a dialectic between these two forms, with the needle wanting to become a globe and the globe trying, from time to time, to turn into a needle - a cross-fertilization that results in a series of successful hybrids in which the needle's capacity for attracting attention and its territorial modesty are matched with the consummate receptivity of the sphere..."³.

- 114 But the culture of congestion, which was to use technological innovation and the archetypes of the grid, the tower and the sphere to justify its own existence, historically finds its first major manifestations in Coney Island. To quote Koolhaas: "...Coney Island is the incubator for Manhattan's incipient themes and infant mythology. The strategies and mechanisms that later shape Manhattan are tested in the laboratory of Coney Island before they finally leap toward the larger island..."⁴. Although Coney Island, with its unspoilt natural beauty and relative inaccessibility, had represented an ideal place to shrug off the stresses of daily life since New York City's earliest days, during the city's rapid development into a metropolis between 1823 and 1860 the urge to escape became ever more pressing, and the growth of transport infrastructure between Manhattan and Coney Island - first the railway in 1865, followed by the opening of Brooklyn Bridge in 1883 - led to the island's beaches becoming the most crowded in the world, within easy and affordable reach of the proletarian masses. According to Koolhaas: "...This invasion finally invalidates whatever remains of the original formula for Coney Island's performance as a resort, the provision of Nature to the citizens of the Artificial. To survive as a resort - a place offering contrast - Coney Island is forced to mutate: it must turn itself into the total opposite of Nature, It has no choice but to counteract the artificiality of the new metropolis with its own Super-Natural. Instead of su-

3 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.27.

4 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.130

suspension of urban pressure, it offers intensification..."⁵. Such a response translated into the realization of an endless series of amusements - Loop-the-Loop, the Roller Coaster, Shoot-the-Chutes, the Inexhaustible Cow, Electric Bathing - leading finally to the first amusement parks, such as Peter Tilyou's Steeplechase, where mechanical horses that anyone could easily control ran around an enclosed track; the Lunar Park of Frederic Thompson and Elmer Dundy, where visitors took a spectacular imaginary journey to the moon, ascending to 300 feet above the ground; and the mythical Dreamland of William H. Reynolds, the first true amusement park, organized in such a way as to resemble a coherent town plan. Koolhaas' interest in this entertainment project, in a scale greater than any previously seen, arose from the desire, coherently and gradually achieved, to provide experiences capable of satisfying dreams and the imagination and giving them greater solidity, far from the humdrum reality of daily life, through a calculated intensification strategy of spatio-temporal opportunities, beyond the offerings that could be experienced in the real city. The quest for the supernatural, in which Coney Island had deliberately placed its hopes of survival in the face of mass society and its secret rituals, thus took coherent form. Dreamland also represented the first amusement park devised for all social categories, overturning the previous logic of entertainment reserved for the proletarian masses. As Koolhaas recalls: "...Dreamland is located on the sea. Instead of the shapeless pond or would be lagoon that is the center of Luna, Dreamland is planned around an actual inlet of the Atlantic, a genuine reservoir of the Oceanic with its well tested catalytic potential to trigger fantasies. Where Luna insists on its otherworldliness by claiming an outrageous alien location, Dreamland relies on a more subliminal and plausible dissociation: its entrance porches are underneath gigantic plaster of paris ships under full sail, so that metaphorically the surface of the entire park is "underwater:" an Atlantis found before It has ever been lost..."⁶. By applying the same technologies that allowed Manhattan to become the world's most important metropolis and organizing 15 different thematic areas in a horseshoe pattern around a shoreline cove, Reynolds managed to artificially reproduce an evenemential space closely resembling the present post-modern condition, in which individual events take place in a totally unconnected way, with no past and an unpredictable future. Of the episodes that drew the most admiration and interest, we may recall Lilliputia, the miniature city, a faithful reconstruction of the Venice canals, a simulation of the Swiss landscape, the eruption of Vesuvius, and Fighting the Flames, a set that repeatedly simulated a fire in a city block and the consequent arrival of fire fighters who successfully extinguished it. Koolhaas comments: "...Ostensibly seeking to provide unlimited entertainment and pleasure, Tilyou, Thompson and Reynolds have in fact alienated a part of the earth's surface further from nature than architecture has ever succeeded in doing befo-

115

5 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.33

6 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.45.

re, and turned it into a magic carpet that can: reproduce experience and fabricate almost any sensation; sustain any number of ritualistic performances that exorcise the apocalyptic penalties of the metropolitan condition (announced in the Bible and deeply ingrained since in the anti urban American sensibility); and survive the onslaught of over a million visitors a day. In less than a decade they have invented and established an urbanism based on the new Technology of the Fantastic: a permanent conspiracy against the realities of the external world. It defines completely new relationships between site, program, form and technology. The site has now become a miniature state: the program its Ideology; and architecture the arrangement of the technological apparatus that compensates for the loss of real physicality..."⁷. Despite the concern expressed by the defenders of well-meant town planning, who would have replaced the city of entertainment with a more decorous urban park, Coney Island has consolidated its success over time, becoming known for extraordinary construction initiatives of remarkable impact. In fact, an advertisement announcing the launch of the Globe Tower building project, the largest that the world had seen, appeared in a New York newspaper in 1906. To raise the vast sum required to finance the project, all New York residents were invited to invest in this adventure. This building attracted interest because of its many formal and programmatic features. The schematic sketch illustrating the Globe Tower's features showed that it represented a compromise between the archetypal structures of tower and sphere, which, as noted earlier, had made their first appearance at Manhattan in 1853 with the Latting Observatory and the Crystal Palace. Although in the Illuminist culture, the sphere had represented a secular alternative to the role of the cathedral, in this case it was stripped of any metaphorical adjectivation and, very pragmatically, reduced solely to its earning potential: "...It is the American genius of Samuel Friede, Inventor of the Globe Tower, to exploit the Platonic solid in a series of strictly pragmatic steps. For him the globe, ruthlessly subdivided into floors, is simply a source of unlimited square footage. The larger it is, the more immense these interior planes; since the Globe itself will need only a Single, negligible point of contact with the earth, the smallest possible site will support the largest reclaimable territory. As revealed to investors, the tower's blueprints show a gigantic steel planet that has crashed onto a replica of the Eiffel Tower, the whole "designed to be 700 feet high, the largest building in the world with enormous elevators carrying visitors to the different floors..."⁸. As planned, the tower was to occupy a small corner of Steeplechase, rented by Tilyou to Friede, and would contain Steeplechase, Luna Park and Dreamland enclosed within a single volume, each situated autonomously on its own floor. With a total floor space 5000 times greater than its actual footprint, the Globe Tower was an explicit example of the skyscraper's potential to admit other worlds. A single planning exercise, providing an ele-

116

7 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.62.

8 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.71.

mentary plastic/volumetric solution, made it possible to restore the appropriately condensed and intensified complexity that the experience of an extensive area offered. By resorting to the artifice of construction, it was possible to concentrate the meaning of an entire conversation in a single word. A new era of architecture and town planning opened up with little sign, as yet, of any full and conscious awareness. Although this initiative turned out to be fraudulent, with even the foundations never being completed, once Dreamland was destroyed by fire in 1916 the experience gained in creating the first city of entertainment was to prove essential to understanding the developments that had been under way in Manhattan since the turn of the century.

Development of the skyscraper was linked to the convergence of three factors: the possibility of reproducing the world artificially, assimilation of the archetype of the tower, and the triumph of the city block, in other words, identification with Manhattan's infrastructure grid model. Each of these aspects played an essential role, naturally taking account of the contribution of technological innovation, which made it possible to exploit to the maximum the potential of buildings of predominantly vertical development: "...In the era of the staircase all floors above the second were considered unfit for commercial purposes, and all those above the fifth, uninhabitable. Since the 1870s in Manhattan, the elevator has been the great emancipator of all horizontal surfaces above the ground floor. Otis' apparatus recovers the uncounted planes that have been floating in the thin air of speculation and reveals their superiority in a metropolitan paradox: the greater the distance from the earth, the closer the communication with what remains of nature (i.e. light and air). The elevator is the ultimate self-fulfilling prophecy: the further it goes up, the more undesirable the circumstances it leaves behind..."⁹. It was also clear that the lift, through synergy with the steel load-bearing structure, could almost indefinitely repeat the space corresponding to the reference parcel. This perspective is clearly outlined in a 1909 comic strip, in which the potential performances of the skyscraper are clearly identified. A steel framework supports 84 floors, each of which retains the dimensions of the original plot. Each floor contains accommodation that differs in style and social aspiration with no interference whatsoever from adjoining floors. There is clear paradox in the idea of a single building whose life is in reality fragmented into a countless series of incompatible episodes while the steel structure guarantees a minimum of unity without interfering with the intended use of the individual buildings it houses. The latter can be continually updated without the need for any work on the structural framework. The town planning consequences of such potentialities are immediately underlined by Koolhaas: "...In terms of urbanism, this indeterminacy means that a particular site can no longer be matched with any single predetermined purpose. From now on each metropolitan lot accommodates - in theory at least an unforeseeable and unstable combination of simultaneous

117

9 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.82.

activities, which makes architecture less an act of foresight than before and planning an act of only limited prediction..."¹⁰. The skyscraper became a factor in the promotion of a new approach to urban planning. The technology of the fantastic employed in Manhattan was translated into a technology of pragmatism at the service of property investors.

Conclusion

118 In Aldo Rossi's perspective, it appears evident how urban transformation becomes a simple pretext to define form as the grounding principle of the city and its architecture. The so-called "primary elements" are trans-scalar configurations, or logical principles, that preserve their inner stability independently from any urban fact change or programmatic substitution, becoming all-encompassing universal aspects affecting the human behavior. Even more, the author neither questioned the possibility of having architecture and the city, nor doubting about the intentionality underlying its recycle. In such a way, Rossi implicitly assumes the existence of any "form/type" as a simple fact, assimilated to something that is already given, independently from the existence of the subject, thus becoming the ambiguous "artificial environment", derived from De Saussure's definition of an all-encompassing *Langue*, into whose horizon the action possibilities of the subject are already "inscribed" and of which, even more, the "artifact/morphology" are simple interpretations. Form, therefore, becomes independent from any transient aspect regarding the urban phenomenon, whether it is material or functional, replacing the role Planning was claiming through its zoning principles and the myth of functionalism, intended as the unavoidable premise of any architectural strategy. Paradoxically, the subject seems to be alienated from a supposedly universal set of rules which preexists to him, intended as a rational "natural equipment" he has to operate with, not being responsible at all of its coming into existence. On an apparently similar horizon, Ungers focuses on the "life of form", investigating its dynamics through space and time. However, we would not give justice to his position if not considering the emphasis put on the identification between "form" and the level of representation. In that perspective, architecture intentionally becomes a rhetorical exercise which is clearly allusive to something else, happening prior to the existence of a proper language, and the so-called themes act as its "figures of speech". This statement seems therefore a major achievement with respect to the ambiguity prompted by Aldo Rossi, where form tends to identify with nature, paying a direct homage to the culture of the Enlightenment. In fact, on a closer watch on the character of the selected "themes", forms play with practice, as well concepts seems to derive from a related experience. If architecture is therefore intentionally intended as a "discourse" on something built, in Ungers that "something" refers to the birth of the language as such, whose truth seems to be buried in the etymology of the used words/figures. In both cases, however, the prejudicial search for an

10 Rem Koolhaas, *Delirious New York*, New York, The Monacelli Press, 1994, p.85.

enduring rationality, inherent to form itself, it is not questioned at all, not leaving space for any critical discussion about the valuable role of conventionality in design and its intentionality, but simply transferred from the Planning activity to the architectural one, always affected by an “object oriented” perspective.

In Rem Koolhaas's position, paradoxically, Coney Island represents the “real” field of endless exploration of possibilities that are inhibited in the “fictional” Manhattan by the prejudicial overwhelming control of the Grid and its zoning principles. In that respect, the former manifests the “urban unconsciousness” which doesn't inhabit anymore the latter's abstract rationality. To let experimentation take command again in the New York island, it is necessary to hide the promoter real intentions. “Lobotomy” is therefore the strategic “Troian Horse”, instrumental to graft back life into the hollow body of the existing city, not being explicit in that purpose.

In such a way life is expected to progressively consume from within the fictional representation of New York, substituting its role through a deliberately “delirious” architecture, constantly exceeding its preconceived role and limitations, ultimately becoming a city in itself. Life and Form are, therefore, contradicting but complementary aspects of the same urban phenomenon. According to Rem Koolhaas, Form emerges as the temporary ideal state of the endless becoming of urban life, which is always unpredictable in its appearance, while stability is the self-reflective result of the programmatic instability of any experienced phenomenon. Manhattanism becomes the way through which the disappearance of processuality of life, because of Modernity, is therefore finally avenged, resulting the grounding principle of Form itself. In that respect, we can assume that Rem Koolhaas's one is clearly a “subject driven” perspective of investigation of the city and, as such, can be still used nowadays as a promising device to critically intervene within existing material conditions, as had been happening before the substitution of the traditional local “common rationality”, socially instituted, with the “universal rationality”, naturally instituted by the modern Plan.

119

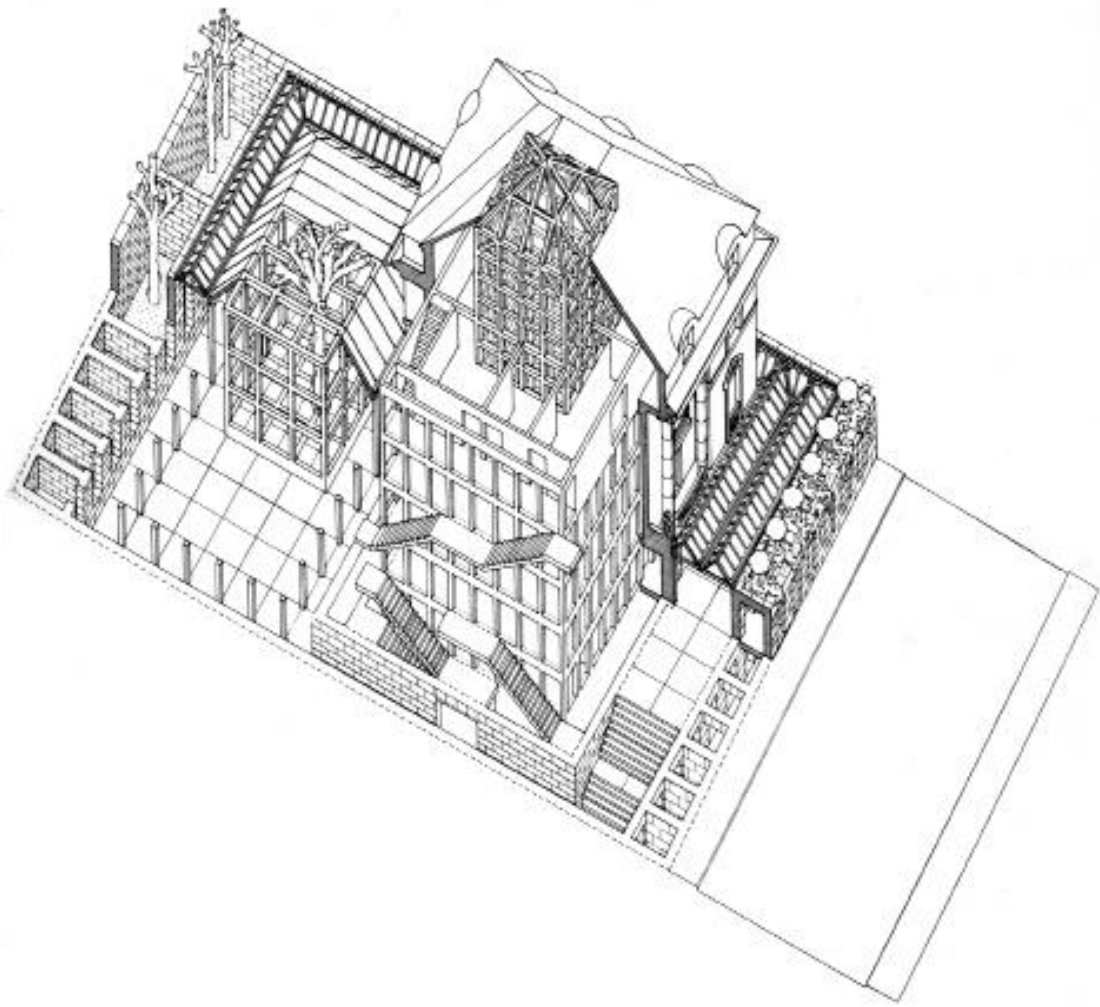
References

- Caniggia, G. and Maffei, G.L. (1979) *Composizione architettonica e tipologia edilizia 1. Lettura dell'edilizia di base* (Marsilio Editori, Venezia).
- Conzen, M.R.G. (1969) *Alnwick, Northumberland. A study in town-plan analysis* (Institute of British Geographers, London).
- Koolhaas, R. (1978) *Delirious New York. A Retroactive Manifesto for Manhattan* (The Monacelli Press, New York).
- Lavedan, P. (1926) *Qu'est-ce que l'urbanisme?* (A. Taffin-Lefort, Paris).
- Marzot, N. (2006) 'VeMa and the model of the City Network', in Purini, F., Marzot, N. and Sacchi, L. (ed.) *The new city Italia-y-26. Welcome to VeMa* (Editrice Compositori, Bologna) 19-20.
- Marzot, N. (2013) 'Modernism against History. Understanding Building Typology and Urban Morphology among Italian Architects in the Twentieth Century', in Larkham, P.J. and Conzen, M. P. (ed.) *Shapers of Urban Form. Explorations in Morphological Agency* (Routledge, New York and London) 219-229.
- Marzot, N. (2014) 'Beyond the typological discourse. The creation of the architectural language and the type as a project in the western modern city', unpublished PhD thesis, University of Delft, The Netherlands.
- Oswalt, P., Overmeyer, K, Misselwitz, P. (2013) *Urban catalyst. The power of Temporary Use* (DOM publishers, Berlin).
- Poëte, M. (1929) *Introduction a l'urbanisme: l'évolution des villes, la leçon de l'Antiquité* (Boivin, Paris).
- Rossi, A. (1966) *L'architettura della città* (Marsilio, Padova).
- Ungers, O.M. (1982) *Architecture as theme* (Electa, Milano).



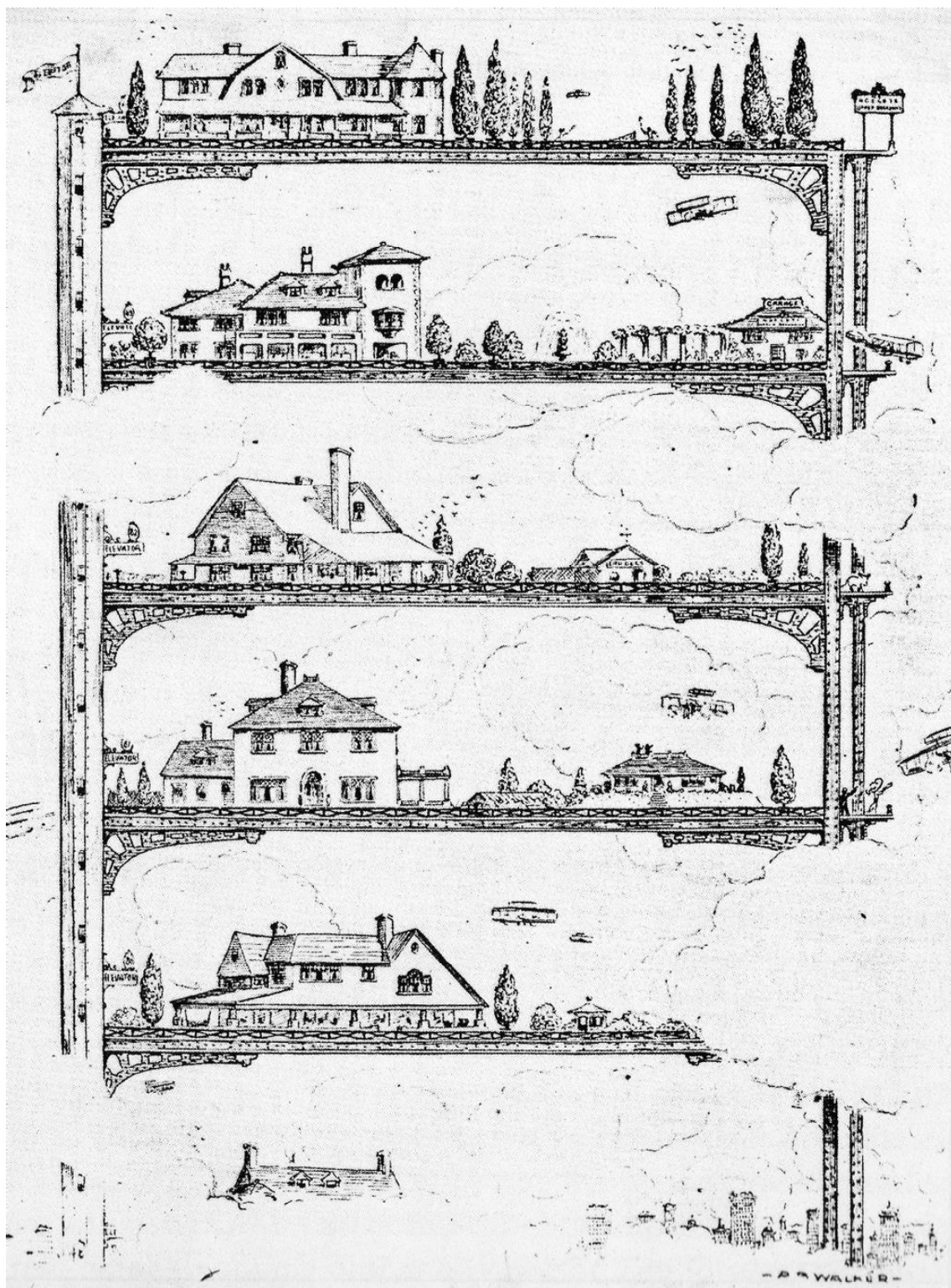
121

Fig. 1 Engraving of Arles' roman amphitheatre after the Empire fall, XVIII century. Aldo Rossi finds archeological evidences of the survival of Form, calling it Type, after processes of functional disposal and successive abandonment of already existing public monuments of the past. Assuming this permanence beyond historical epochs, as the grounding principle of the architectural practice, naming it Composition, it becomes the natural environment into which architecture establishes its valuable horizon. As a consequence, neither the nature of architecture is questioned not its necessity. The dualism between concept and materialization duplicates in the disciplinary field of architecture the enlightenment one between rationality and its sheer application.



122

Fig. 2 Deutsche Architekturmuseum, Frankfurt am Main, 1978. Through the theme of "inclusion", interpreted as a rhetorical "figure of speech", architecture displays, and let it perceive, a narrative dealing with the reprogramming process of the existing complex building, a bourgeois urban villa dating back to the second half of the XIX century, to its grounding elementary premise, offered in the metaphorical shape of the primitive hut. If architecture becomes a discourse on itself, or a meta-language, its words explicitly refer to its underlying practice. Notwithstanding architecture cannot exceed the limitation of its system, intended as a Laugue, because it remains circumscribed by its set of rules, according to Ungers it can at least elucidate its premises and foundation, ambiguously swinging in between the practical and the conceptual level.



123

Fig. 3 Life, advertise of the Skyscraper, 1909. The skyscraper identifies the City with its Architecture, dooming Planning to ratify ex-post an already manifested legitimating process of an entrepreneurship emerging through a continuous process of experimentation. In such a way practice envisions unprecedented social, economical, technical and also political possibilities, thus becoming ex-ante a theory by itself, then transformed into a "retroactive manifesto". Architecture is not simply a representation of new driving forces, claiming a role in the society, through a great Gesture, but, even more, its operational institutionalization.

Authors

Abaee Mazyar	216	
Addario F.	168	
Al-Awadi Khalid	532	
Alberotanza Pamela,	274	
Arcidiacono Giuseppe	782	
Ascolese Marianna,	720	
Ashour Lamis Abu,	532	
Barizza Elisabetta	682	
Beigli Fereshteh,	484, 770	
Beltran-Borràs Júlia	572	
Benincampi Iacopo	308	
Buongiorno Vincenzo	400	
Calderoni Alberto,	720	
Camiz Alessandro	204	
Camporeale Antonio	86	
Capozzi Renato	412	
Carlotti Paolo	15, 23	
Casarin Vanessa	550	
Cestarello Vanna	720	
Chui Iana	376	
Ciotoli Pina	498	
Clemente Susanna	654	
Dalla Caneva Alessandro	60	
Del Monaco Anna Irene	15, 448	
Emmi Gianluca	400	
Fernandes Sérgio Padrão	226, 746	
Fiorelli Angela	178	
Grbic Milena,	472	
Hosseini Seyed Jamalaldin	484, 770	
Ieva Matteo	124, 274, 350, 460	
Izzo Ferruccio,	720	
Justo Rui Pedro,	238	
Jashanica Kaltrina	166	
Kantarek Anna Agata	600	
Kukina Irina	74	
Larochelle Pierre	37	
Lazovic Zoran	472	
Leite João Silva	238	
Lenci Ruggero,	770	
Lopez-Barrau Fernando	360	
Lustoza Regina Esteves	438	
Mancera Inmaculada,	360	
Martins Pedro	336	
Martinelli Rogud	550	
Marziano Pia	178	
Marzot Nicola	104	

	Menegatti Francesco	520	
	Menghini Anna Bruna	426	
	Mifsut García César D.	632	
	Misirlisoy Damla	560	
	Moazemi Soufi	692	
	Monaco Antonello	584	
	Monteiro Maria	190	
	Motak Maciej	262	
	Neglia Giulia Annalinda	142	
	Nencini Dina	662	
	Oliveira Assis Renata,	436	
	Oltremarini Alessandro	158	
	Panzini Nicola	732	
	Peirce Francesco	720	
	Pietrogrande Enrico	60	
	Pournaseri Shahnaz,	384	
	Poursamimi Kiumars	506	
	Proença Sérgio Barreiros,	746	
	Rasoulinejad Ghodratollah	792	
	Resta Giuseppe	426	
	Riondino Antonio Vito	758	
	Robador Maria Dolores	360	
810	Rociola Giuseppe Francesco	706	
	Rubio Ruben Garcia	642	
	Santarsiero Mariangela L.	166	
	Scardigno Nicola	252	
	Shahid Rajaei Alireza Dodangi	384, 792	
	Silente Jessica	720	
	Simone Nadia,	274	
	Spirito Gianpaola	670	
	Strappa Giuseppe	19	
	Tagliazucchi Silvia	618	
	Tayyebisoudkolaei Samira	298	
	Tereno Maria,	190	
	Tomé Manuela,	190	
	Tommasi Luca,	460	
	Torelli Maria Teresa,	350	
	Toscano Andrea,	350	
	Tricase Giuseppe Cosimo	350	
	Valeri Giuliano	322	
	Valipour Ehsan,	298	
	Visconti Federica	288	
	Zecchillo Valentina,	274	

