



ALDO ROSSI

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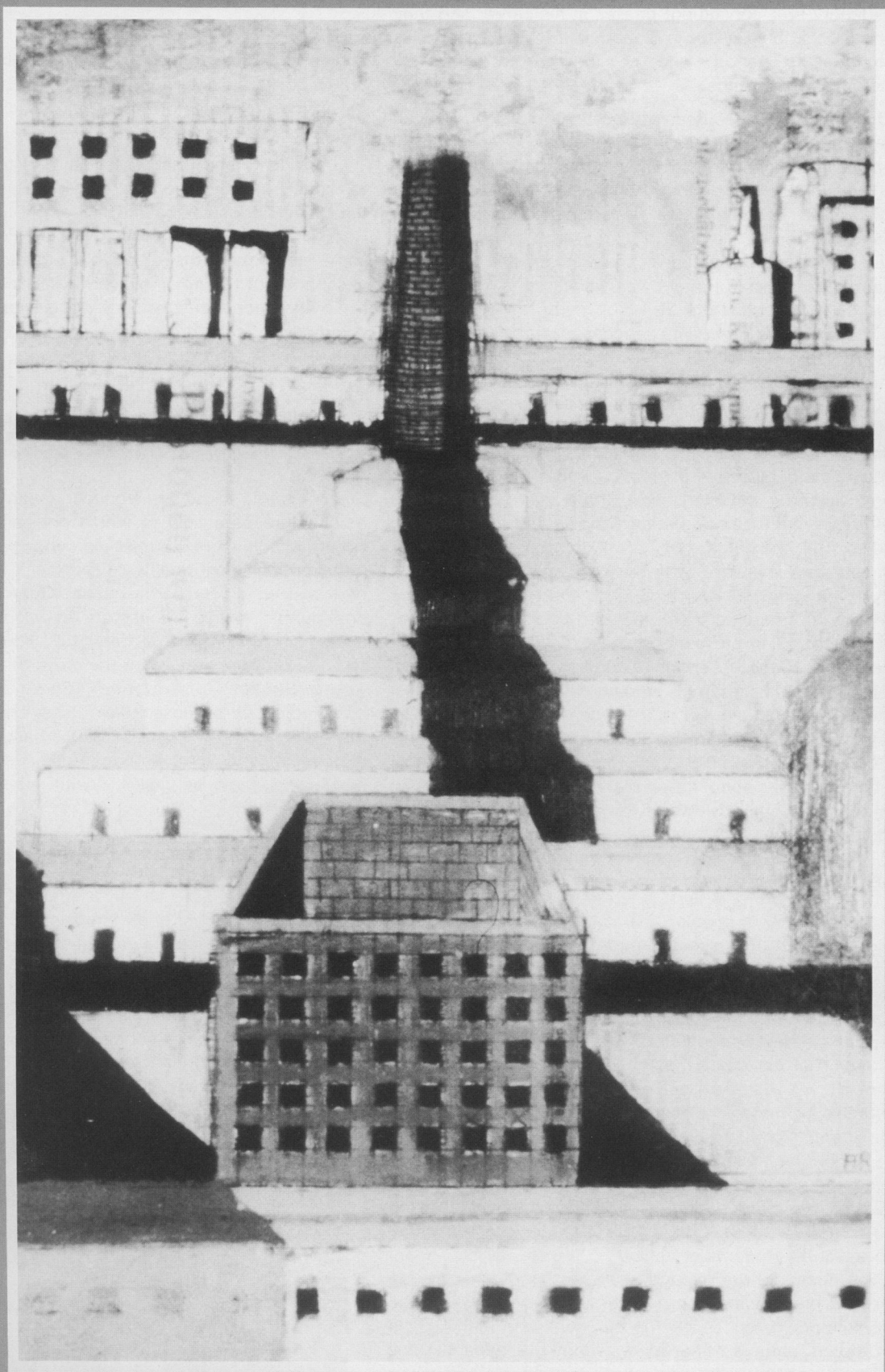
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ALDO ROSSI

My aim is to investigate the scope and the depth of the work of Aldo Rossi, who is one of the most analysed and influential persons in the current architectural debate. I shall attempt to describe the position Rossi has been building for himself for the past fifteen years, and I shall try to identify four constituent phases in his career and their formation: i. the 'Casabella' period; ii. the 'Polis' period; iii. the projects period; and iv. the present stage of international influence.

To examine some sources of Rossi's complexity one can begin in 1955 with his involvement in the influential *Casabella-Continuità* which was then under the editorship of Ernesto N. Rogers. Rossi, while still a student at Milan Polytechnic, became first an occasional contributor to the magazine, then a member of its research centre and was later to become a member of the editorial staff. Rossi left the magazine when Rogers was dismissed in 1964 (after *Casabella-Continuità* no. 294-5).

The *Casabella-Continuità* period was important for Rossi for two reasons. First, it involved him in a stimulating social and political climate and second, it allowed him to build up, through his writings, the cultural themes which would later become his theoretical framework. Vittorio Gregotti, then a staff editor at the magazine, described its ideological perspective as coming under the influence of three separate sources¹: first, there was G.C. Argan's historicist-marxist book *Walter Gropius and the Bauhaus*, the second, the critique by T.W. Adorno of the Consumer Society and the third was the reading of Marx by the phenomenological school of Enzo Pace. While Rossi's writings do not directly comment on this source material, its influence can be found in most of the 31 articles he wrote for *Casabella-Continuità* during this period. His own chosen themes start in his student days with a substantial interest in Neo-classicism² to be followed, later, by writings on his cultural sources³ and then shifting his interest to the Italian urban polemic⁴ upon which we find a series of articles about Italian planning, housing and urban sprawl as well as reviews of the contemporary European equivalents. The urban interests culminate, around 1964, in studies on the relationship between typology and morphology, considered at an urban level.⁵

After the early formative years at *Casabella-Continuità*, Rossi begins to assume another role in the Italian architectural debate. A second phase, between 1965-69, sees him engaged both in publishing/editing and in teaching activities. His didactic interest has been stressed by many of his commentators as being fundamental to the evolution of his ideas. It seems as if it were essential for him to have a student audience around which he would organise his material while at the same time responding to the student requirement to be programmatically didactic, so accounting for the method of his enunciations. His major theoretical essay 'Architettura per i Musei' written in 1966,⁶ the same year as his major analytical work *L'Architettura della Città*,⁷ was produced as teaching notes for his students in Venice.

But Rossi did not depend solely on his own writing to forward his concerns. In his role as Editor of 'Polis', the architectural book series for the publisher Marsilio, he promoted authors, titles and arguments engaging his favourite topics — the refoundation of architecture as an autonomous discipline and its justification through historical precedent. In this series, he further stressed his interests by writing the introductions to Ludovico Quaroni's *La Torre di Babele* and to L-E Boullée's *Architettura saggio sull'Arte* which he also translated, both books appearing in 1967. His introductions can be seen as exposing a combination of authors' views and his own

position, for example, in the relationship between architecture and the city, as found in Quaroni, or in the necessity of architecture as a rational science, which he interprets from Boullée.

Ludovico Quaroni had a special part to play in Rossi's thinking. Rossi had taught architecture as his assistant at the University of Arezzo in 1963 and it might be felt that Rossi was using the opportunity of the Polis series to pay some sort of 'homage' to his professor, but Rossi's description of the book is clearly used in order to expose his own preoccupations and preferences, as when he summarizes its character by saying:

...it is in the widest and most precise way the book of an architect. It recalls the books of G. Samonà and E.N. Rogers, both very different books but basically founded on the (theoretical) construction of architecture. To say, thus, that this is the book of an architect, means to hold that architecture is a precise field, rationally constructed and within which each operation has a precise meaning⁷.

So for Rossi, to be an architect meant to think about architecture as a field in which only precise theoretical constructions were permissible, and by saying this he reduces the lyrical quality of Quaroni's writing to a few principles which can hardly capture Quaroni's rich thought on a human flexible architecture and its place in the life of a city, an ancient 'more beautiful' city whose memory should help us to design for the present.

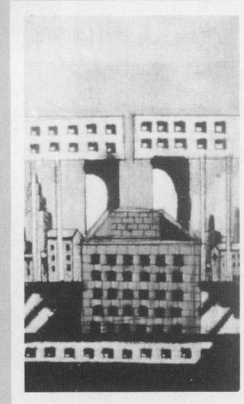
The Boullée introduction serves a different but complementary purpose. Here, Rossi expresses his belief that architecture is an activity, based upon logical principles, and that architectural design consists of developing such principles. What interests him about Boullée is that

Boullée is a rationalist architect in that having created a logical system of architecture, he aims always to verify his principles with each project, and his rationality requires him to remain consistent within his premises.⁸

Again we see Rossi strongly imposing his personal reading on the work, pushing his arguments to their extreme and using concepts in ways for which they were only partly intended and which derived from very different contexts — but all for the building of his own Rossian enterprise.

But it is common for architects to believe that the use of selected points in a genealogy of history will give authority to their work, however Rossi goes further than most in his way of asserting this principle, when he says,

...my research on Lombard Neo-classicism, on Adolf Loos, on Louis-Etienne Boullée is only secondarily historical, but is, at the very least the cultural reference upon which I have built my theory of architecture; I have tried to achieve, as precisely as I could, the



setting within which it is possible to develop certain determinate principles. It is natural that the historical knot of the Enlightenment has particular relevance.⁹

The need for an authoritative theoretical framework from which to operate is central to an understanding of Rossi's position. It seems impossible for him to conceive of a more empirical way of action. As in a Marxist relationship between theory and praxis, design, for him, in order to be correct, has to be part of a hierarchical order belonging to a wider logic, and in the third 'projects' period, during which Rossi's theoretical position was clarified and established, the link between theory and practice became very strong.

It is mostly through his drawings that we see his endless search over the same themes, attempting to establish a framework of visual images internally consistent and externally appropriate to the wider body of theory.

This third period of Rossi's activity sees a first phase (beginning in 1969) in which writing and design seem to hold equal importance for him, to be followed by a second phase in which he principally prefers to convey his ideas through graphical media, from etchings to technical drawings, so that his writings increasingly become confined to competition reports, exhibition catalogue introductions and interviews.

The 1970-71 academic year marks a turning point in his activity. At the didactic level, he is removed along with eight other professors from his Architectural Design Professorship at the Milan Polytechnic because of support for the students' movement (he had given up his Communist Party membership, also, partly for this reason). At the theoretical level, he takes part in the research and the writing of the book *La città di Padova*,¹⁰ a fundamental text in the methodology of urban analysis and renewal in Italy. In it, the notions of urban morphology and typology, already elaborated in his Venice teaching days, are further refined by him and by Aymonino in order to be turned into an operational tool for urban strategies and social reforms. At the design level, this year also sees the completion of his Gallarate Housing in Milan¹¹ and also his additions to the Broni school (Ills.2,3),¹² both schemes being clear manifestations of his theoretical

preoccupations, the former almost completely conceived at its typological stage, the latter reflecting Rossi's preference for pure solid forms.

Rossi arrives at his fourth phase with a sense of culmination — as if his theoretical writings had been just a prerequisite for his projects which are by now becoming the major part of his production, with each consecutive project consolidating his position more firmly.

In his built realisations — like the Fagnano Olona school,¹³ the Modena Cemetery (Ills.4,5),¹⁴ the floating theatre for the Venice Biennale,¹⁵ as well as in numerous projects, his exhibitions and competitions (Roma Interrotta,¹⁶ Florence Municipal Centre,¹⁷ the Berlin housing¹⁸) there appears a recurrence of similar forms to remind us of the stability of his preoccupations. Ever consistent, Rossi does not search for new themes, nor is he interested in engaging in the debate around him or even commenting upon it.

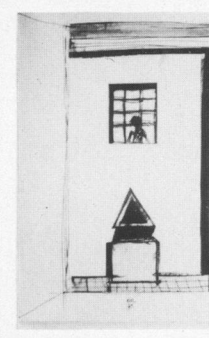
So it is paradoxical to see the growth of his influence from his silence. In fact, these later years have been characterised by a wider acknowledgement of his school of thought and by the establishment and the use of Rational Architecture's models. Ever since Rossi's introduction to the catalogue *Rational Architecture* for the XV Milan Triennale in 1973,¹⁹ his new movement, the *Tendenza*, has become the banner for architects who are determined to find a new coherent internal logic in the theoretical construction of architecture. But if we look closely at the present predicament in architecture when, not only the Modern Movement paradigms have been questioned, but the whole notion of the Modern Movement itself, and a common response has been a phrenetic proliferation of 'isms' and 'post-isms' in an endless search for identity, we can thus understand better why Rossi's work offers an apparent secure harbour for those who believe in the necessity and possibility of refounding a firmly-based architecture.

Rational Architecture's sympathisers seems to have acquired security through a system containing a strict internal logic, a genealogical use of historical models, a close theory-practice relationship, all leading to the possibility of achieving an intellectually and artistically coherent architectural position.

Since 1972 and his dismissal from the Milan Polytechnic, Rossi's personal influence has advanced conspicuously. His teaching, lecturing and exhibition activity takes place on a new, much-enlarged scale, and particularly in Switzerland, USA, South America and Spain where most of the *Tendenza* sympathisers can be found.

A Rossi 'phenomenon' grows up with the support of a plethora of projects made by followers and with a proliferation of exegetic writings. Unfortunately, most of the writings either 'occupy a place half-way between essay and biography'²⁰ or belong to that kind of internal criticism which builds on complicity rather than on critical distance, neglecting to explore Rossi's position in the light of a wider debate, but contenting itself with formal analyses of onerous readings and obscure references. Just as a castle built with playing cards does not really resemble a real castle, so this and similar constructs leave the field of critical analysis to a series of abstract descriptions, built one upon another, so that at the end, the rhetorical ring of the language or the metaphorical use of the image remains more powerfully imprinted in the memory than the architectural reality we speak about.

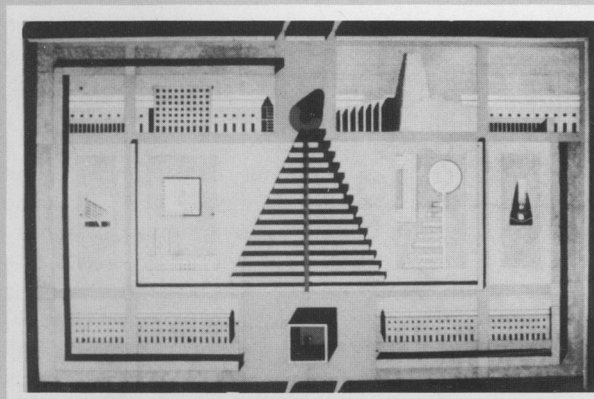
These are the kinds of intellectual difficulties that have prompted me to confront the Rossian theme through the notion of an *architect's position* rather than through more conventional formal styles of analysis.²¹ This kind of historical method, constructed with reference to the concepts of 'programme' in Lakatos²² and 'discursive



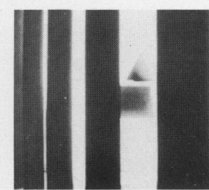
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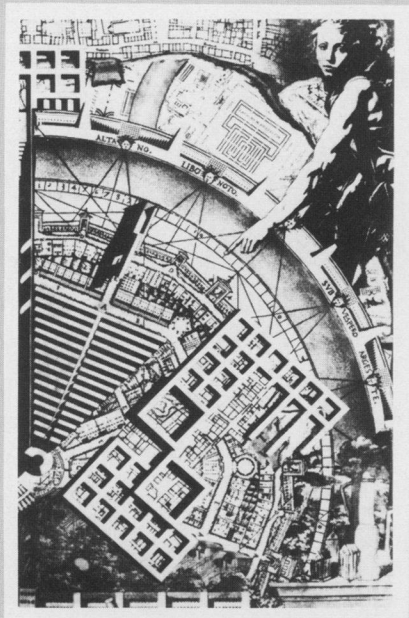
1. Previous page: Modena Cemetery
2. Broni School
3. Broni School
4. Modena Cemetery
5. Modena Cemetery
6. Board Game, collage, 1972



6



3



7. *Analogous City*, collage, 1977
8. *House Bay, Borgo, Ticino*, 1973
9. *House Bay, Borgo, Ticino*, 1973
10. *Typological diagramme*. From top: *XIII Triennale*; *Housing at Milan* — typical plan and ground floor plan; residential unit in *S. Rocco a Monza*

practice' in Foucault,²³ is not a chronological account of objects or styles, nor is it a search for a criterion of judgement, as in the Gombrichian canon,²⁴ nor even is it an attempt to recreate a contextual setting in which the historical texture does, by necessity, need to simplify itself to such an extent that the results appear as a flattened historical account.

Present architectural criticism tends to follow and mix these trends with a strong predilection towards the contextual history of the object.

I have tried, so far, to sketch the phases in the evolution of Rossi's *position*, but what remains to be analysed is the parts that make up his position, that is, those rules which he abides by, which appear to remain inviolable throughout his production, and which constitute, through positive and negative prescriptions, his position. One of the interesting features of this analysis is that it can allow us to untie a difficult knot in researches concerning creative enterprises; it can expose the relationship between the underlying theoretical statements and end products, whether the relationship is firmly based or just alleged, and whether the end products are writings, drawings or buildings.

While the search for a position involves articulating those principles which, in lying behind end products, provide them with their theoretical foundation, it is to be expected, by the nature of this research, to find a certain amount of ambivalence between the statements and the products as well as discrepancies amongst the products themselves.

It is usual for architects to work through several different programmes of belief in their careers which might require them not only to make a dialectical switch from one stage to the next (remember the two phases of Le Corbusier), but also might involve a complete rejection of a previous programme (note Stirling's changes from Ham Common to Leicester or from Leicester to Berlin).

Among contemporary architects there are few who consistently hold to the same programme throughout their careers, but Rossi is one. Up to the present he has not only adopted a single programme of belief but also claims that it is a fundamental necessity for an architect to uphold a single programme. The force of his belief is such that his

'persistence towards the same themes' has become for him an inviolable principle, and Rossi is very explicit on the point:

I assert that the first principle of a theory is the necessity to persist with the same themes and I believe that it is in the nature of artists and particularly architects to focus in on the theme to be developed, to choose a method of analysis internal to architecture and to try to always solve the same problem. This persistence is a sign of the soundness and the consistency of an artist ... if I should tell you as personally and as directly as I can of what I believe to be the basic principle of a theory of architectural education and therefore of design, I could only speak of the necessity to persistently hold only to one theme.²⁵

This quotation provides us with a further insight, for he speaks now not only of the need for holding persistently to a theme but also of the need for theory.

It is noteworthy how many of Rossi's critics, having dwelt only on aspects of his work, have not noticed that it is his elaboration of a theory and asserting its need that puts him in a very different light from many of his contemporaries and demarcates his point of departure from what he calls 'the methodological attitudes of the Modern Movement'.²⁶ These critics' attitudes might be explained at two different levels: firstly, in the difficulty of evaluating the real character of an event in which the critic (at least) partly participated and which is both too temporary and emotionally close to permit a judgement that is weighted with the necessary detachment. But secondly there is the difficulty of placing Rossi in his correct cultural context, for if the critics belong to the same cultural tradition as Rossi they will probably leave unquestioned those axiomatic principles upon which this tradition is based i.e. that the architect is an intellectual; that being an intellectual he is engaged in the production of culture; that this production is only ethically valid when it is founded in *the social* and in *the political*. But if the critics belong to the English-speaking empirical tradition, Rossi's work would probably have attracted their attention only when it was already in its fourth phase, by which time the original impact of his theories had been diminished by the formal impact of his design.

As we have seen earlier the necessity of a theory preceding an architecture had been present very early in Rossi. In April 1966 he writes: 'the formation of a theory of design constitutes the objective of an architecture and its priority over any other research is unquestionable',²⁷ and he consequently formulates a framework for his theory of design which he culminates in what he sees as the primary concerns of architecture, which are the theme of the city, the theme of history and the theme of the monument, topics which Rossi returns to time and time again.

So Rossi, having defined the focus of his interest, has built around them the inviolable principles which constitute his position. Two of these are highly connected to one another and both impinge on Rossi's idea of the city 'as the locus of collective memory' and on his continuous researches into urban components, and these are his concept of 'analogous city' and his concept of typology. Although typological analysis has a strongly established tradition with numerous contributors in the Italian Urban School, the concept of 'analogous city' (even if frequently used as a 'zero-degree' expedient by various avant-gardists) is, in its theoretical formulation, completely original to Rossi.

'Analogous City', even if only a latent concept in *L'architettura della città*, is developed and articulated during the 70s. Rossi has produced several expositions of it, the clearest being his 1977 collage *Analogous City* (Ill. 7) in which he composes this drawing with that same additive methodology which he has used in designing its parts, but while his idea is communicated clearly through the drawing, his written accounts of the concept seem to suffer from a hollow circularity.²⁸

It seems that the Analogous City concept is essentially a formal invention inspired by Canaletto's vision of an imaginary Palladian Venice, which Savi says 'had already struck (like a streak of lightning) Rossi in 1964'.²⁹ This vision was further supported by A. Cantafora's panel for the XV Triennale in Milan, although more indirectly inspired by Sironi and De Chirico paintings.

But unfortunately, Rossi, just when he is looking for a proof to validate his urban methodology, and at a time when he has pretensions towards a scientific systematisation of events, turns out to be unable to find a way of theoretically underpinning his powerful visual intuition.

However, what matters to us is not so much the inadequacy of his method, but rather whether, in fact, Analogous City is even rooted in history. Rossi's idea of the city does not simply oppose the day-to-day realities, but it also refutes the Modern Movement's tradition of urban studies, elevating itself onto an ideal plane where anything is possible because all references are arbitrary.³⁰ But the elements of his analogous city, through being abstracted from their historical context, now become incomprehensible and therefore no longer usable in a real world design context, with the only thing belonging to history being the method. But also, in this respect, there is a wide chasm between Canaletto's vision of Venice and Cantafora's and Rossi's view of the city. Canaletto, we find, is commenting on his contemporary reality, even if the context of his painting belonged to two centuries earlier. But Canaletto's antiquarian approach is very different to the overt references in Cantafora's 'Analogous City' (1973) to an ideal humanist city. In Cantafora there is no continuity with tradition, only nostalgic references to a visual game which once was a vital part of culture.

While for a period the Analogous City concept was a useful tool for meta-design, Rossi must later have perceived some of its inherent difficulties, and even his admirer, the critic Savi, after having enumerated the modes of analogical design (i.e. i. Quotation, ii. Iconic analogy, iii. Metonymy, iv. Homology) admits some difficulty in analysing the Trieste Competition for the Regional Centre and the Trieste Students Union building, the former because there existed an ambiguity between the austerity of its typology and the nostalgia of its form, the latter, for its institutional 'prison' configuration for a functional programme which negated spaces for communal living. Savi justifies both projects by referring to the concept of analogy.³¹ Rossi himself had quoted Jung's definition in his 'Analogical Architecture' article³² in which he discussed, amongst others, those two projects.

Jung had said, in defining analogy:

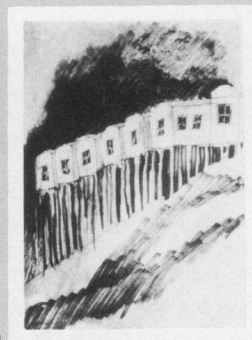
I have explained that 'logical' thought is what is expressed in words directed from the outside world in the form of discourse. 'Analogical' thought is sensed yet unreal, imagined yet silent; it is not a discourse but rather a meditation on themes of the past, an interior monologue. Logical thought is 'thinking in words'. Analogical thought is archaic, unexpressed, and practically inexpressible in words.³³

The ending words of this quote must be seen as particularly appropriate for the design phase Rossi was experiencing. The clarity of the *Analogous City* collage measured against the written explanations of it would have reflected this 'practically inexpressible in words' quality.

He speaks at this time of his earlier work as being 'more purist' and his then current work as having 'more complex resonances', and what seems to appear in Rossi's work at this time is a more poetic vein which focusses memory, autobiographical references and individual creativity. It is as if, having established his meta-space in order to give a clear hierarchy to his designs, he could finally abandon it for a freer personal analogical expression ... though always needing the help of an authoritative quotation.



8



9

The importance given to typology, its analytical relevance in the investigation of the city and its relationship to the morphological definition of the architectural object, are part of another Rossian 'inviolable principle' related to his idea of the city. The typological mode of urban analysis acquired importance in Italy during the 60s when the debate was mainly focussed on the problems presented by the historical centres of cities. For some architects typological analysis represented the tool which, in shifting the analysis of cities from their merely formal qualities, could make architecture do that qualitative jump necessary to the design of the contemporary city. The main merit of this form of analysis had been to shift the debate from the idea of environmental conservation to that of comprehensive renewal, its main omission being that of not having considered the functions necessary to revitalise the old parts. This lack of functional specificity should not surprise. It was part of a more general rejection of the Modern Movement in which Rossi, too, had very clearly played a part.³⁴

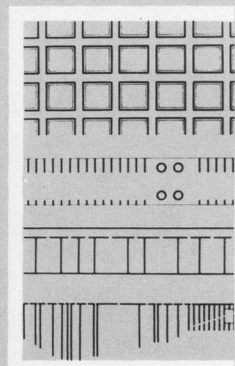
The crisis in Modern Movement functionalism is historically compatible with the revival of typological models. It is through typology, in fact, that the architect, in being introduced to a meta-category of design, can bring back history and therefore challenge the Modern Movement's rejection of history. One can hear an echo of those polemics in this Rossian statement:

...in architecture, typological indifference means disorder. I do not refer to expressionistic disorder but to the disorder of non-architecture, of non-choice.³⁵

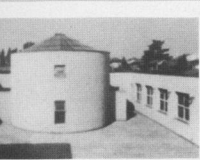
Quatremère de Quincy's definition of type was first introduced by Argan in his essay *Sul concetto di tipologia architettonica*³⁶ which is considered fundamental by Rossi for his discussion of type. Almost paraphrasing Quatremère, Rossi writes,

...type is a constant, it is recognisable in all architecture, it is also a cultural element and as such can be researched in different architectures. Typology then, becoming largely the analytical moment of architecture is even better individuated at the urban level.³⁷

Again and again Rossi stresses the importance of typology at the urban level. This is the concept which allows him to recover the notion of the monument and of the memory of the forms of the city. He sees typology as the perfect hierarchical tool to bridge the gap between the urban scale and the building scale and in 1970 even went as far as claiming its usefulness at the political level when he said 'the problem is to design new parts of the city choosing typologies able to challenge the status quo. This could be a perspective for the socialist city'.³⁸



10



11

Rossi's use of his own typology is interesting to note. He states that there are only three historically determined housing types. There are the central court type, the gallery type and the separate dwelling type. Rossi will only design with the first two of these, regarding the third as a manifestation of bourgeois ideology. That this interpretation has greatly determined the formal nature of his design does not seem to worry Rossi. Instead, he considers it as a further point to demonstrate the validity of his internal consistency.

...the typological moment, the moment of typological choice was and is the strongest moment in the stylistic formal choice. For example, the Gallarate building could have been designed with a completely different porch. This has a relative importance, and style pulls back from these fundamental questions in architecture.³⁹

The last rule of Rossi's position is the one concerning the relationship in his work between project and design. We have already seen how for him the typological definition is more relevant than the morphological one. This might account for the very small discrepancy which exists between his drawings and his buildings. Rossi has affirmed that, like Alberti and Filarete before him, his drawings completely prefigure his formal realisations.

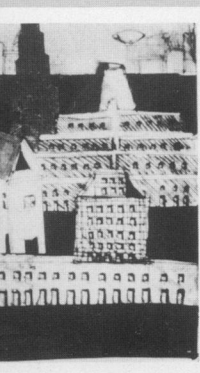
Even if Rossi has established himself as one of the most sought-after contemporary architectural artists, he still maintains that, as a teacher, drawings are important for him only 'when they express thoughts on forms'. Although Rossi uses various drawing techniques, in all his drawings, shading holds special significance. For him shadows constitute positive values in architecture. They demarcate the contours of a building against its environment, while also defining the hierarchical priorities which different parts of a building assert over one another.

Rossi has frequently spoken on how the cinema has influenced him. His relationship with reality, the relationship of his drawings with his buildings, seems often to shadow the mirror image of real life which films offer. This ambivalence is well understood by Rossi, who comments on the ambiguous use of shadows in Dreyer's

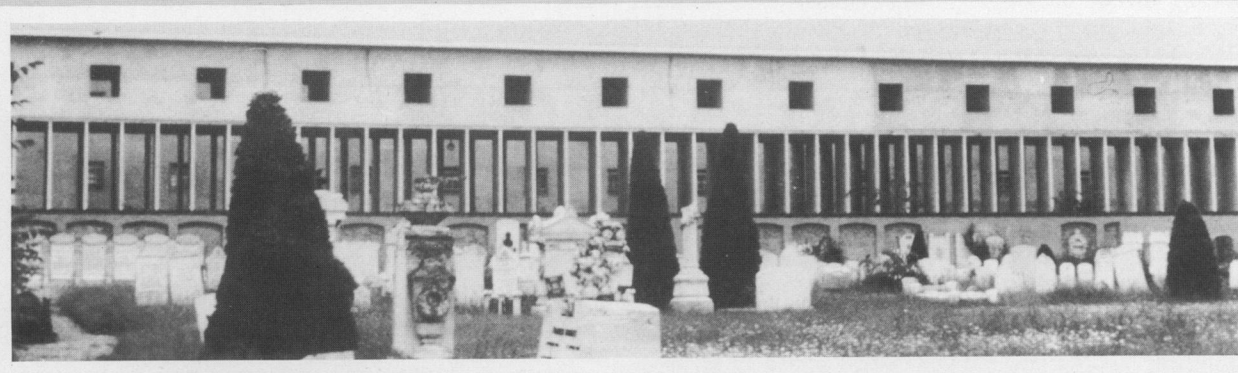


11. Fagnano Olona School
12. Other Conversations, 1978
13. Modena Cemetery
14. Modena Cemetery

12



13



14

film *Ordet*. In *Ordet*, one never knows in which direction the windows and doors will open, because of the shadow's angle, and similarly in the Fagnano Olona school one is puzzled by the black internal window beads. The building tends to look more and more like a drawing in recreating that ambiguous relationship of imagined reality enjoyed by Rossi in the film.

So Rossi's buildings play at the threshold between image and reality, the same game enjoyed by his drawings. This game is further reinforced, on one hand by a construction technique that attempts to dematerialise, on the other by the large number of Rossi's sketches which continually investigate the same forms, so giving the impression that Rossi is always designing the same unreal building. It is difficult to say at this stage if his equation i.e. Drawings = Buildings, will be modified in the light of further experience (he has so far only constructed three of his projects) or if this is the strongest proof of his internal coherency.

This last inviolable principle is also the only one which impinges on reality. We have seen that Rossi's notion of reality is so often mediated by his other rules that he has to create for himself a meta-reality. Both the notions of 'analogous city' and of 'typology' are intellectual devices invented to capture reality, to make it intelligible and manageable so that it can be reproduced. His other two inviolable principles, 'necessity for a theory before practice' and 'persistence to hold to the same themes', form the totality of the methodological machinery behind the Rossian epistemology.

But what is the real role of these principles? They undoubtedly allow Rossi to exist as an intellectual, the game of transgression being one of the pleasures which a creative mind invents for itself. They further the existence, too, a school of thought i.e. the Tendenza, which remains alive through the debate over the application of those rules, but also they establish the scope and depth of an investigation into the present architectural condition. Rossi, it seems, offers us a paradigmatic example. Out of an avant-gardist rejection technique and a particular historically determined cultural climate, his position is utilised in order to build a theory which could inform his practice.

1. See C. Conforto, G. de Giorgi, A. Muntoni, M. Pazzagli, *Il dibattito architettonico in Italia 1945-1975*, Bulzoni ed., 1977, p.39.
2. 1956, 'Il concetto di tradizione nell'architettura di neoclassica milanese', *Società* no.3
- 1957, L'influenza del Romanticismo europeo nell'architettura di Alessandro Antonelli (with V. Gregotti), *Casabella-Continuità* no.214
3. 1958, 'Emil Kauffman e l'architettura dell'illuminismo', *Casabella-Continuità* no.222
- 1959 - 'Adolf Loos 1870-1933', *Casabella-Continuità* no. 233
4. From 1960 to 1964, 14 articles written for *Casabella-Continuità* deal with this subject
5. 'Considerazioni sulla morfologia urbana e la tipologia edilizia', AAVV, *Aspetti e problemi della tipologia edilizia*, teaching notes for the academic year 1963-64, Venice University.

Contributo al problema dei rapporti tra tipologia edilizia e morfologia urbana ILSES, IV, 4 Milano, 1964

'I problemi metodologici della ricerca urbana', AAVV *La formazione del concetto di tipologia edilizia*, teaching notes for the academic year 1964/65 Venice University

'Tipologia, manualistica, architettura', AAVV *Rapporti tra morfologia urbana e tipologia edilizia*, teaching notes for the academic year 1965/66 Venice University

6. See AAVV *Teoria della Progettazione Architettonica*, Dedalo Libri, 1968, pp.123-137

7. Introduction to L. Quaroni, *La Torre di Babele*, Marsilio, Padova, 1967

8. Introduction to E.L. Boullée, *Architettura, Saggio sull'Arte*, Marsilio, Padova, 1967

9. Introduction to the Portuguese edition of *L'architettura della città*, written in 1971, published in 1977. Published in both the fourth Italian edition of the book (CLUP

1978) and in Aldo Rossi — *scritti sull' architettura e la città 1956-1972* edited by R. Bonicalzi (CLUP 1975) p. 445

10. A. Rossi, 'Caratteri urbani nelle città venete', AAVV *La Città di Padova*, Roma, 1970, p.419-90

11. Residential unit part of the 'Monte Amiata' complex in the Gallarate neighbourhood in Milan (1969-1970)

12. Restoration and enlarging of the 'De Amicis School' in Broni (1969-1970)

13. Elementary School of Fagnano Olona (1972)

14. National competition for the San Cataldo New Cemetery in Modena 1st prize (with G. Braghieri) (1972) definitive draft (1976)

15. 'Teatro del Mondo', Venezia (1979)

16. 'Roma Interrotta' (1977)

17. Competition for the New Municipal Centre of Florence (1977)

18. Competition for Houses in Berlin along the Verbindungskanal (1976)

19. Introduction to 'Architettura Razionale', XV Triennale of Milano, International Section of Architecture, Milan 1973

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'Perché ho fatto la mostra d'architettura alla Triennale', *Controspazio* no.6

20. F. Dal Co, 'Criticism and Design — for V. Savi and A. Rossi', *Oppositions*, p.7

21. For a more detailed examination of the 'architect's position' notion see R. Landau's lecture 'Notes on the concept of an architectural position' in this issue

22. See I. Lakatos, 'Falsification and the Methodology of Scientific Research Programmes' in I. Lakatos and A. Musgrove ed., *Criticism and the Growth of Knowledge*, Cambridge University Press, 1970

23. Among Foucault's writings, the most relevant to the 'position' methodology is perhaps M. Foucault's, *The Archaeology of Knowledge*, Tavistock, 1972

24. For a discussion of the concept of canon as applied to Architecture see E.H. Gombrich, 'Art History and the Social Sciences', *Ideals and Idols*, Phaidon, 1979

25. A. Rossi, 'Architettura per i musei', AAVV *Teoria della progettazione architettonica*, Dedalo, 1978, p.124

26. *Ibidem*

27. *Ibidem* p.123

28. Perhaps the clearest statement can be found in A. Rossi, 'L'analisi urbana e la progettazione architettonica', Milano, 1970 p.20, where he writes: 'What we look for in the study of the city is the attempt to put together an "analogous city", in other words to use a series of elements linked together by the urban and territorial context, to form the basis of the new city. The analogous city uses places and monuments whose meanings are derived from history and it builds itself around those meanings while it defines its form. From this analogous city concept, I think we can develop a new and valid theory of design and reveal through major projects of urban architecture, guiding principles and positive results.

29. V. Savi, *L'architettura di Aldo Rossi*, F. Angeli, 1976, p.106

30. A similar argument can be found in A. Muntoni, *Storia e Movimento Moderno, teorie e ricerche progettuali dopo il '68*, p.223

31. V. Savi, *Ibid.*, p.135

32. A. Rossi, 'An Analogical Architecture', *A U* no.65, 1976, pp.31-34

33. Letter from Jung to Freud of 2 March 1910, *Lettere tra Freud e Jung*, Boringhieri, 1974, p.321

34. See Rossi's rejection of functionalism, *Progetto Realizzato*, Marsilio, 1980p.154

35. A. Rossi, 'Due Progetti', *Lotus* 7, p.9

36. G.C. Argan, *Progetto e destino*, Milano, 1965, pp.65-81

37. A. Rossi, 'Tipologia, manualistica e architettura', *Scritti scelti sull'architettura e la città*, p.304 ib.

38. A. Rossi, *Due Progetti*, *ibid.*

39. A. Rossi, *Progetto realizzato*, *ibid.* p.158

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Illustrations

- 1,2,3,4,5,6,8,9,13 — Studio Rossi
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- 11, 14 — Peter Davidson

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A new programme in History and Theory was offered by the Graduate School in 1980/81. The programme is concerned with major architectural historians and their works, architectural theories both historical and current, and the problem of the architectural use of history.

Notes on the concept
of
an architectural position

Royston Landau

My problem is centred on a study of British architecture over the past decade and leading to the present, and my perspective is not one that simply wishes to expose the development or the meaning of built form, with the architects' names and dates as a helpful appendage, although I am not denying the mild usefulness of this style of enquiry.

But my interest, however, starts elsewhere with the variety of approaches that have been responsible for the architecture, with the architects' points-of-view, with their commitments, their beliefs, but also with the exchanges that have led up to those beliefs and which, in some way, have played a part in the evolution of the architectural culture. So my enterprise begins with a need to find a way of approaching and characterising, first, particular individual sets of architectural beliefs, then secondly, to be able to shift from the sets of individual beliefs to the sources of those beliefs, which may be exposed in the writings, readings, conversations, interactions — all contributing to the discourses of the community of interest and out of which the architect's beliefs come to be formulated.

Through a process of this kind and using its past