

# The symbolic spaces of the city. The legacy of Aldo Rossi in Germany

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## Abstract

This essay proposes a reflection on the legacy of Aldo Rossi, in the belief that his scientific contribution was not exhausted and concluded in his works and writings, but continues to be current and valid even just over ten years from his death. For this reason, it proposes a comparison, through a taxonomic reading<sup>3</sup> of the symbolic spaces of the city, between Aldo Rossi and the German architect Uwe Schröder<sup>4</sup>, that, as will be argued within the text, belong to the same *family of minds*.

Key-words: City, Symbolic spaces, Aldo Rossi and Uwe Schröder

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## Introduction

In a time of great crisis of values and ideals which also invest our field of study, theories that make fluctuate the foundational and foundations concepts of architecture find their place, theories that take possession of mathematical models, in which prevails the immaterial dimension, the de-realization, the uncertain and liquid part, the fragmentary nature which often renounces its unity. In this context, the present essay proposes a reflection on Aldo Rossi thinking, a key figure in Italian rationalism who, as is known, inaugurated with the *Triennale di Milano* in 1973 the rational movement recognized as the *Tendenza*.

A movement, a thought, a theory, which identifies in the aspiration to truth and clarity of shapes the possibility of fulfilling the civil role to which architecture is called to respond, proposing an idea of architecture that «is not an aesthetic or moral vision, a way of life, but the only systematic answer to the problems posed by reality» (Rossi, 1974).

It seems therefore interesting to come back to thinking about the continuity of tradition, about the relationship with history understanding the great legacy of the past, and about construction understood as *téchne*, that is «an idea of the relationship that must be established between construction and architecture so that the construction does not end in a technical act, but it is an expressive resource for the representation of the characters of the buildings» (Moccia, 2016).

These are the reasoning, concerning the analytical study of the city, the instrumental value of the typology, the «single project» (Rossi, 1973), which are still current and strongly rooted in Italian architectural culture and which can also be found in the German one. Confirming the idea of architecture as transmissible knowledge, some German architects have in fact taken the lesson of Aldo Rossi, initially explored in Oswald Mathias Ungers theories and projects and later carried out by others such as Uwe Schröder.

Through their works and writings, Aldo Rossi and Uwe Schröder express a common feeling, a way of working in the city with a scientific approach that identifies in the classification of urban facts, the relationship between permanences and mutations, in the investigation of shapes and spaces of history, the reasons for a discipline understood as inseparable creation from civil life and from the society in which it manifests itself.

### **Elective Affinities<sup>5</sup> in Italian and German architecture culture**

This essay aims to investigate the relationship between two architects, the Italian Aldo Rossi and the German Uwe Schröder, through a comparison between their architectural works, realized or only designed, and their theoretical writings; initially we think it is essential to briefly outline the cultural contexts within which the two architects have worked and trace back those that have been, taking Giorgio Grassi back, the *Antichi Maestri* (Grassi, 2003) who have influenced their design research. Through this operation of reconditioning to a common *family of minds* (Focillon, 2002) it will be possible to read dialogically and compare their works in order to finally identify Aldo Rossi's legacy in a part of contemporary German architecture culture and more specifically in the work of Uwe Schröder. The genealogical tree of the family of minds that unites the two architects has ancient origins that must be searched in the eighteenth century, when the great German thinkers, architects and artists, but also French and English, turned their gaze from curious and attentive scholars to Southern Europe to discover the wonders of Italy and Greece. One of the first to undertake the *Grand Tour* was the German historian and archaeologist Johann Joachim Winckelmann who was so fascinated by the ruins to write that the *Greek art is Reason translated into marble* (Montanelli et al., 1994).

Among the architects who were inspired by the voyage to Italy and who in turn influenced the two figures compared in this essay, the Germans Karl Friedrich Schinkel and Gottfried Semper are certainly listed as well as the Austrian Adolf Loos. Of the first, we have to remember the drawings made in Capri in 1803, to fix in mind the formal and constructive principles of the “minor” architectures, taken up later in the project for the Charlottenburg Park Pavilion (1824-1825). Instead, the gaze of Gottfried Semper was different, which, as Benedetto Gravagnuolo pointed out, was «marked by an analytic detachment and a rigorous and severe historical selectivity. For his generation, Greco-Roman antiquity was no longer an object of ecstasy but rather of philological and scientifically founded research. Semper explored the excavations of Pompeii and the Sicilian valleys to find confirmation for his thesis on the importance of polychrome coverings in the dwelling and temples of Magna Grecia» (Gravagnuolo, 1994). Semper's contribution to the work of Rossi and Schröder is therefore certainly related to the theoretical synthesis related to the dialectic enclosures / weaving were said (Semper, 1992) but also the reflections on the symbolic sense of architecture and the identification of the archetype of the primitive hut and its four constituent elements: the hearth, the enclosure, the roof and the pedestal (Semper, 1991).

Hereditary of the Semperian poetry was undoubtedly the undisputed master Adolf Loos, admirer of Schinkel and Palladio classicism. Loos will come several times in Italy, documenting his experience in his essay *Architektur* and in his works as Verdier villa (1923), the project of twenty terrace villas in the French Riviera (1923) and above all in the Moissi villa at Lido Venezia (1923). Works that have been taken as a reference both by Rossi – who has dedicated some fundamental writings to the Viennese master, including an article, on “Casabella-Continuità” no. 233, entitled *Adolf Loos, 1870-1933* (Rossi, 1989) – and by Schröder.

Finally another key figure is Oswald Mathias Ungers, a character who links Rossi to Schröder who was a pupil of Ungers. In 1960, Rossi dedicated an article to the German architect, on “Casabella-continuità” no. 244, directed by Ernesto Nathan Rogers, entitled *A Young German Architect: Oswald Mathias Ungers*.

Francesco Sorrentino, a Neapolitan scholar who worked in his PhD thesis on the German architect, writes: «Ungers was the architect who best embodied the need for reconciliation between the lesson of the Modern and the renewed attention to the city as an essentially architectural phenomenon. Also in Germany, therefore, as in Italy, the culture of the urban project was born from criticism to modernism and Ungers assumed the role of head for the next generation of German architects» (Sorrentino, 2017).

## The symbolic spaces of the city

It seems to be something of great importance and difficult  
to grasp the *Topos* - that is, the space-place.  
*Aristotele, Book IV of Physics*

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The relationship with history and tradition, with the place, the type, the city and its permanences, themes dear to a part of Italian and German architectural culture, have been carried out with persevering continuity both by Rossi and Schröder. The theoretical constructions of the two architects investigate the reasons of architecture within the architecture, taking the shapes of the architecture of history as real materials to compose the project, precisely because of their being clear, intelligible and expressive shapes of the civil role of the discipline.

In the introduction to the book *Osservazioni elementari sul costruire*, of the mutual master Heinrich Tessenow, Giorgio Grassi clearly expresses the sense of this methodological approach that assumes the extraordinary and complex testimony that architecture and the world of its representation offers of itself as the foundation and measure of the progress of architecture understood as a craft (Grassi, 2008). According to this real and positive perspective of architecture, the existence of a repertoire of tradition, fixed and stable shapes, is used in an authentic process of continuous redefinition of the relationship between shape and identity which, revised under the lens of the present and not accepted in an uncritical and mechanical way, it allows the production of successive actions and shapes (Rossi, 1966). In other words, in Rossi’s and Schröder’s thinking, a continuity of premises and intent can be traced which is clearly understood in the necessity of a theory in which the elements of design, all already defined in their form, compose a manual of shapes and spaces from which to glean (Rossi, 1989).

The city can then be identified as a great artifact, consisting of architectures in itself completed (Rossi, 1989), in which it expresses the symbolic value of shapes and spaces (Rossi, 1989). Both Rossi and Schröder, in fact, operate with the great repertoire of past elements, selecting from time to time certain shapes that are an expression of the social and civil meaning of architecture; on several occasions, Aldo Rossi stressed the fact that this choice inevitably presupposes the fixed terms of architecture, «defined elements that constitute a target speech; the Roman monuments, the Renaissance palaces, the castles, the Gothic cathedrals, constitute the architecture; they are parts of its construction. As such they will always return not only and much as history and memory but as elements of the design» (Rossi, 1989).

Uwe Schröder, like Rossi, seeks in the constitutive link with the history and the place, the reasons and therefore the possibility of a deep innovation of the relationship between architecture and city. In the book *I due elementi dell'edificazione dello spazio*, Schröder resumes the reflections on the link between architectural typology and urban morphology developed by Rossi, starting from the Sixties and proposes a progress, reaffirming the need for discipline to stand in continuity with those theses, which identified the foundations of a clear idea of architecture in the place and in the typology.

The concept of place, which already in Rossi's theoretical construct was understood not simply as a topographical and functional fact, but as a broader synthesis between the constituent characters of a specific local situation and the shape of the architectures that are placed there and then how *locus*, namely «as a singular fact determined by space and time, by its topographical dimension and by its shape, by being the place of ancient and new events, by its memory» (Rossi, 1966), is taken in German architect theory in which it takes on spatial meanings. In fact, the concept of *Topos* formulated by Schröder is based on the attribution of specific spatial characters to the consolidated shapes of architecture, starting from their recognition as representative signs of the cultural order of human society. According to Schröder, «the place, for example the city, is not the plastic formation of the crust of a globe, but a compartment full of the world of life. Therefore, the place must be represented as a completely filled body, on one side of shapes and on the other of spaces. [...] The world of life presents a constellation of differentiated spaces [*Raumkonstellation* which] aptly describes the term «spatiality». The spatiality of the world of life defines the place as *Topos*, as a space-place [*Ortraum*], more precisely: as spatiality of the place [*Räumlichkeit des Ortes*]. The *Topos* is the first element of space building [...]. The spatiality of the city reflects the cultural constitution of urban society: these are the spaces and shapes of the city experienced. As long as is natural, social references, cultural and historical stored in the spaces and in their shapes, the *topos* provides an extensive description of the place» (Schröder, 2015).

The reasoning that, instead, Schröder develops on the concept of type, starts from the will to build architectures based on the values of the present era and therefore an architecture that, quoting the words of Antonio Monestiroli, «establish the form of a real life» (Monestiroli, 2003). The theme that arises is therefore to express the transition from life to shapes or more precisely to *spatialize* the world of life. As for Mies «what determines the transition from life to shape is the function» (Monestiroli, 2003), function however understood as a general meaning to which to give a concise shape that makes it evident, so for Schröder the passage is possible only by reasoning on the wider meaning of living and therefore on the use of space. In this way, the German architect reaches the definition of some symbolic archetypal spaces of social urban living, attributable to the three types of the square, the courtyard and the cell.

Schröder writes: «With “spatiality of the world of life” we describe the way in which lived reality appears. The spatial life that takes place within it is “living”. Architecture erects spaces of its own type, which are inserted into the spatiality of the world of life. Living means the use of these spaces: thus the community dwelling creates the original and at the same time larger architectural space, the square, while the eremitic dwelling produces the most isolated and at the same time smaller architectural space, the cell. [...] Before a city square exists the imagination of the usual event of a market, a meeting or a celebration. The architectural idea of the square creates in a visible way the image of this space; only later does it build the form, in which the square appears as a space. The architectural ideas can be traced back to a few archetypes of space, in which a primitive culture of living has been handed down, in the case of the square, therefore, the archetype of the clearing free in a wood. The square is dedicated to a specific social urban living event: it is from living that every space receives its dedication» (Schröder, 2015).

In particular, the German professor and architect investigates the meaning of the word *räum*, declined in what are the *stadträum*, the spaces of the city, and the *architektonischer räum*, the architectural spaces, inheriting, as indeed does Aldo Rossi, the thought of Leon Battista Alberti who compares in his *De re aedificatoria*, the house to a small city and the city to a big house. So the spaces of the city and the spaces of the house are comparable, and what is the square for the city, so the atrium and courtyard are for the house, both elected to represent a symbolic space. This combination and sequentiality of spaces, from the most individual and intimate of the room, or of the cell, to the public ones of the city, mediated by the spaces of the courtyards, sums up the essence of the shape of the city. The cell, the courtyard and the square, but also the street thus become symbolic spaces of the city because they are representative of the city as a collective fact in which the structure of society is mirrored. «The spatiality of the city», Schröder writes, «is destined for possibilities as well as for the maintenance of social structures. Thus the principle of social separation. Thus the principle of the separation of “public” and “private” finds a spatial urban analogy, in spite of the immanent contradiction, roughly in the dedication of spaces including [*einschließende Räume*] for the encounter with others and of excluding spaces [*ausschließende Räume*] for the meeting with themselves. From the arrangement of these spaces emerge differentiated types, which consist of a dedicated space [*gewidmeter räume*] or even in codified sequences of spaces dedicated in different ways. The spatialization [*Verräumlichung*] of many actions and expressions of life of individuals and of society establishes a “social typology of space” [*Typologie der Räume*], which reflects the constitutive structure of urban society. This constellation of differentiated types of space is superimposed by a hierarchical arrangement of the three nucleus spaces [*Kernräume*] that are distinguished from each other according to their dedication and adjacent spaces [*Anräume*]: square, courtyard and cell are the archetypal space formations of city and house. According to the meaning that living can only be thought of as community living, the square is the germinal point of the urban-architectural space. The courtyard, instead, is the square inside the house. The cell is “the last space”, the “end of space” [*Raumende*], of the city» (Schröder, 2015). The link between space, shape and symbol is inseparable and therefore public buildings / houses and squares / courtyards are those spaces that have the vocation to be symbolic places in the city, bringing in their shapes the very idea of the hearth and of civil life, expression of European architectural culture.



In the following parts of this essay we will try to establish a dialogic comparison between the architectures of Aldo Rossi and Uwe Schröder that through the taxonomic reading of spaces and forms, confirm the legacy of the Italian master.

### **Open / public space: the square**

In Western culture, the square is the place where citizens recognize each other, the space par excellence of sharing. The reference models of the square's space are traceable in that of the *Agorà* in the Greek *polis* and in that of *Foro* in the Roman *urbs*. *Agorà* and *Foro*, paradigms of the square and bearers of spatial and symbolic values, continue to be real lessons of architecture and models of study and comparison for many modern and contemporary architects who have tried and try to re-propose their spatial configurations in fragmented and undefined contexts as opportunities to introduce places of civic value.

The model of the Pompeii *Foro* is used by Aldo Rossi in some projects in which he proposes the its proportions and dimensions, including the project for the Centro Direzionale Fontivegge in Perugia (1982-1989) and above all in that for the Municipio di Borgoricco (1983-1988) which seems to be paradigmatic for the territorial context in which it is located. The Municipio di Borgoricco, is located in the vast plain north-east of Padova, characterized by a subdivision in centurie of 20 *actus* (710,40 meters). In designing the public building, Rossi refers to the Roman architecture for the design of the public open space and the architecture of the Palladio's villa, composing a space evocative of the foundation of the city, that is the *Foro*, in an anonymous suburb in which prevail single-family houses and industrial buildings.

Aldo Rossi writes for this reason: «I started with M. to see the Borgoricco plan that surrounds the town hall. It seems to me that it arises from the “centuriatio”, from this ancient and civil division of the territory. This division can not be touched because it is one of the most beautiful monuments in the world. It seems to me that this project can become very beautiful and I would like to see it grow around the Town Hall building. Here the structure of the small houses around the town hall really makes sense and, moreover, the structure of the property and the way of life is perfectly concurrent with the design I started. It needs to see the structure of the fields and adapt the typology of new buildings. I think of the square, the street and the grid, it is certainly similar to Mantova but here there is more of the virgilian literary suggestion even if that was very important. Furthermore, it will be the Town Hall that increasingly shapes the image of its surroundings» (Rossi, 1986). The reference to the space of the *Foro*, a space that «ends to become a specific fact in the city itself, a part that sums it up» (Rossi, 1966), is confirmed not only by the characteristics of the place and the morphology of the building, which is representative of the Palladian legacy, but above all by the sizes and proportions of its open space. The *Foro* of Rome measures about 110 x 35 meters with a ratio of about 1:3 and also the open space enclosed by the Town Hall has the dimensions of 100 x 33 meters, thus presenting a similar proportional relationship.

This way of looking at the lessons of the ancients is also present in Schröder's works, as shown by some projects in which the archetypal space of the *Foro* is investigated «as the place and seat of collective memory» (Schröder, 2011). For example, the competition project for the Museum des 20. Jahrhunderts und seine städtebauliche Einbindung in Berlin (2015), verifies the possibility of realizing the expansion of the Neue Nationagalerie by Mies Van der Rohe working on the construction of a *Foro*, surrounds the St.Matthäus-Kirche church, with the proportion of about 1:3.

Or in the case of the project elaborated during Padova workshop (2013), on the theme of the *Nuovo Campo dei Mercati* di Padova – “*Che fare delle vecchie città?*”, in which the proposal provides for the creation of a large public open space measurements and relationships that evokes with the built volumes the spatiality of Piazza San Marco in Venezia.

All in all, in the project that Uwe Schröder elaborates on the occasion of the Bauhaus Museum competition is evident more than in the previous ones the reference to the spatiality of the Roman *Foro* of Pompeii. The aim of the project, which is located in a park in the city of Dessau, was to define a place that expressed, through its perfect proportions, the civic value of the *Foro*, and in fact in the description of the project, he writes «Das Museum stellt sich als öffentlicher, als städtischer Ort vor: als Forum». The sizes of the *Foro* of Pompeii is repeated both on the ground floor, where the open space is bordered by buildings with different materialities and shades of colors and shapes, both in the basement where the *Foro*'s rectangular space, does not lose relations with the sky, becoming a double height space, bounded by a path that connects different rooms.

Similarly to the space of the *Foro*, the space of the *Agorà* is investigated by Aldo Rossi in the project of the Ricostruzione del Teatro Paganini e sistemazione della piazza della Pilotta in Parma, designed for an invitation contest in 1964, where the new volumes are almost disposed in autonomous way on the square's ground, as theatrical actors on the stage. Uwe Schröder also works on the theme of the *Agorà* in the project of Campus am Inselplatz (2016), where the plastic volumes, are articulated in an apparently free way – the sentence accompanying the images and the description of the project is Beauty is not other than the freedom in appearance of Friedrich Schiller – is right on a field (like Piazza dei Miracoli in Pisa), where the soil becomes the first form of architecture.

### **Open / private space: the courtyard**

The courtyard is an open space that mediates and connects the house to the city and takes on a special meaning that «not only as a courtyard, as a square in the house, expresses the analogy between city and home, but even more because it shows the dedication to separation social “public” and “private” as ambivalence, being “public” and so inclusive and “private” and so exclusive» (Schröder, 2015). The courtyard, like the square, is an open space, but differs from it because it is closed by rooms and not by houses, thus representing a place of aggregation and sharing more intimate. The courtyard is an open-air room in which the shadows drawn on the walls mark the passage of time; in it the relationship with the landscape is all included in the frame of the sky. As Gottfried Semper already recognizes, it represents the archetype of architecture. This space, present in houses, public buildings and cloisters, becomes a barycentric space in the composition of the Scuola elementare De Amicis in Broni (1967-1970), designed by Aldo Rossi who uses the following words to describe it: «I created the portico, the access ladder, and new classrooms in the courtyard. In the courtyard, intensifying the rhythm of the pillars, I looked for an acceleration of space; behind the pillars we see the plaster of the old facade. The dialectic between the old and the new I believe can be caught here in its physical sense. The staircase light comes from the large courtyard window. In this architecture the light and the simplicity of the structure are of great importance» (Rossi, 1981).

The use of the courtyard can be identified in numerous other projects: in the Scuola elementare in Fagnano (1972-1976) or in the Scuola media in Broni (1979-81); in the project of the Palazzo

comunale in Scandicci (1968), where the three architectural units are connected by a central path that flows into the courtyard space; in the project of the Centro Direzionale in Firenze (1977); in the project for the Complesso residenziale in San Rocco (1966); in the Quartier Schützenstraße (1981), in which the buildings define four courtyards, whose task is to open the architecture to the city and to be spaces in which to stay. This last work by Rossi, together with the Palazzo degli Uffizi by Giorgio Vasari in Firenze, is taken up by Uwe Schröder, as he himself writes in the description of the project, for the design of the Schmuckmanufaktur “Wellendorff” (2012-2013), which refers to the two references for the shape of the block, for the courtyards as an element that mediates the city and the house, but also for the use of bright and different colors, on the street front in the work of Aldo Rossi and in the fronts courtyard interiors in that of Uwe Schröder. The courtyard is present in many other projects, even if, in our opinion, it is in the houses that takes on its purest meaning, because the relationship between constructive type, form and way of living becomes stronger. In fact, it is possible to find the courtyard in all its houses, as in the Haus am Cöllenhof in Bonn (1999 - 2002), where the square plan of the building is divided into four parts, of which one part becomes the courtyard space and three others accommodate the homes of several families, with different heights; or in the Prager Höfe, again in Bonn (2004-2009), where we find again a square plan in which the courtyard, raised above the road level, becomes a central space, and the four apartments are in the corners; also in the Gallery studio in Bonn (2009-2015) there are spaces for the meeting, courtyards, halls, loggias, which connect the interior spaces of the house with those of the city. Finally, in the Haus Clement (1992-1994), built in Bonn in an area characterized by a steep slope, which from the road level declines towards the garden. The house has a square plan organized around two courtyards: a closed and uncovered one, which occupies, at the same level of the road, the central space of the house, and becomes its heart; the other placed at the height of the garden, takes the landscape itself as the fourth wall, connecting it to the interior space of the house.

### **Close / public space: the path**

The road, like the courtyard and the square, is an archetype of urban space and it must be analyzed in its spatial and volumetric configuration. The street is similar to an urban room (Rudofsky, 1981) which «proportionally following the house walls in the form of enlarged internal space, represents the internal space of the city reconnects through the openings on the walls and that, in this case, appear as real walls and openings, houses room and hallways that lead to courtyards and gardens» (Schröder, 2011). The street is a space-path that connects houses to other houses, houses to public spaces, squares and monuments, as well as corridors linking the different rooms of a house, or how the gallery spaces connect the different rooms of a museum. The space of the path, like the courtyard, has its archetypal form, immediately recognizable. The archetype of the space-path is found in many Rossi's projects in which it is declined in different ways: in Ponte in ferro per la XIII Triennale di Milano (1964); as a portico and gallery in the Gallaterese (1969-1973); as a raised path in the Palazzo comunale di Scandicci (1968); as an urban crossing connecting the Galleria di Giuseppe Mazzini to Largo Alessandro Pertini in the project of the Teatro Carlo Felice in Genova; as a gallery in the Centro direzionale in Firenze (1977) and in the Bonnefantenmuseum in Maastricht (1995). The latter is characterized by the presence of a gallery, telescope, as defined by Aldo Rossi, which connects multiple rooms through a steep upward flight between two walls and closed by a glass cover that allows the entry of sunlight, as was the case in Foyer of the

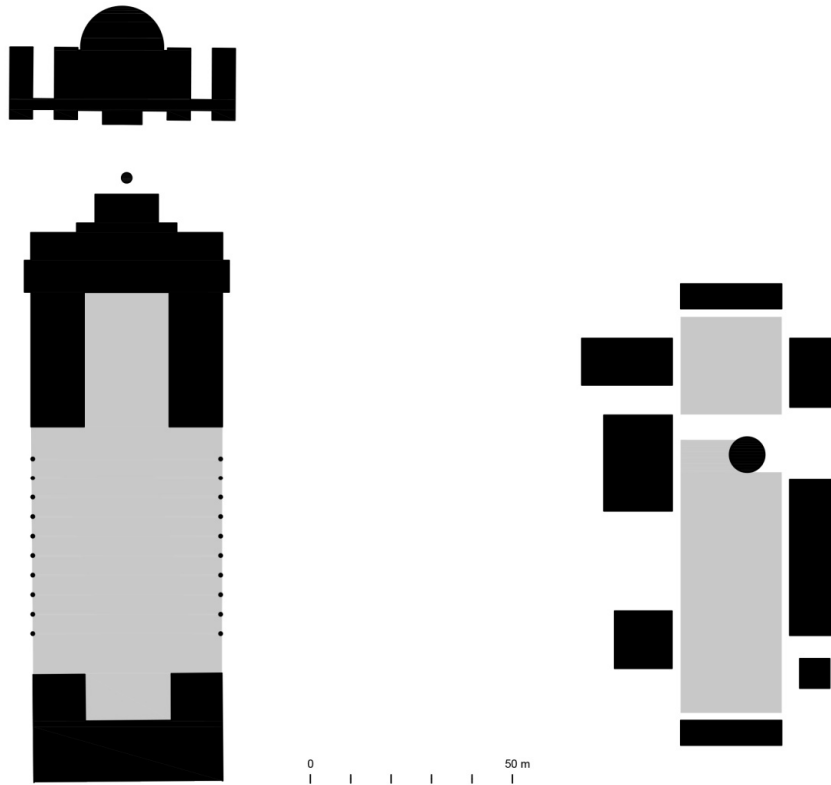


reconstruction of the Teatro Carlo Felice in Genova. The gallery / street, also used by Ungers for the project of the Museum Preussischer Kulturbesitz in Berlin, becomes the basis of the Uwe Schröder project for the Museum der Bayerischen Geschichte in Regensburg (2013). The museum is located in an area in front of the Danube, has an entrance mediated by a portico that rotates around a gallery space, characterized by a height equal to the whole building; the gallery that serves as a well of light and welcomes an upward flight that connects the halls of the museum.

### **Close / private space: the house**

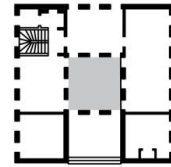
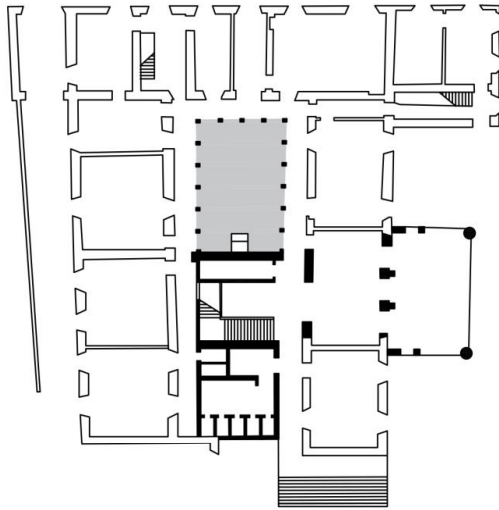
The house is «the place to be, probably the most important in our lives, more than civil institution sites and public buildings of our cities. Houses and public buildings define the city in relation to the landscape and the big natural spaces outlining it» (Monestiroli, 2011). The house, collective or single-family, becomes the pretext to analyze the private space of the individual, which relates to the landscape and the city. In the case of collective housing, both Rossi, with the project of the Gallaterese (1969-1973), and Uwe Schröder, with the project of La bonne ville in Bonn (2010), research an autonomy of shape as a founding act of the doing neighborhood, and therefore of doing city.

For the single-family houses projects included in single lots, Rossi has designed two very different villas: Villa ai Ronchi in Versilia, (1960) and Villa Alessi on Lake Maggiore (1989). The first one, which is still influenced by the Mediterranean villas and the Adolf Loos's legacy, it is a building for two families, which is divided into two main square volumes, to which are added porches, stairs, terraces, which create an interlocking of white volumes. Quite different, it is the lexico-syntactic register of the second villa, where the nostalgic Mediterranean declination of the smooth and white walls of Villa ai Ronchi, gives way to the use of local stone. In this case, Rossi works on the articulation of stepped volumes, taking up the project of the Villa Moller in Vienna of Loos, where the abstract facade on the street contrasts with the one that opens to the private garden and the lake. In some ways similar are the projects of Uwe Schroder of the Haus auf der Hostert (2003-2007) and of the Haus Hundertacht (2004-2007) in Bonn. Both houses have a sceppe volumetric composition. The first presents a composition based on the contrast between a more abstract street front with only two openings in the central part and one more open and dynamic to the view on the Reno and the Siebengebirge, with a plastic articulation in different terraces. The second one is located on a steep slope in front of a square and is characterized by an open courtyard that marks the passage from the public space of the city to the private space from the house; the floor in Klinker of the courtyard enters with continuity in the interior of the house as to underline the nuanced continuity between the different areas.

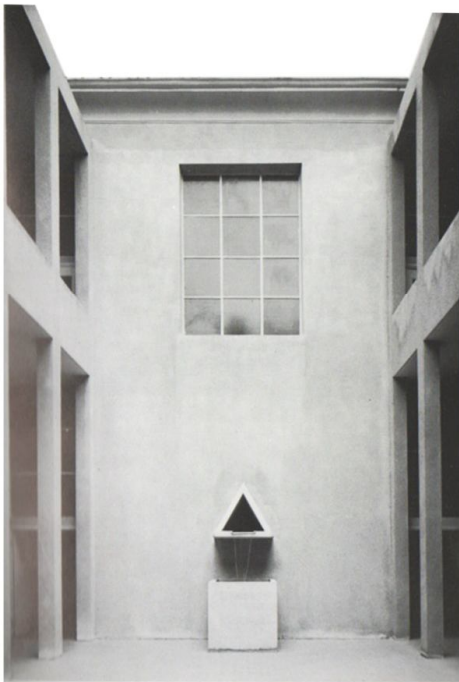


Square

On the left: Aldo Rossi, Municipio, Borgoriccio (Italy) 1983. On the right: Uwe Schröder, Bauhaus Museum, Dessau (Germany) 2015.

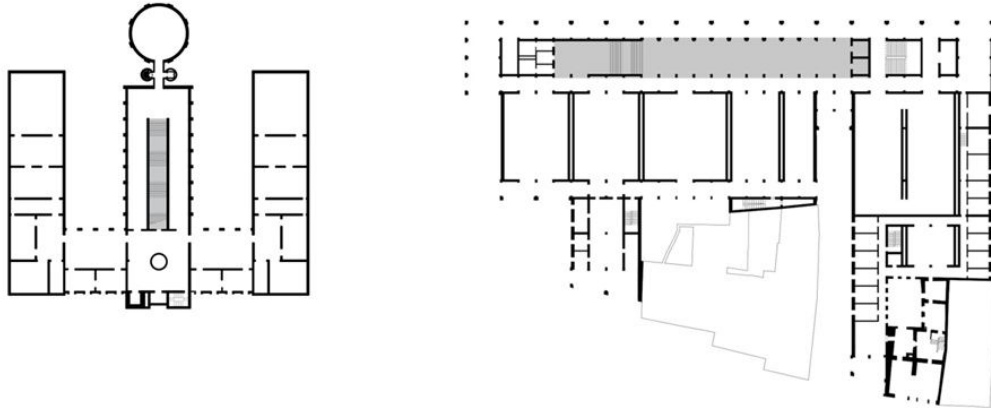


0 1 2 3 4 5 6 7 8 9 10 20m



### Courtyard

On the left: Aldo Rossi, Scuola De Amicis, Broni (Italy) 1969. On the right: Uwe Schröder, Haus Clement, Bonn (Germany) 1992.

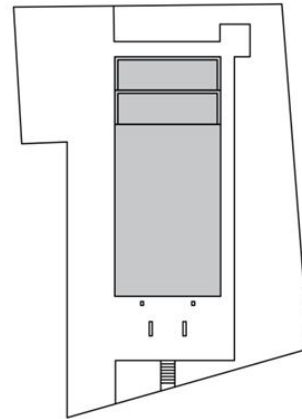
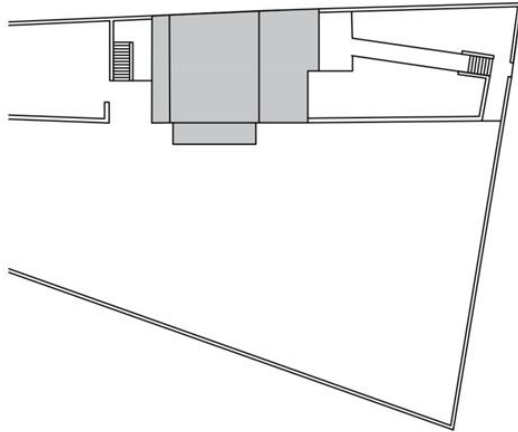


0 1 2 3 4 5 6 7 8 9 10 50 m



## Path

On the left: Aldo Rossi, Bonnefantenmuseum, Maastricht (Netherlands) 1995. On the right: Uwe Schröder, Museum der Bayerischen Geschichte, Regensburg (Germany) 2013.



0 | | | | 20m



House

On the left: Aldo Rossi, Villa Alessi, Pallanza (Italy) 1989. On the right: Uwe Schröder, House auf der Hostert, Bonn (Germany) 2003.



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## Notes

- 1 Author of the paragraphs: *Introduction, Elective Affinities in Italian and German architecture culture, Open / public space: the square, Close / private space: the house*.
- 2 Author of the paragraphs: *The symbolic spaces of the city, Open / private space: the courtyard, Close / public space: the path*.
- 3 The taxonomic reading of the symbolic spaces of the city was also carry out through the critical redraw of the two architects' projects.
- 4 We thank the Prof. Uwe Schröder for providing us with the drawings of the *Museum der Bayerischen Geschichte* project and for encouraging the writing of this essay.
- 5 The locution *Elective Affinities* of Goethe was used by Renato Capozzi and Federica Visconti to describe the relationship between Italian and German architectural culture in Renato Capozzi, Federica Visconti, *Oswald Mathias Ungers and Italy. The beginning of a relationship: the XV Milan Triennale of 1973*, EdA online n. 118, Aracne Editrice, Roma 2009.