ALDO ROSSI: FROM MODERN TO POST-MODERN ARCHITECTURE 1960-1990

THESIS

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements For the Degree of

MASTER OF ARTS

By

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The purpose of this thesis is to discuss the stylistic development of the Italian architect Aldo Rossi from Modern to Post-Modern design. A summary of the Modern architectural movement is presented along with an analysis of the developments in Post-Modern architecture since 1960. The influence of Italian culture on Rossi’s career is discussed through a brief survey of Ancient Roman archetypal motifs and Italian architecture of the early 20th century. Several key buildings proposed or constructed by Rossi from 1960-1990 are discussed based on his concepts of analogy, typology, morphology and rationalism.
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CHAPTER I

INTRODUCTION

The Modern architectural movement has been praised for its assimilation of the new technology which impacted the world at the turn of the twentieth century. The world was changing rapidly with the development of electricity, telephones, railroads, automobiles, and airplanes--even indoor plumbing and elevators. Architects discovered that the Neo-Classical, Neo-Gothic, and Victorian styles of architecture popularized in the late nineteenth century no longer expressed this industrial age of enlightenment. Materials such as steel, glass, and reinforced concrete could now be put to innovative uses in industrial and residential design. Thus the Modern architectural movement, which evolved towards the end of the nineteenth century, rapidly spread throughout the world. This movement enabled architects to express form in their own individual way using the new materials, without regard to historical elements.

By the 1920s, the effects of the Modern architectural movement became a dominant force in Europe as well as the United States. Some of the architects from this era were Le Corbusier, Mies van der Rohe, and Adolph Loos. These
architects rejected the formula of traditional revivalist architecture and initiated a pure, geometric type of design based on machine aesthetics. The International Style of architecture (a term coined by Philip Johnson and Henry Russell Hitchcock in 1932) developed during the 1920s and 1930s in Europe. This style of architecture is known by its lack of traditional applied ornamentation and adherence to geometric form. Structural innovations, specifically the fact that walls were no longer load bearing, resulted from the use of newly engineered materials such as steel, and the gaining acceptance of reinforced concrete as a building material. The weight of the structure was supported by concrete or steel piers allowing the walls to be used for windows. This also provided for an open interior plan eliminating the need for inner load bearing walls which compartmentalized the interior.

The Modern architectural movement from World War II to the 1960s became the doctrine for instruction at every major university in Europe and America. However, from 1960 to 1980, some adventurous young architects questioned the strict adherence to Modernism as it related to the basic human needs of society. Perhaps evolving as a subculture in the sixties along with the ecological movement, architects began to question the sterility of Modern buildings with their cold steel and hollow reflective glass. Architect Robert Venturi began a conscious movement towards a
vernacular approach to design and function. The vernacular approach, expressed by the incorporation of the local character of the city, utilized traditional building materials—such as wood, brick, and stone—and often returned to the architectural elements of the historical past.

The movement which followed, known as Post-Modernism, was propagated in Charles Jencks’ book *The Language of Post-Modern Architecture* (1977). According to Jencks, Post-Modern architects sought a meaning in architecture that could be understood by a broad spectrum of society. Consideration for the context in which a building would be viewed by the population became a direct concern of these architects. The *genius loci* or general character of the place was identified, the function the building would serve was analyzed, and the social status of the individuals who would be using the structures were evaluated before the design development phase began.

The career of the Italian architect Aldo Rossi is an example of the development of Modern to Post-Modern architecture. Born in Milan in 1931, his early work reveals Modern architectural training, and within these projects, the influence of Adolf Loos and Le Corbusier can be found. As his career progressed, a definite transition into the Post-Modern style of architecture became evident. Although Rossi does not classify himself as a Modernist or Post-
Modernist, architectural historians resort to these labels in order to classify the changes in architectural directions.

In 1965, Rossi was appointed Professor at the Faculty of Architecture in Milan. By this time, his practice in Milan had gained world-wide recognition and in 1966, his first book *The Architecture of the City* was published. From 1972 to 1977, he taught at the Federal Polytechnical Institute of Architecture in Zurich. Recognition of his work in the United States earned him a professorship at Cooper Union in 1977. Since then he has been a visiting lecturer at Cornell, Harvard, Rice, Tulane, Yale, and The University of California at Berkeley. His first completed United States commission was the Gateway Arch in Galveston, Texas (1990). Construction also began early in 1990 on Rossi’s design for a new addition to the University of Miami’s Department of Architecture.

In the short period of time, since 1960, Aldo Rossi has been recognized as a leader in Post-Modern architectural design of this century. As seen in the following chapters, Rossi’s work is considered controversial by many Italians due to its Fascist overtones. Internationally, however, a wider acceptance of Rossi’s work has been evidenced by commissions received from other countries such as Germany and Japan.
Art and architectural historians must evaluate the relationship between Modern and Post-Modern architecture, if they wish to comprehend the architectural developments of the current generation of architects. There are few publications, to date, that evaluate the transition of Modern to Post-Modern architecture. By following Rossi's development, this thesis will examine the progression of architectural thinking from the Modern to Post-Modern period.
PROBLEM STATEMENT

The problem of this thesis is to study the buildings of the Italian architect Aldo Rossi from 1960 to 1990 to illustrate the changes in his style from Modern to Post-Modern.

METHODOLOGY

Primary data was collected during a visit to Italy in the summer of 1988. This consisted of examining and photographing architectural monuments in Milan and Modena. Other primary data was obtained by attending a lecture given by Rossi at Rice University in February 1990. Reading the articles and books by Rossi which have been translated into English, and studying reproductions of his original drawings also provided primary data. Secondary data was obtained through publications written about Rossi, including the articles, books, and book reviews mentioned below.

REVIEW OF THE LITERATURE AVAILABLE

Since the completion of his thesis in 1959, Aldo Rossi has participated in several architectural exhibitions. The literature available consists of published catalogs from these exhibitions. These catalogs, which include writings by Rossi, explain his ideas and theories for design. The most important catalog, *Architecture 1980: The Presence of the Past: Venice Biennale* (1980), contains criticism on Aldo Rossi as well as other Post-Modern architects. This
book includes critical essays by Vincent Scully and Charles Jencks. Another important source for study is *Aldo Rossi: Buildings and Projects* by Peter Arnell and Ted Bickford (1985). This publication includes an introduction by Vincent Scully, reproductions of Rossi's drawings from 1960-1984, and photographs of completed projects. The accompanying text describes the location of each structure to the surrounding area, the function of the building, and gives a brief physical description of the building. There are numerous articles written in English on Rossi, and several critical essays written on Rossi's work. Book reviews have also been written on his two published books, *The Architecture of the City* (1966) and *A Scientific Biography* (1981). The above mentioned sources do not discuss the transition in Rossi's style from Modern to Post-Modern, therefore research in this area is needed.
CHAPTER II

THE EVOLUTION OF POST MODERN ARCHITECTURE

Robert A.M. Stern wrote a book titled *New Directions in American Architecture* (1969) in which he categorized the architects of the twentieth century into three groups: the first generation, those whose style developed around the turn of the twentieth century through the 1930s (known as the form givers); the second generation (also called the formalists) who developed their style after World War II through the 1960s; and the third generation, architects who began to question the strict doctrine of the first and second generations.

The first generation Modernists believed that their architecture would replace all traces of traditionalism as exhibited in the nineteenth century. They defined a type of architecture that was void of ornamentation and specifically abstained from any semblance of the past. The machine age aesthetic of the early Modernists reflected attitudes of the industrial age. Their goal was to improve the lifestyles of the public, and function preceded form as dictated by the Bauhaus in 1919.

First generation architect Mies van der Rohe was a leader of the Modern movement and the International Style.
His structures relied solely on a steel skeletal frame sheathed in floor to ceiling glass. Within these structures, a central core mechanical system was utilized allowing the space to circulate around a central axis. The glass curtain walls were void of ornamentation and illustrated Mies' statement, "less is more." The steel became the skeletal support for the shimmering glass walls as seen in his project for a glass skyscraper designed in 1920 (see figure 2-1).

Le Corbusier was another important architect of the first generation and a proponent for the International Style. Le Corbusier’s drawing from 1914 of the Domino House (see figure 2-2), proposed a rectangular structure supported by six steel piers. A staircase at one end allowed access to a second floor, and the third floor became a roof top terrace. By placing the support of the floors on the perimeter, the enclosing walls could be of any material. This enabled the interior to remain open and unobstructed by supporting walls. Le Corbusier described his design as a "machine for living" thus substantiating the first generation belief that architecture was to improve lifestyles by adapting the habitat to that of the machine and mass production. The International Style of architecture was perhaps the most ambitious of the Modern movement.
The second generation architects developed their practice during the Post World War II era and utilized basic geometric forms popularized by the first generation. These architects refined the early Modernists' philosophies for design and each interpreted the "less is more" belief of Mies van der Rohe as "less" was not necessarily better. Although their structures were void of applied ornamentation, they exhibited their own unique personalities and experiences in each design.

In an attempt to break from the rigid geometry of the International Style and the restrictions of the cubical forms of Modernism, architects such as Eero Saarinen, Pier Nervi, and Buckminster Fuller reflected the streamlined look popularized after World War II. The launching of Sputnik in 1957 propelled man towards space during the decade of the sixties. The design industry produced goods which exemplified man's fascination with speed and space. Products from automobiles to electric appliances now had push buttons, and the designs were streamlined as if the objects should glide through space.

A second generation architect who best illustrates the mood of the sixties as well as a fascination with air travel is Eero Saarinen. His design for the TWA Terminal (1962) at JFK airport (see figure 2-3) appears as an abstract bird in flight. The structure's framework is of poured reinforced concrete and utilizes post-tension cables for the support of
the roof. This allows the oversized glass walls to extend from one end to the next without interruption. The interior (see figure 2-4) of the structure continues the use of fluid lines and sweeping curves throughout its multi-levels. Therefore, Saarinen has taken the structural innovations set forth by the first generation architects and modified them into a unique personal expression of flight.

Another example of second generation work is the Richards Medical Research Laboratory (1955-61) by Louis Kahn (see figure 2-5). Kahn was particularly impressed with the use of the cube by the first generation architects; however, he challenged the central core concept and felt that there should be a distinct separation between served and servant space. Unlike Mies’ central core mechanical systems, Kahn moved the mechanical to the exterior corners and concealed it within towers, thereby allowing each floor of the structure to take on its own independent character. This supported Kahn’s often asked question "what does the building want to be?" In other words, based on the function of the space, how should the building be designed? Although this unique application inspired future architects, the building as a whole did not satisfy the needs of the scientists. First, the scientists complained of too much sunlight in the laboratories; and second, many users were confused with the varying layouts of each floor. Therefore,
Kahn's efforts to eliminate the central core system distracted from the purpose and function of the building.

Paul Rudolph, a second generation follower of Kahn, proposed six determinants for architectural development: "the relationship between a building and its environment, functionalism, regionalism, materials of construction, psychological demands, and the spirit of the times." From these, his resulting architecture expressed clean structures with a balance of vertical and horizontal circulation, dramatic use of mass and void to create value changes and a combination of textures and materials. Many of these characteristics can be traced to the earlier work of first generation architect Frank Lloyd Wright. Wright continually positioned mass and void together to achieve extreme light and dark contrasts, as well as using both man-made and natural materials to achieve textural differences.

The Art and Architecture Building at Yale (1958-63) was what Rudolph thought to be the epitome of his philosophical design theories (see figure 2-6). He placed the mechanical systems in outside towers similar to Kahn's design for the Richards Medical Research Laboratories, and placed an atrium in the center. Rudolph's concept for this building proved a failure due to its lack of environmental controls. The glare from the white surface walls made it difficult to see; the central atrium created a wind tunnel effect as well as aiding in the amount of noise distributed
throughout the different levels. The building was so disliked by the students that they set fire to it in protest. Rudolph failed to recognize how the building would be used on a daily basis thereby negating many of his six determinants. What resulted was an exclusive approach to architecture which, according to Stern, dealt "in pure and simple shapes often at the expense of problem solving...an attitude which separates problems of shape from problems of function".9

The technology at the turn of the twentieth century had forced architecture to change; as a result, Modern architecture changed society. What happened in the 1960s, however, is that society rejected the dictates of this unbending architecture and began to demand change. This feeling was reflected by Robert Venturi's controversial quote "less is a bore."10 He felt that the "inclusion of the everyday in the environment...was lacking in...modern architecture."11 Venturi's reputation as an architectural critic was established through the publication of his two books, Complexity and Contradiction in Architecture (1966) and Learning from Las Vegas (1972). Although his architectural practice maintains a low profile, the firm's most significant project is the Guild House (1960-65) in Philadelphia (see figure 2-7). Venturi is perhaps the key figure in the debate for Post-Modern architecture.
Venturi explained in *Learning from Las Vegas* (1972), that the demise of Modernism resulted, because it limited "...itself to strident articulations of the pure architectural elements of space, structure, and program, Modern architecture’s expression [had] become a dry expressionism, empty and boring---and in the end irresponsible."\(^\text{12}\) He had previously discussed this idea in *Complexity and Contradiction in Architecture* (1966). "In Modern architecture we have operated too long under the restrictions of unbending rectangular forms supposed to have grown out of the technical requirements of the frame and the mass-produced curtain wall."\(^\text{13}\)

These two books also described the psychological effects of the sterile environment of Modernism on human behavior and productivity in the work place. Venturi felt that the present urban unit did not communicate with the public and stated, "the architect has a responsibility toward the landscape, which he can subtly enhance or impair, for we see in perceptual wholes and the introduction of any new building will change the character of all the other elements in a scene."\(^\text{14}\) Transitional second to third generation architects began to design for the user by bringing in nature and responding to the needs of the everyday worker.

An example of an attempt towards communication between the architect and the public can be seen with the Ford
Foundation Building (1967) by Kevin Roche and John Dinkeloo (see figure 2-8). This office building, although steel and glass, is L-shaped in plan and opens up offices to an atrium view of plants, trees, and fountains. The design concept ties the sterility of a man-made, artificial environment to a more intrinsic one which included natural sunlight. This architectural monument of the late sixties bridged the gap between the urban city and nature. Roche proved that the two could be peacefully and efficiently joined together. Roche successfully incorporated the everyday routines of office work with nature.

The decade of the seventies brought about an attempt to revive Modernism and breathe into it a fresh alternative to the banality of the glass box. This later movement, known as Late Modernism, is described by Charles Jencks as

a reaction against the boredom inherent in blank surfaces, however sculptural...seen in...rhetorical conventions which became exaggerated in the sixties and seventies: the articulation of the surface into 'skin and bones,' 'structuralism' obsessively repeated joints, and emphatic details.15

The Late Modern style of architecture was an attempt to renew the glass box under the guise of High-Tech or Slick-Tech. It depicted the glass box in a purely sculptural sense, emphasizing its geometry through clean lines and sharp angles. Twisted forms sheathed with mirror glass reflected the landscape and sky creating visual textures
which dramatically changed the skyline of major metropolitan cities.

Philip Johnson’s Penzoil Place (1976) reflects many of these characteristics (see figure 2-9). The verticality of the two towers is abruptly disrupted at their tops by means of a forty five degree slant. The towers, placed ten feet apart, are joined at the base by an atrium which acts as an enclosed passageway between the two structures. As you move around the towers, the elevation of the two buildings visually becomes one unit, then separate again. This exercise in rectilinear form creates interest in the skyline of the city; nevertheless, these towering sculptures still ignored what the downtown urban centers lacked, a relationship with the genius loci, what Venturi called the "perceptual whole."16

I. M. Pei’s East Wing addition to the National Gallery of Art (1977) is another example of Late Modern design (see figure 2-10). The triangular site required the museum to be trapezoidal in plan. Pei divided the plan into three triangular sections and unified them via a large atrium skylight. Although the forms are expressly geometric and can be traced to the first generation belief of additive and subtractive means to create mass and void, Pei used natural travertine in an attempt to harmonize with the existing Neo-Classical complex. In this respect, the new building
coexists with the old building; nevertheless, it still reflects an extension of Modernism.

Following the concepts of Modern architecture, the vernacular of the city was lost in a mass of glass and concrete; all association with the past had been severed by the advances of technology. The high-tech, automated world had become too insensitive to the everyday lifestyle of the worker and a re-evaluation of architectural priority took place. Stern's classification of third generation architects examines the issues of "program, site and context" in an effort to establish architectural priority.17

The resulting movement, known as Post-Modernism, is differentiated from the Late Modern Style by Charles Jencks in an essay written in the catalog for the 1980 Venice Biennale. "Late Modern architecture is an exaggeration of a previously existing language of architecture, whereas Post-Modernism is the combination of this language with others (vernacular, historical or commercial)."18 He also pointed out that "the basic problems are social, political, and metaphysical, not formal and technical" as believed by the functionalists.19 The architect "must make use of the language of the local culture"20 and "architecture, the public art," should "communicate with the public."21

movement began as a time "to turn our renewed attention to
the study of the roots tying man to the places of the
earth...to relearn...the grammatical rules governing the
language of places which make it recognizable and
familiar."22 "The greatest error of architecture...is the
rupture in the continuity of culture."23

Portoghesi explained that since "architecture involves
the relationship between man and nature, [it] needs
metaphorical references to transmit ideas."24 Thus
regionalism, one of Rudolph's six determinants, became a
primary concern for architectural designs of the eighties.
Regionalism is also referred to as the genius loci.
However, Kenzo Tange cautioned "so called regionalism is
always nothing more than the decorative use of traditional
elements. This kind of regionalism is always looking
backwards...the same should be said of traditions."25

Michael Graves, considered a Post-Modern architect,
creates designs that are richly decorative. The Portland
Building (1982) synthesizes the classical elements of
keystone, pilaster, and swag expressed through brilliant
color and exaggerated scale (see figure 2-11). Contrary to
Tange's statement, Graves' playful re-introduction of
classical motifs does not look backwards, nor are they
considered traditional.

Post-Modernism usually employs the idea of decorative
application. On the contrary, it believes that architecture
as a whole should relate to the *genius loci* resulting in a compatibility between both past and present. The architect must make use of the local culture without succumbing to rhetorical decoration. An eclectic historicism is not the true motive of the Post-Modernists. Many contemporary architects, however, have exploited this superficial aspect and nostalgic interpretations have dominated their works. Jencks defines Post-Modernism as "...the end of avant-garde extremism, the partial return to tradition and the central role of communicating with the public--and architecture is the public art."26

In an attempt to communicate with the public, present-day architects study the typology of the area in an attempt to create a metaphor of archetypal motifs. These motifs incorporate the *genius loci* and recall elements from the past in order to harmonize with the present. The catalog for the 1980 Venice Biennale explains that the first steps towards this approach began in Italy and Germany through the work of Aldo Rossi and Mathias Unger.27 "They revived the primitive" and turned towards Rationalism--"the notion that architecture could and must be reduced to certain fundamentals" that architecture "lies in the column, the colonnade and the triangular truss."28 Rossi's structures communicate with the existing ambiance of the city, without falling into the critical area of historicism. He goes beyond the fabrication of eclectic ornamentalism and
develops a true relationship between man and building. The following chapter explores Rossi's development and sets forth his use of typology and rationalism.
ENDNOTES


2Ibid.

3Stern, 8.


5Stern, 8.

6Scully, 38.

7Stern, 30.

8Ibid.

9Ibid., 8.


12Ibid., 103.


14Stern, 50.


16Stern, 50.

17Ibid., 123.


19Ibid., 37.


23 Ibid., 46.

24 Ibid., 90.


26 Ibid., 6.

27 Borsano, 33.

28 Ibid.
CHAPTER III

EARLY WORK AND INFLUENCES ON HIS STYLE

Rossi was born on May 3, 1931 in Milan (a chronology of Rossi's life is provided in the Appendix). As a child, he lived through one of the most tumultuous periods known in Italian history, the control of a Fascist government and the devastation of Italy resulting from World War II. During this time, Rossi witnessed the urbanization and modernization of Italy.

Growing up in Italy, Rossi was surrounded by archetypal motifs. These motifs consisted of triangular pediments, rotundas, and colonnades which were found in the ruins of buildings from the ancient Roman Empire and from the basilicas and villas of the Renaissance. During his childhood, the metaphors of the ancient cities of Rome and Venice surrounded him and impressed upon him the importance of history and culture. As he entered the Politecnico University in Milan to study architecture, he was exposed to the design philosophies of the great Renaissance architects as well as the young Italian architects of the early twentieth century.

The experiences of childhood and the training Rossi received in college led him to determine that in order to
design, one must draw upon the metaphors of the city, therefore establishing a relationship between a specific location and the surrounding buildings. Rossi refers to this relationship as the locus.¹

The evolution of Italian architecture began with the empirical buildings of the Roman Empire--triangular pediment temples with over-sized colonnaded porticos dominated the repertoire of archetypal motifs. These motifs, briefly interrupted during the Middle Ages with the Byzantine, Romanesque, and Gothic styles, re-emerged in the architectural styles of the Renaissance. Palladio, in the sixteenth century, synthesized the elements of ancient Roman architecture into magnificent villas and churches. So compelled to consider the locus, Palladio's buildings gracefully harmonized with the vernacular of Italian culture. Even his design for San Giorgio Maggiore (see figure 3-1) in Venice incorporated the Byzantine onion domes of the neighboring Saint Marks (see figure 3-2).

Perhaps the most influential departure from the ancient tradition in Italy occurred in the early twentieth century through architectural exercises developed from a Fascist rule. Gruppo 7, a group of young Italian architects founded by Carlo Enrico Rava, was formed in December 1926. Rava studied at the Politecnico in Milan and his approach to design was considered Rationalist. Gruppo 7 believed that architecture must have a classical base and should relate
the present to the past. They adopted the name Rationalists, because they felt that this "new architecture...must result from a rigid adherence to logic, to rationality." They did not create a new style, but wanted to design a building based upon its functional needs. The Rationalists developed "clear strategies for dealing with the industrialization and the urbanization of Italy." The Novo-comum apartment building completed in 1929 was considered the first example of Rationalist architecture (see figure 3-3). The Rationalists of the twenties set forth an ideology for the use of new building materials and placed emphasis on the responsibility of the architect to provide better working and living conditions for everyone regardless of social class.

Along with the Rationalists, there existed two other groups of architects who were out to transform the architecture of Italy prior to World War II. These two groups, as they developed after World War I, were known as the Futurists and the Novecento. The Futurists were the most radical stylistically in their demands for the modernization of Italian architecture. The Novecento architects attempted to create a style of architecture that combined classical elements with Modernism. The Novecento resorted to a decorative application of classical elements. Both movements were concerned with the modernization of Italy through a re-interpretation of its heritage.
Rossi was only indirectly influenced by the Rationalist, Futurist, and Novecento architects. The contributions made by these groups of architects were the springboard for stylistic architectural change in Italy. These three groups of architects, as well as Rossi himself, sought to connect the present architecture with that of the past through twentieth-century methods. In the introduction to the catalog for the 1980 Venice Biennale, Rossi was labeled a Neo-Rationalist, and Jencks compared him to the Rationalists of the twenties and thirties. Rossi’s designs synthesize the selection of particular motifs from the classical past, the relationship of the locus to the design of the structure, and the inherent function as well as the future function of the structure.

Rossi read Adolf Loos for the first time in 1959 and was impressed by his words “ornament is crime.” Loos, as well as Mies van der Rohe, were two Modern architects for whom Rossi had great respect. Rossi wrote, “Mies is the only one who knew how to make architecture and furniture which transcend time and function.” Although Rossi does not classify himself as a Modernist, his early work reflects the idiom of industrial design and functionalism.

Rossi does not use applied ornamentation, but does reflect the ambiance of ancient cities in his designs. He recalls the “balconies, elevated bridges, stairs, noise and silence” of the city. Rossi’s “collective memory” is at
the heart of his design process. Rossi is concerned with four basic principles:

1. Analogy--similarity in some respects between things otherwise unlike.
2. Typology--symbolic meaning or representation.
3. Morphology--any scientific study of form and structure, as in physical geography.
4. Rationalism--the practice of guiding one's actions and opinions solely by what seems reasonable.

These theories will be considered one at a time.

Analogy is discovering similarities between things unlike. This concept is found consistently within Rossi's work. He feels that the classical world is the inner structure for his projects and selects elements from this era to be incorporated with the present. Rossi claims "none of my projects turn away from the past." Rossi disputed the Modernist belief of ignoring history and reflected upon Palladio's writings which "sense the living presence of the classical world, the vital secret of a relationship between old and new." Rossi firmly believes in the continuity of past and present. The failure of Modernism resulted because of the proclamation that the industrial city must replace history and tradition in order to progress. Thus, analogy being tossed aside, the "collective memory" was erased.

Typology refers to the symbolic meaning of an object. According to Rossi, "repetition, collage, the displacement
of an element from one design to another, always places me before another potential project which I would like to do but which is also a memory of some other thing."^{19} He reasoned that Diocletian’s Palace in Split "discovers in its typological form an entire city. From here it follows that the single building can be designed by analogy with the city."^{20} Typology is expressed through the emphasis Rossi places on the building as monument:

The monument has permanence because it already exists in a dialectical position within urban development; it is understood in the city as something that arises either at a single point in the city or in an area of the city.\(^{21}\)

In his book *The Architecture of the City* (1966), Rossi described "...the city as a whole work of art," and first discussed his concept of typology.\(^{22}\) He is concerned with collective forms which alter the environment—the street, the piazza, the colonnade—elements which give the city status.\(^{23}\) Rossi’s imagery makes use of classical elements to the point of modern abstraction but not in a decorative sense like Michael Graves. Rossi does rely on traditional forms, but assembles them in a non-traditional manner.

Venturi rationalizes this synthesizing of architectural elements:

Gestalt psychology maintains that context contributes meaning to a part and change in context causes change in meaning. The architect thereby, through the organization of parts, creates meaningful contexts for them within the whole. Through unconventional organization of conventional parts he is able to create new
meaning within the whole. If he uses convention unconventionally, if he organizes familiar things in an unfamiliar way, he is changing their contexts...familiar things seen in an unfamiliar context become perceptually new as well as old.24

City morphology, or the study of form and structure as it relates to the city, was neglected in Modernism. Rossi believes that "the history of the city is always inseparable from its geography; without both we cannot understand the architecture that is the physical sign of this 'human' thing."25 Rossi felt that the built city should retain traces of earlier existences.26 This is contrary to the International Style of architecture which believed in destroying the old city in order to develop a new purism of curtain walls and unarticulated roofs. Morphology considers the relationship of the building to the earth, sky, and horizon.27 Therefore, analogy, typology, and morphology should be synthesized into the development of the city within its historical framework.

Rationalism, determining action based on reasonable deduction, should not be confused with functionalism. This is not to say that the Rationalists did not consider the function of the building. The Neo-Rationalists, also called La Tendenza, led by Rossi and Ungers, generalized that "architectural themes became so autonomous as to dominate over history and function. Culture may change but the abstract types of house and perimeter block go on transforming themselves forever."28
In *The Architecture of the City*, Rossi concluded that "...geographic, economic, and statistical information must...be taken into consideration along with historical facts, it is knowledge of the past that constitutes the terms of the present and the measure of the future." Rossì explained in his book that the ideas of Post-Modernism dictate that "...we cannot study the city simply from a historical point of view. We must carefully elaborate a city’s enduring elements or permanences." Although he wrote these words in 1966, these ideas are not architecturally manifested until 1969. His early works reflect a strict adherence to Modernism and the first generation architects. As Rossi develops the use of analogy, typology, morphology, and rationalism, his architecture becomes deeply rooted in the past. With an architectural history of over two thousand years, Rossi’s designs record the vernacular of Italy.

Rossi’s first built project, completed in 1960, was the Villa at ai Ronchi in Versilia, Italy (see figure 3-4). The white-washed reinforced concrete structure exemplifies an exercise between cubical arrangements by additive means. Reminiscent of the International Style and the early works of Le Corbusier, the villa utilizes a roof top terrace as well as outdoor balconies. The use of corner windows shows its dependence on the structural innovations set forth by the first generation architects. Perhaps what is more
striking is the resemblance it has to the work of Loos, particularly the long, vertical windows arranged similarly to the ones in the Steiner House built in Vienna in 1910 (see figure 3-5). The structure also draws strong parallels to Loos' villa on the Venice Lido (see figure 3-6) built in 1923. Both structures utilize an exterior staircase, balconies and a roof top terrace. Although Rossi's villa reflects the purity and simplicity of Modernism, the dwelling expresses the atmosphere of the vacation houses of Versilia which are covered in white plaster. This introduces Rossi's early use of analogy and typology in which the villa is connected to the vernacular of Versilia.

The only project proposed by Rossi of great size was in 1961. A sixty-eight story tower was to be constructed in Buenos Aires. It would have been the tallest building in Buenos Aires at that time. Collaborating with Rossi were V. Magistretti and G. U. Polesello. The plan for the Peugeot Skyscraper (see figure 3-7) was based on a square situated on an irregularly shaped first and second level. The support of the structure was placed on exterior columns made from steel. These exterior columns were hollow and contained service areas for circulation and mechanical support; however, the main mechanical system was arranged in the center of the tower. The central core mechanical concept, derived from designs by Mies van der Rohe, is
exemplary of the Modern movement and the first generation architects.

The base of the building is articulated through the irregularly shaped first and second levels which project beyond the perimeter of the mid-section of the tower (see figure 3-8). The mid-section’s exterior has floor to ceiling glass and the top is delineated by several concrete levels void of windows. This three part separation relates back to Mies van der Rohe’s design for the Seagrams Building which was completed in 1958 (see figure 3-9). Although both buildings are similar in physical appearances, what is unusual about the Peugeot Skyscraper is that Rossi placed the steel support for this structure on the outside via cylindrical columns unlike Mies’ use of the steel I-beam. As previously mentioned, these cylinders acted as secondary support facilities and pre-figure Kahn and Rudolph’s use of the same system. The Peugeot Skyscraper exemplifies Rossi’s use of rationality—it displays a respect of geometry and follows a logical analysis of form.

The importance of these structures in the development of Rossi’s style is that they reflect a strict adherence to Modernism. The Villa at ai Ronchi and the Peugeot Skyscraper designed in the early sixties expressed a dependence upon the structural innovations set forth by the International Style. As Rossi’s style develops, his design
theories approach complete perception of building and place. The importance of the building as a monument are discussed in the next chapter and lead into his use of the collective memory.
ENDNOTES


3Ibid.

4Ibid., 5.

5Ibid., 53.

6Ibid., 65.

7Ibid., 5.


10Ibid., 19.


15Ibid., 22.


17Rossi, *The Architecture of the City*, 103.

18Betsky, 159.


27 Borsano, 26.


Jenck's definition of Post-Modernism combines Modern architecture with the vernacular and historical aspects of the city. This widely accepted view of Post-Modernism becomes evident in Rossi's transitional structures. The buildings discussed in this chapter appear Modern on the surface, but Rossi attempted to connect these buildings to the local culture and vernacular of the city in which they are built.

In *The Architecture of the City*, Rossi establishes the idea that monuments constitute a place in the collective memory, because we acquaint these structures with a particular event. By viewing buildings as monuments, we see their function becomes of secondary importance and the form or essence of its intended function becomes more apparent. In Rossi's transitional structures, morphology, the scientific study of form and structure, is utilized more effectively because he takes a rational approach during the designing phase.

The competition design for the Paganini Theater (see figure 4-1) in Parma, Italy was proposed in 1964. During
the design process, Rossi concluded that the role of the theater was not to be built for a specific performance, but to express the life of the theater itself.\textsuperscript{1} Situated on a site near the centuries-old Pilotta Palace, the two new structures, a theater and administration center, were to relate to the existing palace and piazza. The Pilotta Palace contains theaters within its walls, although the shapes of these theaters are not revealed through the exterior structure.

Rossi's plan for the new theater is based upon a visible elliptical form. A cylinder is arranged partially below ground level with pilotis supporting a recessed entry. Encircling the cylinder one fourth from the top are ribbon windows and the roof is created by a gradual pitch which rises to a conical point. The pilotis and ribbon windows remind us of Le Corbusier; however, Rossi removes these elements from a strict cubical application as exercised by Le Corbusier.

Below grade, passageways link the theater with a long rectangular structure articulated by a massive colonnaded portico topped with a triangular pediment running the width of the short end (see figure 4-2). The significance of the colonnade is analogous to the typology of the Italian facade with its over-scaled porticos. This motif is carried throughout Rossi's designs, but without the use of the pediment. The Paganini Theater project establishes another
motif that will recur in many of Rossi's future structures—the cylindrical drum topped with a conical cupola. Although the cupola on the Paganini Theatre has a subtle pitch, his later structures will emphasize the cupola more noticeably. Rossi's approach to the design of the theater utilized rationality in the sense that the form resulted from a reasonable deduction of its function. The stage could best be seen placed in the center of the structure with seating radiating from this point.

Possibly the most important structure during Rossi's transitional stage is the Gallaratese 2 built in the Northwest outskirts of Milan completed in 1973 (see figures 4-3, 4). Designed as four separate buildings connected by breezeways, two of the structures were completed by Rossi and the other two by Carlo Aymonino. The complex was designed for worker housing and offered a variety of living accommodations. The 444 units vary in capacity to accommodate large families or single dwellers. Courtyard units are also provided. Recalling Le Corbusier's Unite d'Habitation in Marsailles, France, Gallaratese was to have a school, shops, and day care facilities; however, these commercial aspects of the project were not completed.

The long rectangular structure utilizes a magnificent colonnade offering severe similarity to the one on Le Corbusier's High Court Building in Chandigarh, India, (see figure 4-5) although smaller in scale and running the entire
length of the complex. To Rossi, the "columns are neither structurally muscular nor scripturally active but simply enormously there." The small square-cut windows located above the colonnaded portico deliver the structure from appearing too horizontal, and set forth the repetitive motif of simple square openings for light and rhythm. These small, square-cut windows replace Rossi's earlier use of the ribbon windows which was so characteristic of the International Style.

The Gallaratese represents housing typology indigenous to the area of Milan. The colonnade depicts the street or avenue of the structure, while the courtyards replicate the patios. In the Gallaratese 2, Rossi began to analyze the lifestyle of the Italian worker and designed a multi-family housing unit that considered typology and city morphology.

The Gallaratese has been criticized as a product of Rossi's exercises in Rationalism, and therefore, labeled Fascist. To Charles Jencks, this housing unit for the "working class recalls mass housing and Fascist stripped classicism of the thirties" and reminds us of the prison and death camps of World War II. To Rossi, it "recalls Italian arcades and the traditional street." After visiting the site, I feel that the Gallaratese evokes a sense of communal living visible in the display of laundry drying in the balconies, and children playing in the courtyards.
Rossi's expansion of morphology and typology continued in the design for an elementary school in Fagnano Olona built from 1972 to 1976 (see figure 4-6). Located in Varese, Italy, the plan for the school is arranged around a cylindrical structure with a conical skylighted dome. This circular structure becomes the central axis for long corridors where teacher's offices, classrooms, dining hall, and gymnasium are located. Rossi explains his plan: "the main corridor [acts] as the spine of an animal," and the cylindrical structure housing the library which is "the mind of the school, is seen as the head of the animal."\(^8\)

To Rossi, this school has meaning beyond its function. He used modern materials of concrete and metal but mixed them with colors and materials such as the porphyry used in the courtyard and the brick of the chimney. This helped to connect the school with the typology of the rural Lombardy countryside, not only through his use of local natural materials, but also through the use of the smoke stack.\(^9\) Analogy, typology, morphology, and rationalism were all considered in Rossi's design for the Elementary School at Fagnano Olona.

Similarly, the school uses certain archetypal motifs that recur from the Paganini Theater--the piazza, and the cylinder; from the Gallaratese 2-- the small square windows. At the school, the piazza becomes the inner core of the site. At one end, the cylindrical library, at the opposite,
a staircase serving a dual function of bleachers enabling the space to act as a mini-amphitheater as well as a play area (see figure 4-7). The colonnade used at Gallaratese has been replaced at the school by two pergolas, one functioning as a storage place for the children's bicycles and the other articulating the axis of the plan. The view from the secondary entrance to the chimney strongly resembles a De Chirico painting (see figure 4-8). Without the activity of the children, Fagnano school might become as surreal as the painting.

As with the Gallaratese, some have compared the school with a Nazi prison camp citing a correspondence between Rossi's rationalist approach to that of the Italian Fascists. Although both Rossi and the Fascist architects looked toward classical sources, critic Martin Filler defended Rossi stating "Rossi cannot be saddled with either their motives or with the results of their architecture of oppression."11

Rossi differs from the Fascist architects of the twenties and thirties through his use of the collective memory. Rossi's collective memory is rooted in his personal experiences as well as his perception of Italian culture. Rossi believes that the new city should be an "analogous city" where elements are "linked together by the urban and territorial contest. 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."12 Rossi's mature style reflects a strong dependence on his collective memory. Jenck's explains Rossi's definition of building as monument as the key for "Post-Modernism in coming to terms with the collective, or public realm in architecture."13 The next chapter presents the current direction of Rossi's architecture which exemplifies further the philosophy of the Post-Modern movement.
ENDNOTES


3Ibid., 52


5Arnell, 75.


9 Ibid., 60.


11Ibid., 104.


CHAPTER V

ROSSI'S POST-MODERN STRUCTURES

One of the best examples of Rossi's architecture completely balancing analogy, typology, morphology and rationalism within its genius loci is the Cemetery of San Cataldo at Modena, Italy. This project was awarded to Rossi after winning a competition for the design of a new addition to an existing neo-classical cemetery built by Costa in 1858 (see figure 5-1). Rossi's project was designed in 1971; however, construction did not begin immediately. When I visited the cemetery in 1988, it was still under construction.

The first sighting of Rossi's complex is hindered by the long rectangular neo-classical structure (see figure 5-2). Costa's cemetery is enclosed by a reddish-brown stone wall which is anchored on each corner by cylindrical forms topped with red tile domes. Porticos with triangular pediments mark the entrances into a central burial section containing mausoleums (see figure 5-3). On the interior, the courtyard is defined by large Doric colonnades which run the length of the exterior walls.

Rossi's design for the Modena Cemetery was taken from the existing form and site plan of the earlier structure.
His cemetery makes use of the repeated motifs of colonnade, small square-cut windows, iron bridges, and the gabled roof (see figures 5-4, 5, 6). Each unit conveys the image of a house for the dead. The monument is organized on a grid system with a multi-storied ossuary in the uppermost central position (see figure 5-7). The buildings open up to a large piazza which is surrounded by long colonnaded porticos on three sides. Small square-cut windows are situated above these porticos, and each building has a triangular roof of blue metal running its length (see figures 5-8, 9). These structures act as mausoleums with several levels of crypts accessed by staircases and iron bridges. The use of the small square-cut windows placed above the portico were taken from Rossi’s Gallaratese 2. At San Cataldo, Rossi added a gabled roof to these porticos complementing the neighboring Neo-Classical buildings by Costa (see figure 5-10).

The iron bridges used to connect the mausoleums were adapted from the Elementary School in Fagnano Olona used in the library under the conical blue skylight (see figure 5-11). Rossi added a pinkish-colored plaster to the facades of the ossuary and mausoleums in order to harmonize with the reddish brown brick used by Costa.

Jencks equates Rossi’s place for the dead with the “metaphysical loneliness of a De chirico painting.” It evoke2s a feeling of deep solitude. What is most significant about the Cemetery of San Cataldo is that it
exemplifies Rossi's idea of the building as monument. It elicits the memory of an event, the passage of life into death.

The new structure projects an awareness of the existing Neo-Classical complex without succumbing to replicating the classical forms. Rather Rossi adjusts to the present by using a repository of memory to connect with the genius loci.

If Post-Modernism was to "make use of the language of the local culture," as Jencks so described in the catalog introduction for the 1980 Venice Biennale, then the Teatro del Mondo is perhaps the most significant commission received by Rossi, as it clearly established him as a Post-Modern architect.²

In 1979, the Teatro del Mondo (see figure 5-12) was completed for the 1980 Venice Biennale. The theme for the biennale was the floating theaters built during the eighteenth century for court festivals and carnivals in Venice. Aldo Rossi received the commission to design and produce a functional theater for the event. This project gave Rossi the opportunity to seek out the metaphors of Venice and construct, through analogy and typology, a modern floating theater that would relate to the existing architecture.

Constructed on a floating barge to correlate with the floating theaters of the eighteenth century, the Teatro del
Mondo was positioned next to Palladio's San Giorgio Maggiore (see figure 3-1). The onion domes of San Marco (see figure 3-2), San Giorgio Maggiore, and Santa Maria della Salute (see figure 5-13) would all be in view. Considering what Robert Venturi referred to as the "perceptual whole," Rossi crowned his octagonal theater with a pointed cupola, spherical finial, and triangular flag visibly analogous to these existing structures (see figure 5-14).³ The octagonal plan was taken from the designs of the Florentine Baptistry, although Rossi translated his structure into natural pine planks rather than stone.⁴ Around the top of this structure, the pine was painted blue to "mark the termination of the cubic volume under the cupola, and the octagonal cylinder under the pyramid (see figure 5-15)."⁵ The small, square-cut windows were used to illuminate the stairwells that flank both sides of the octagonal theater and to provide light for the seating and stage area (see figure 5-16). Around the central stage were 250 seats arranged in balconies. Although Rossi has designed several theaters, the Teatro del Mondo is the only one that has been built to date. Unfortunately, the structure was dismantled after the biennale ended and only exists in photographs and drawings.

The Teatro del Mondo successfully established Rossi as a Post-Modern architect, because it made use of the local culture and communicated with the public. Through analogy,
Rossi completed a floating theater which evoked the feeling of eighteenth-century structures. His use of the octagonal plan conveyed the typology of the baptistry in Florence, and the incorporation of a cupola exemplified Rossi's theory of morphology, the form as it related to the existing city of Venice. And lastly, the design was based on rational applications of form and structure.

In 1986, Rossi received his first United States commission from the University of Miami in Coral Gables, Florida. Rossi, along with Morris Adjmi, was asked to design an addition to the Department of Architecture. Coral Gables, a suburb of Miami, was established in the early twenties and site planned as an ancient Venetian city complete with canals and city gates. The architecture combined Venetian archetypal motifs with Hispanic undertones. The present buildings that comprise the Department of Architecture are located next to a small lake and were converted into classrooms and studios from student apartments. These modern buildings, made of white reinforced concrete, are rectangular in plan and display an even rhythm of windows along the facades (see figures 5-17,18). These buildings will remain as classrooms, and Rossi has designed additional classrooms, an auditorium, library, gallery, and spaces for the jurying of student work. The buildings proposed are detached and arranged on a grid leading to the lake (see figure 5-19).
The plan for the addition (see figure 5-20) shows a cylindrical form connected to a square building with a barrel vault. This structure will house the auditorium and is adjacent to five barrel vaulted buildings containing a library and offices. Rossi relied on his collective memory of ancient Roman ruins in the designing of these five structures. They are analogous to the Porticus Amelia built in Rome in 193 B.C. (see figure 5-21). Rossi's use of analogy can also be seen in his use of a processional way, lined with palm trees and connecting the rotunda with a narrow, 120 foot high square tower leading to the lake (see figure 5-22). Within this tower, Rossi divided the structure into three vertical cubes, each containing jury rooms for student reviews (see figure 5-23). This tower conveys the typology of a light house acting as a beacon on the lake's shore. In order to bond with the vernacular of the Florida keys, the tower, processional street, and auditorium building will be veneered in coral stone. Through the use of these materials, Rossi's concern for the locus is expressed.

The new additions to the University of Miami's Department of Architecture convey Post-Modern theories. Not only does Rossi incorporate the vernacular of Coral Gables' Hispanic-Venetian eclectic character into his design for the library and offices, but he also relates the complex to its site and fulfills the programing needs of his client.
Rossi's first-built United States project was the Maritime Arch located in Galveston, Texas. In 1987, a private benefactor commissioned Rossi to design a ceremonial arch for the 1990 Mardi Gras festival. In keeping with the tradition of Galveston street celebrations of the past, arches were to be designed marking the entrance to the historic port (see figure 5-24). Working with Rossi on the project was Adjmi.

Rossi's design for the arch was constructed out of plywood and steel. A large inverted U-shaped truss marked the entrance followed by four tall towers which appear as lighthouses (see figures 5-25, 26). The shape and design of these towers have a direct resemblance to the obelisks at Castelfranco in Veneto, Italy built around the seventeenth century (see figure 5-27). Once again, Rossi has returned to his collective memory of archetypal motifs in order to construct twentieth-century structures in constant accordance with the vernacular of the city. Rossi's use of analogy can be seen in the design of the towers as they emulate the lighthouses of Galveston. The red and white striping on the towers imitate the floating buoys of the harbor. Like the elementary school at Fagnano Olona, the arch evokes the feeling of metaphysical loneliness found in a De chirico painting, brought to life only through the activities of the pedestrian.
The Post-Modern structures discussed in this chapter utilized analogy, typology, morphology, and rationalism in order to combine the existing language of architecture with the historical past without rhetorical decoration. In the concluding chapter, Rossi's thirty year career thus far will be summarized based on the principles established in this thesis relating to Modern and Post-Modern architecture.


5Ibid.


7Ibid., 8.

8Ibid., 10.
CHAPTER VI

CONCLUSION

When Rossi began his architectural career in 1960, he was more concerned with the structural aspects of design. Rossi's early work reflected a dependence upon the first generation architect's utilization of steel and reinforced concrete without ornamentation. Rossi's study of structural support and purism of form continued to be the dominate factor in the design process for these early works.

What was lacking in these early structures was the independence Rossi exhibited later in his transitional projects. Designing these intermediate structures, Rossi reached into his collective memory and recalled the archetypal motifs of the past—the colonnaded portico, rotunda, and piazza. Rossi's Paganini Theater project introduced his continued use of colonnade and piazza. He also utilized the recurring motif of the triangular pediment supported by a long narrow colonnade. The Paganini Theater project went beyond its formal implications and expressed Rossi's theory that a building should be looked at as a monument, not to be designed for a specific purpose, but to function as the memory of a particular event. The Gallaratese continued to use the motifs of colonnade and
piazza in an attempt to recreate the atmosphere of the ancient street.

Rossi's transitional structures conveyed the same level of experimentation with form and function as exhibited by the second generation architects. However, Rossi's transitional structures began to address the needs of the user and, at the same time, evoked a sense of continuity with the past. Thus, Rossi transcends categorically into the third generation of architects leading into his Post-Modern period.

If Venturi conceptualized the city as a perceptual whole, then Rossi's Post-Modern structures confirm this idea. At all times during Rossi's Post-Modern period, he validates the statement that he made in *The Architecture of the City*, "the history of the city is always inseparable from its geography." Confirming Jenck's definition of Post-Modernism, Rossi's Post-Modern buildings make use of the local culture and communicated with the public. Through analogy, typology, morphology, and rationalism, Rossi has assimilated the theories of the first, second, and third generation architects into an architecture that relates to the perceptual whole of the city.

Within this thirty-year period, from 1960 to 1990, Rossi has progressed beyond the constraints of Modern architecture. He designs with the locus in mind, consistently returning to the metaphors of the city.
Rossi's concern with the issues of "program, site and context" as exhibited by third generation architects, confirms the perception that architecture is the public art and should relate to the people. This fundamental principle was exhibited in Rossi's transitional and Post-Modern projects already cited. Rossi's work is exemplary of the definition of Post-Modern architecture as already described by Jencks, Portoghesi, and Venturi. Rossi as an designer, is an atypical example of a Post-Modern architect in that his work does not resort to the whimsical use of decoration as exercised by Graves. Nor does Rossi succumb to the use of regionalism as described by Tange. Rossi's recognition as a leader in the Post-Modern architectural movement is due to his intrinsic ability to relate his structures to the locus.

Architectural critics have recognized the advances made by Rossi in the Post-Modern architectural movement. Jencks credits Rossi with making a "contribution to the growing concern for the role of monument in perpetuating, even defining, historical memory and the image of the city--key ideas for Post-Modernism in coming to terms with the collective, or public realm in architecture." Martin Filler claims Rossi as "heir of the humanist architectural tradition at the center of Western architectural history" and "is suggesting how we can build for a future that honors
its past, while above all expressing the truths of our contemporary condition."³

Rossi's career does not end with this thesis. Rossi, in association with other architects, recently completed several projects in Japan, Canada, and Germany. These recent projects express a continued effort on Rossi's part to relate the buildings to the local culture. His expansion into the eastern culture introduces new archetypal motifs. Further study and analysis of these recent structures is needed as the popularity of Rossi's work increases. These projects were not discussed at this time, since the purpose of this thesis was to discuss Rossi's architectural development from Modern to Post-Modern.


APPENDIX

CHRONOLOGY
CHRONOLOGY

1931  Born May 3rd in Milan.

1940-42  Studied at the School of the Somaschi Fathers, Como, Italy.

1943-46  Studied at the Collegio Alessandro Voltas, Lecco, Italy.

1949  Studied at the Polytechnic of Milan and graduated with a degree in architecture in 1959.

1955  Editor, Casabella-Continuita, Milan through 1964.

1959  Began private practice in Milan.

1960  Exhibited at Triennale, Milan.


1962  Designed Museum of Contemporary History interiors in Milan with M. Baffa, Luca Meda, and U. Rivolta.

1963  Teaching Assistant to Ludovico Quaroni and visiting instructor at Scuola Urbanistica, Arezzo, Italy through 1965.

1964  Designed Paganini Theater and Piazza della Pilotta project in Parma, Italy.

1965  Named to the Faculty of Architecture in Milan. Designed Town Hall Square and Monumental Fountain, Segrate, Milan.

1966  Published L'architettura della città', English translation The Architecture of the City.

1967  Exhibition Aldo Rossi, Centro Arte Viva, Trieste.

1970  Published L'analisi Urbana e la Progettazione Architettonica. Designed Gallaratese 2 Apartment Complex, Milan.
1971  Formed partnership with Gianni Braghieri and received First Prize for the Municipal Cemetery Competition, Modena.

1972  Professor of Planning at Eidgenossisch Technische Hochschule, Zurich through 1977.

1972-73  Italian Architecture of the Sixties exhibition toured Iran and Italy.

1973  Director of the Architecture Section of the XV Triennale, Milan. Exhibition Aldo Rossi: Bauten, Projekte, Zurich.

1974  Competition project for Local Government Office Building, Trieste, Italy with G. Braghieri and M. Bosshard.

1975  Professor of Architectural Competition, University of Venice. Exhibition Aldo Rossi + 21 Arquitectos espanoles, Palau de la Virrenia, Barcelona.


1978  Exhibition I nodi della rappresentazione, Pinacoteca Comunale, Ravenna, Italy. Designed Elementary School, Fagnano Olona, Italy.


1981  Exhibitions Aldo Rossi: modelli di architettura, Galleria Antonia Jannone, Milan and Architetture italiane degli anni ’70, Galleria Nazionale d’Arte
Moderna, Rome. Published *A Scientific Autobiography*.

1983

1985

1986
Project for University of Miami Department of Architecture.

1989
Designed Maritime Arch, Galveston, Texas.

1990
Exhibition *Aldo Rossi: Three Projects in North America*, Farish Gallery, Houston.
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