

QIAZI  
CHEN

works at GSAPP  
2019 - 2020

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# LINES X CITIES

## ARCHITECTURE OF THE THOROUGHFARE

URBAN INTERVENTION  
PARK AVENUE, NEW YORK, NY, USA

SUMMER 2019

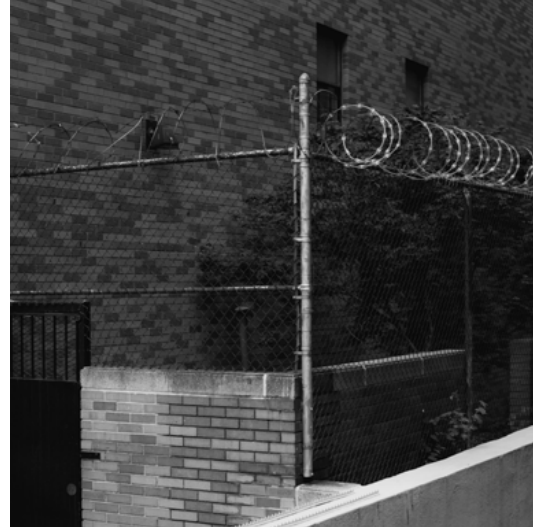
*As a part of the on-going research and studio series, the course investigates the possibility of an architecture that actively challenges the construct of pure utility and engages Park Avenue, a transect that cuts through the island's most rooted mechanisms and familiar manifestations as well as its hidden and connected geographies, time frames, and potential transformations, as a testing ground. We found there is an invisible boundary formed on the 97th Street along the Park Avenue which leads to the disparity between two communities. We are proposing five architectures on the north of 97th Street, along the Park Avenue, with various programs to bring back the equality as well as to celebrate the particular train track condition in urban scale.*

Instructors: Nahyun Hwang, David Moon

Collaborator: Chang Pan



97th 97th 97th



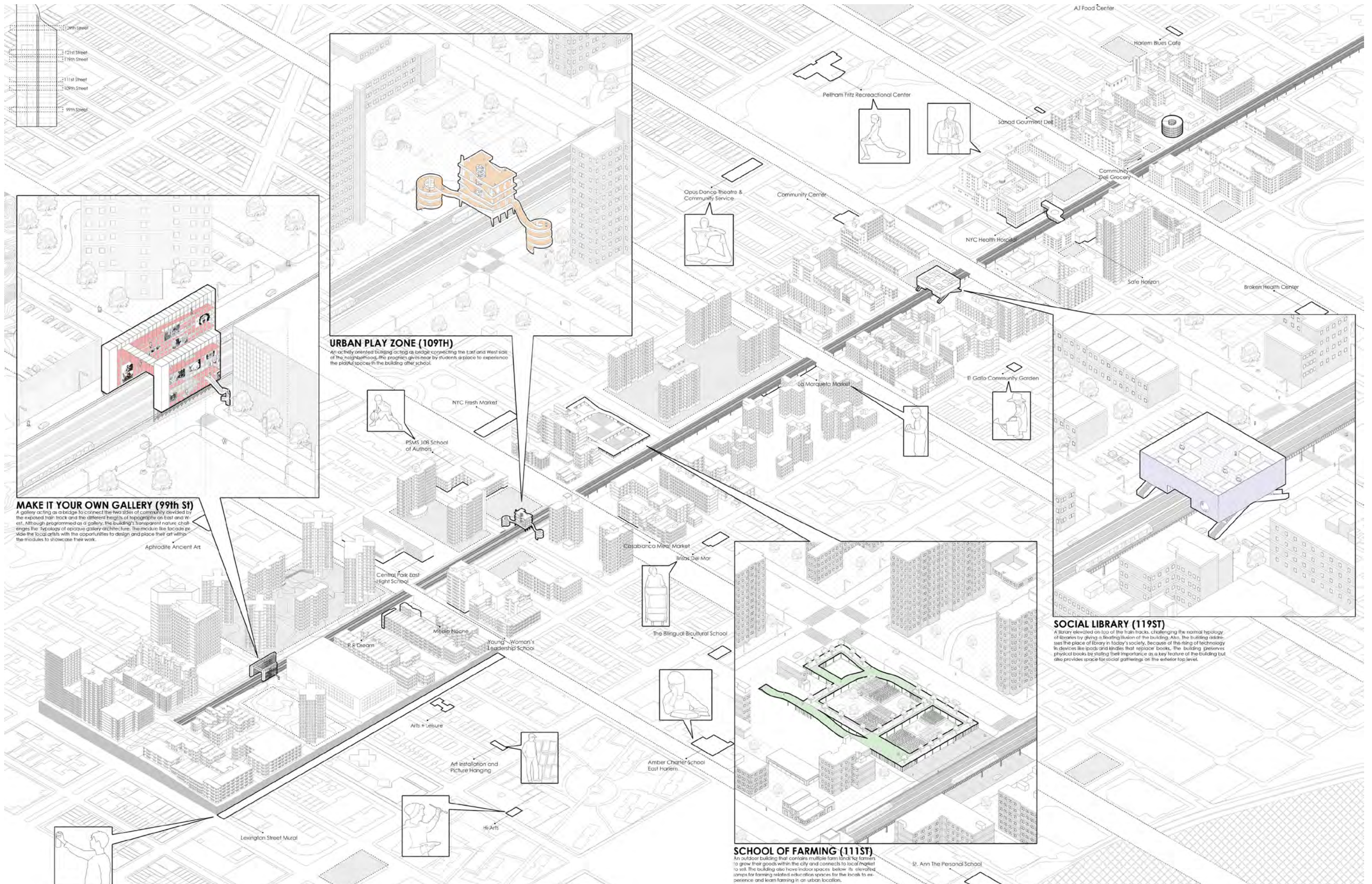
97th 97th 97th



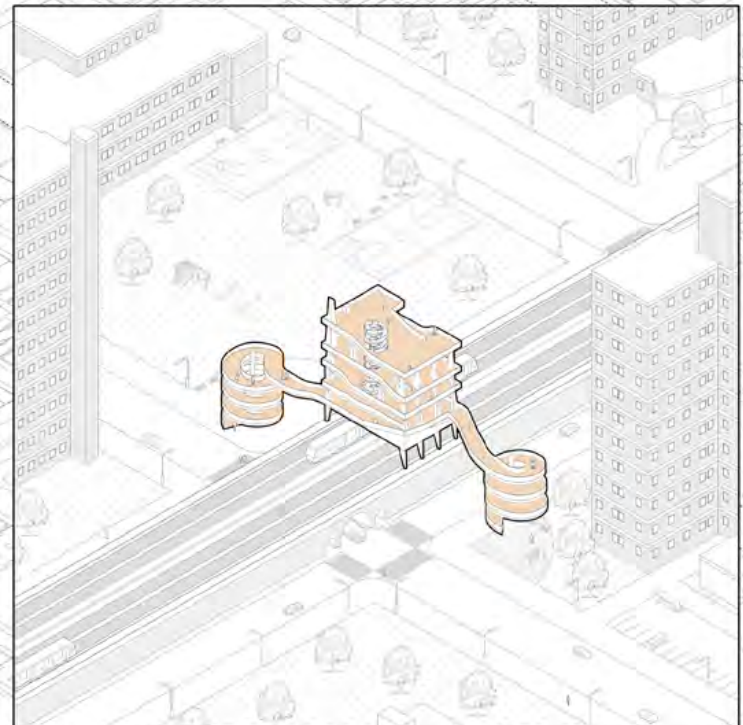
97th 97th 97th 97th 97th 97th 97th



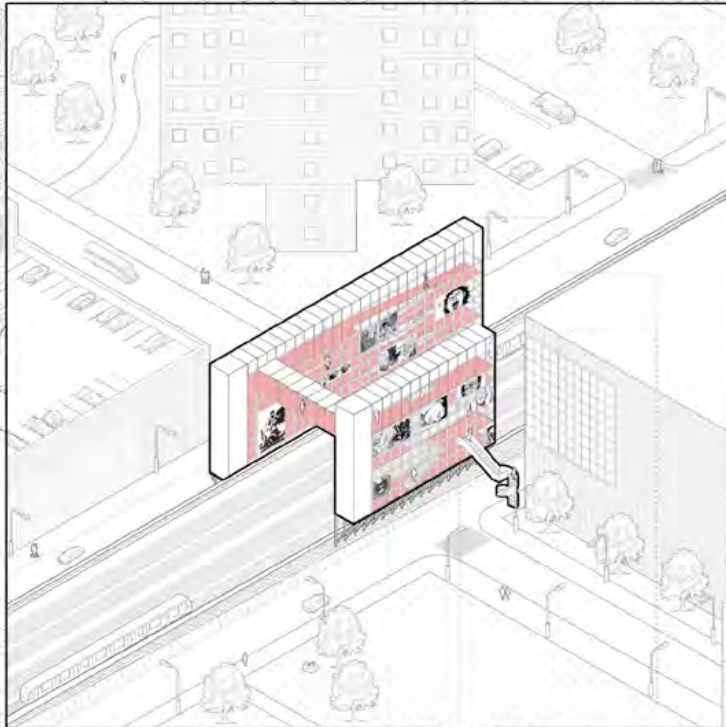




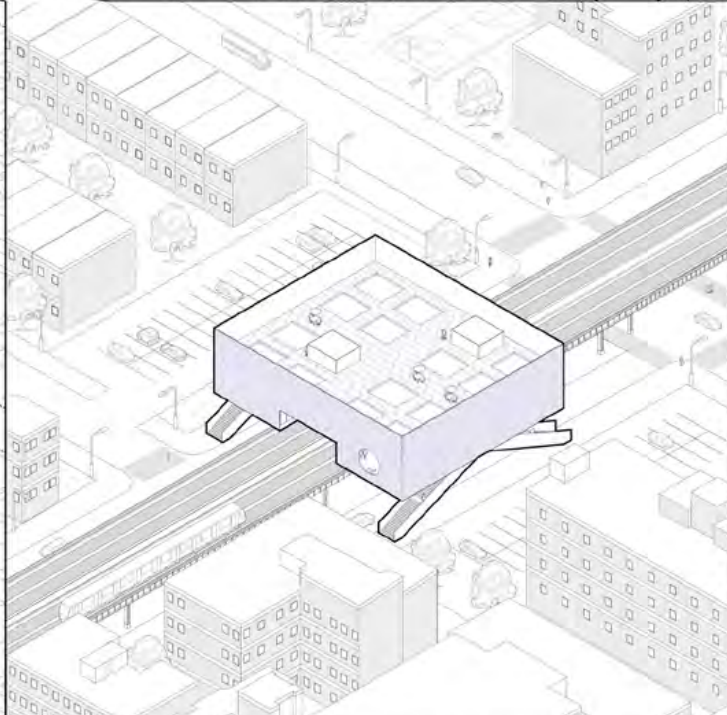
- 12th Street
- 11st Street
- 10th Street
- 9th Street



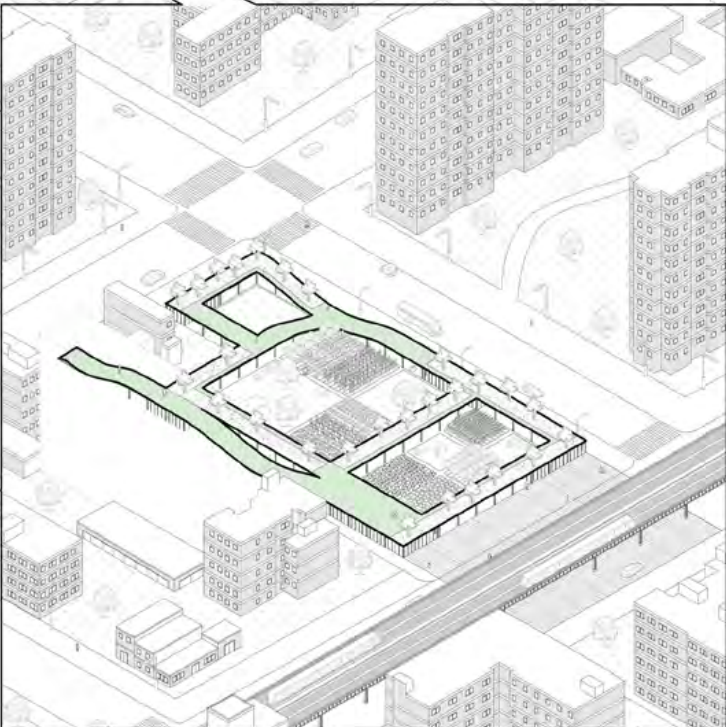
**URBAN PLAY ZONE (109TH)**  
 An actively oriented building acting as a bridge connecting the East and West side of the neighborhood. The program gives near by students a place to experience the playful spaces in the building after school.



**MAKE IT YOUR OWN GALLERY (99th St)**  
 A gallery acting as a bridge to connect the two sides of community divided by the exposed train track and the different heights of topography on East and West. Although programmed as a gallery, the building's transparent nature challenges the typology of opaque gallery architecture. The module like facade provide the local artists with the opportunities to design and place their art within the modules to showcase their work.

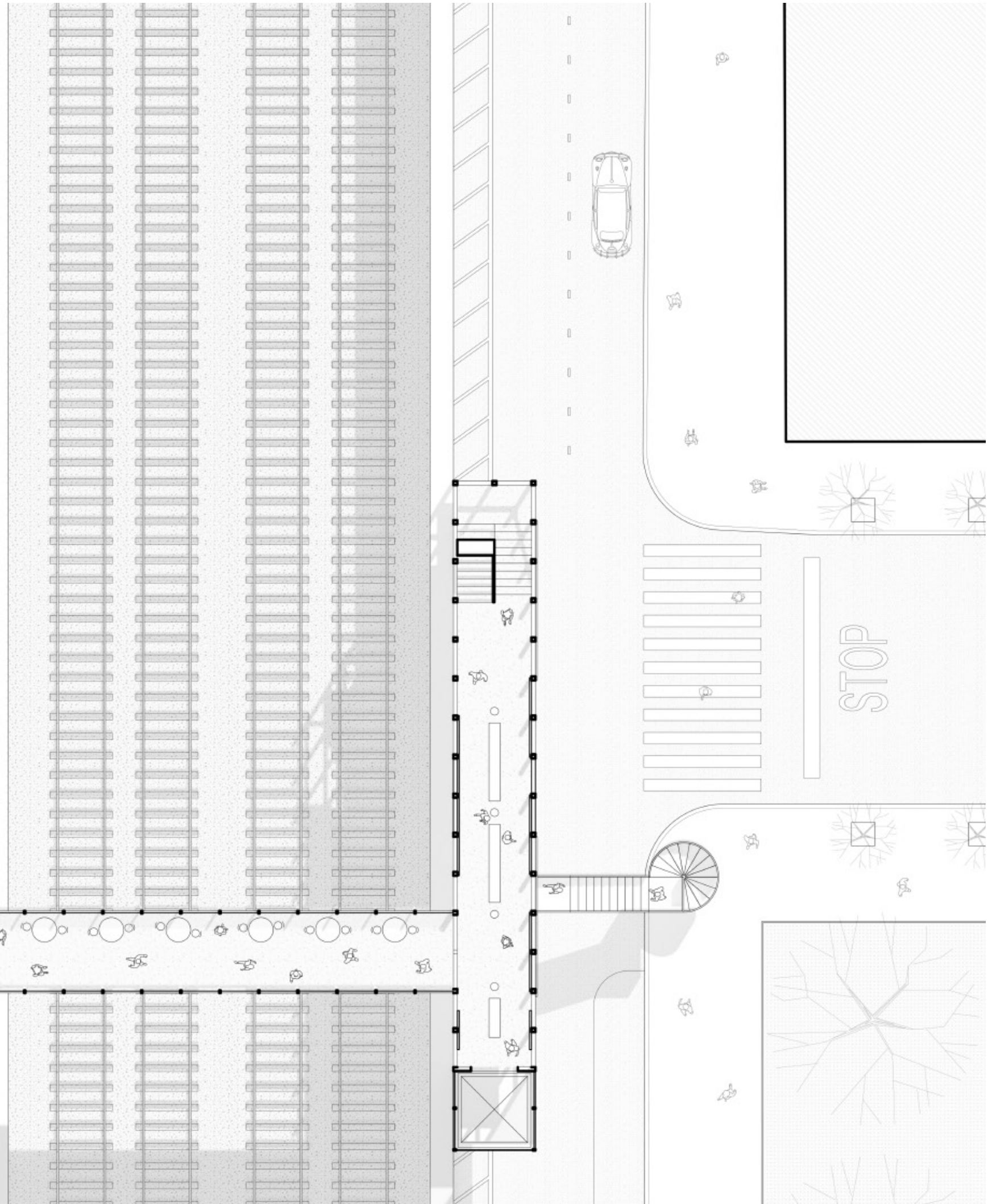
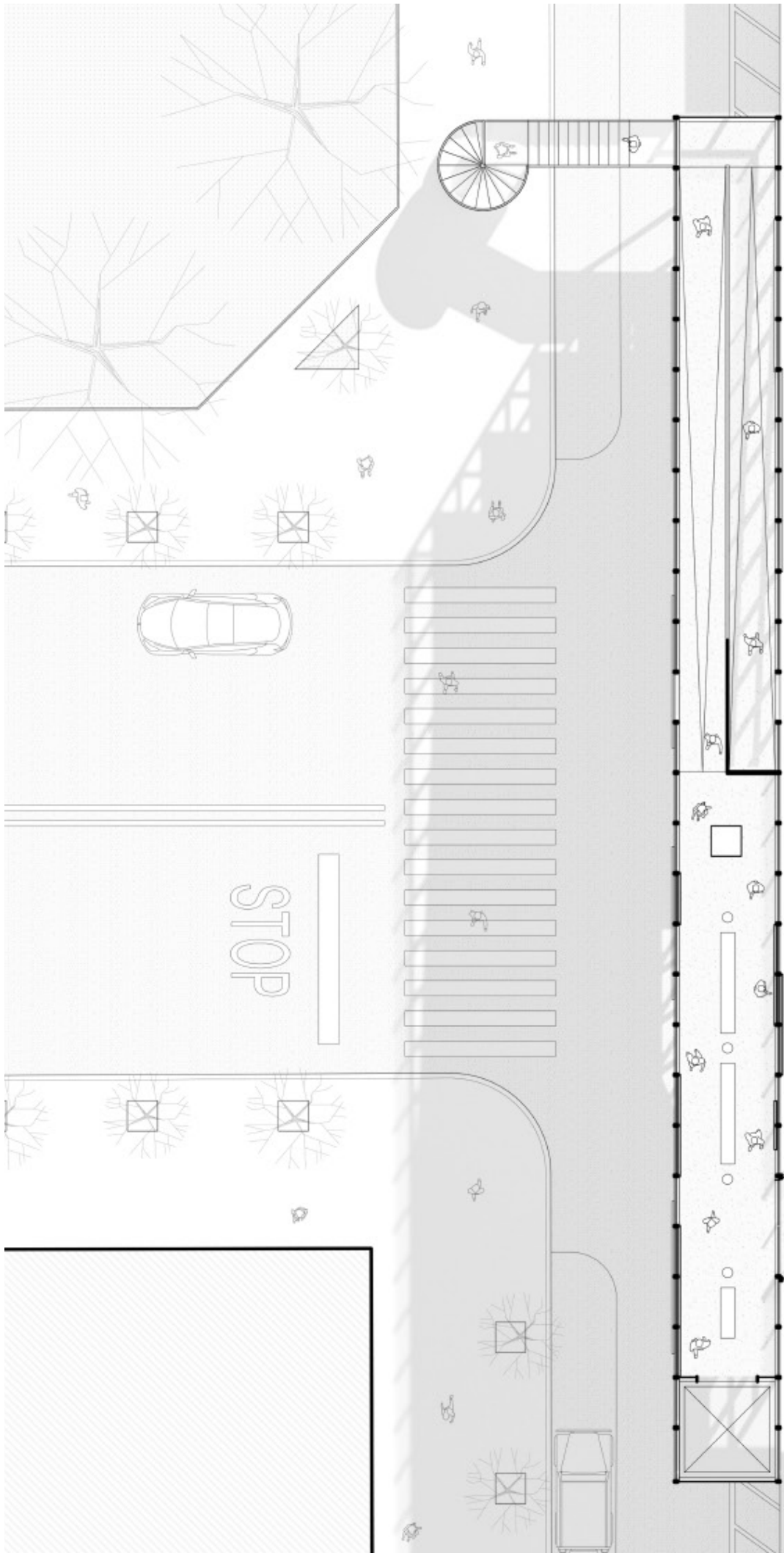


**SOCIAL LIBRARY (119ST)**  
 A library reimagined on top of the train tracks, challenging the normal typology of libraries by giving a leading illusion of the building. Also, the building addresses the place of library in today's society. Because of the rising of technology in devices like ipads and kindles that replace books. The building preserves physical books by stating their importance as a key feature of the building but also provides space for social gatherings on the exterior top level.



**SCHOOL OF FARMING (111ST)**  
 An outdoor building that contains multiple farm lands for farmers to grow their goods within the city and connects to local market to sell. The building also have indoor spaces below its elevated ramps for farming related education spaces for the locals to experience and learn farming in an urban location.



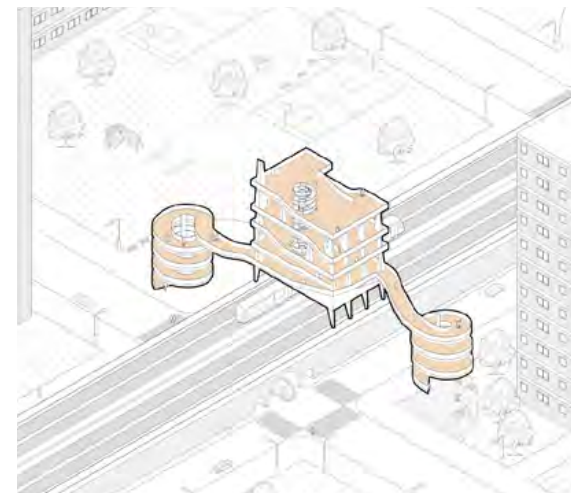




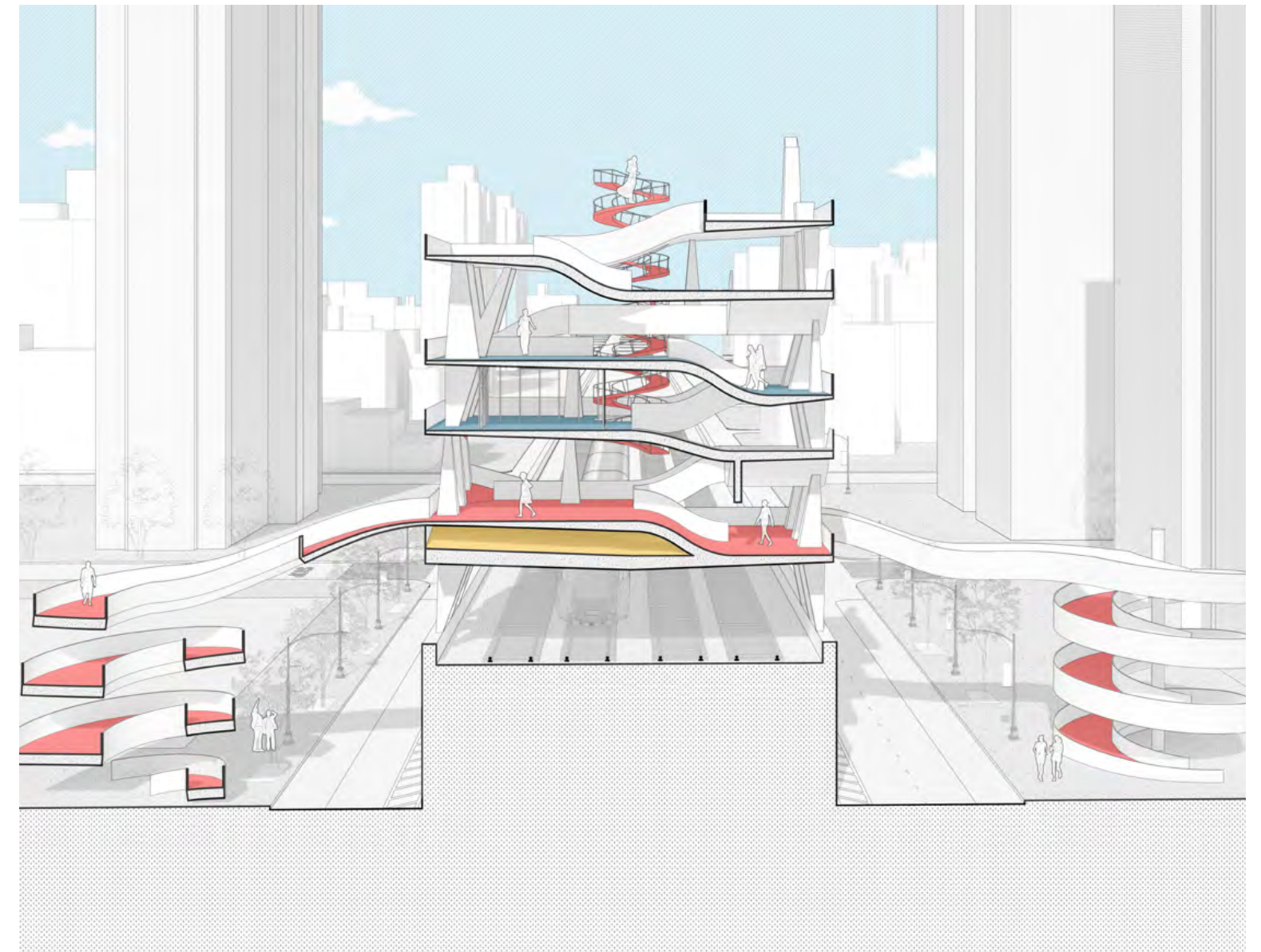
## URBAN PLAY ZONE

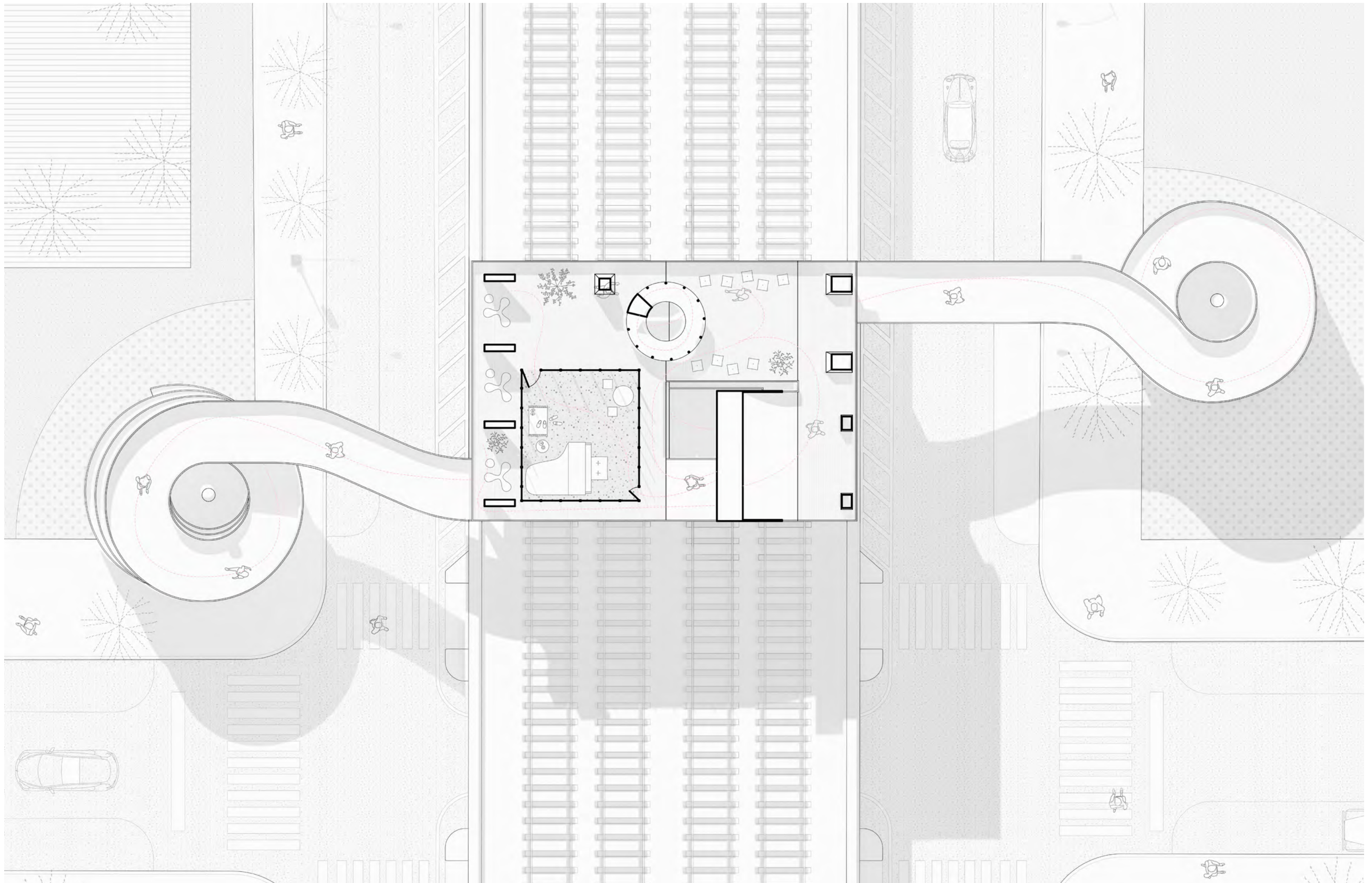
As we documented the current conditions along the Park Avenue from 90th street all the way to the 125th street, the dramatic difference not only noticed in terms of the geography factors but also the huge gap of infrastructures that generates an impartiality along the avenue. The invisible wall exist on the 97th street where the train tracks appears on the ground which create inevitable consequence of unequal life between the northern and the southern parts of the Park Avenue. And this provide us an opportunity to intervene the unfair condition through the language of architecture.

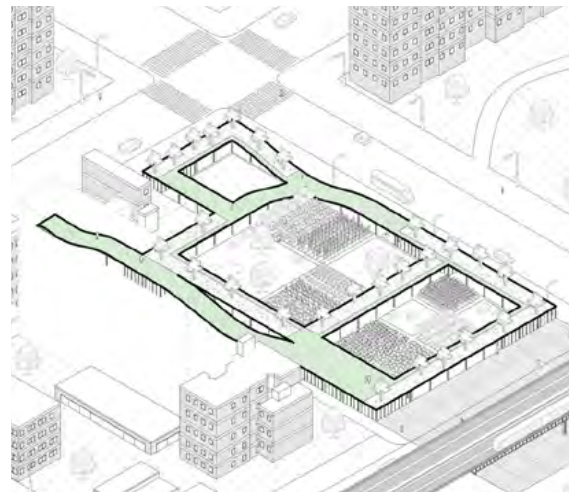
axometric            ↑  
 section perspective    ↗  
 plan                    →



109th street







111th street

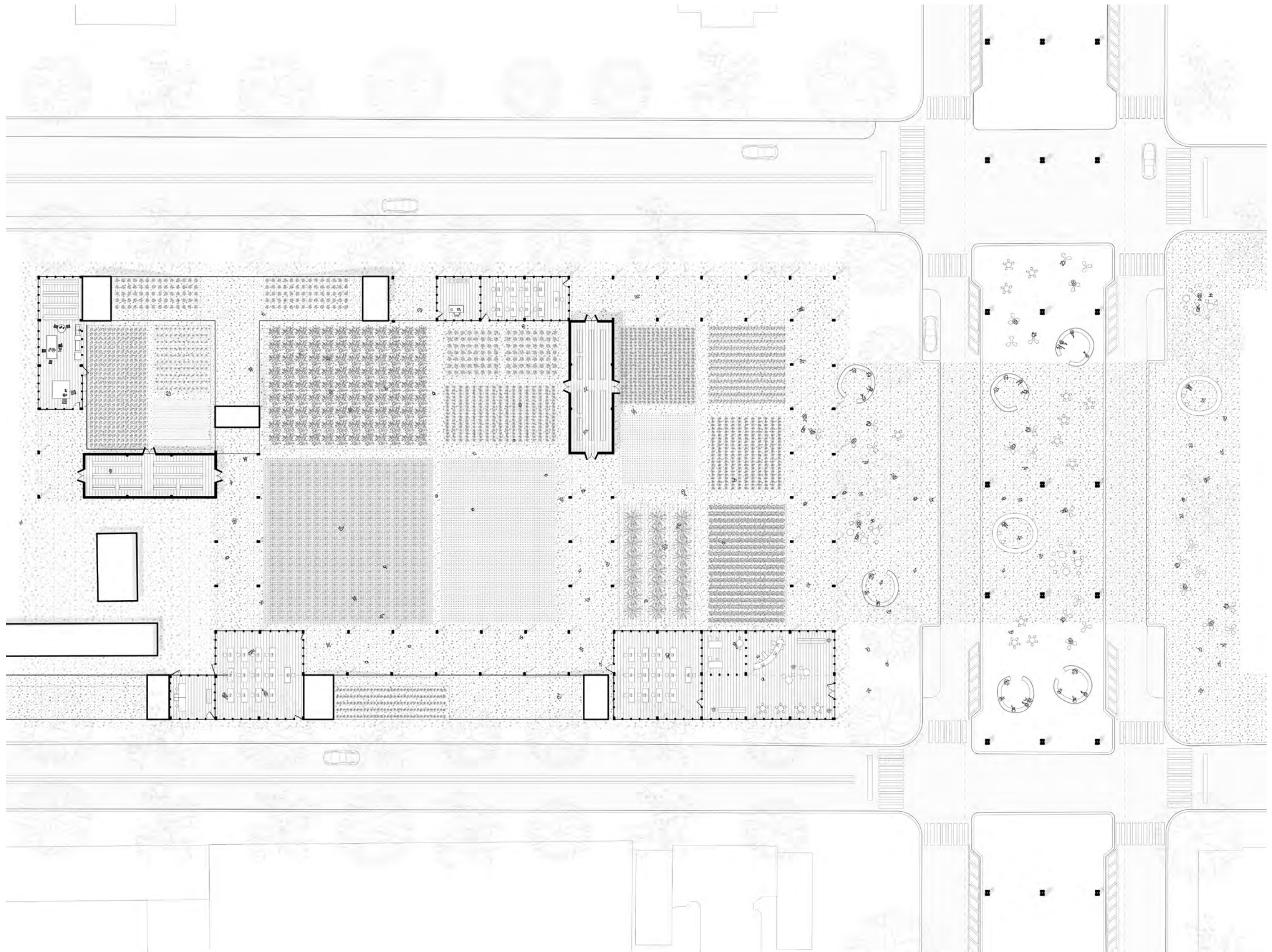
## SCHOOL OF FARMING

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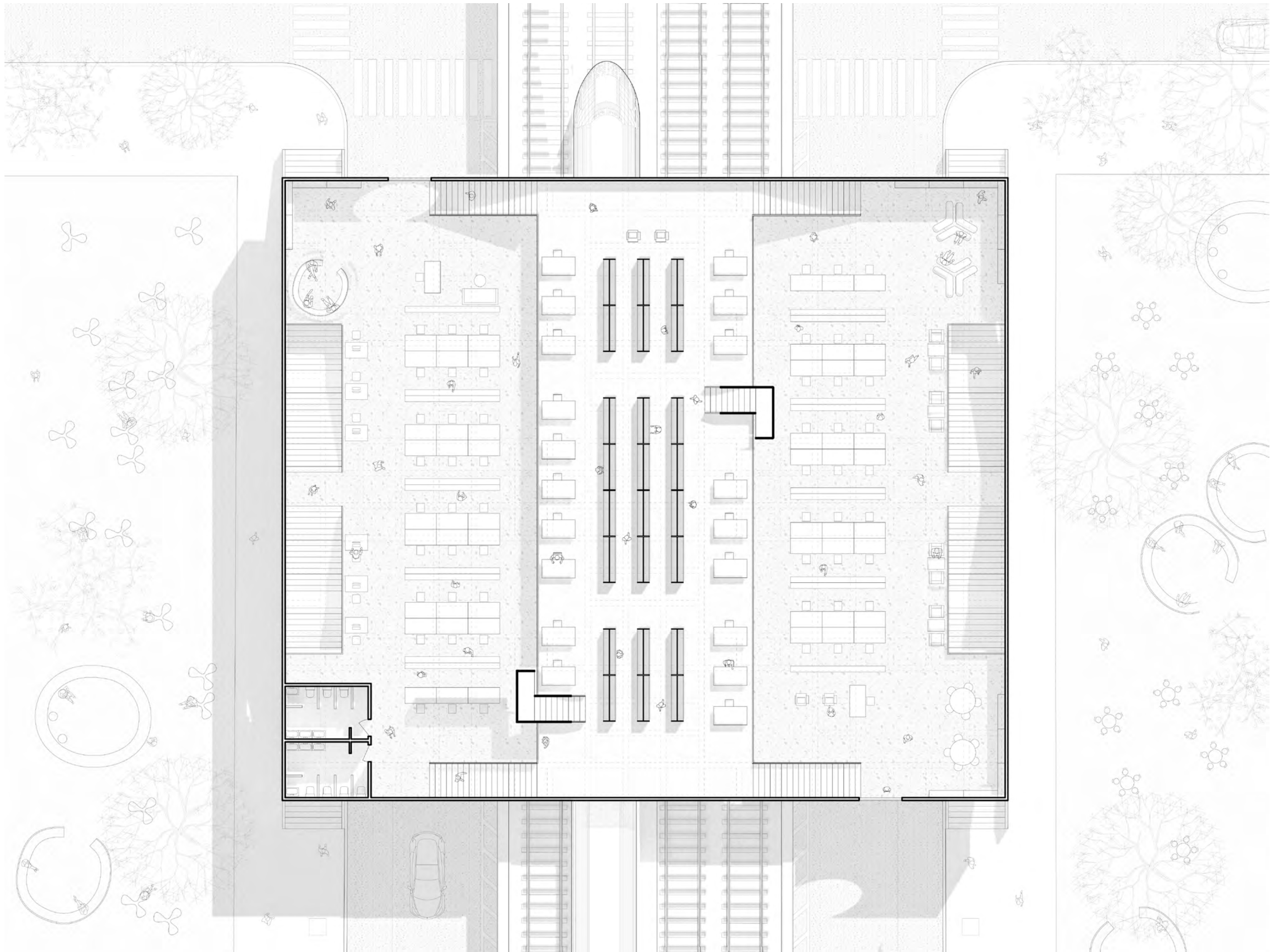
axonometric            ↑  
 section perspective    ↗  
 plan                        →

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# GREEN NEW GRID

## BEING-WITH: COEXISTENCE AT A PLANETARY SCALE

ARCHITECTURE INFRASTRUCTURE  
MISSISSIPPI RIVER, NEW ORLEANS, LA

FALL 2019

*This studio expands the boundaries of what are typically considered to be “public” and “works”. Rethinking public works as multi-species at both architectural/infrastructural and planetary scale, the studio proposes ecological imaginaries in response to the Green New Deal. We are proposing a new decentralized power grid prototype for Green New Deal, which is a mixed-use RED electricity power plant to replace the previous program with public works, including farming, laboratory and harbor, to conceive the idea of “post-coalism”. The architecture form will be flexible to adapt the environmental change. In addition, in order to adapt the contaminated site, a series of bio-remediation processes will occur in an architectural manner which create a new form of nature on the plant co-existing site.*

Instructors: Phu Hoang

Collaborator: Yechi Zhang

# EVERYTHING MIXED

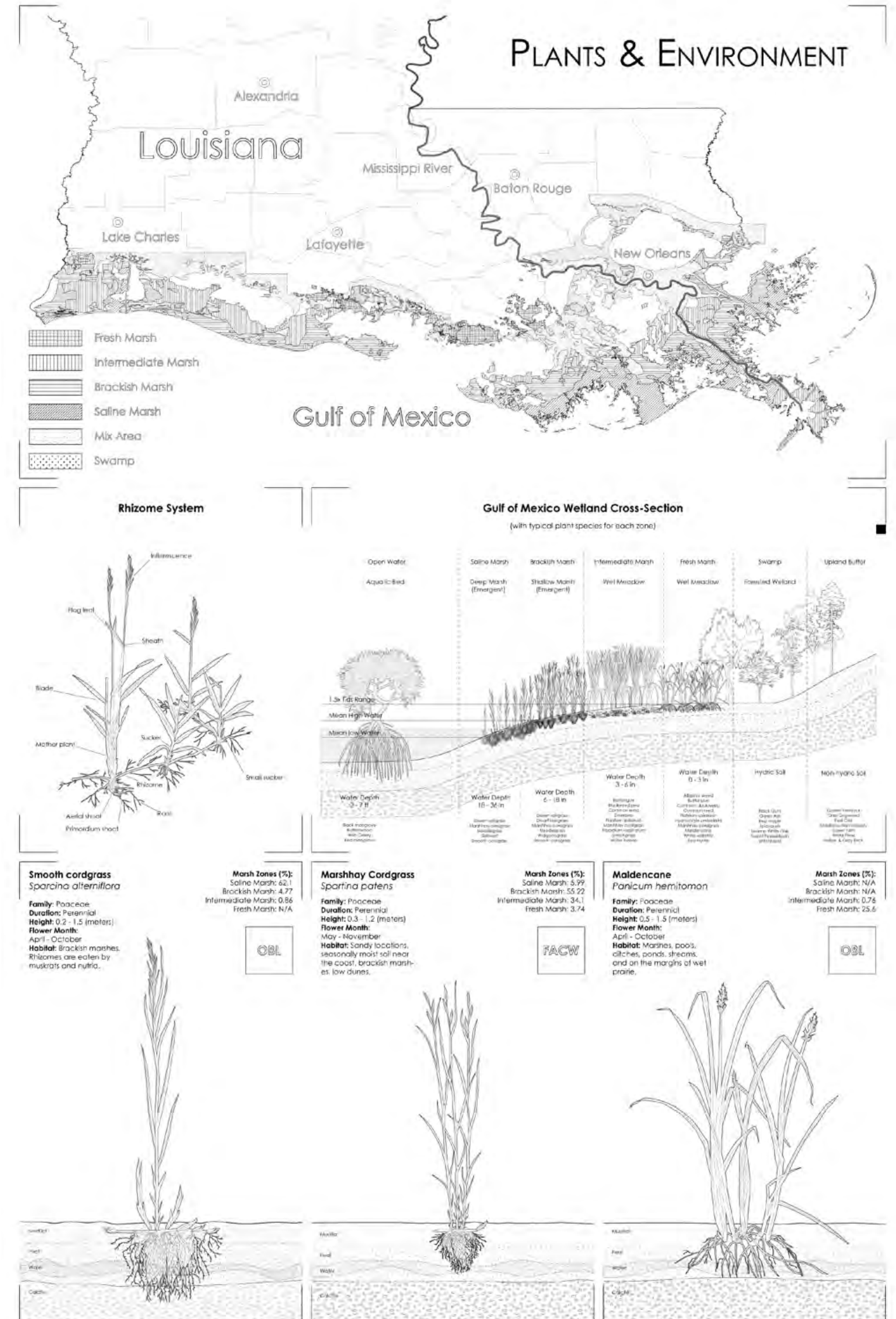
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Mississippi River

salinity distribution ↗

local plants species →







Coal



Coal

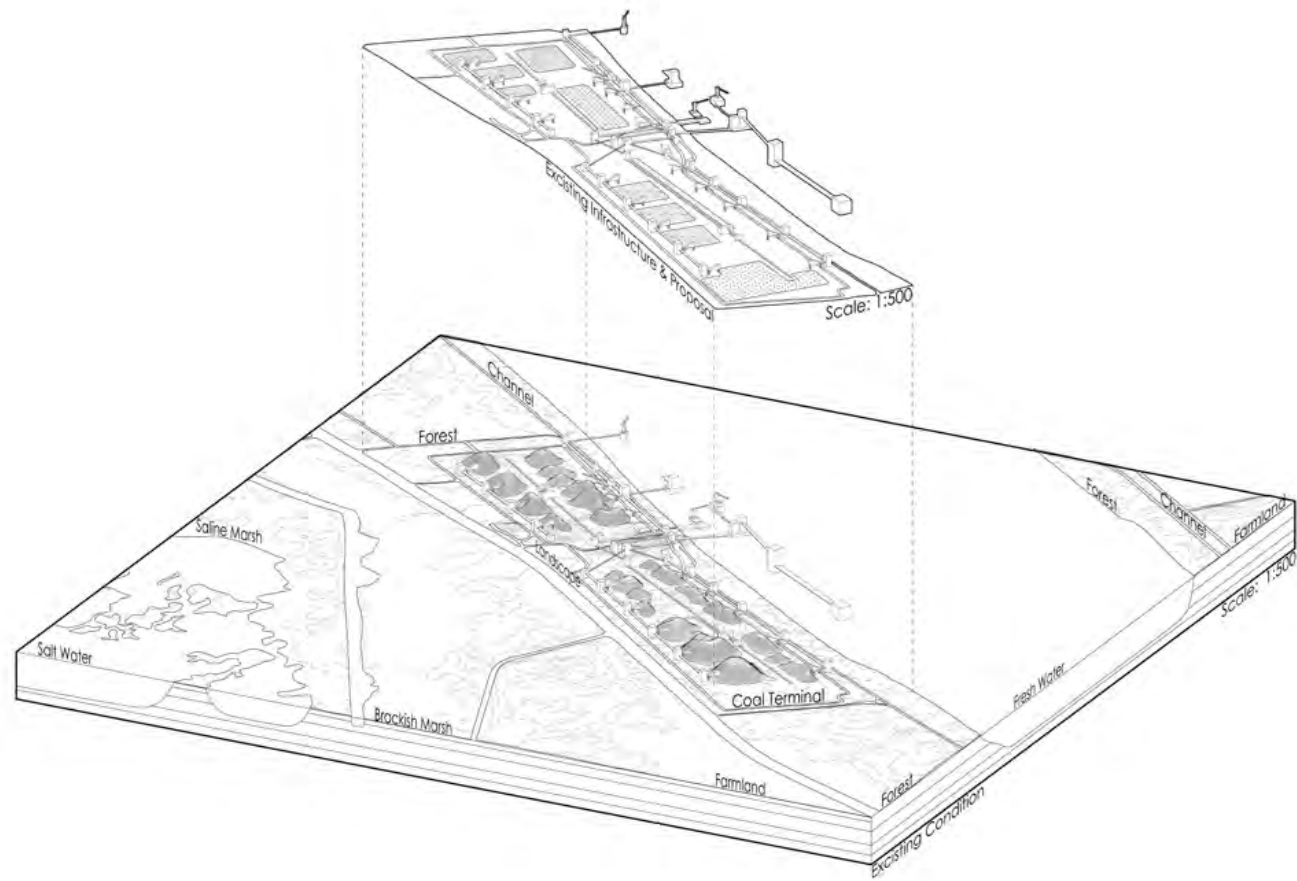
Coal



existing



condition



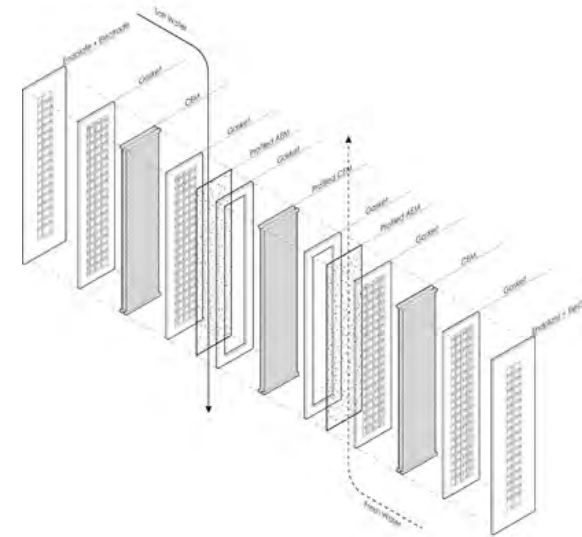
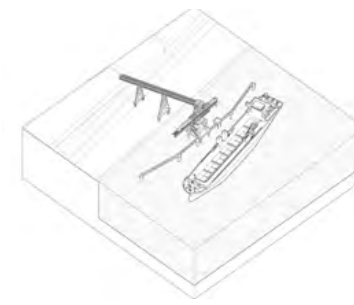
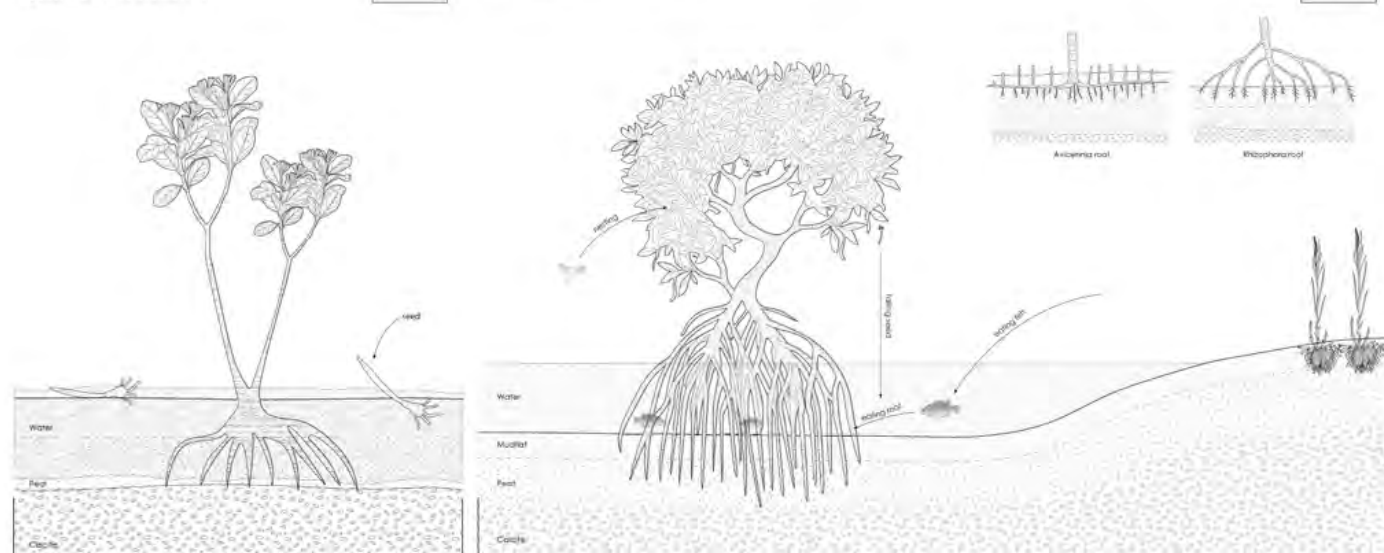
**Kandelia candel**  
*Kandelia candel*  
 Family: Rhizophoraceae  
 Duration: Perennial  
 Height: 1.50 - 8.00 (meters)  
 Flower Month: July - August  
 Habitat: Occurs locally on banks of tidal rivers among other mangrove species, but is rather rare.

**Marsh Zones (%):**  
 Saline Marsh: 0.60  
 Brackish Marsh: N/A  
 Intermediate Marsh: N/A  
 Fresh Marsh: N/A



**Black mangrove**  
*Avicennia germinans*  
 Family: Verbenaceae  
 Duration: Perennial  
 Height: 10.0 - 20.0 (meters)  
 Flower Month: July - August  
 Habitat: Mangrove lagoons and along tidal shores.

**Marsh Zones (%):**  
 Saline Marsh: 0.60  
 Brackish Marsh: N/A  
 Intermediate Marsh: N/A  
 Fresh Marsh: N/A



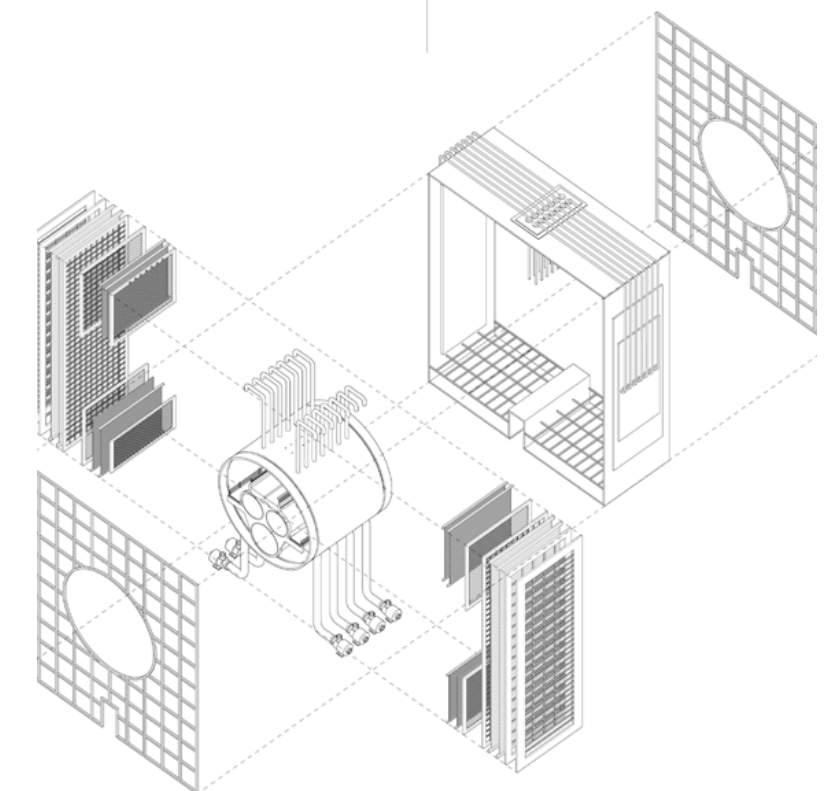
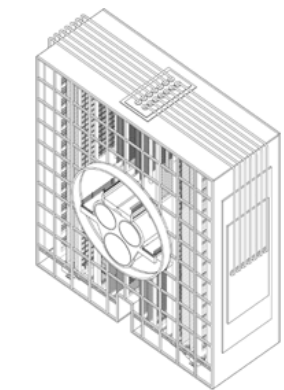
## THE FUTURE

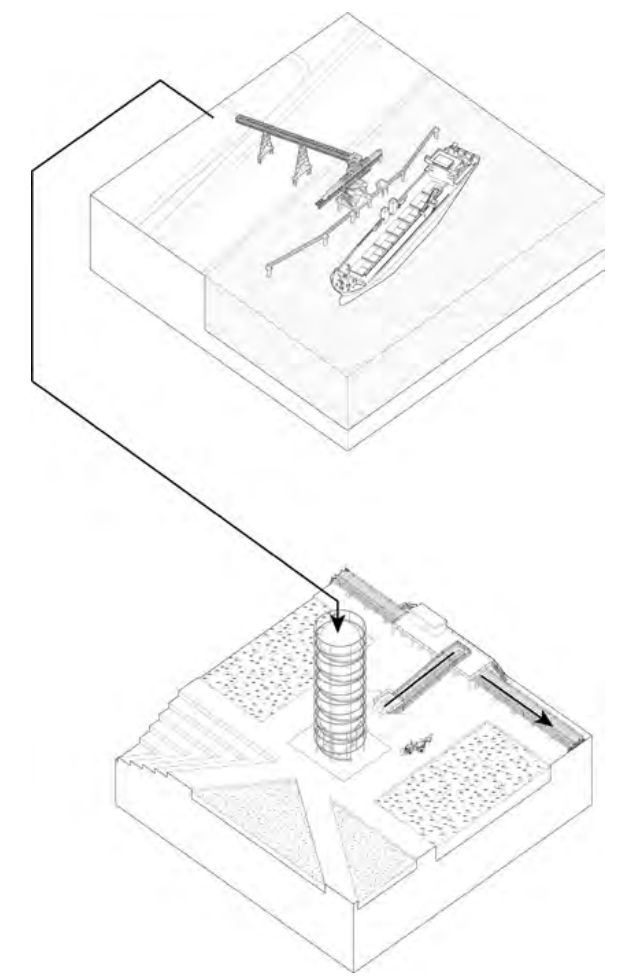
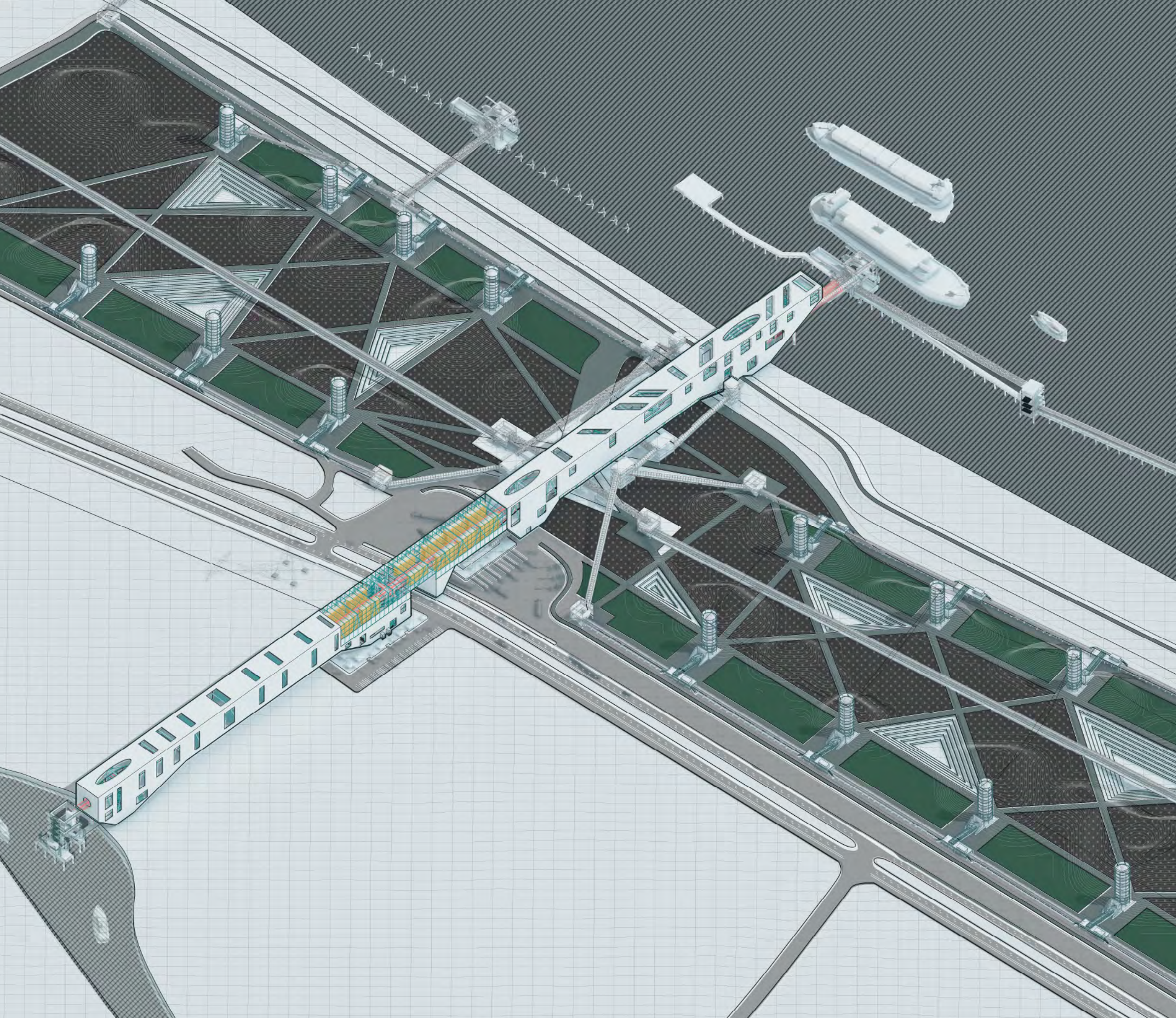
We are proposing a new mixed-use **Reverse electro-dialysis (RED)** electricity power plant to replace the previous program with public works, including farming, laboratory and harbor, to conceive the idea of **“post-coalism”**. Also we plant mangrove and other species to stabilize the soil on the site to commemorate the previous time by transforming the existing site into a dark tourism. Reverse electro-dialysis (RED) is a renewable energy source that uses the energy from the mixing of salt and freshwater. This Gibbs free energy of mixing is available when concentrated and diluted salt solutions mix and RED captures this salinity gradient energy using ion exchange membranes.

- the existing site ↶
- RED machine →
- bio-remediation ↷

## THE PRESENT

International Marine Terminal is a coal terminal which transports millions of tons of coal every year. The process of transporting coal can be quiet harmful to the surrounding neighborhood and nature environment. In addition, The Green New Deal plans to remove the U.S. away from fossil fuels and transform traditional power grid into planetary decentralized **“Micro Grid”**. The International Marine Terminal is located by the Mississippi River is an ideal site to begin the **“Micro Grid”**.



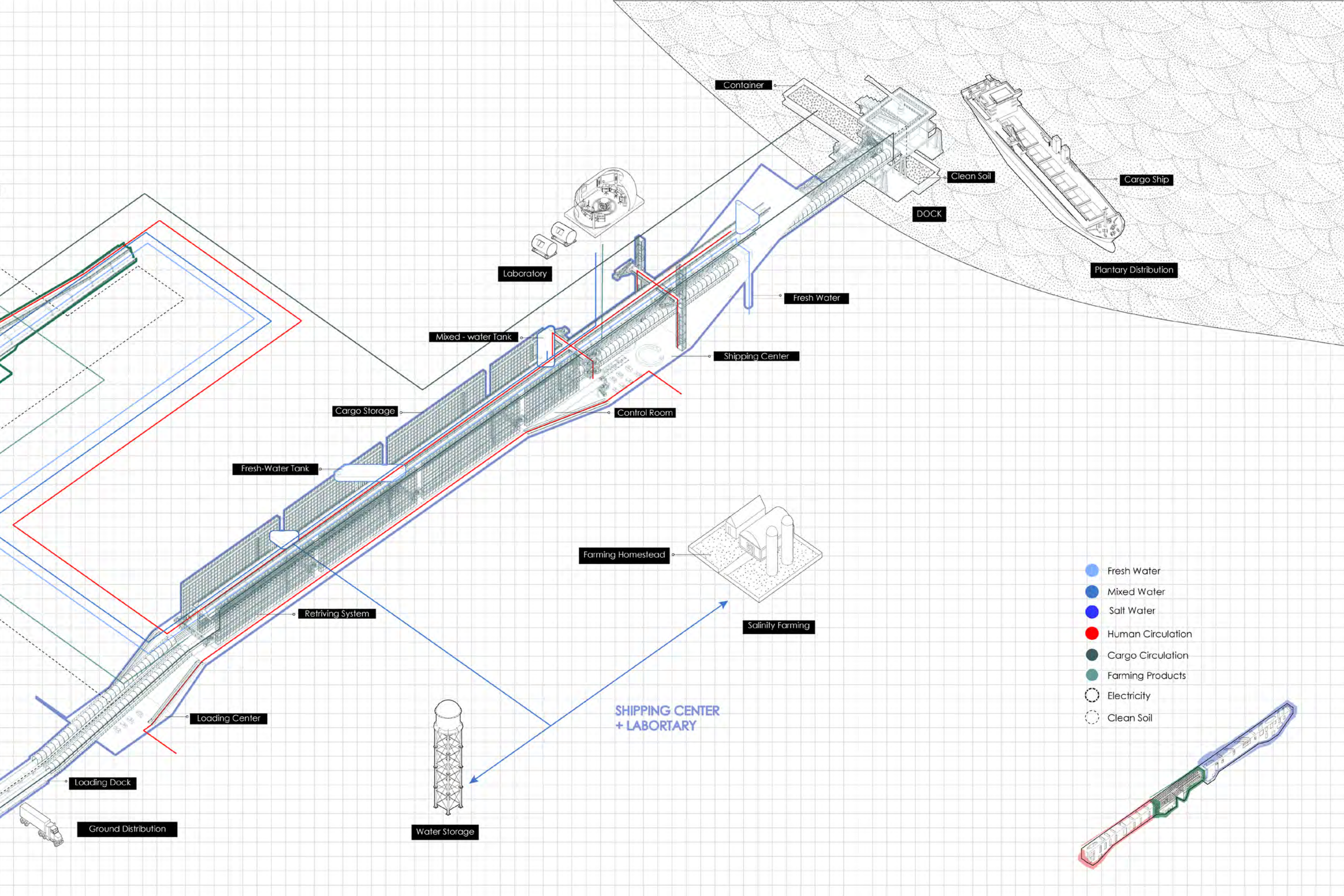


## SUPER MIXED

*The structure connects Mississippi River and marsh land to provide proper condition for RED machine to operate which makes it almost 1,500 feet long and 75 feet in width.*

remediation process ↑

site axonometric drawing ↙



Container

Clean Soil

Cargo Ship

DOCK

Plantary Distribution

Laboratory

Fresh Water

Mixed - water Tank

Shipping Center

Cargo Storage

Control Room

Fresh-Water Tank

Farming Homestead

Salinity Farming

Retriving System

SHIPPING CENTER  
+ LABORTARY

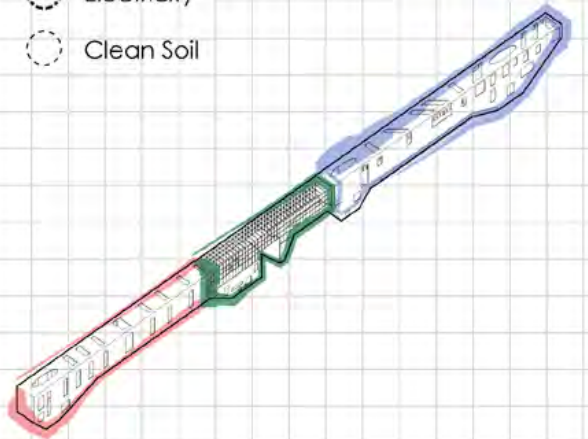
Loading Center

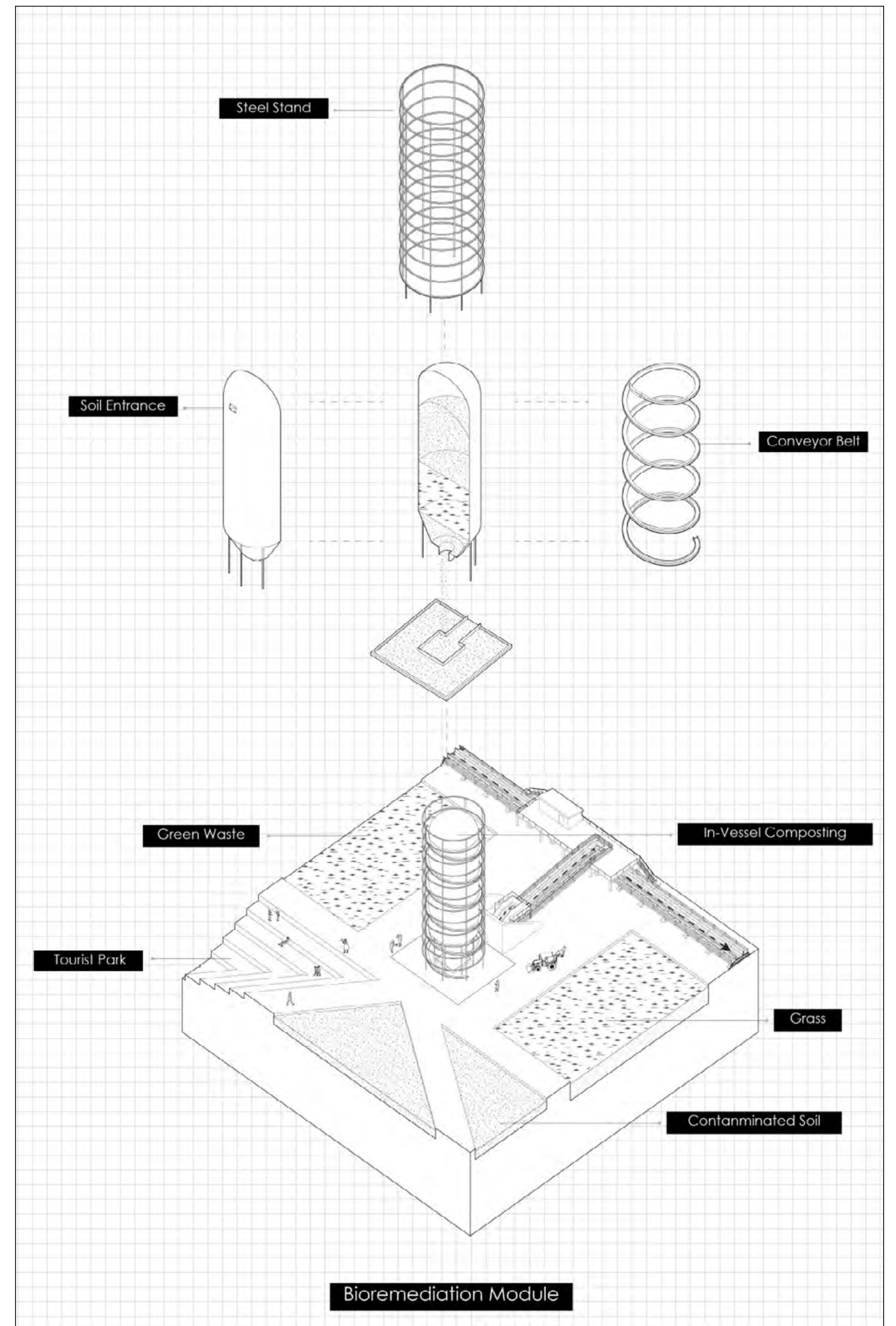
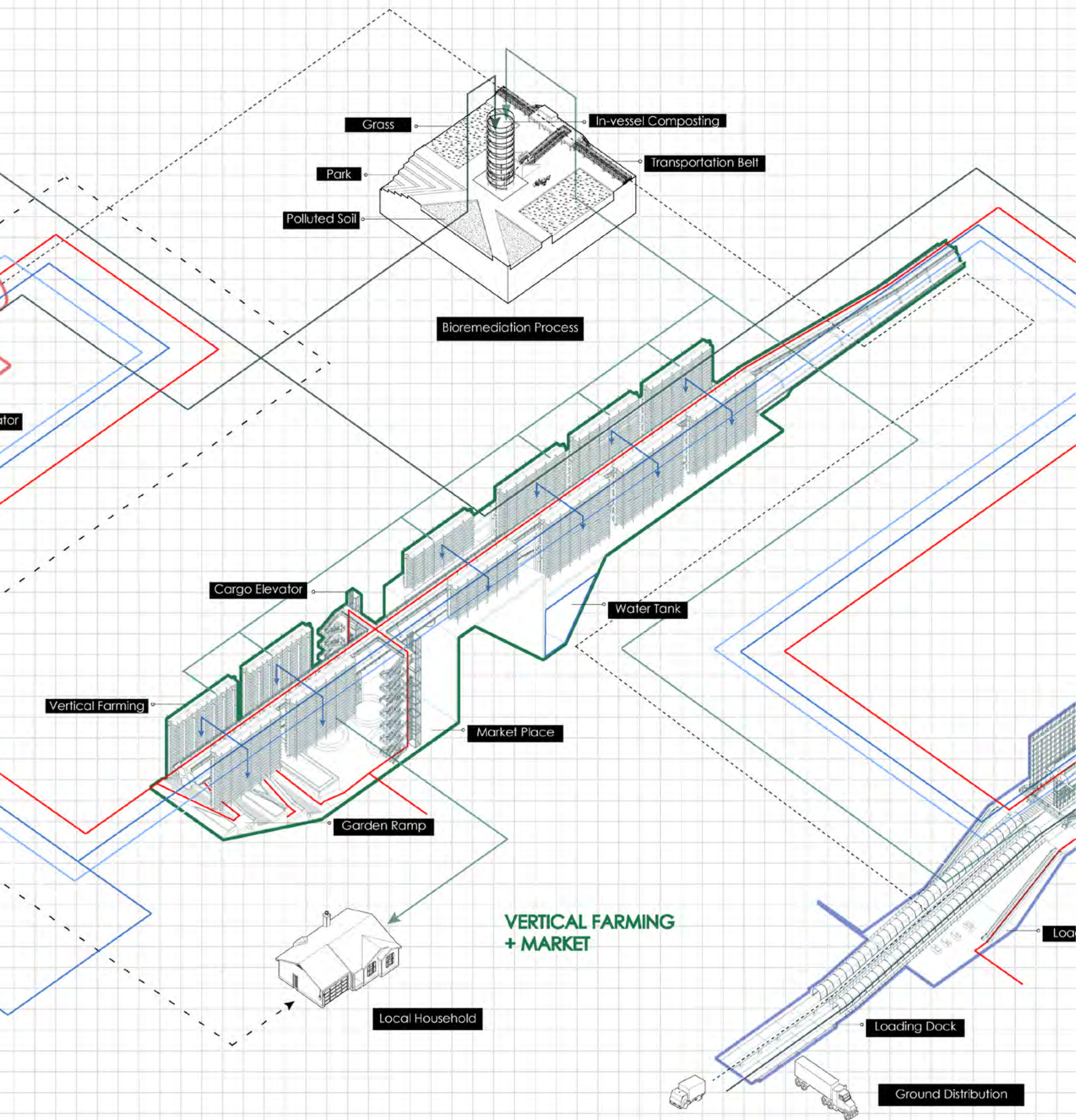
- Fresh Water
- Mixed Water
- Salt Water
- Human Circulation
- Cargo Circulation
- Farming Products
- Electricity
- Clean Soil

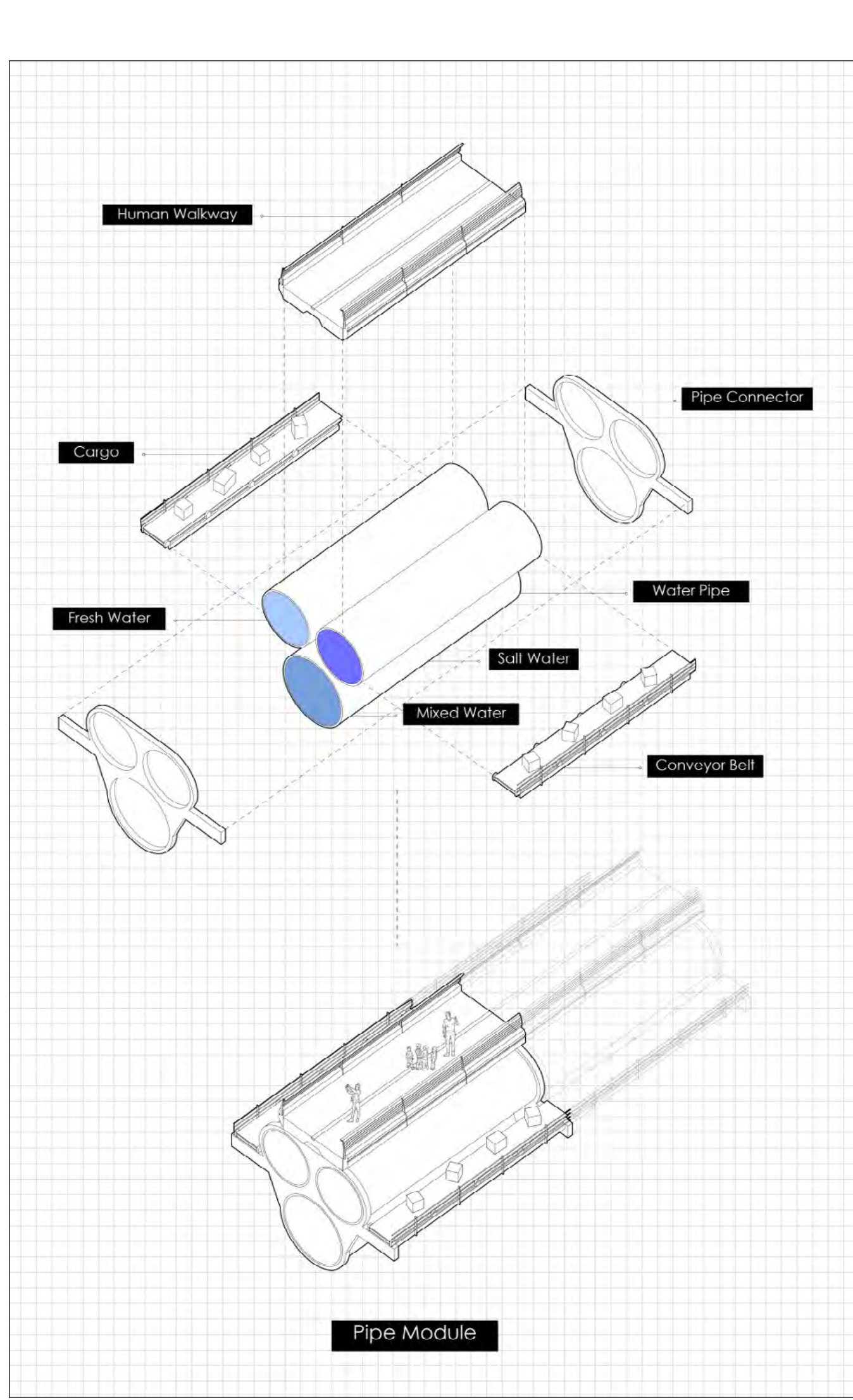
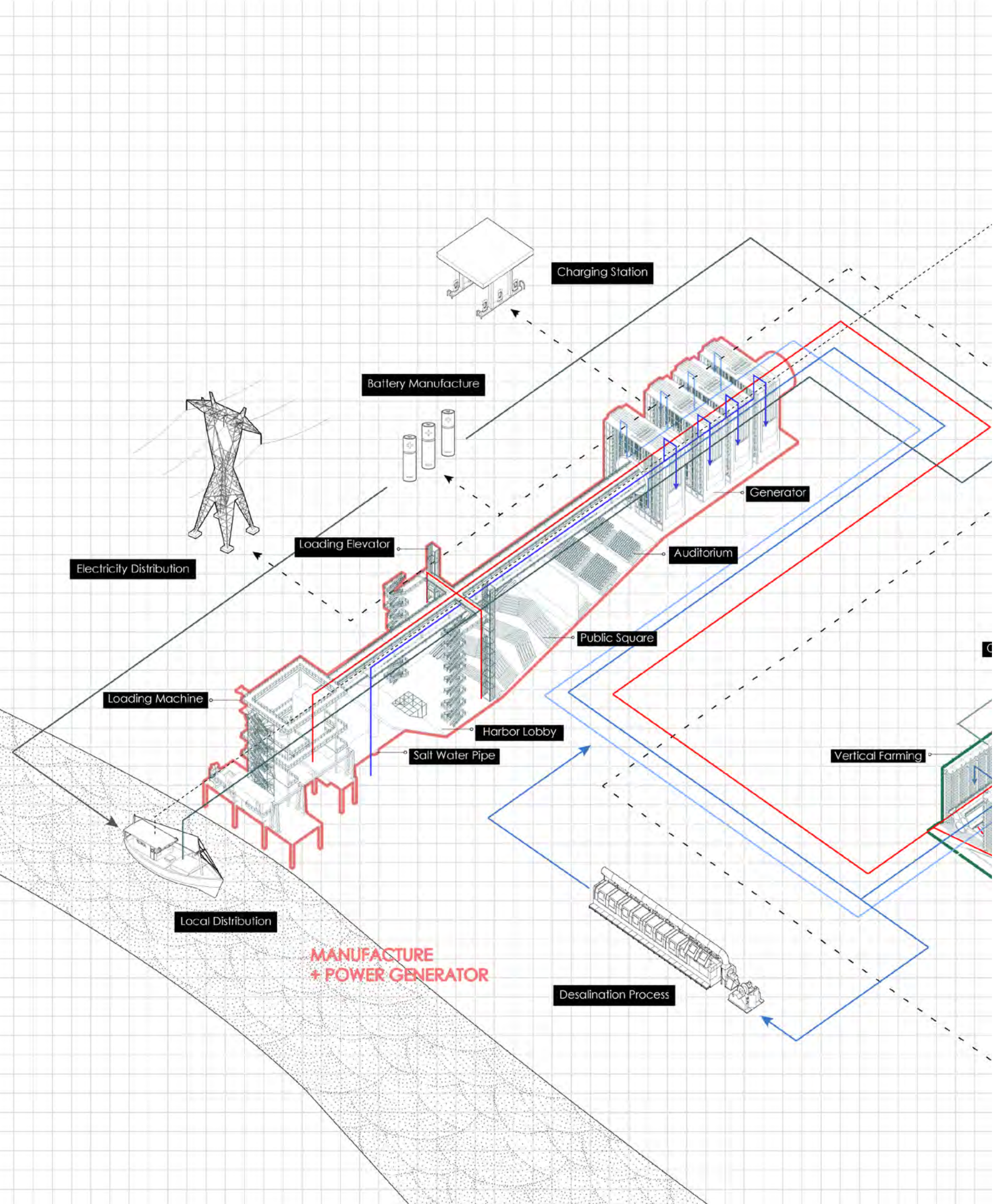
Loading Dock

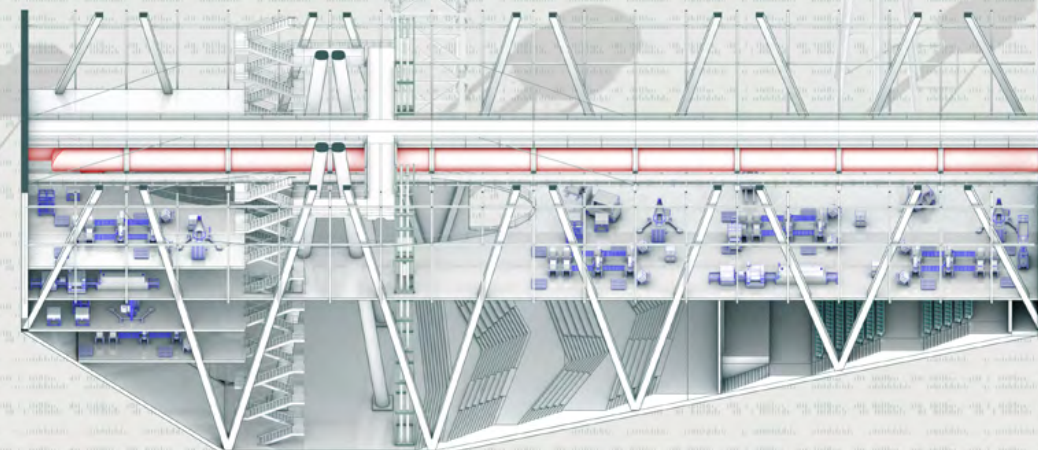
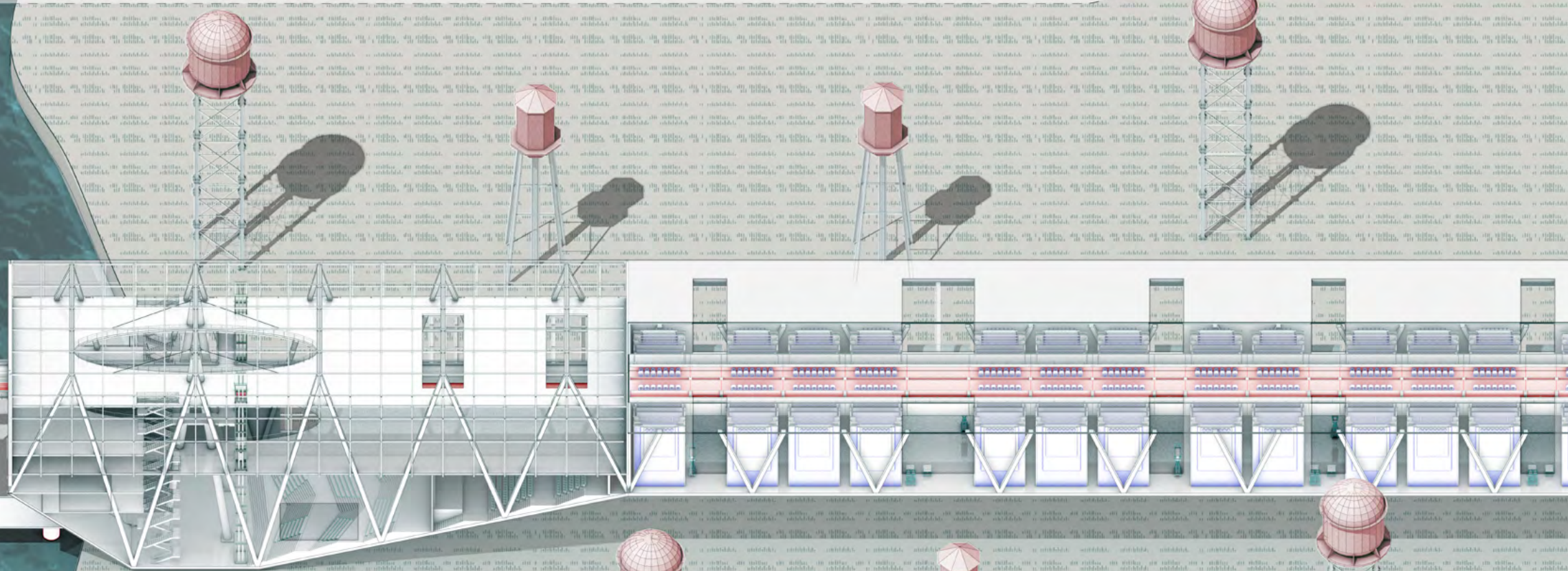
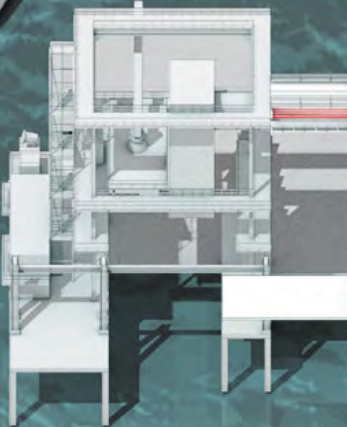
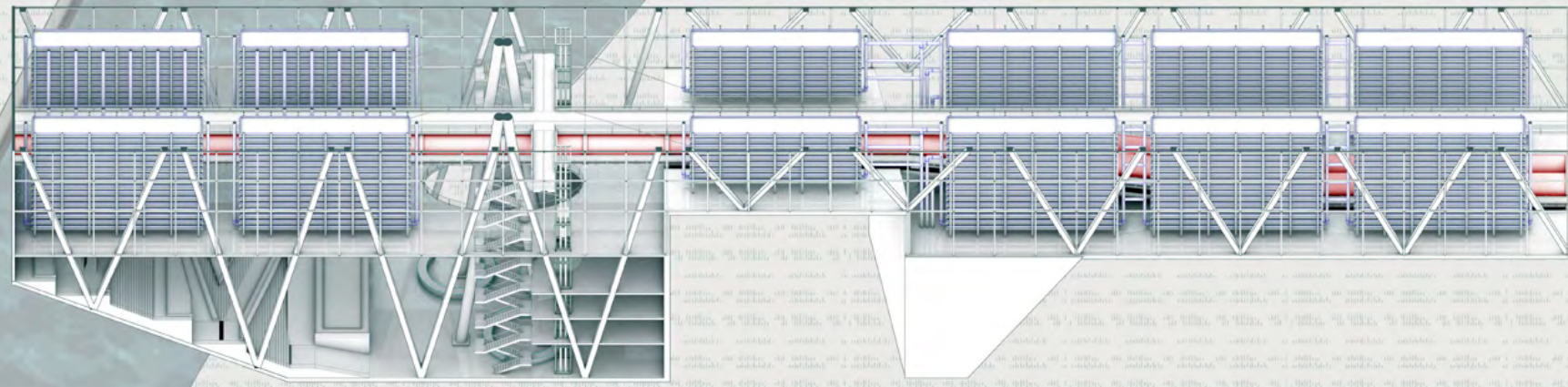
Ground Distribution

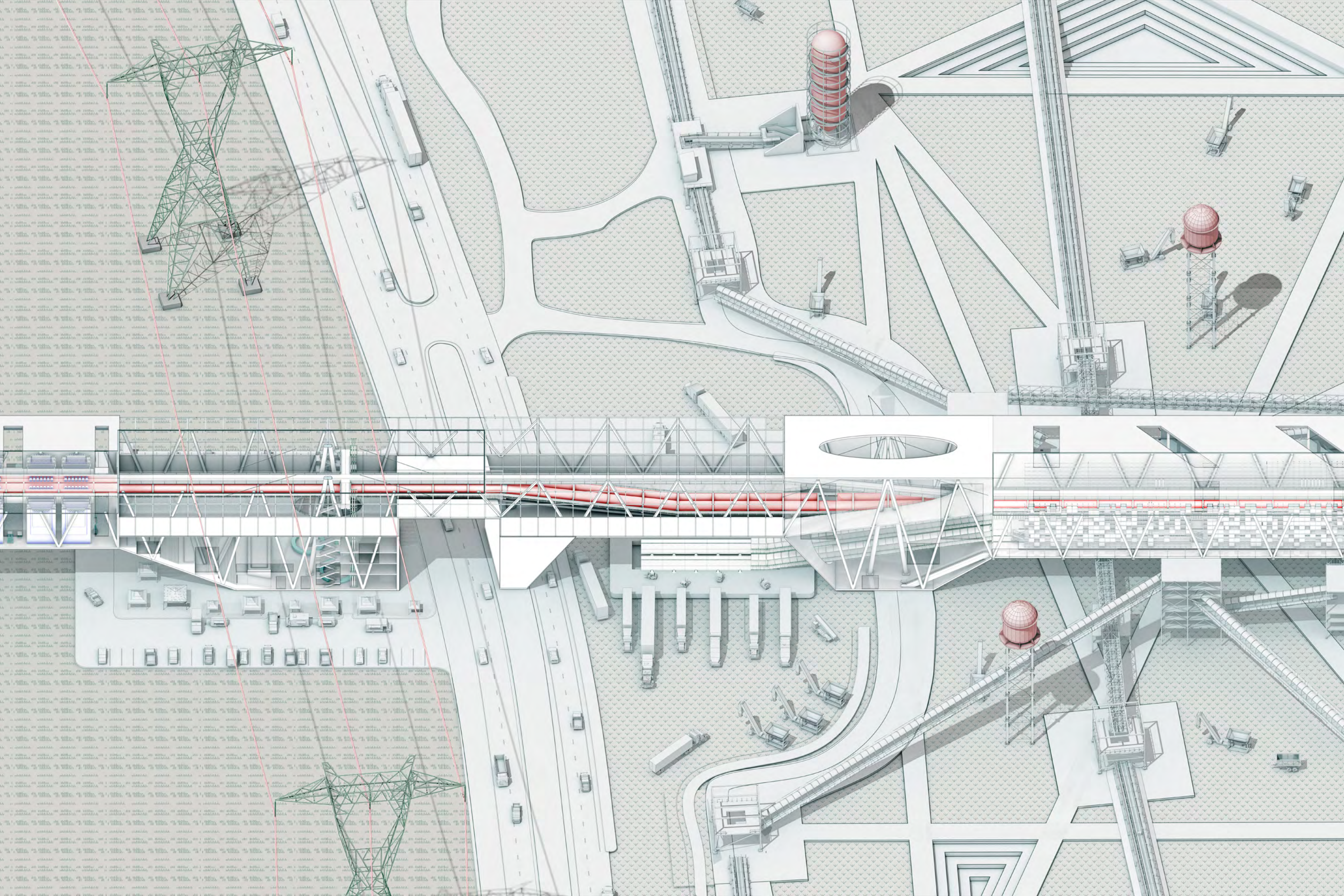
Water Storage



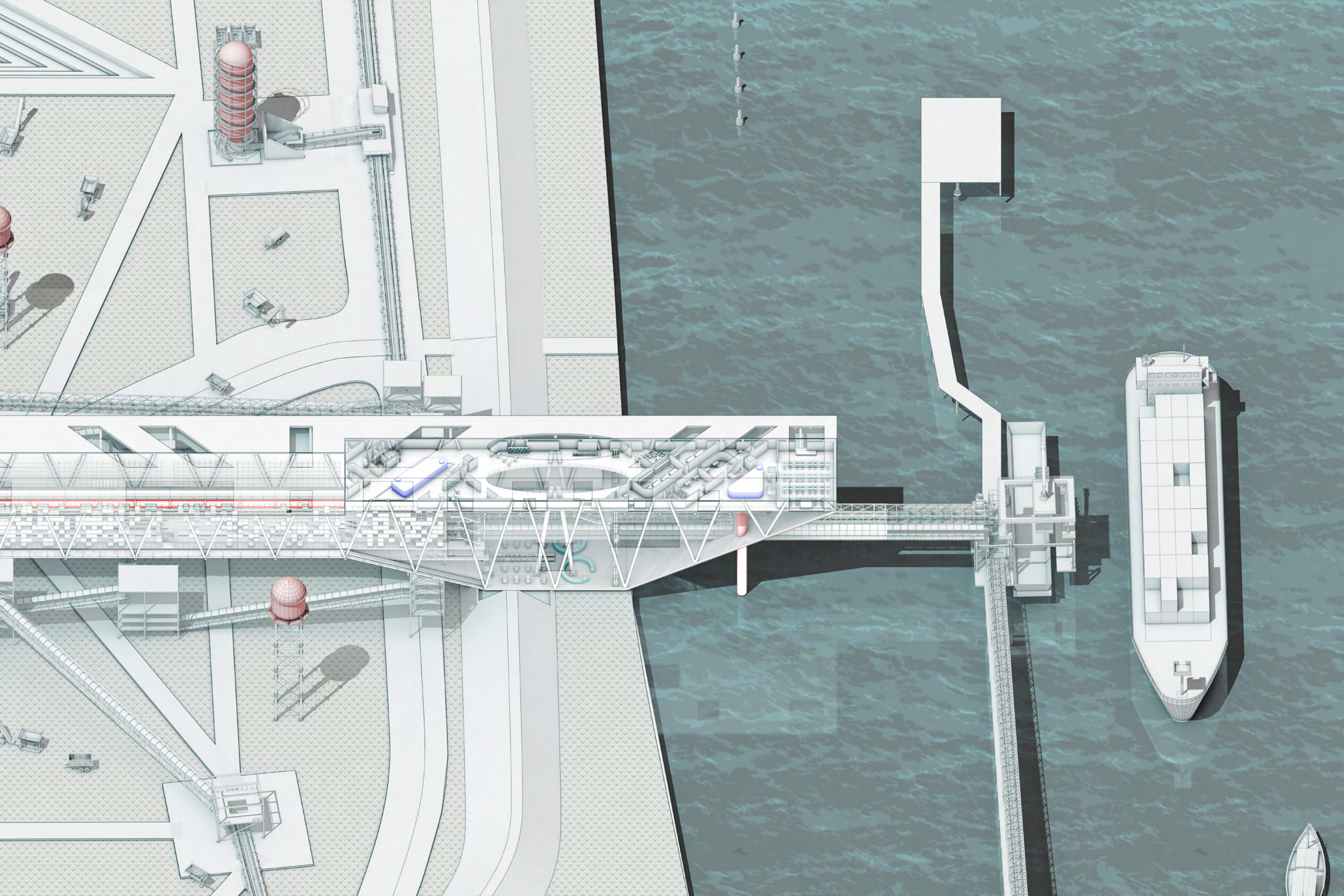


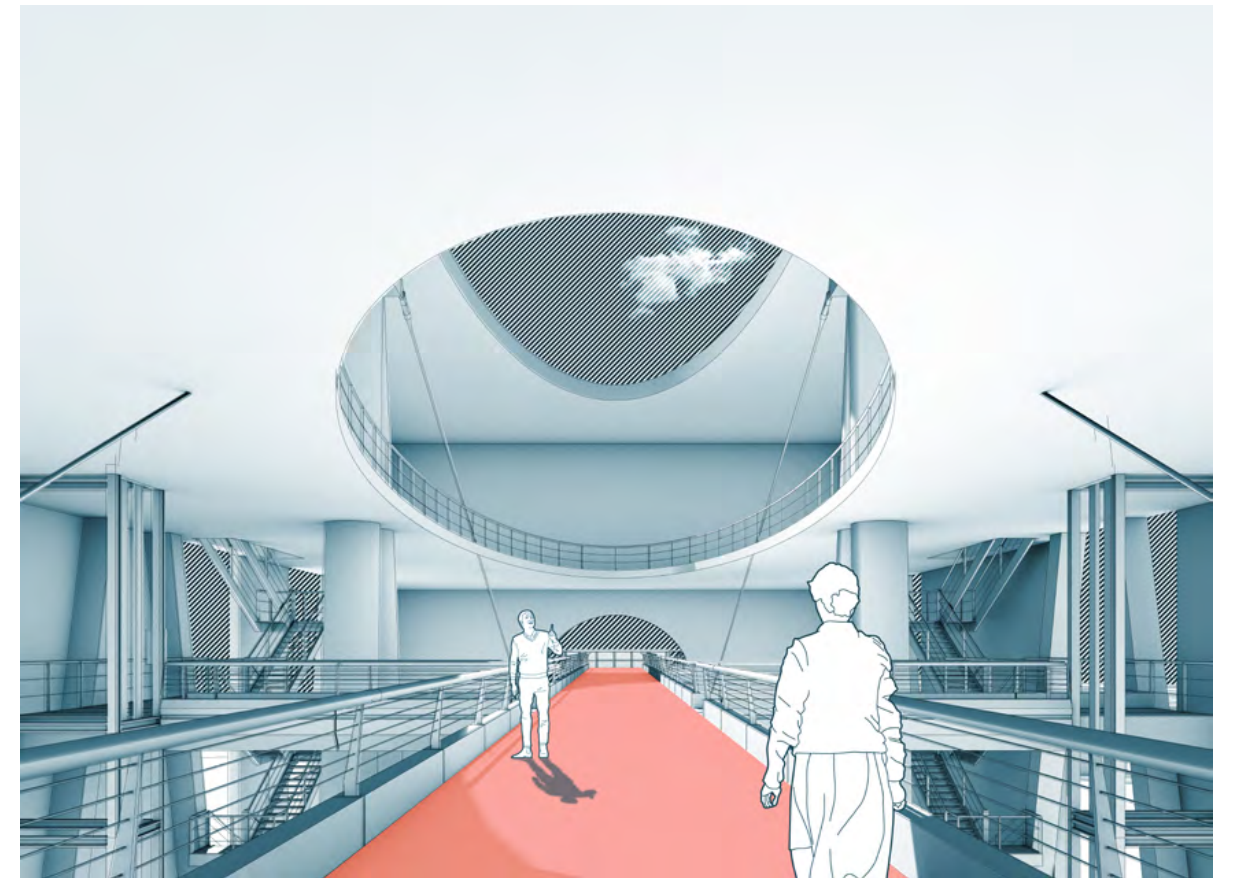
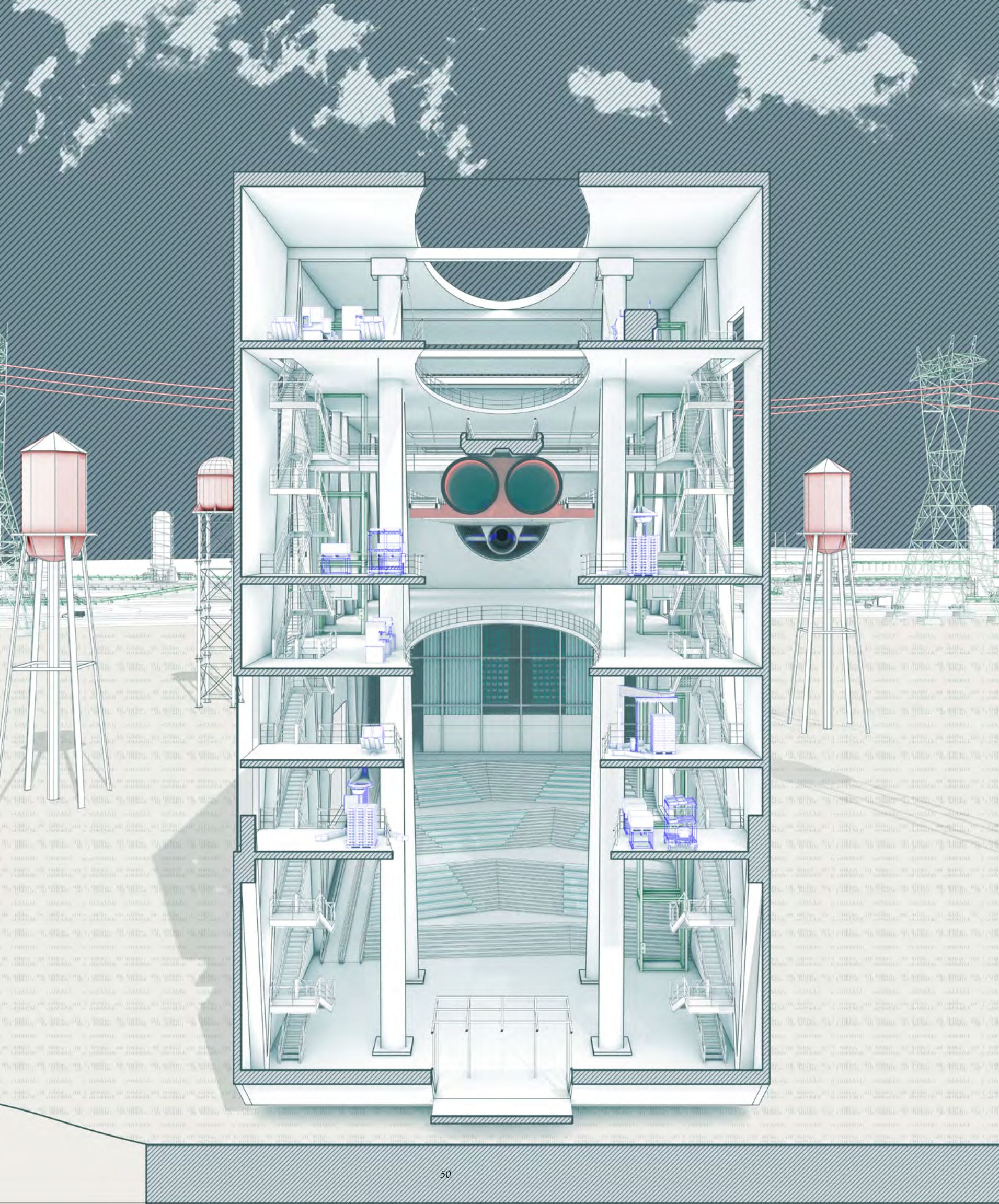










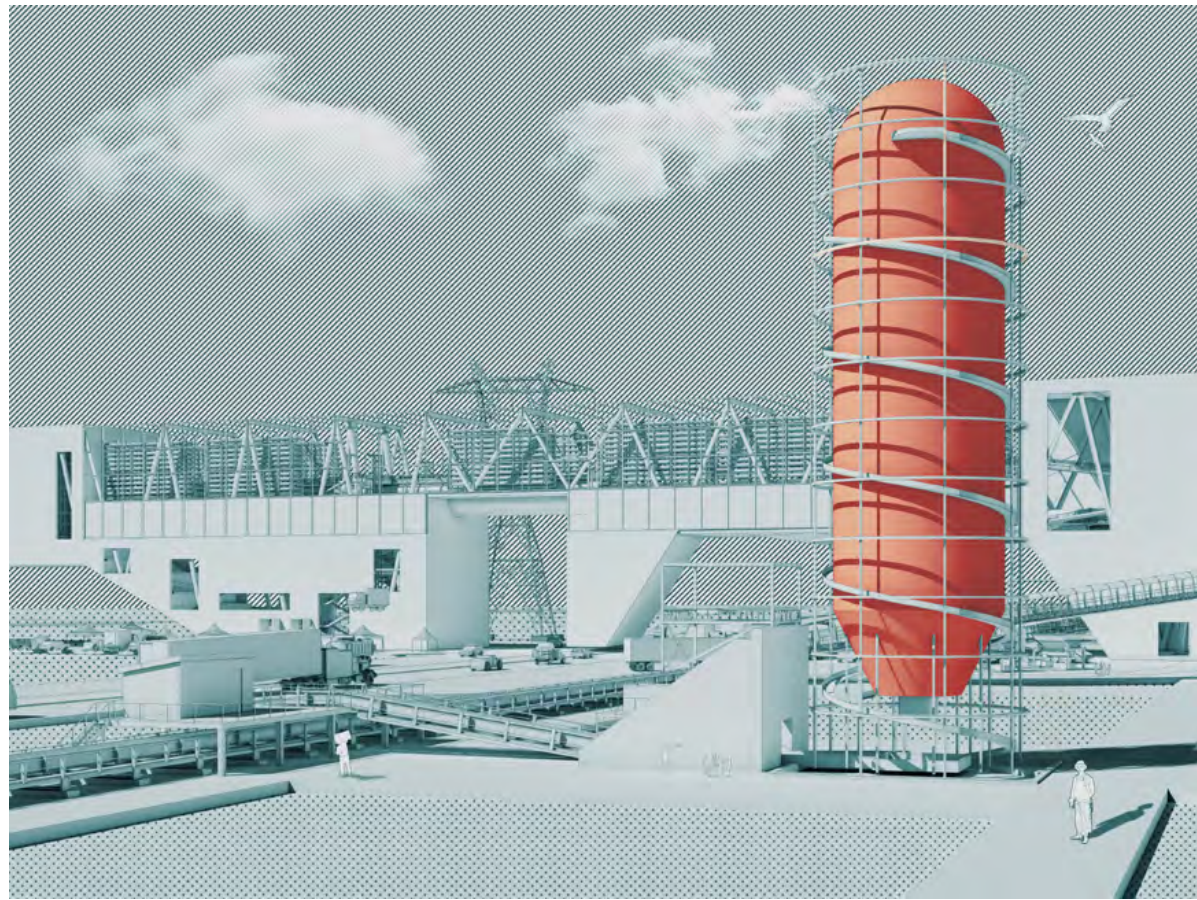


## MANUFACTURE IN A SPACE

*As proceed to detail designs of each program for the building, the manufacture part of the building tries to exceed the singularity of “form follows function” in general infrastructure design. The ovals punch through each floor to provide not only abundant sky light, but also extraordinary architecture experiences.*

section perspective of manufacture ←

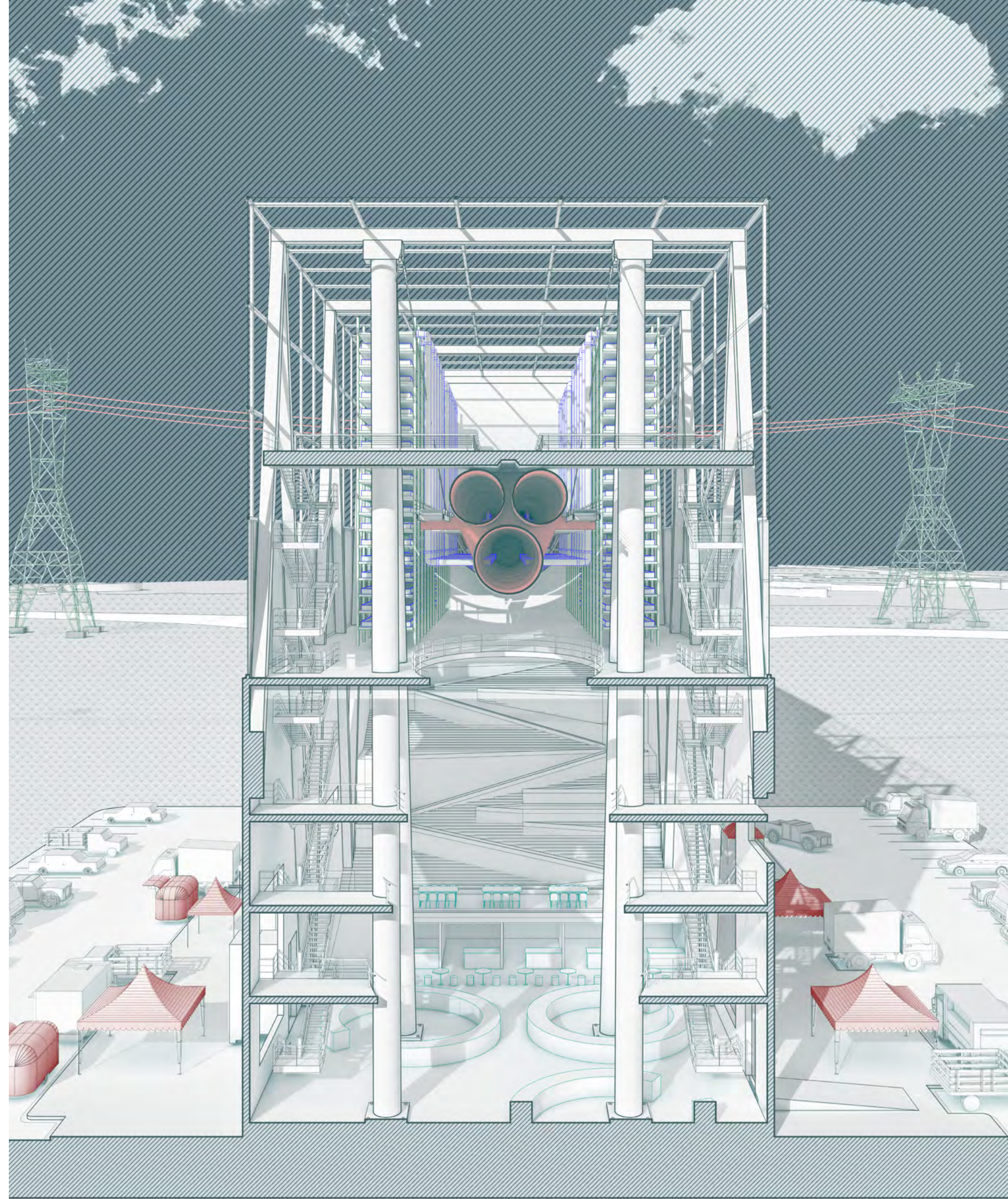
perspective of manufacture ↑

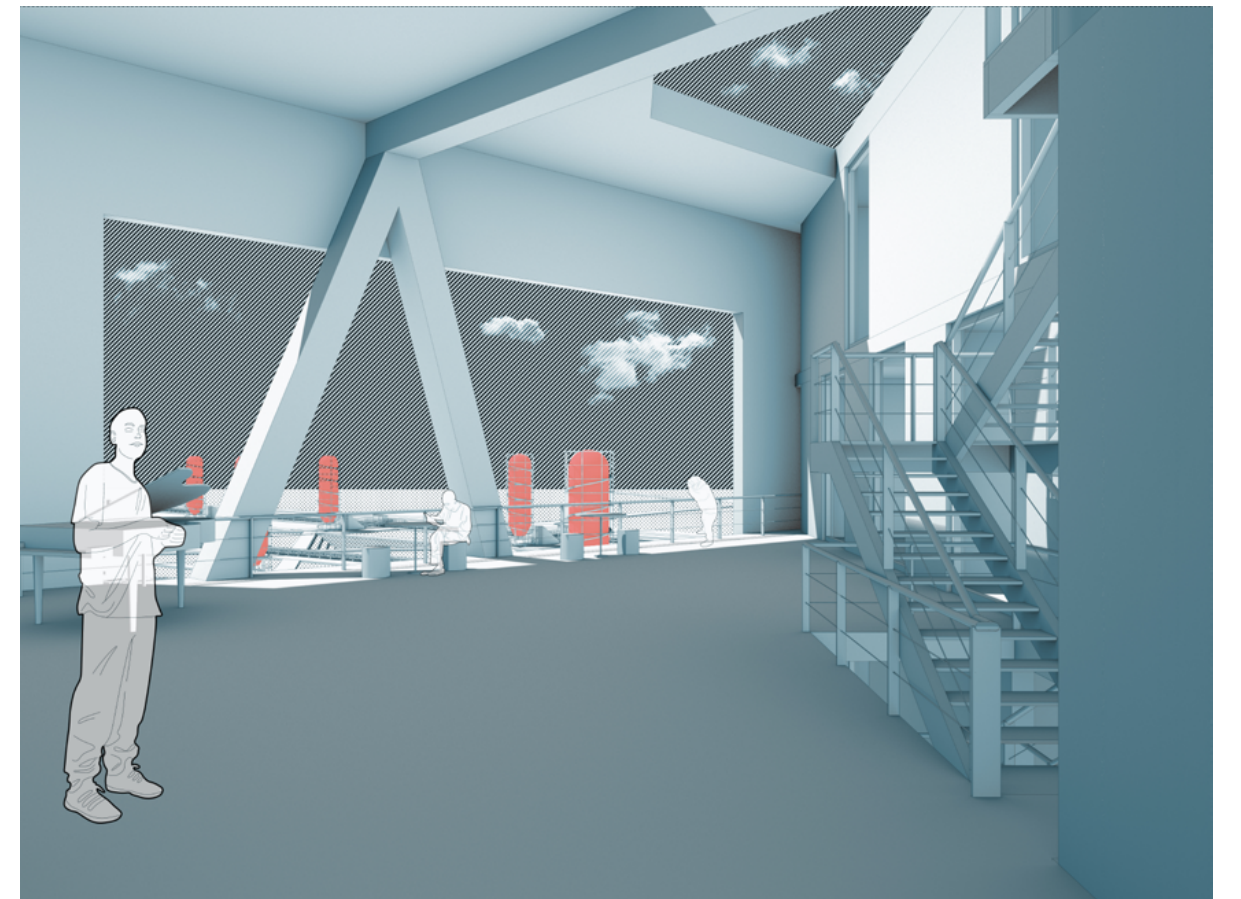
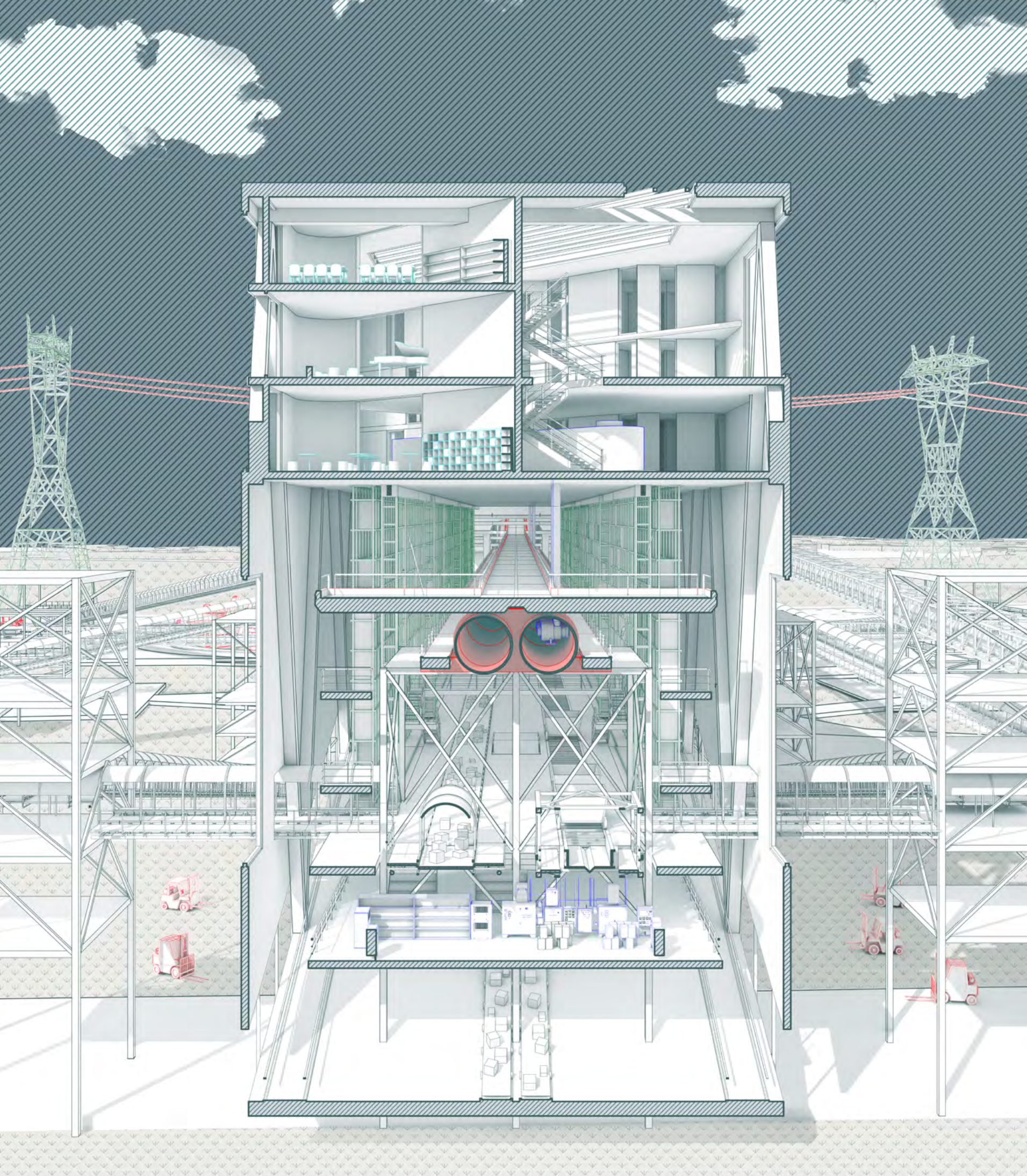


## FACTORY FOR THE COMMUNITY

*An innovative architecture language needs to be introduced as a powerful manifesto for Green New Deal, and programs which connecting the communities, can amplify the unconventional factors of the architecture. Vertical farming, combined with a farmer's market can enhance experiences and interactions with local communities.*

section perspective of vertical farming and market →  
 perspective of vertical farming and market ↑



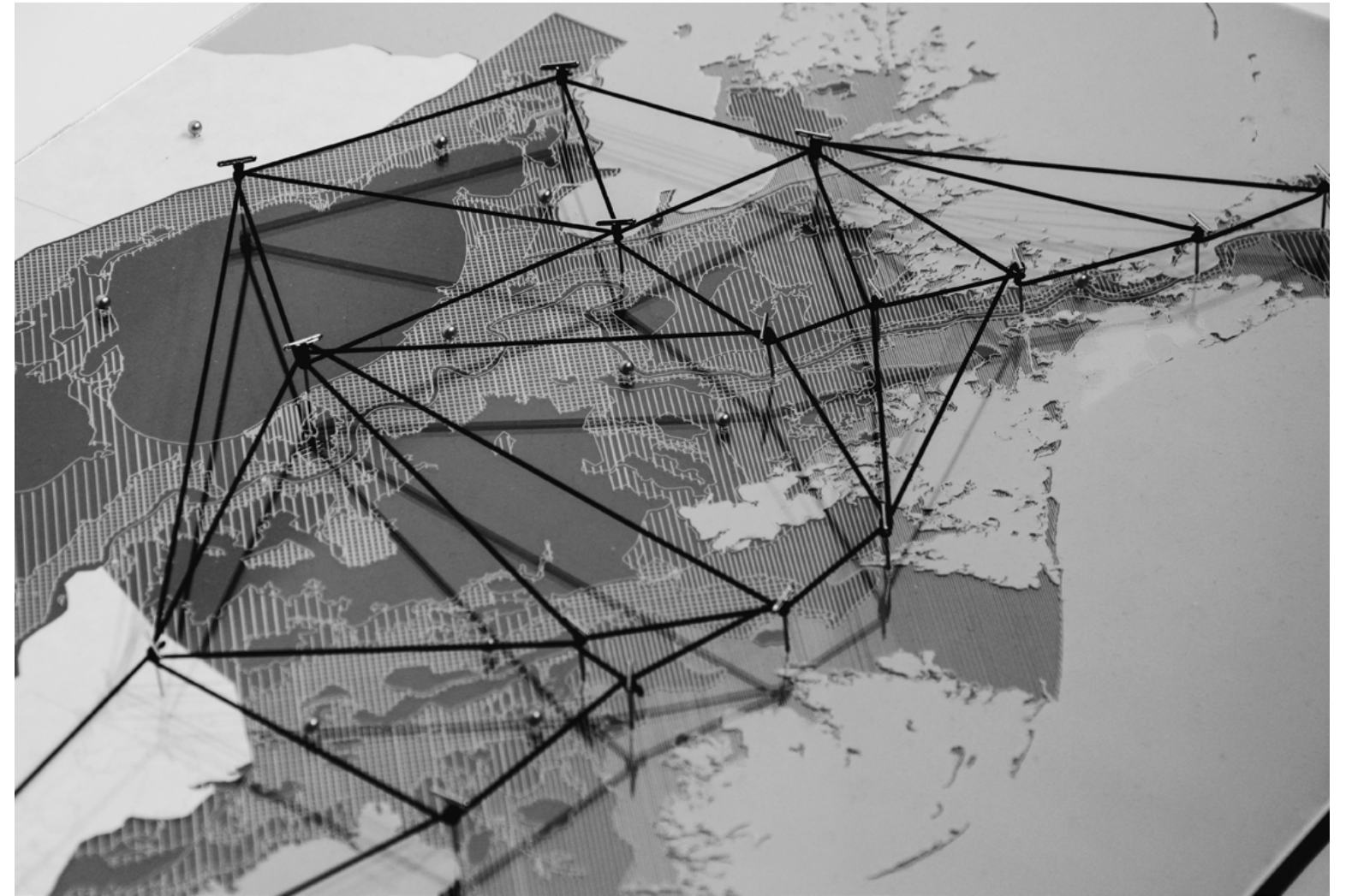


## ADAPTING THE ADAPTABLE

*The existing infrastructure allows us to propose a unconventional program, biology remediation factory, by adapting the on-site structure. A marine laboratory near both Mississippi River and marshland can help to encounter the potential coastal issues in the future.*

section perspective of shipping center ←  
and marine lab

perspective of shipping center and  
marine lab ↑



## THE GREEN NEW GRID

*The building is a prototype which essentially includes clean energy generation, marine research laboratory and bio-remediation. Other programs can be proposed for specific sites along the Mexico Golf coast. The prototype will apply to any potential possible mixed-water conditions cross the world and eventually become a sustainable clear energy generator which replace traditional fossil fuel power plant.*

*photo of site model*



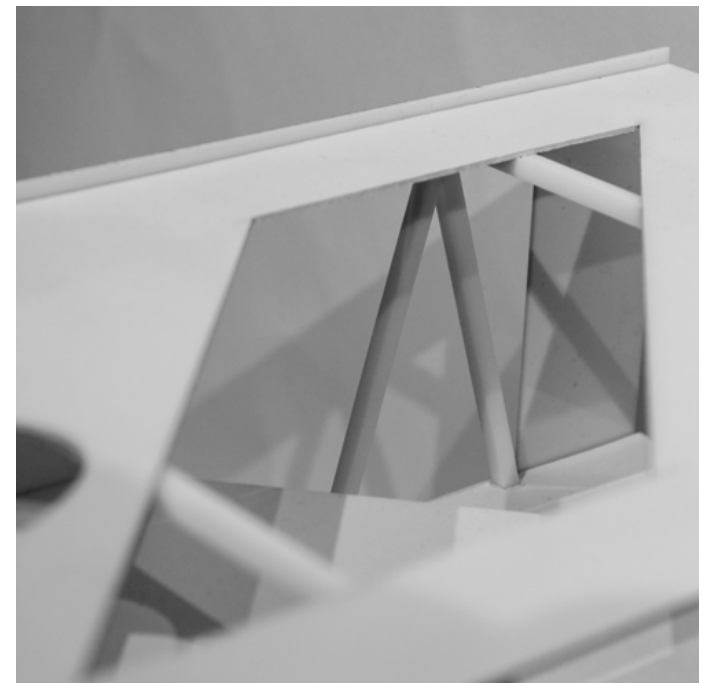
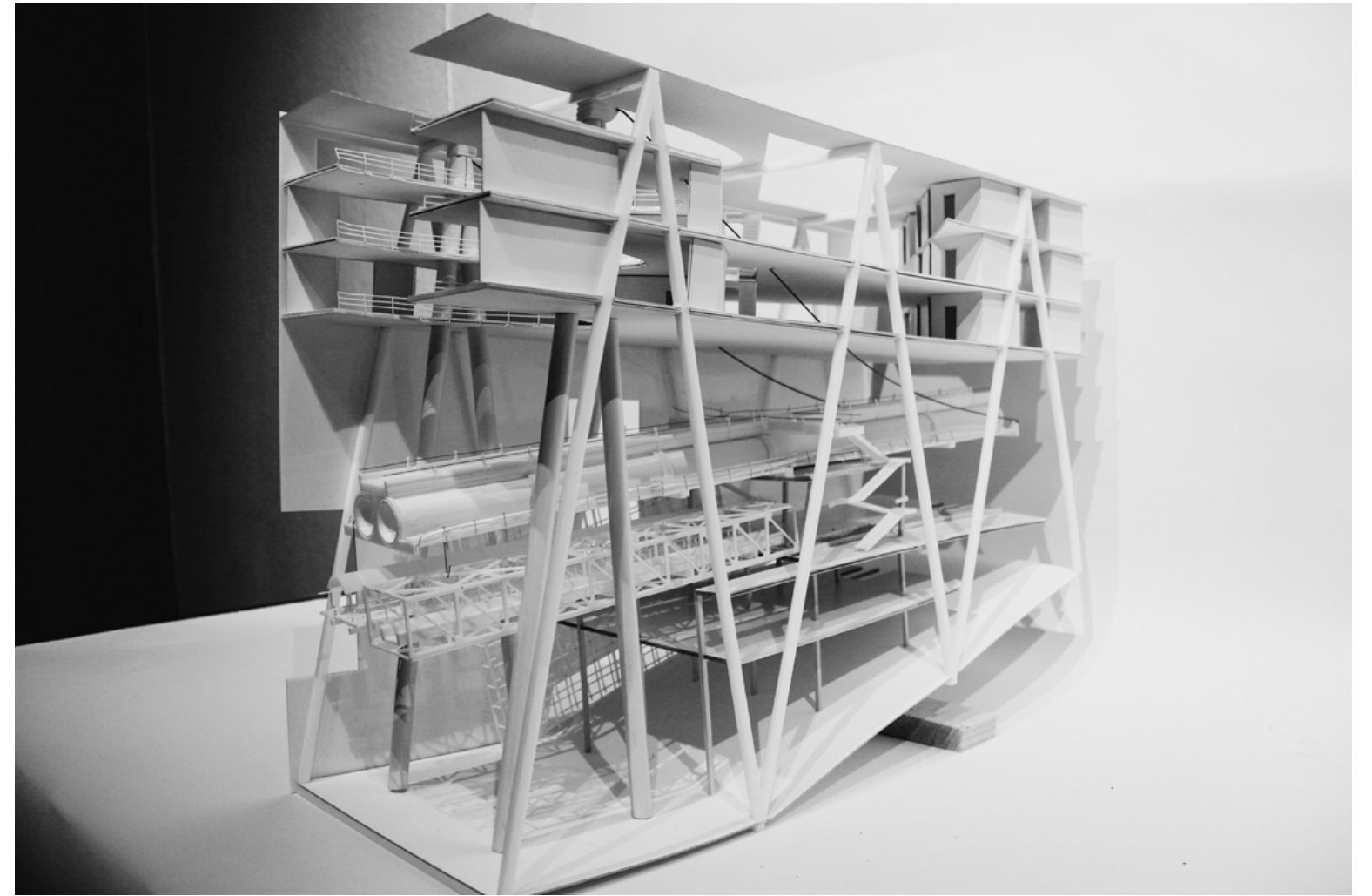
*photo of green new grid*





photos of model → ↑







# Open STAIRCASE

## MIXED-USE, STAIRCASES, SOCIAL...

ARCHITECTURE EXPERIMENT  
NEW YORK AVE, WASHINGTON DC, USA

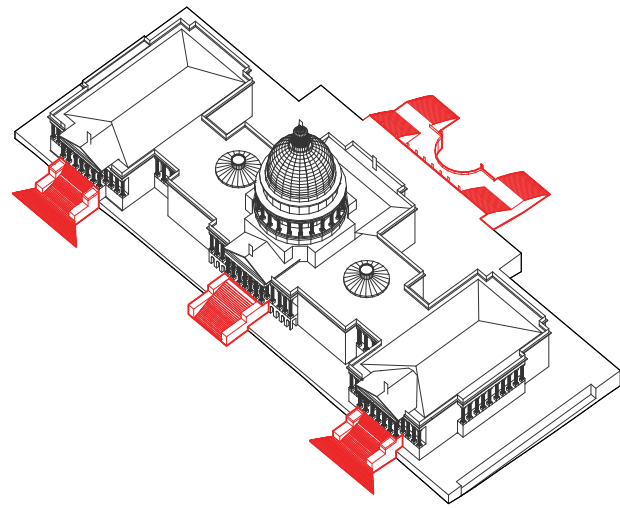
SPRING 2020

*This studio will be composed of three distinct yet interrelated parts in working towards a final research and design project. The project is an experiment to discuss the flexibility, mixed-use as well as interior versus exterior through **staircases (vertical circulations)** with a corresponding generic and repetitive structure. In contrast to the surrounding buildings in Washington D.C. with exclusiveness to general public, the design responses to the social interaction, regarding today's public and shared spaces, from single stairs to multiple circulation design.*

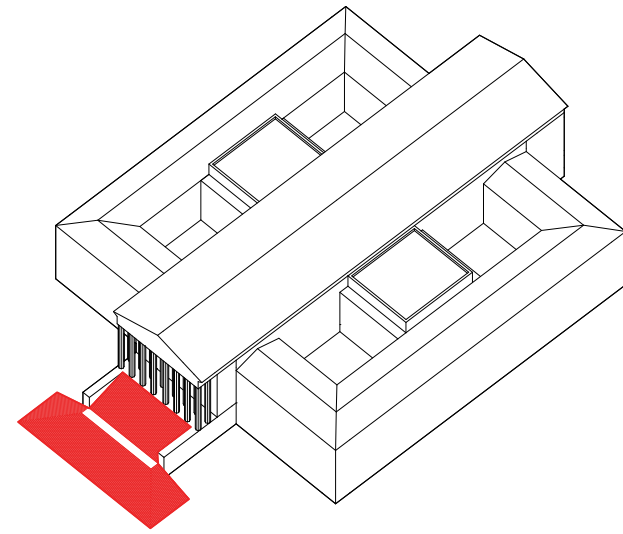
*Modernity allows architects to choose from various building materials, and it has changed street scene in D.C. dramatically, from solid stone blocks to transparent glass boxes. The proposal questions nowadays materiality, exploring a balance in architectural monumentality and adaptability for future reuse in the city of Washington D.C.*

Instructors: Hilary Sample  
Individual Project

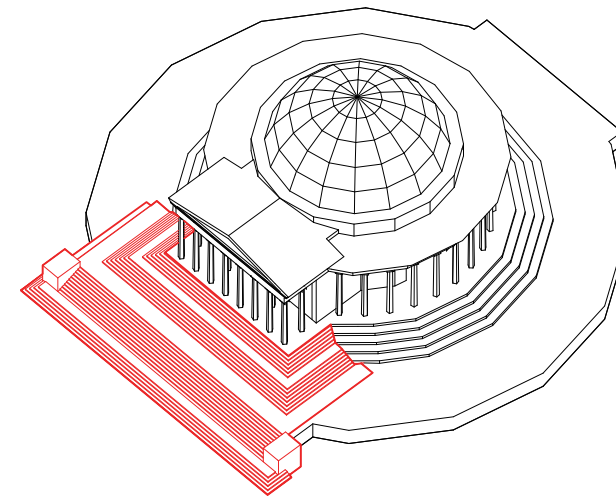




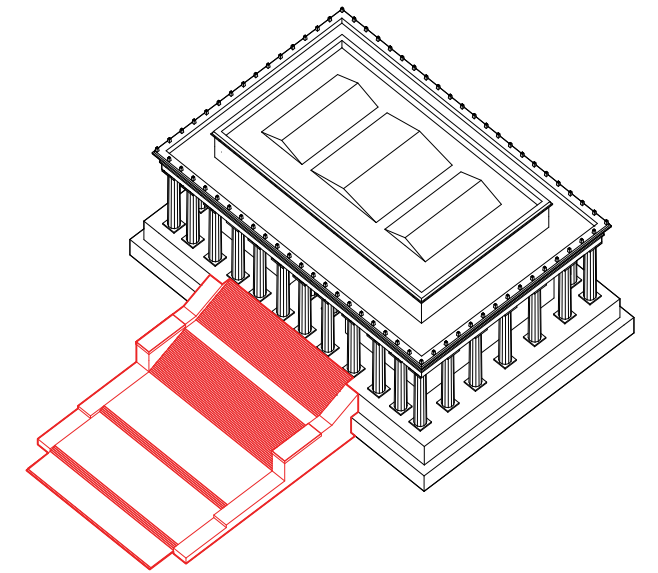
Capitol Hill Building  
1793



Supreme Court Building  
1935



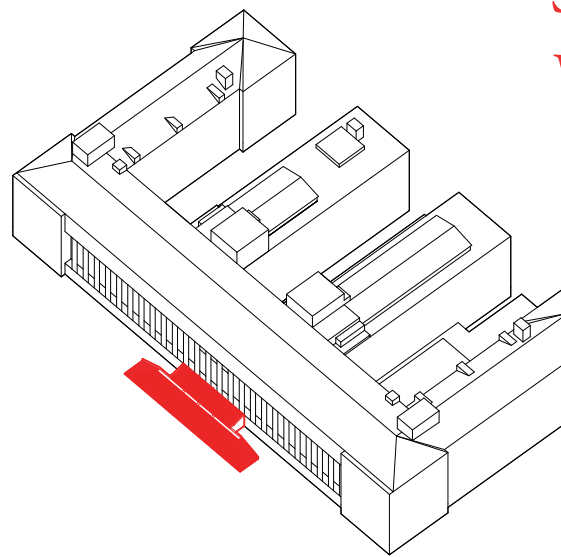
Thomas Jefferson Memorial  
1943



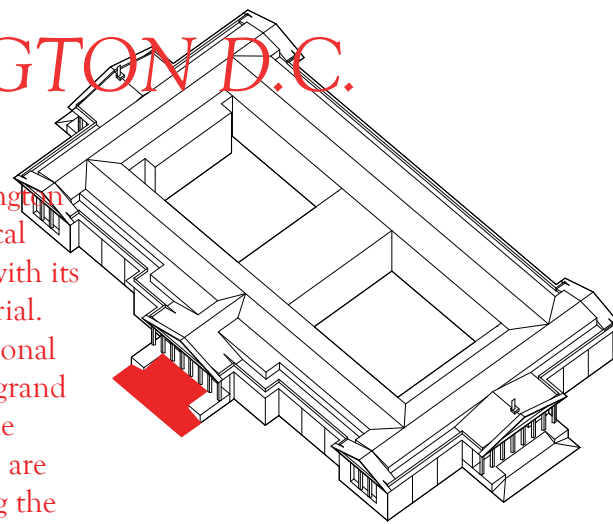
Lincoln Memorial  
1922

## STAIRCASES IN WASHINGTON D.C.

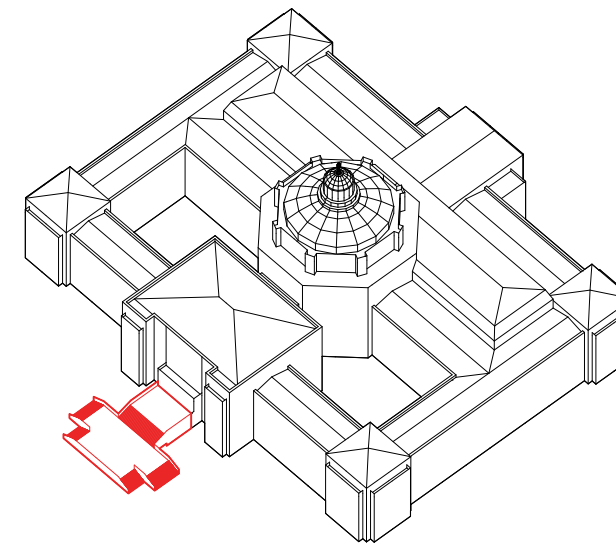
Architecture in Washington D.C. follows the classical architecture language with its limited choice of material. As the results of traditional architecture form, the grand staircases in front of the monumental buildings are the connections among the urban spaces and individual architecture. The singularity of the placements of stairs and its forms, express the permanence, as well as leave the fixed relationship with few flexibilities in the city.



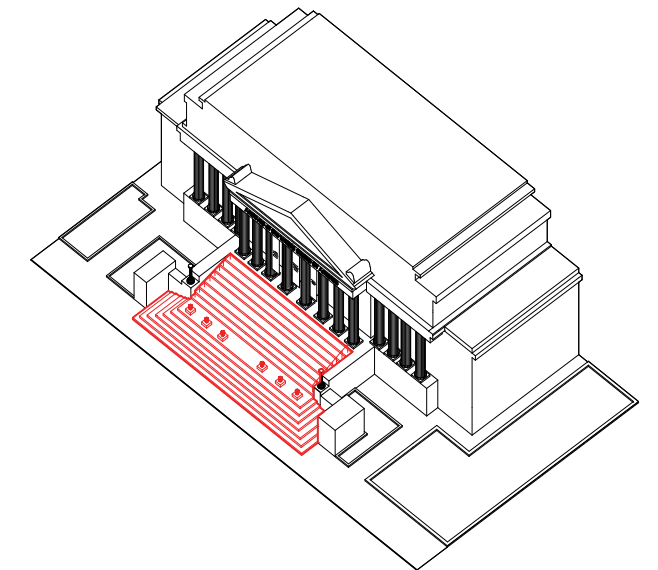
Bureau of Engraving and Printing Building  
1938



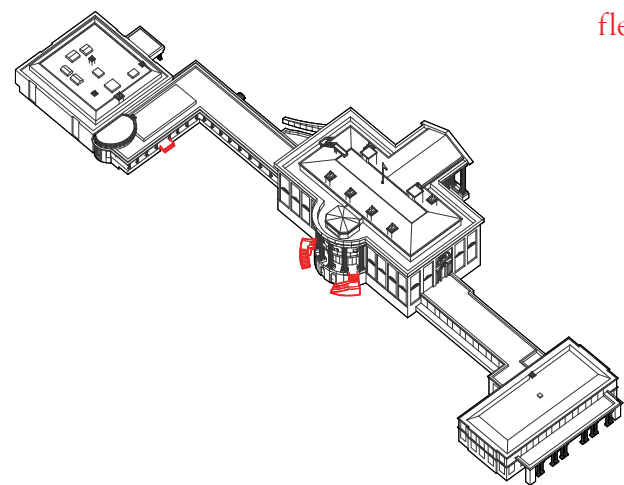
The Treasury Building  
1836



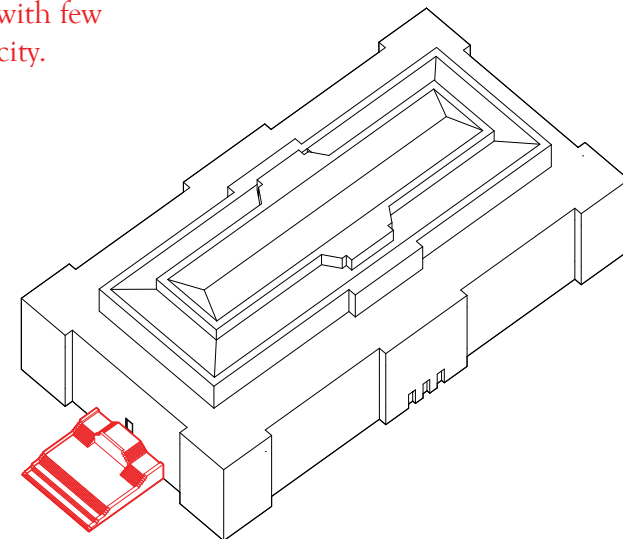
Library of Congress  
1800



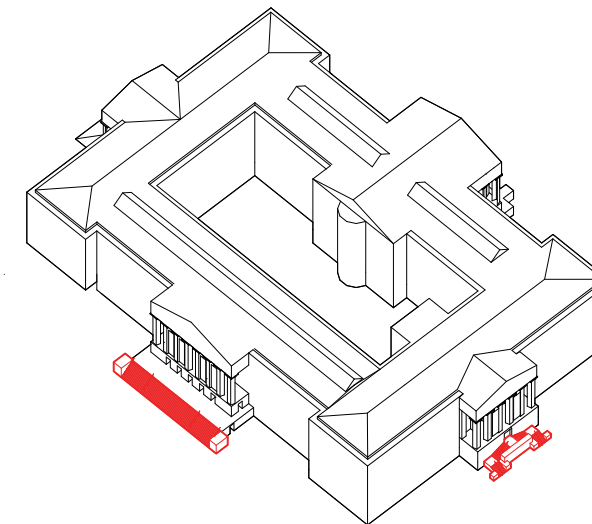
National Archives Research Center  
1935



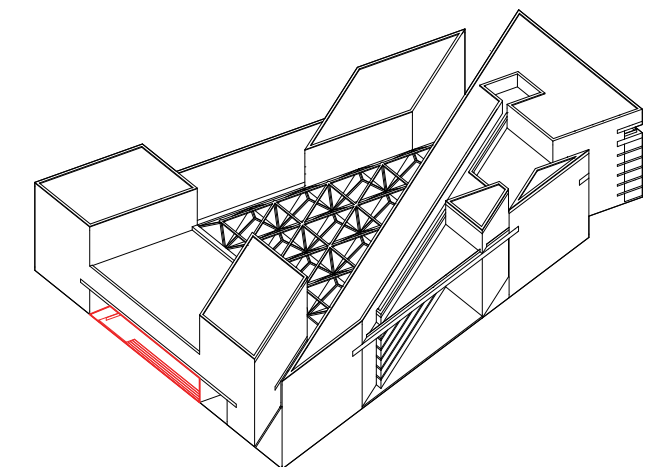
White House  
1800



John Adam Building  
1939



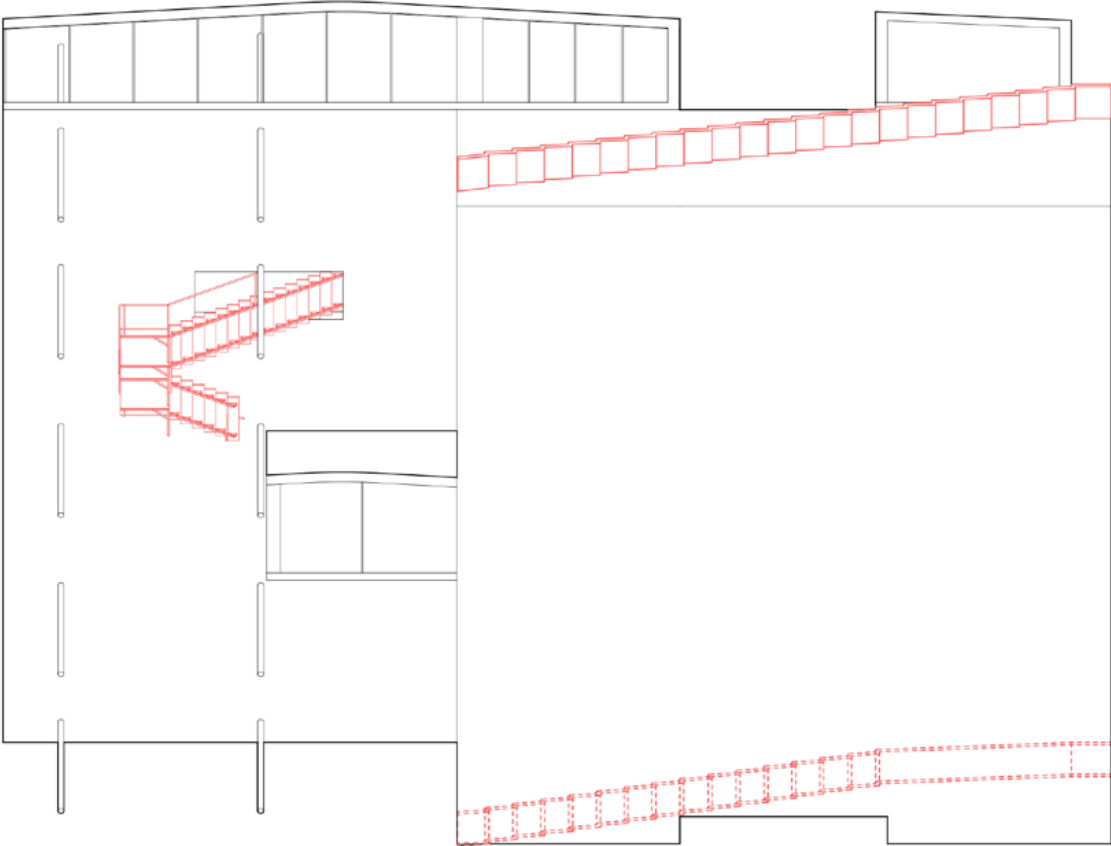
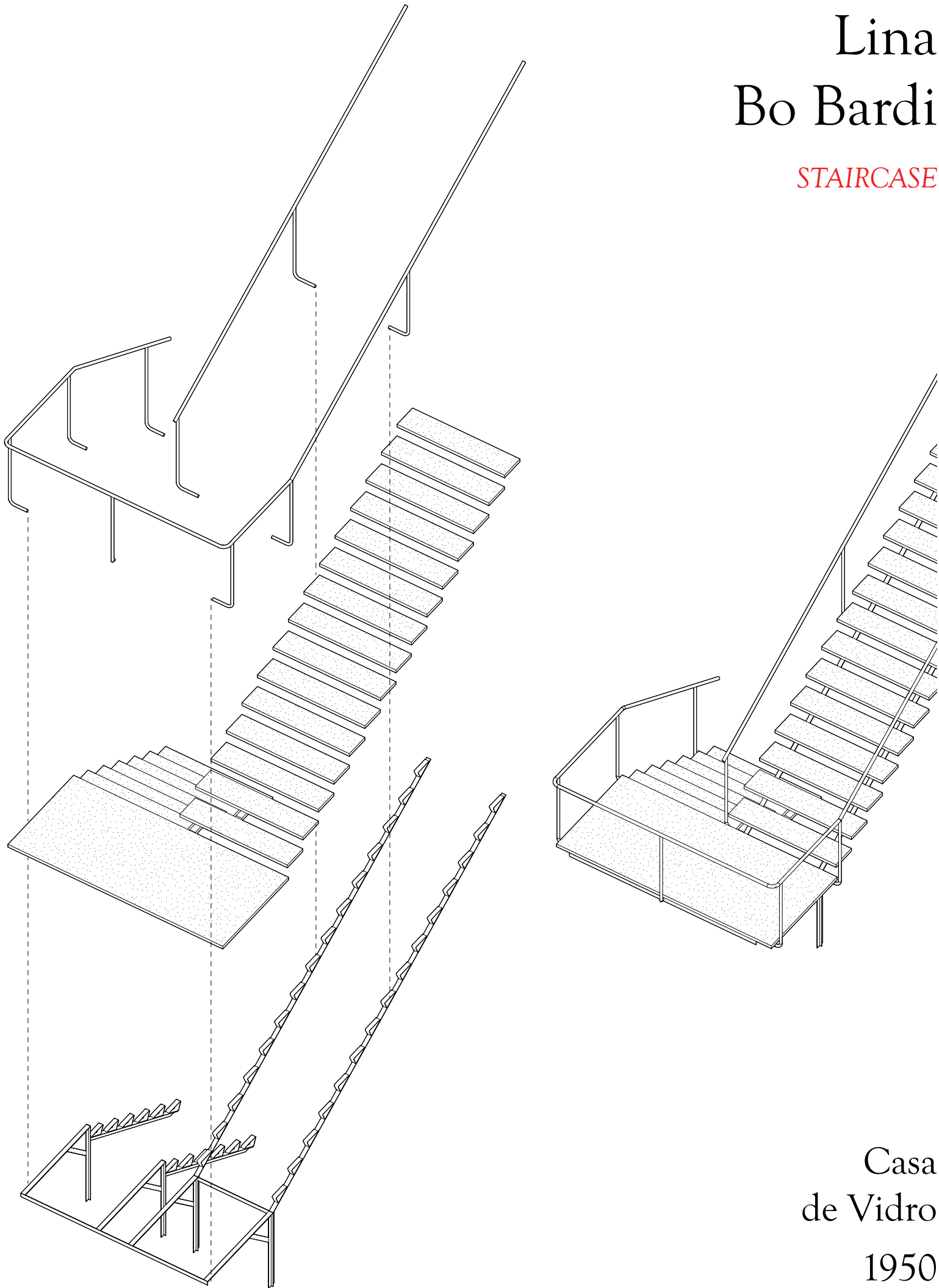
Smithsonian National Museum of Natural History  
1910



National Gallery of Art East Building  
1978

Lina  
Bo Bardi

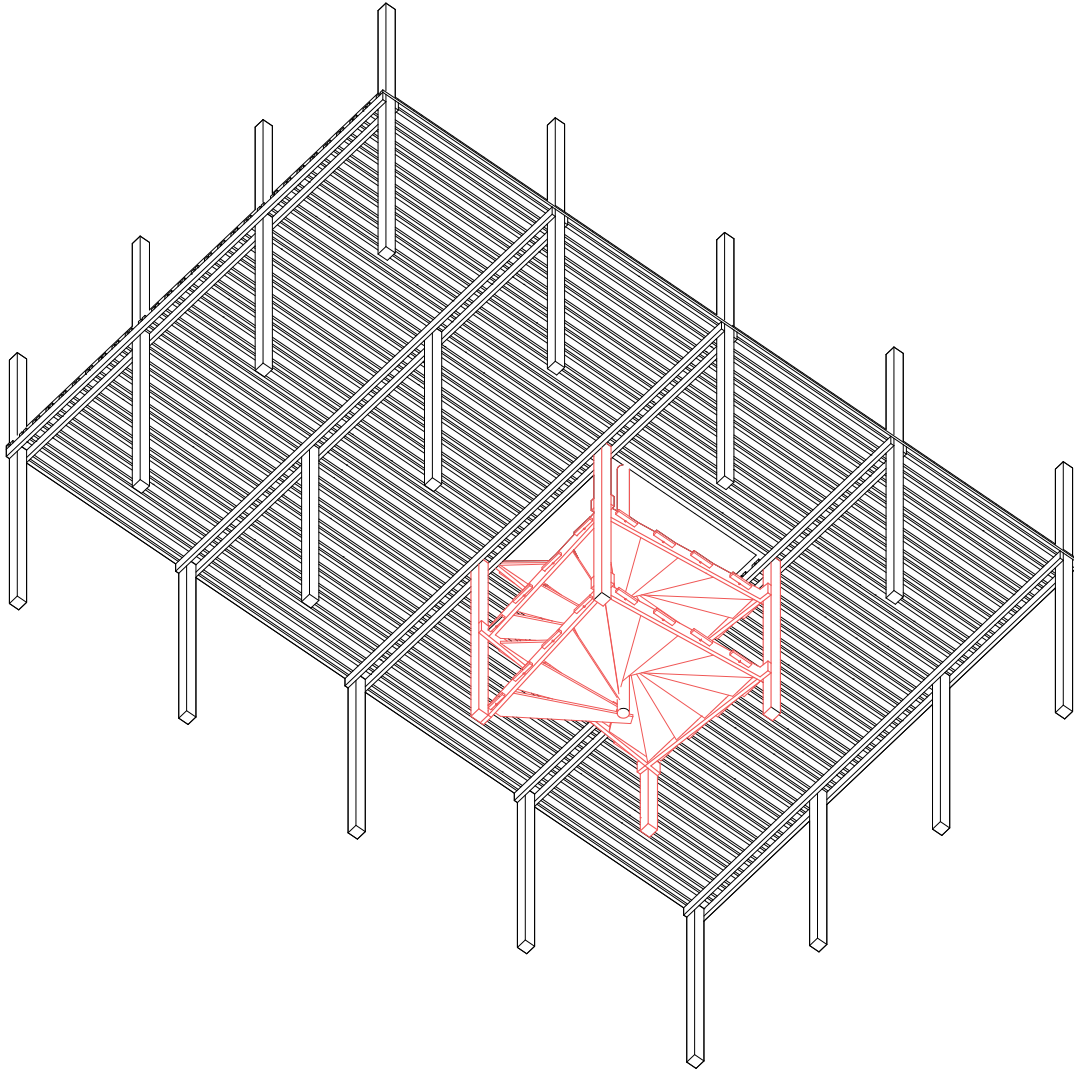
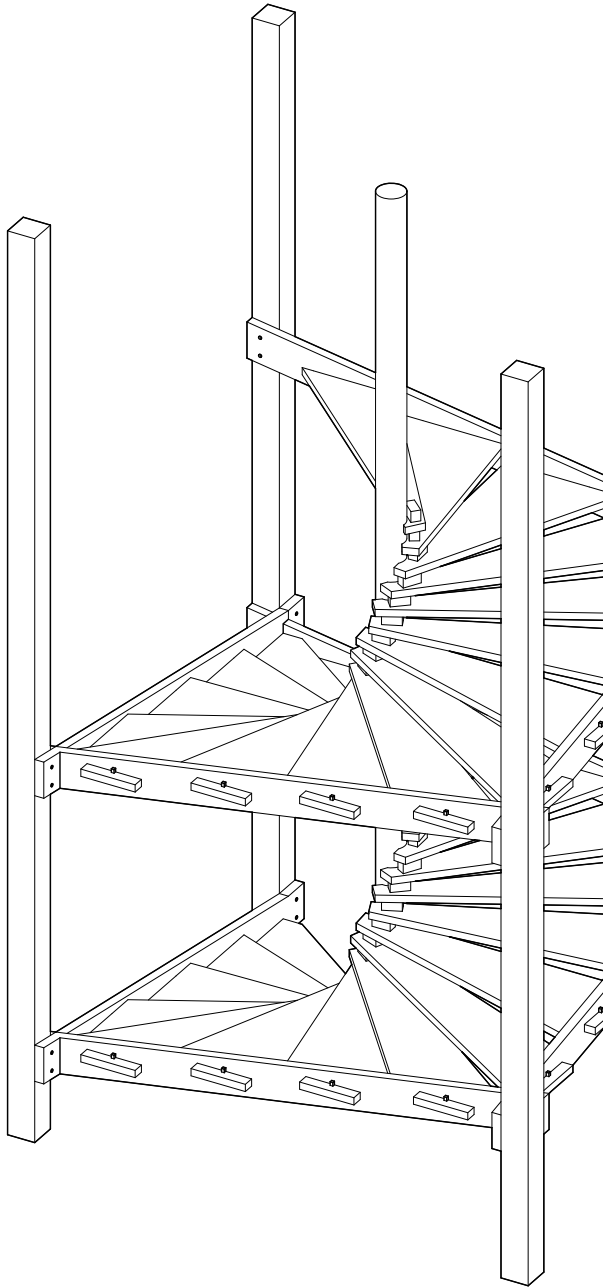
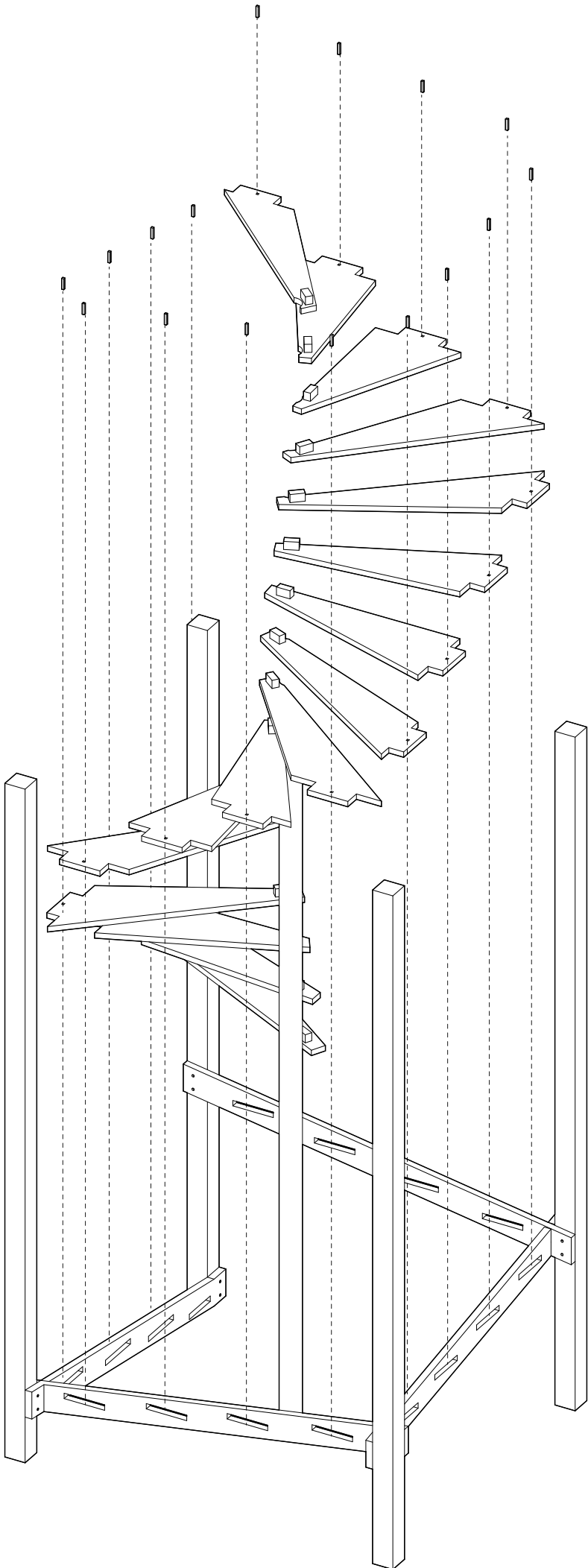
STAIRCASE



Casa  
de Vidro  
1950

Lina  
Bo Bardi

STAIRCASE



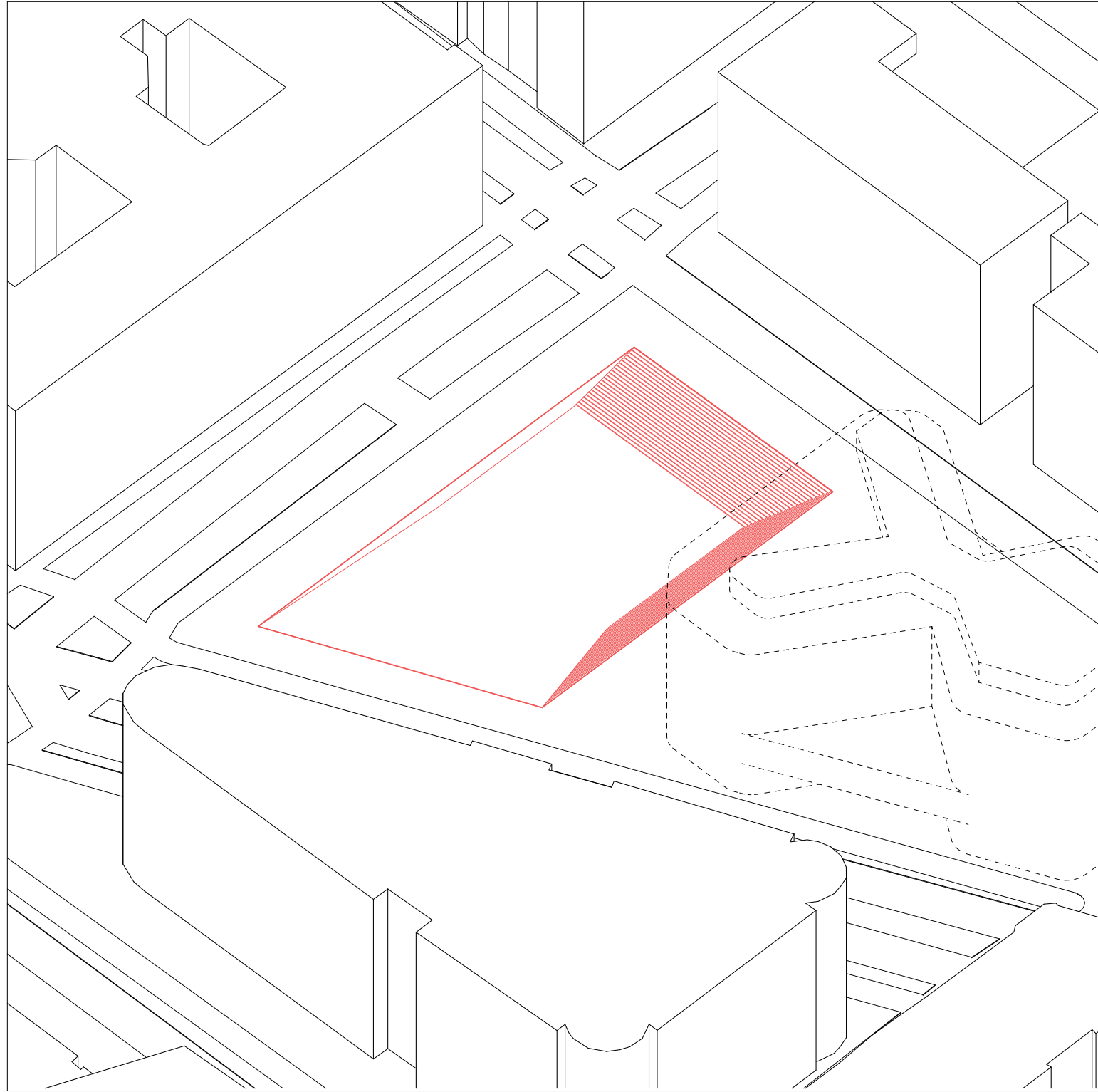
Museum  
of Modern Art  
of Bahia  
1960



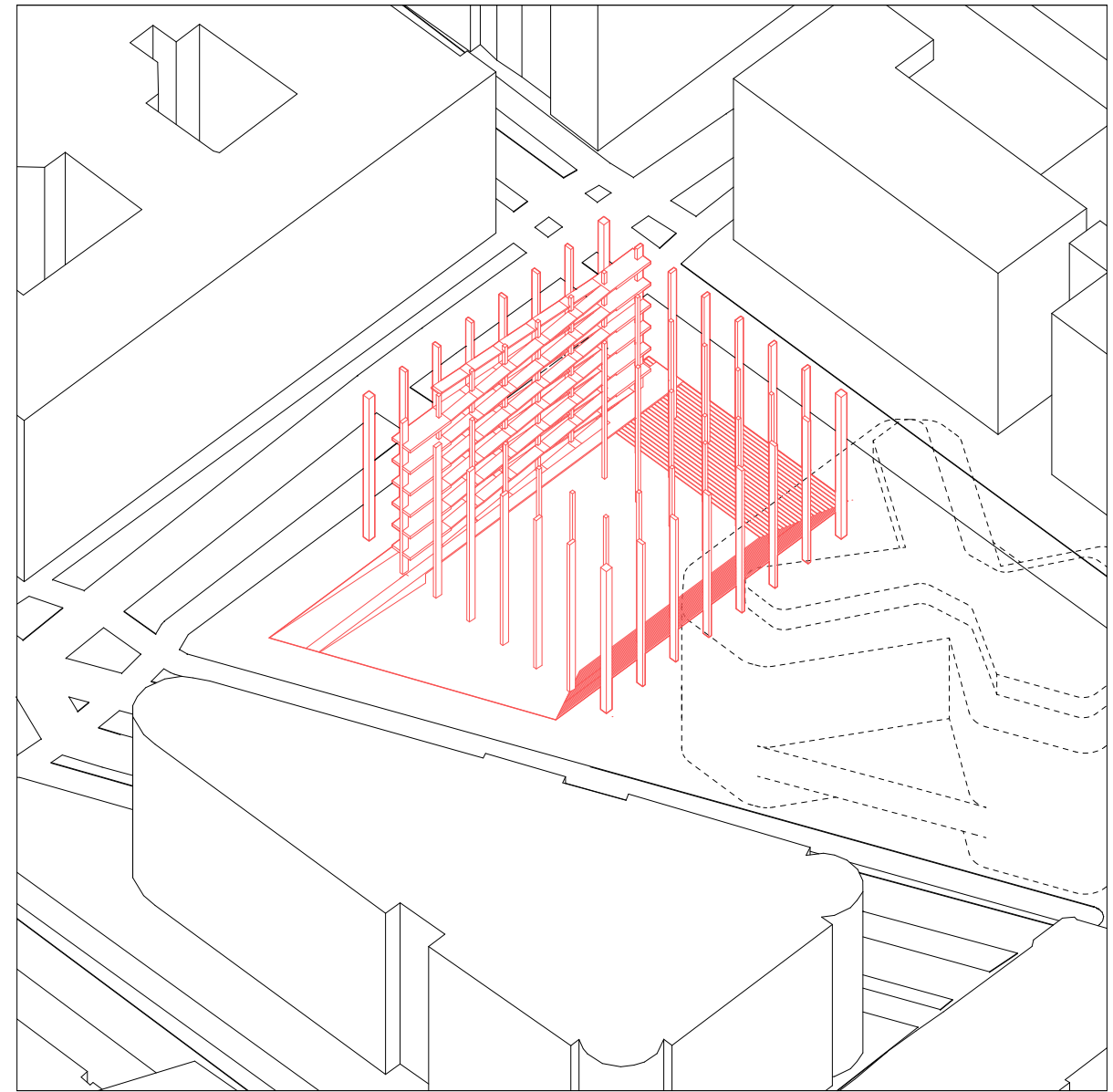
Herzog de Meuron - Conrad Hotel D.C.  
2019



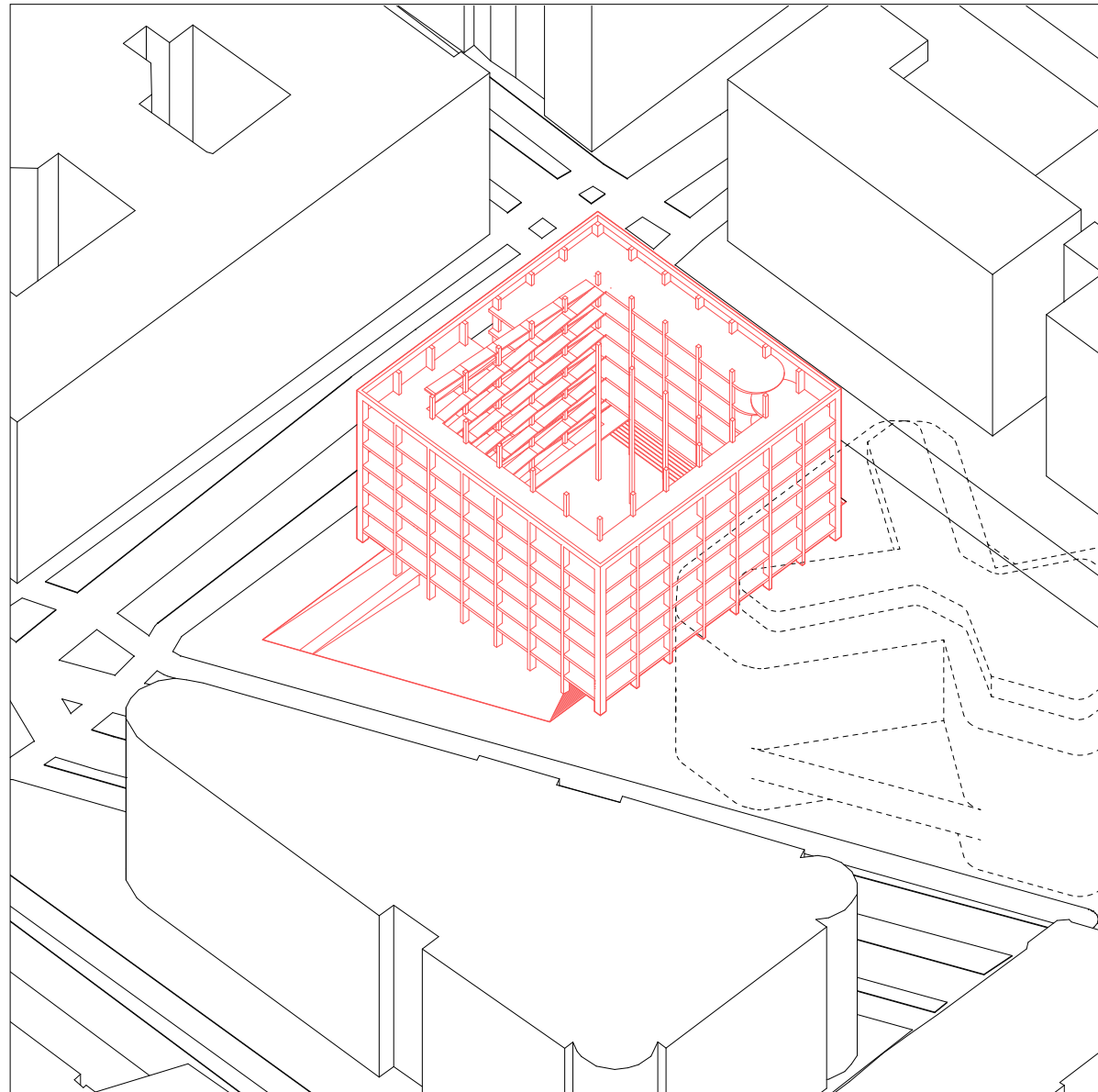
The Site



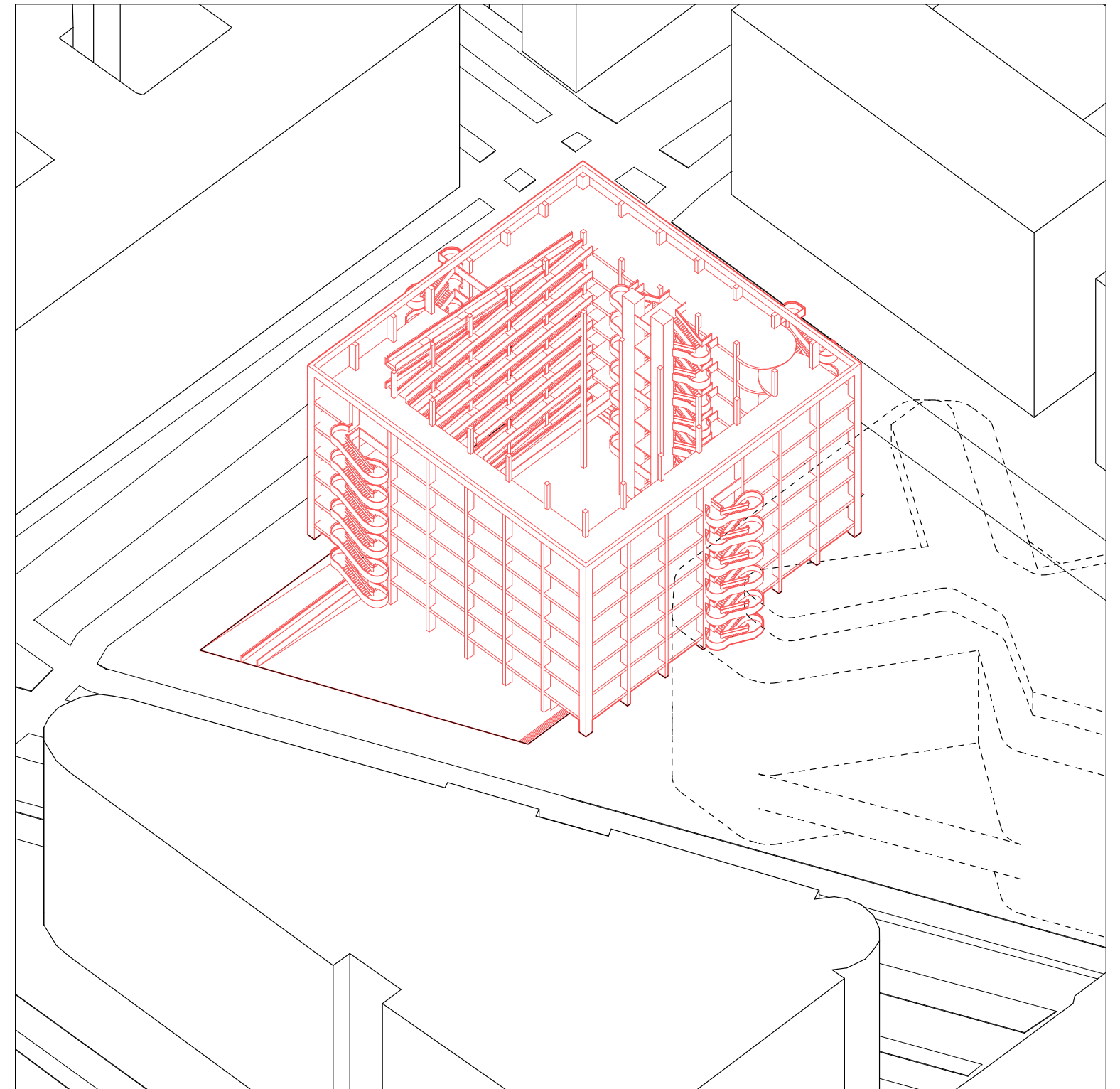
Ground Public Stairs



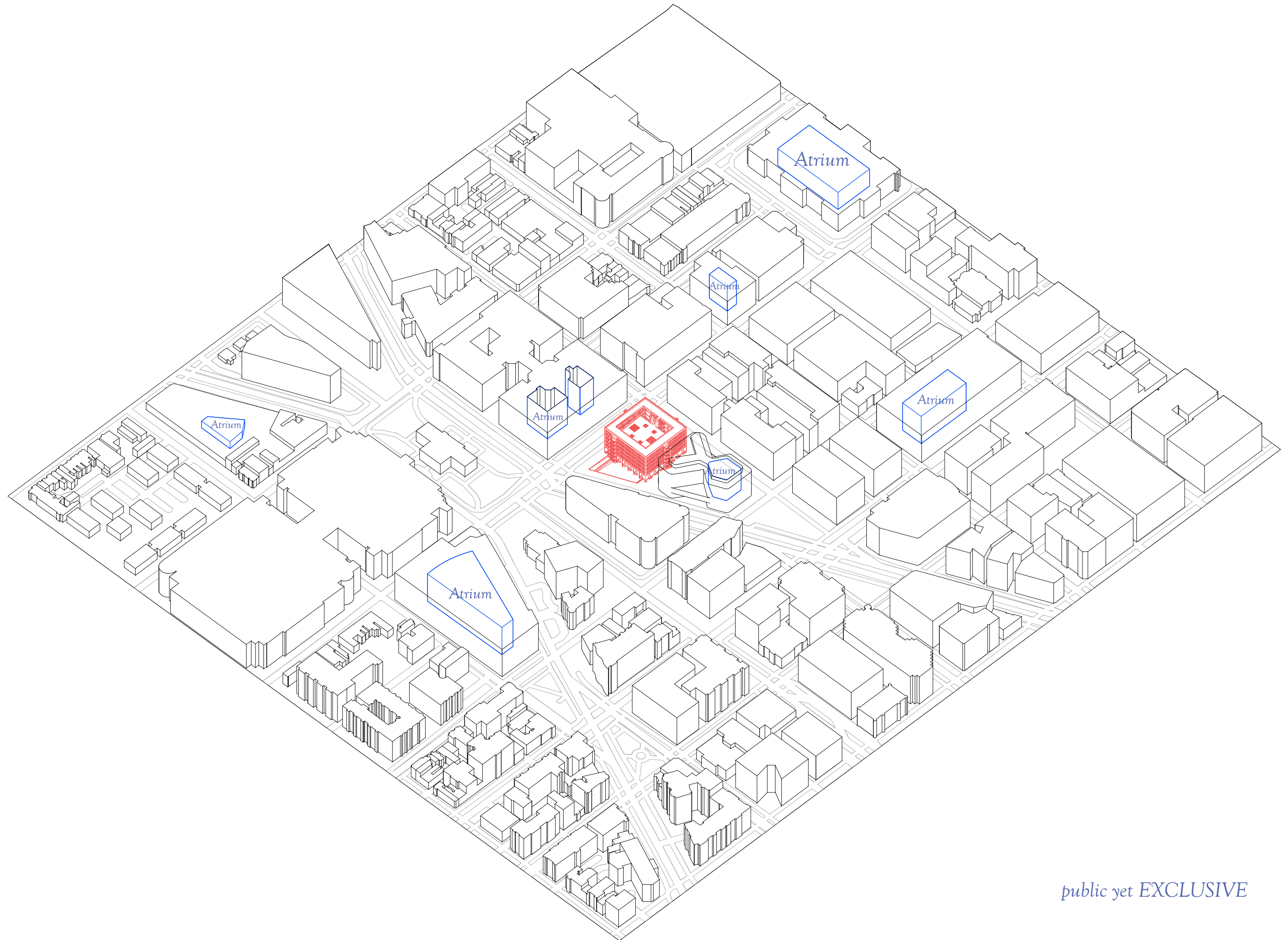
Column Grid & Accessible Ramps



Zipped Floor



Fixed Stairs

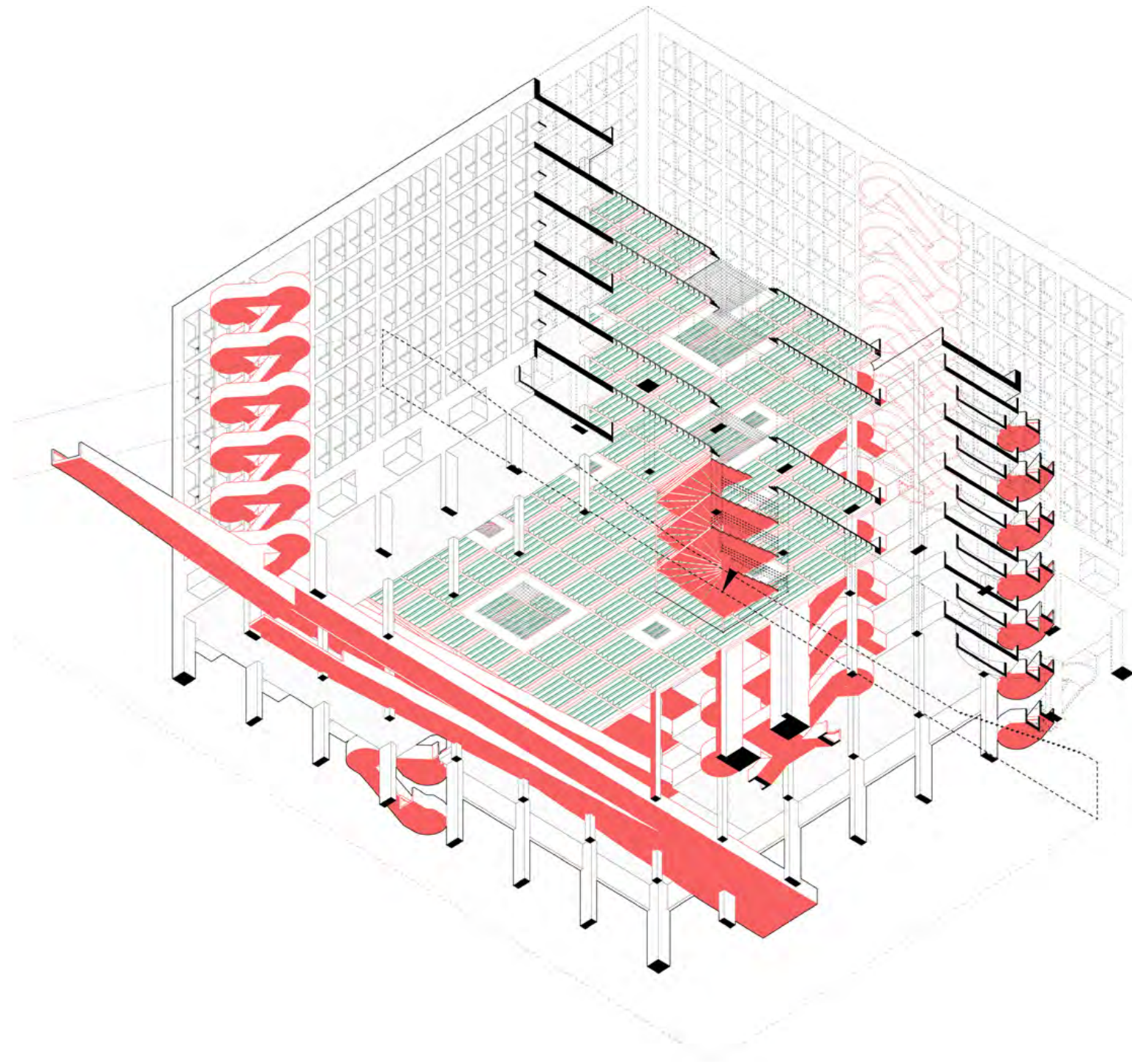


public yet EXCLUSIVE



On the ground level, a sunken stair plaza connects surrounding community, providing a sight that look through the public gathering place. The *STAIRS* and *RAMPS* break the repetitive shading window on façade, providing equal vertical access to the building, in contrast to the public, yet exclusive, atrium space in surrounding buildings.





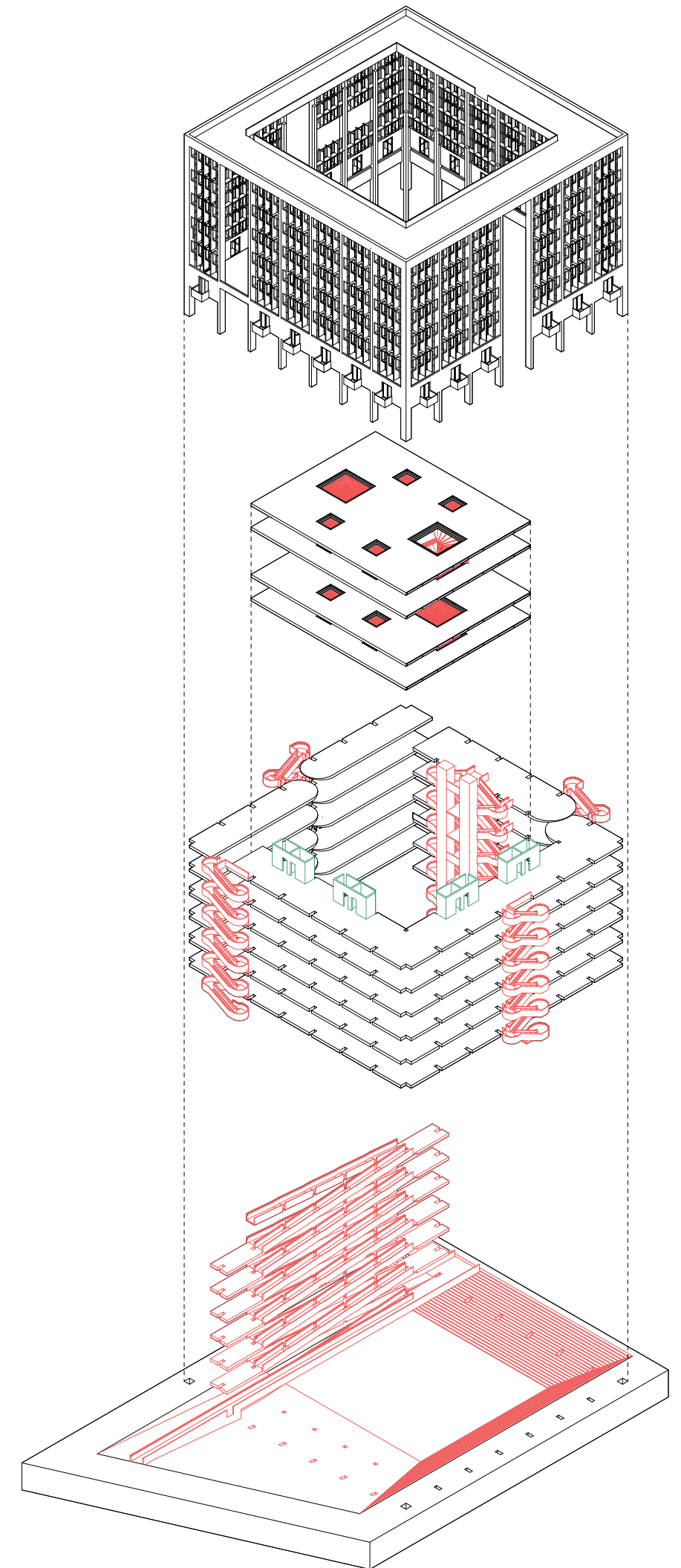
1284 steps of stair & 2716 feet of ramp & 2 elevators

generic facade  
+ shading

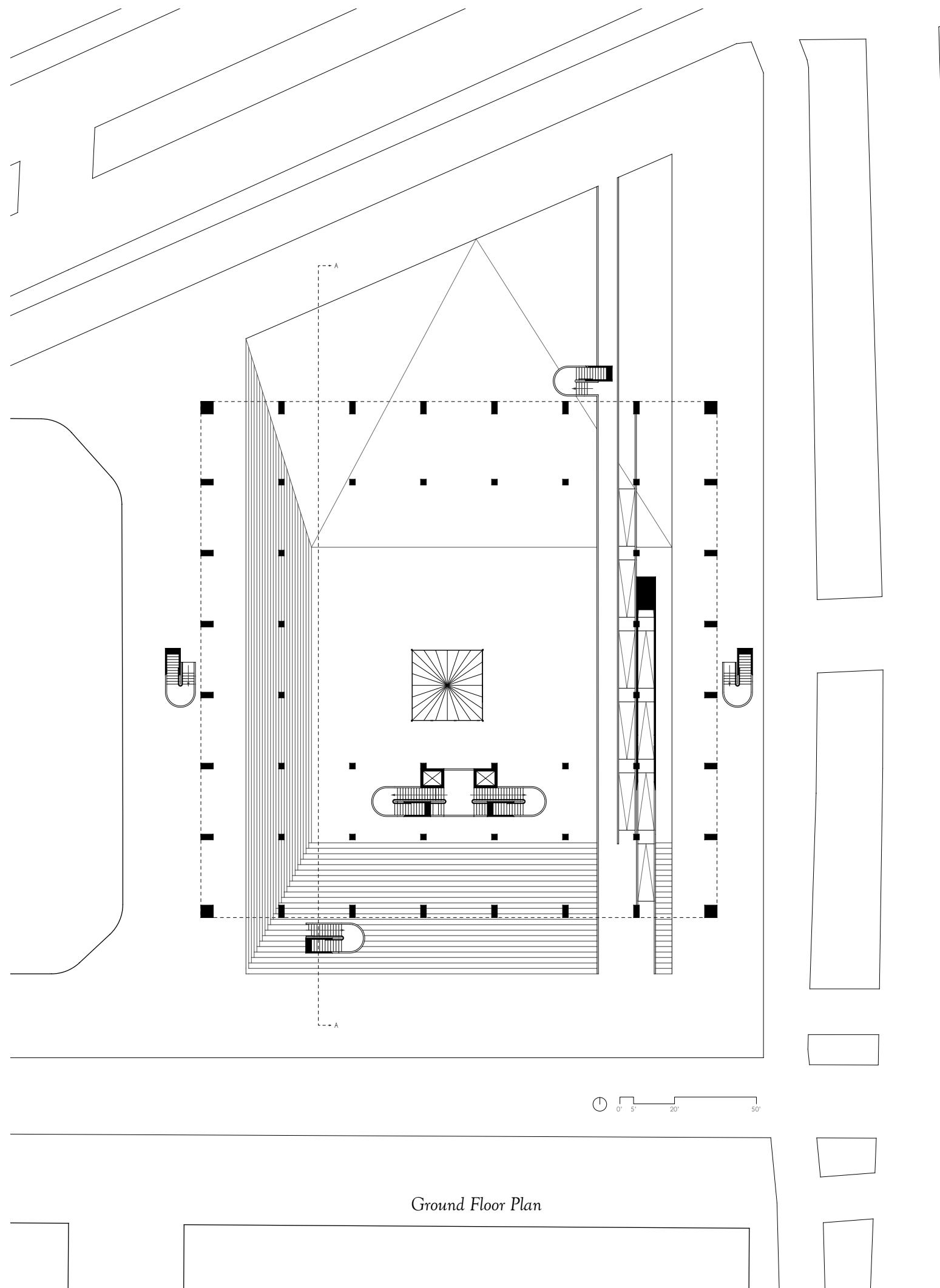
flexible floors  
+ movable stairs

fixed floors  
+ fixed stairs

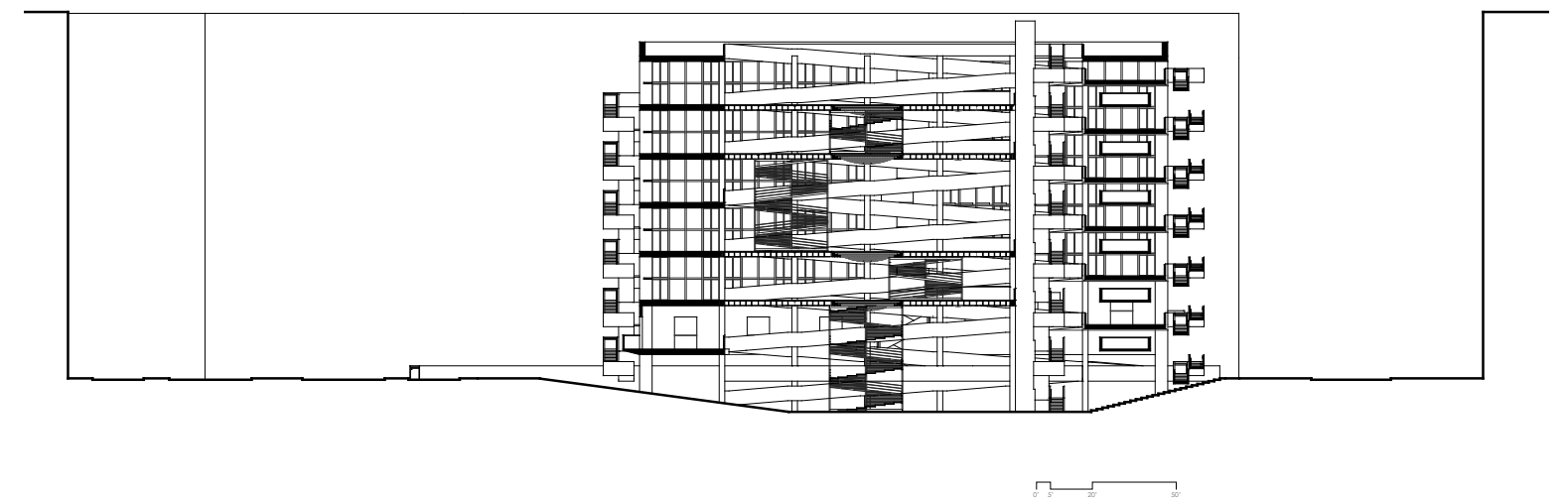
public plaza  
+ ramps





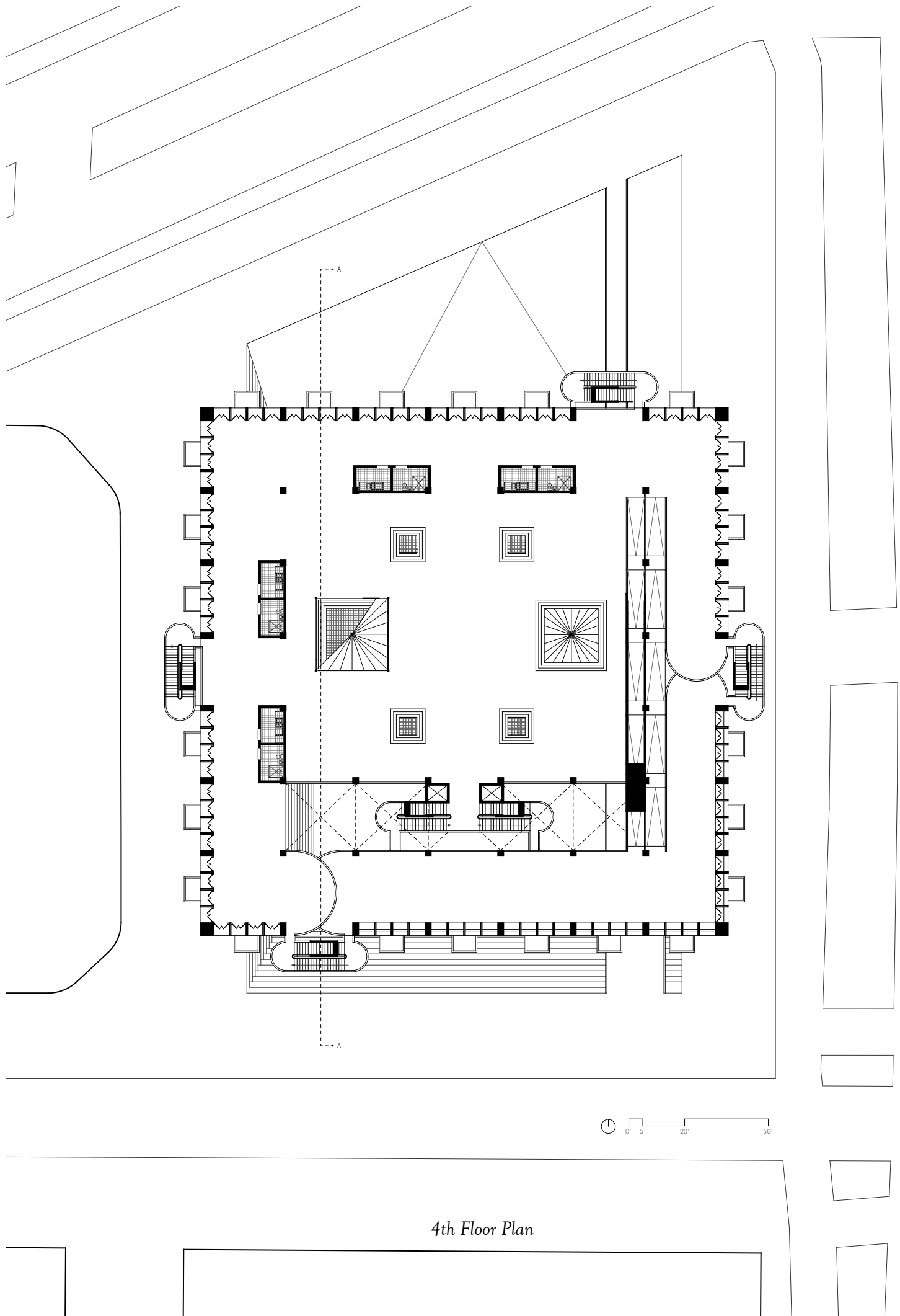


Ground Floor Plan

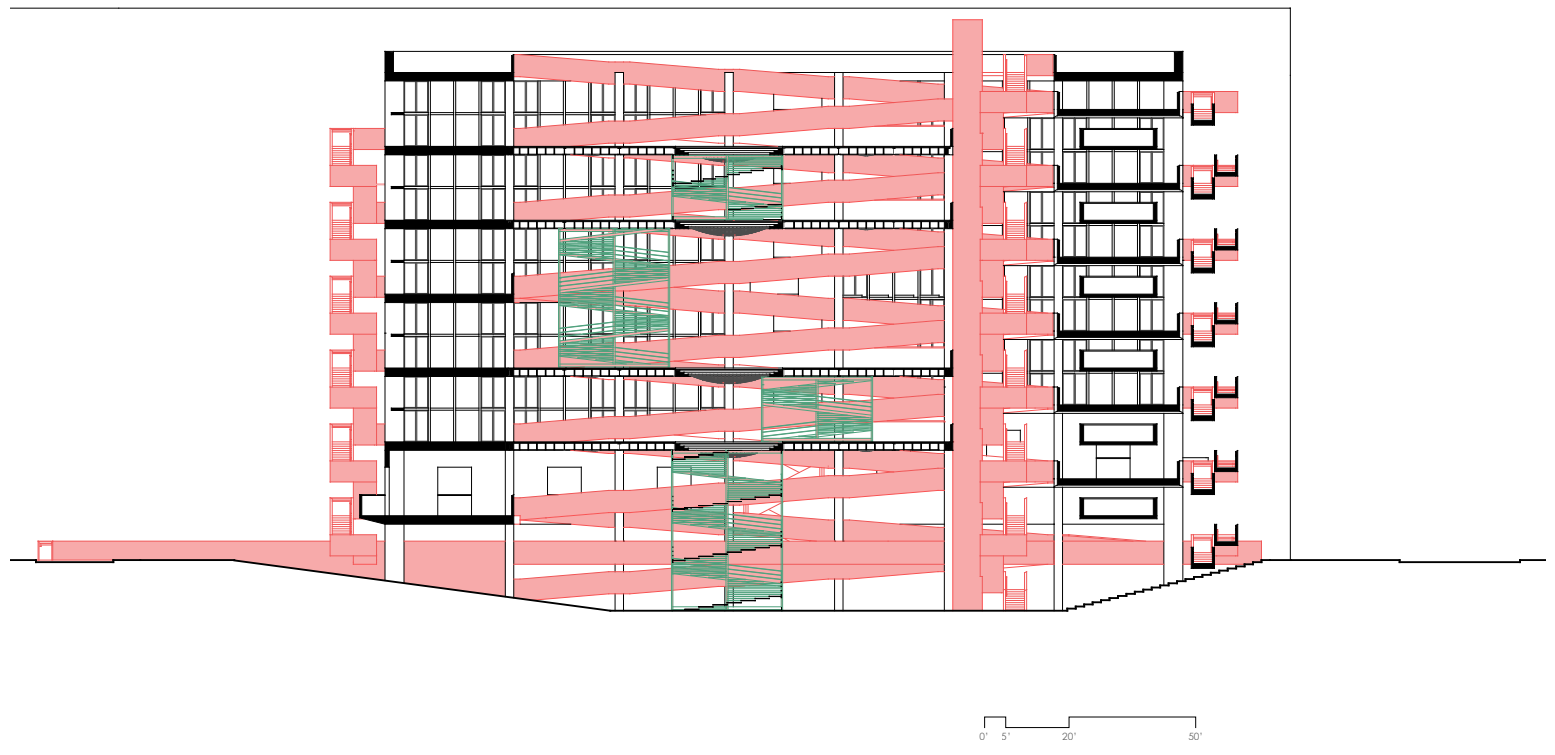


Section - A

*The plaza as public space, providing essential public needs in an urban scale. The sinking ground as opposite gesture of many building condition in the city of Washington D.C., increases exposure of any activity that is happening hence being more attractive to near residences as well as passing by pedestrian.*

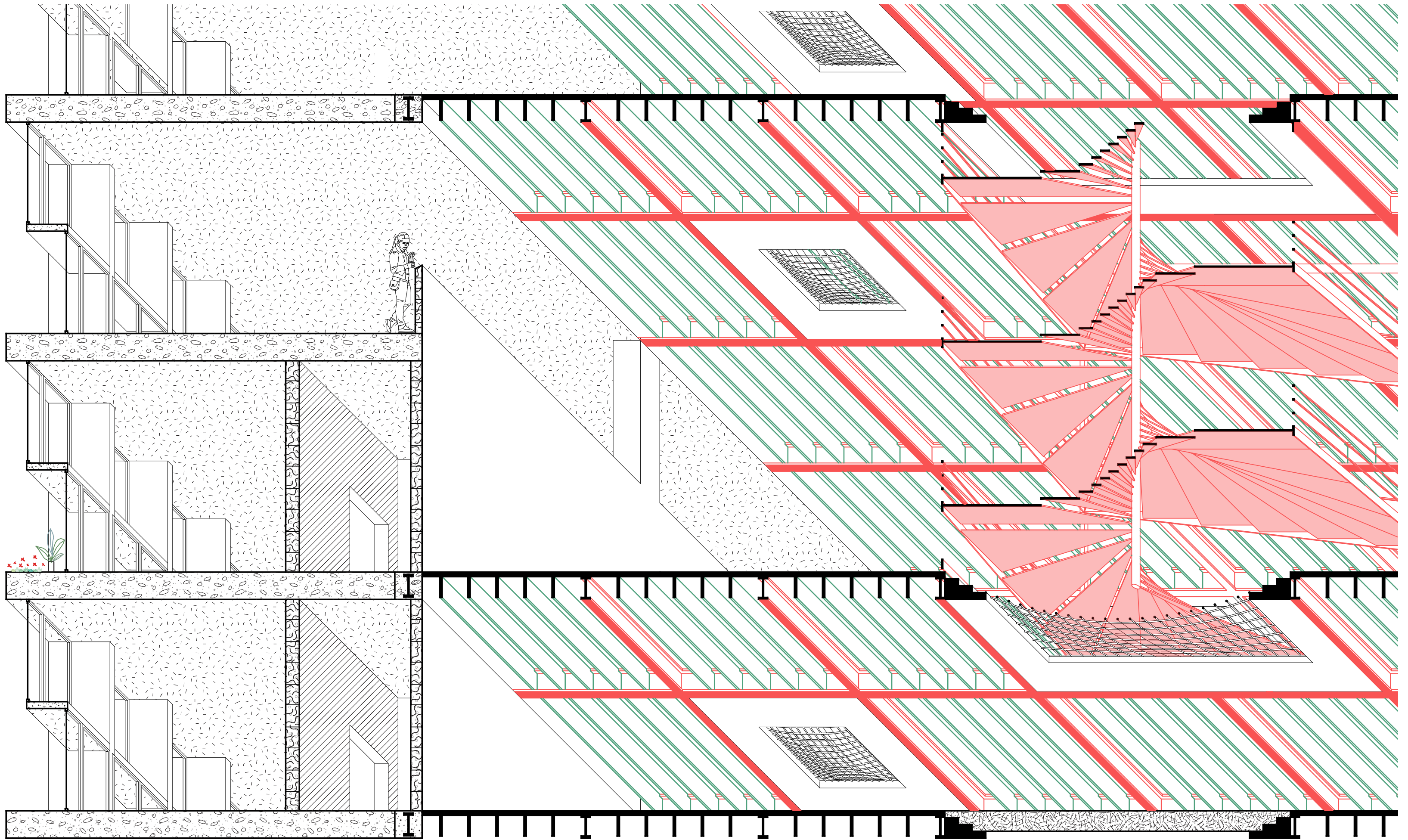


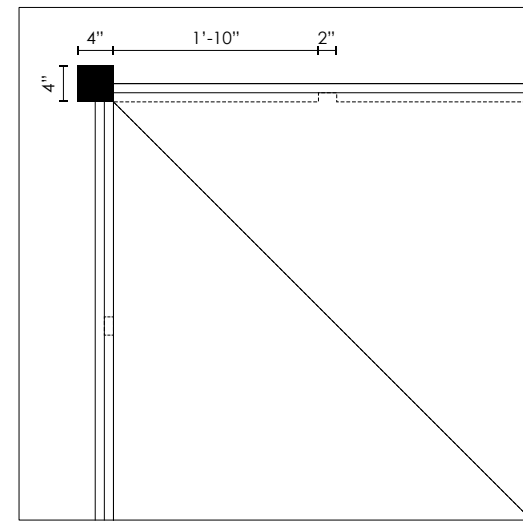
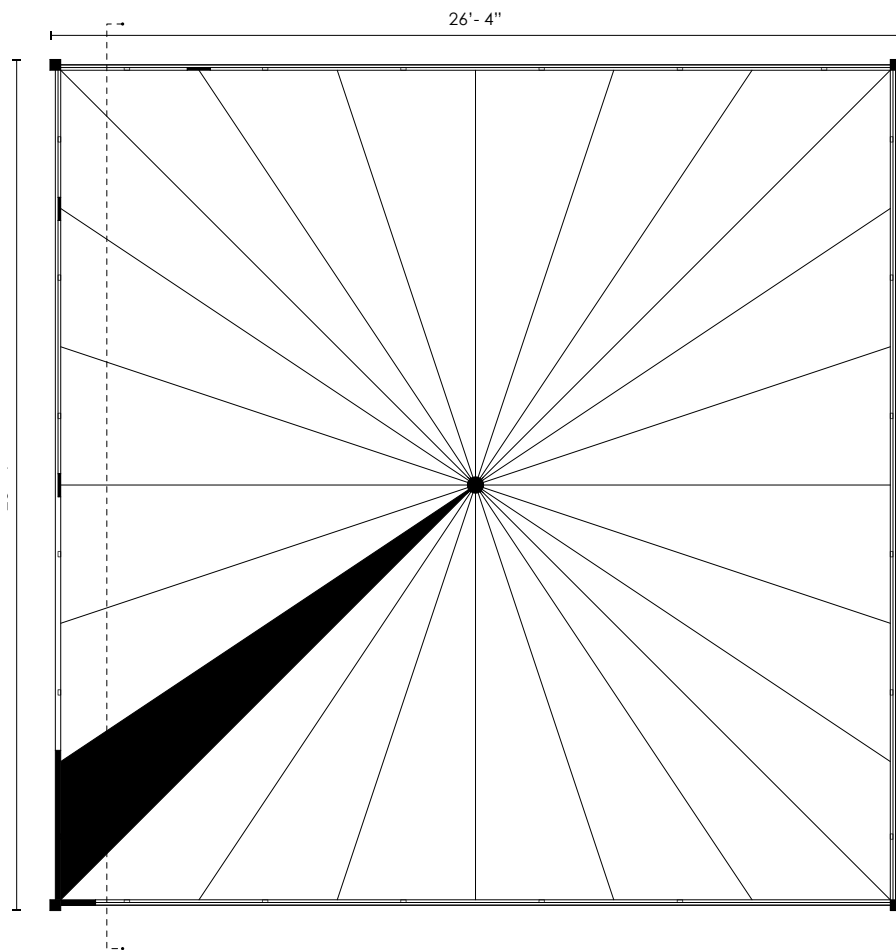
4th Floor Plan



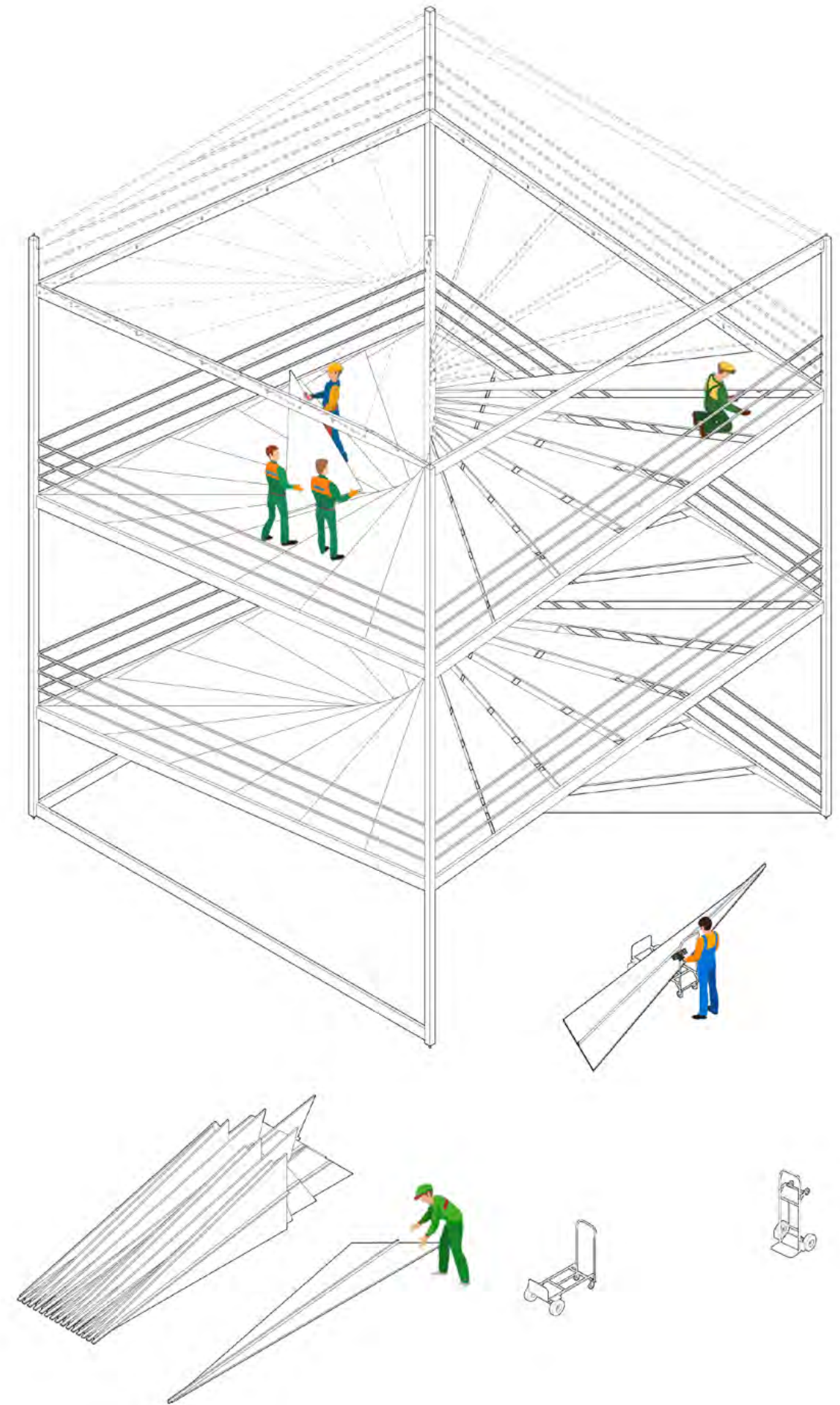
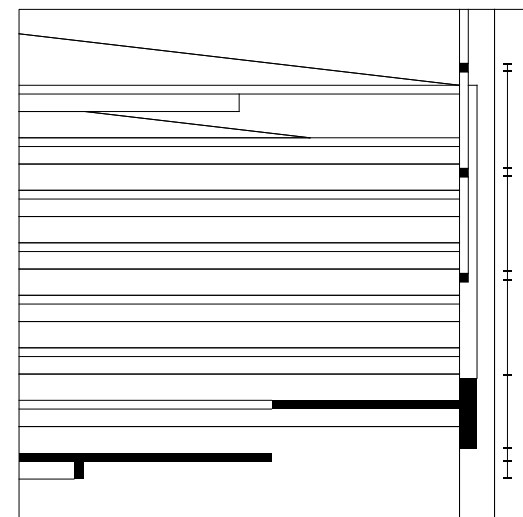
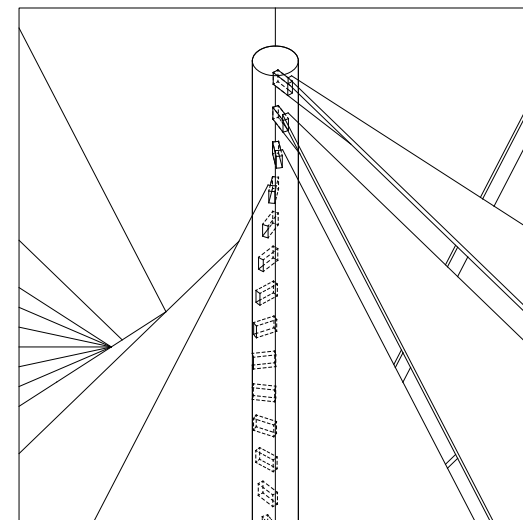
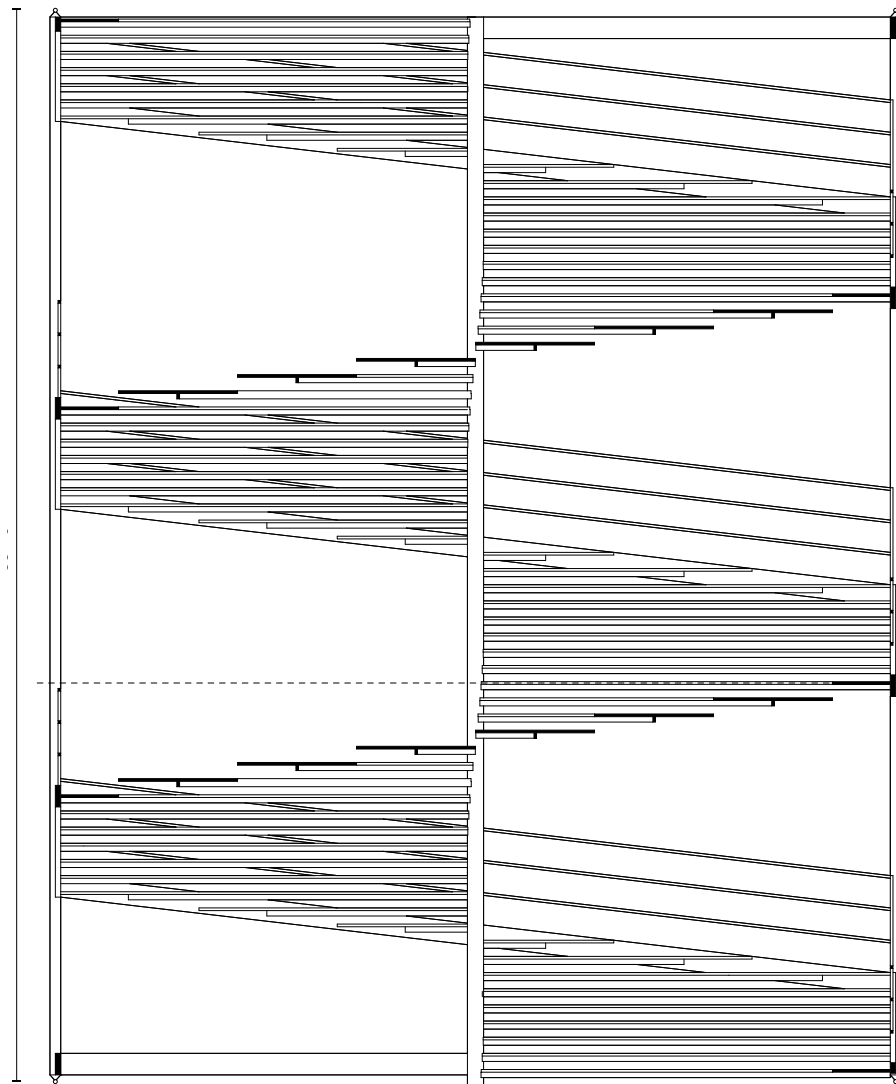
Section - A

*The exterior stairs on each side of the building provide equal access from the bottom to the top of the building efficiently. The stairs also maximize the future adaptability in the future*





Movable STAIRS



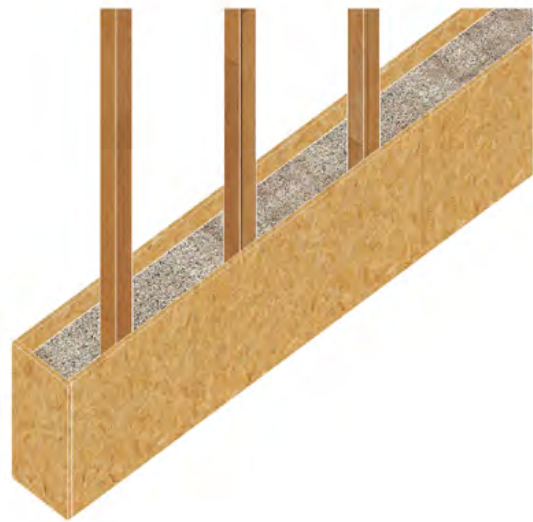
“The multi-functioning room is possibly truer answer to the modern architect’s concern with flexibility. The room with a generic rather than a specific purpose, and with movable furniture rather than movable partitions, promotes a perceptual flexibility rather than a physical flexibility, and permits the toughness and permanence still necessary in our building. Valid ambiguity promotes useful flexibility.”

- Robert Venturi, *Complexity and Contradiction in Architecture*, 1966

# Hempcrete

is biocomposite material, a mixture of hemp hurds (shives) and lime, sand, or pozzolans, which is used as a material for construction and insulation.

- Good thermal insulation
- Excellent thermal inertia
- Negative embodied carbon
- Easy to install
- Made from renewable/abundant materials
- Flame resistant



*Hempcrete Cast in Place*



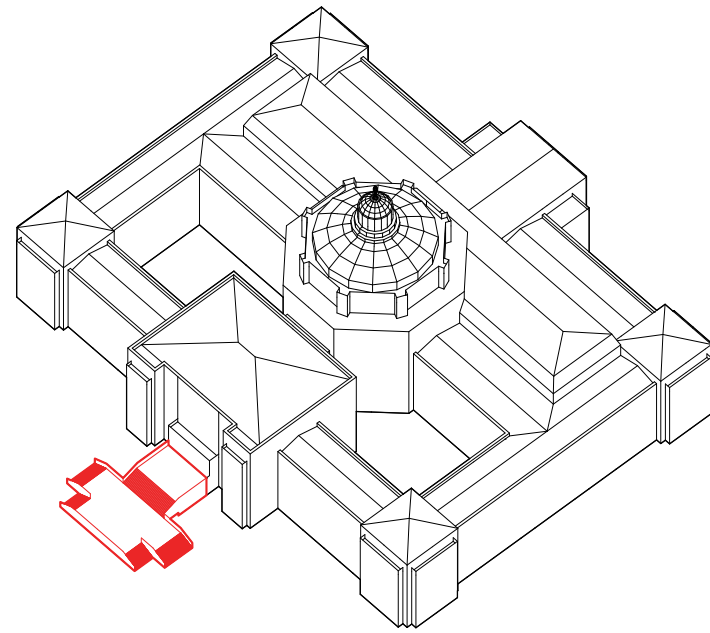
*Hempcrete Block*



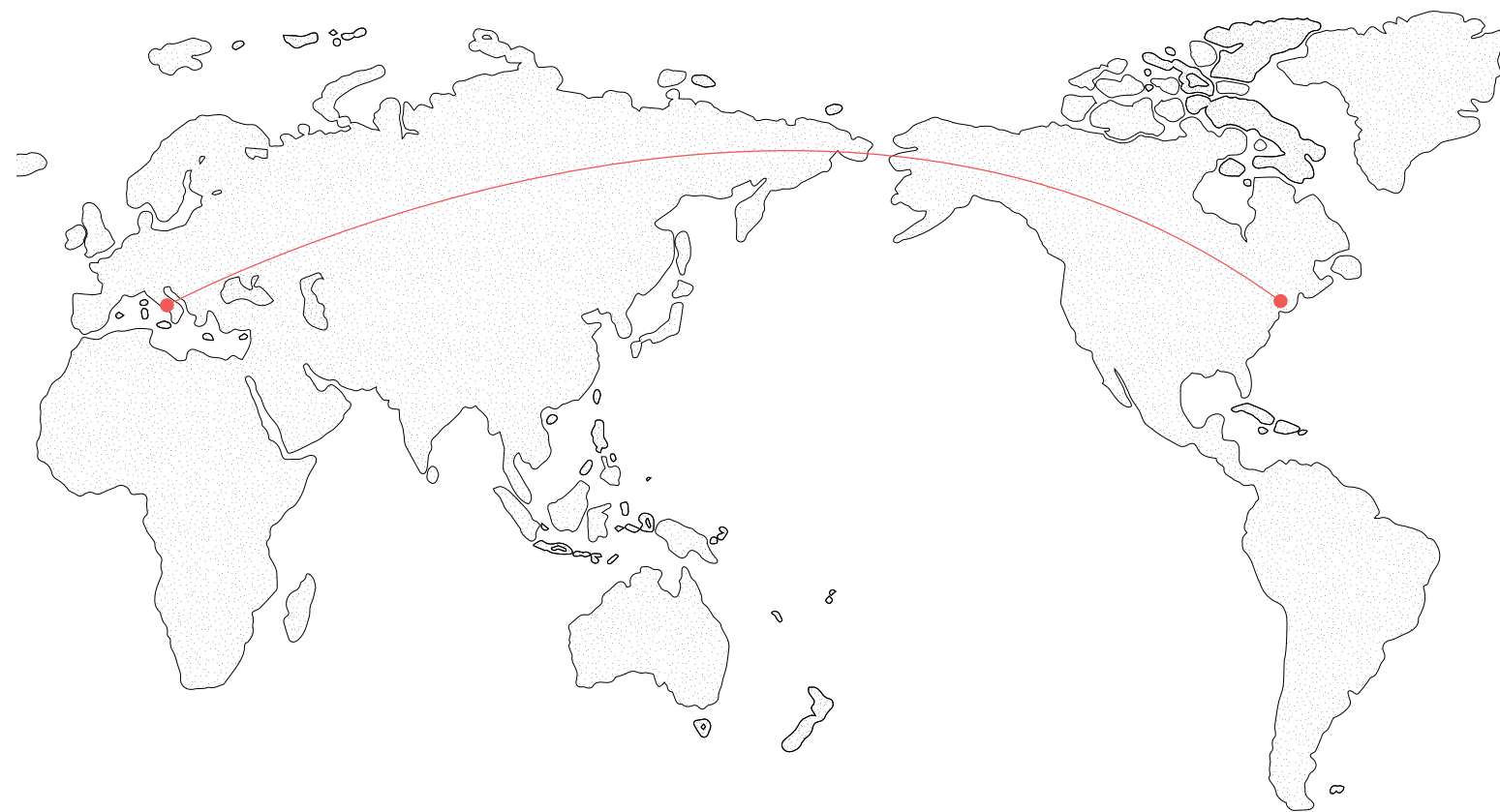
# Recycled Concrete Aggregate (RCA)

Recycling concrete features both cost savings and environmental benefits:

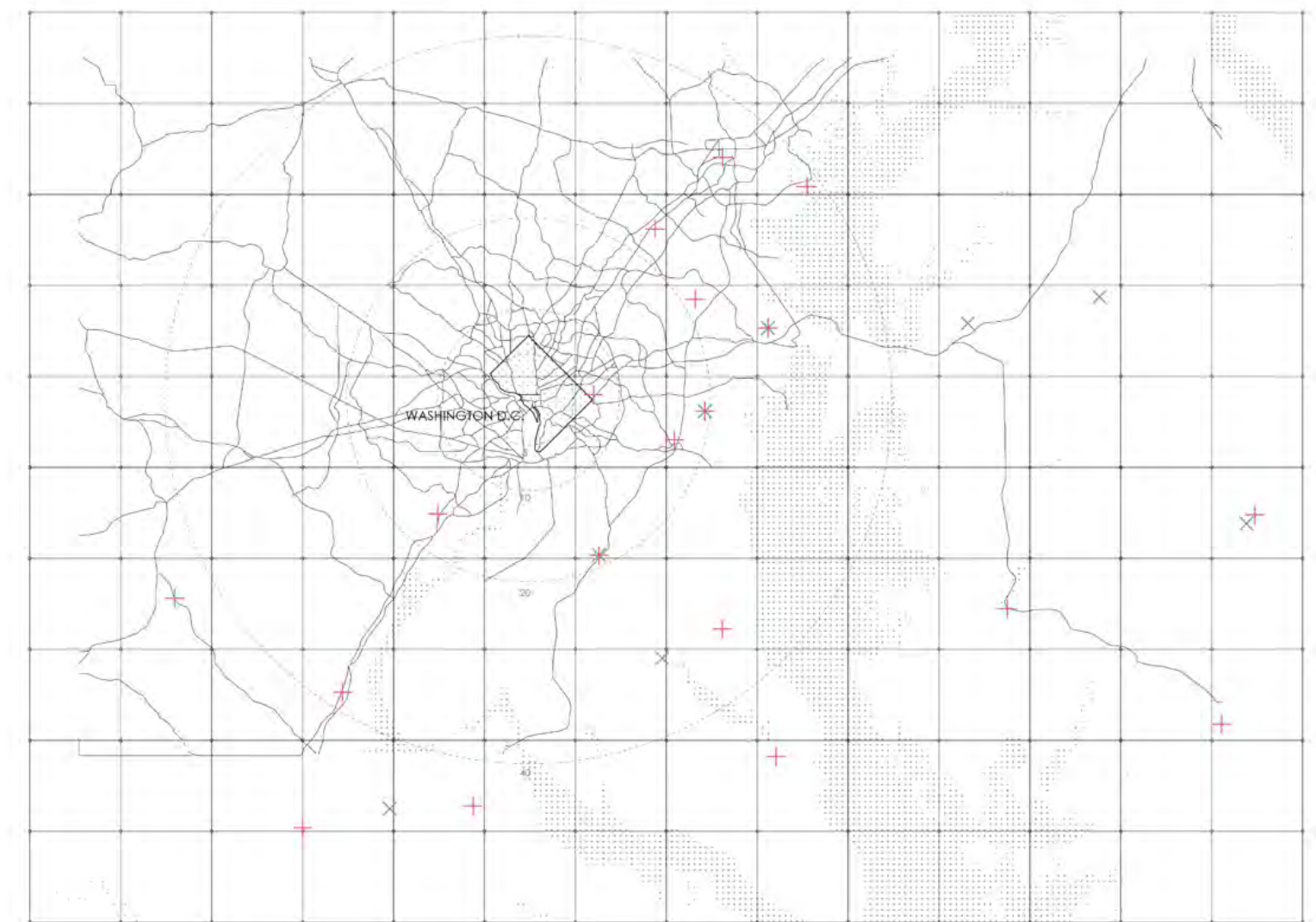
- Reduced disposal of concrete in landfill
- Conservation of natural resources
- Reduced cost for raw materials
- Energy savings from less processing and transportation



Library of Congress  
1800

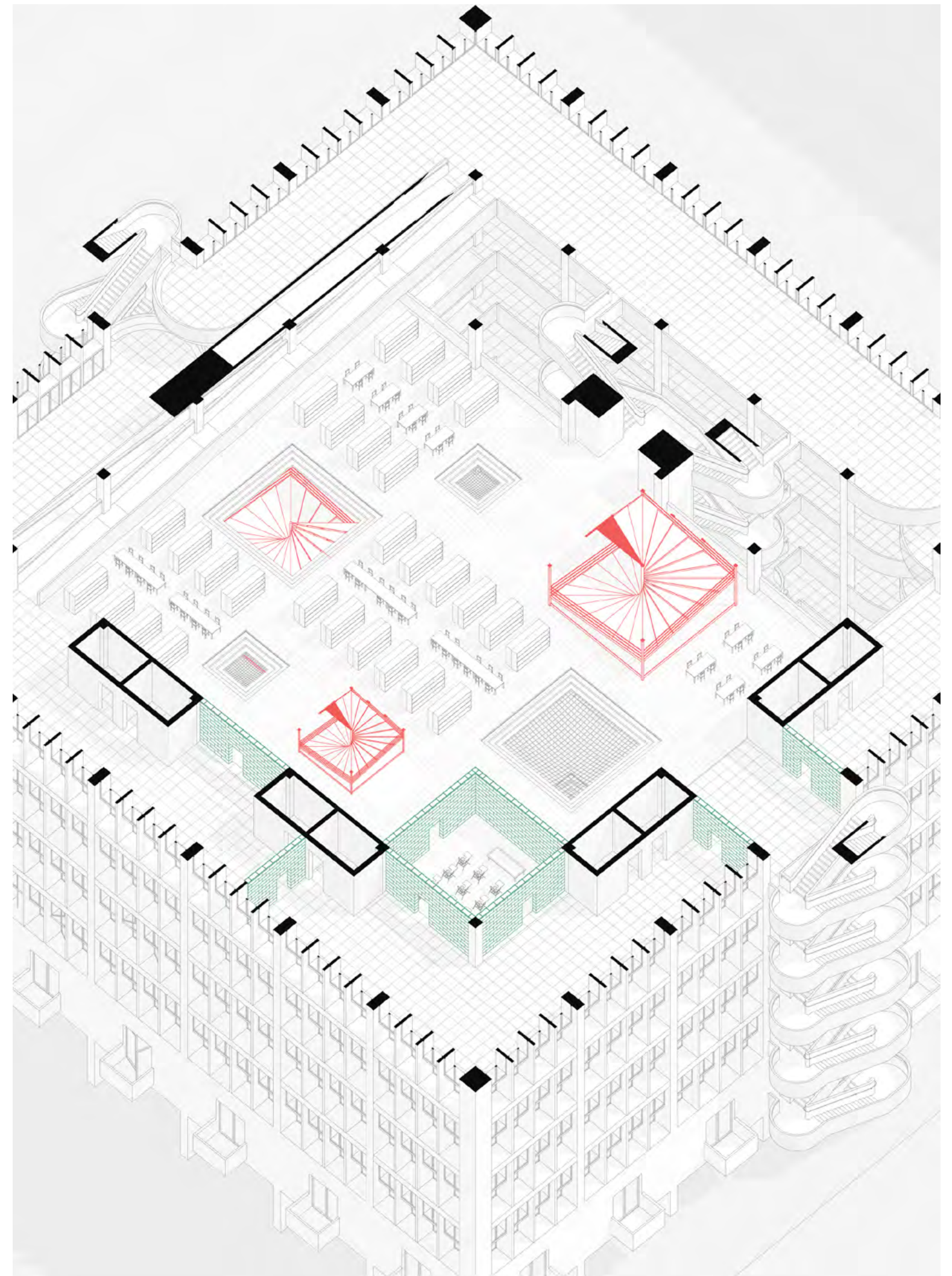
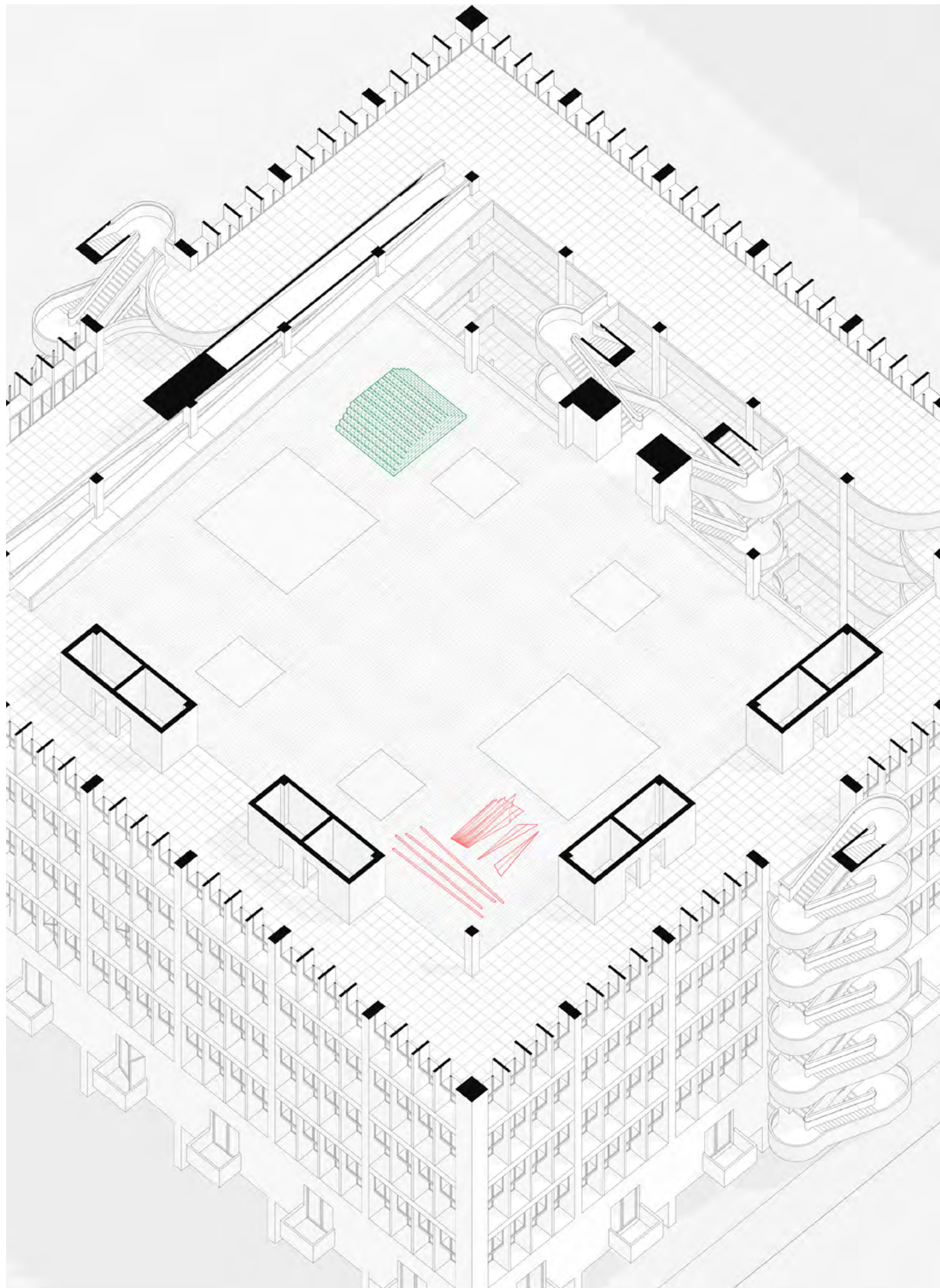


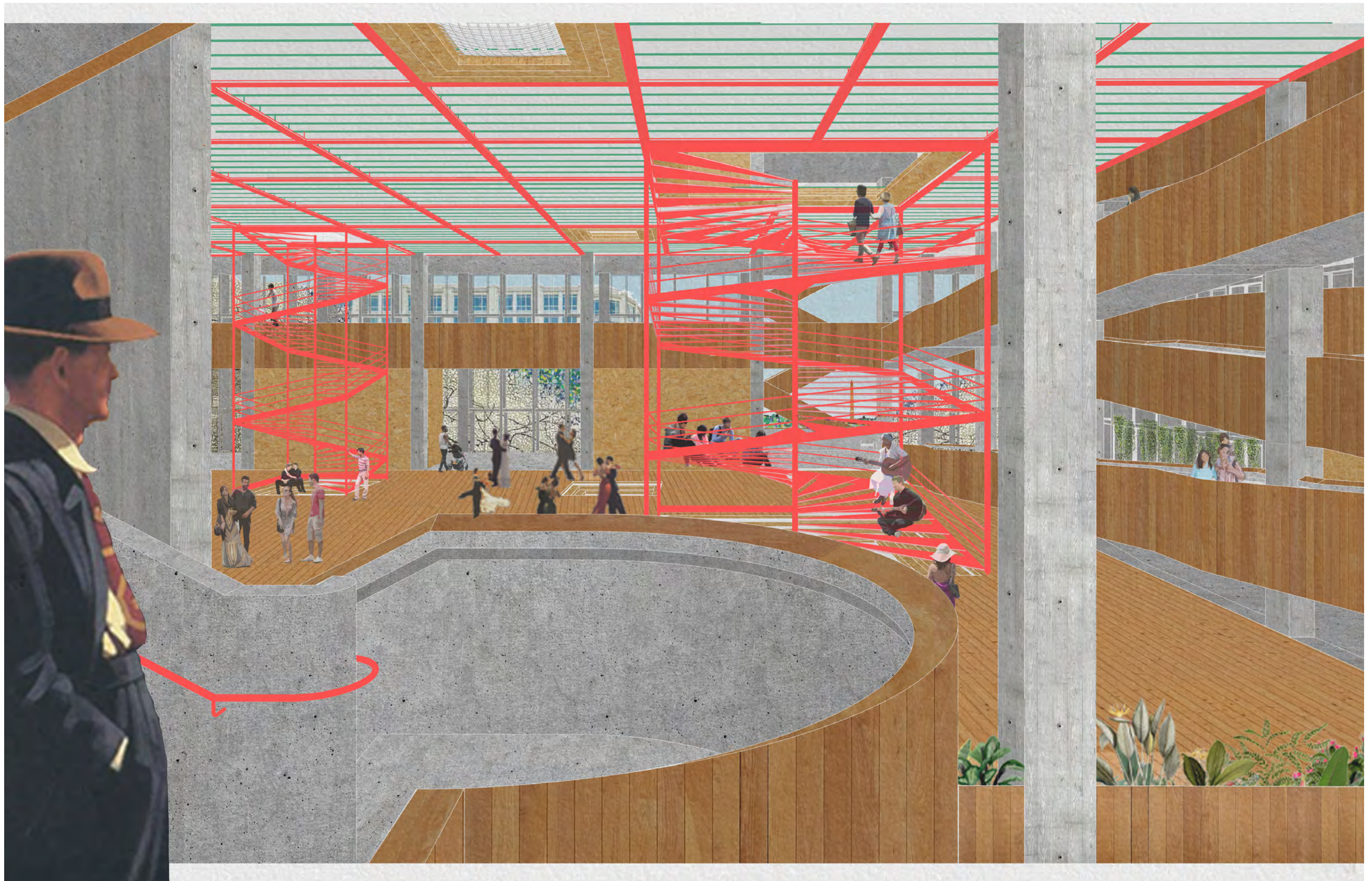
Importing Italian Marble



MILE 0 10 20 30 40 50  
+ RECYCLED CONCRETE PLANT X AGGREGATES







Aldo Rossi

# The Architecture of the City

# Aldo Rossi and The Architecture of The City

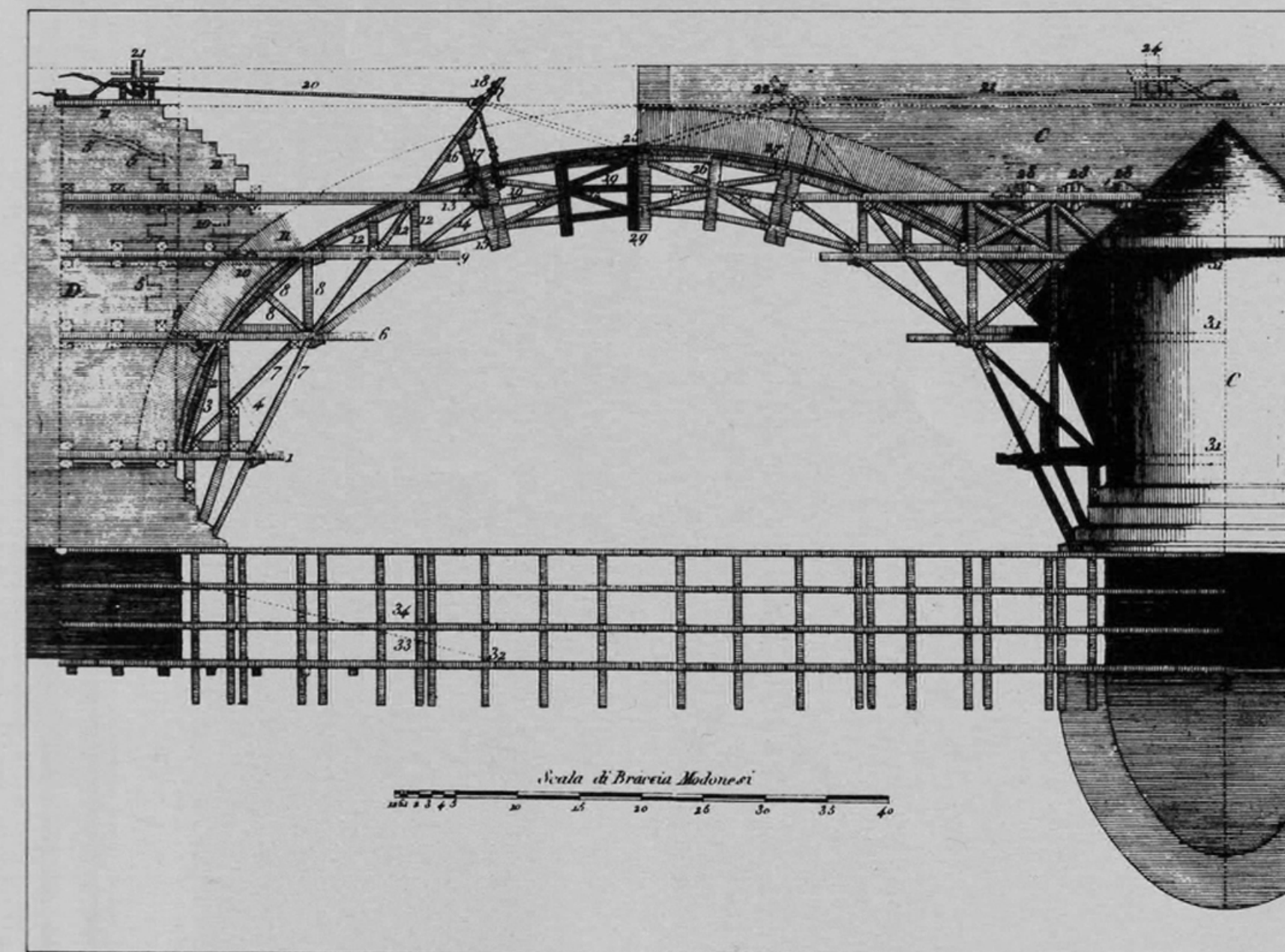
HISTORY OF ARCHITECTURAL THEORY

ARCHITECTURE ESSAY

FALL 2019

*The lecture by Mark Wigley is rather special to me, as he is the philosopher in the Allegory of The Cave, presenting me the sun that have never been seen in my cave through the years of architecture study. The lecture chew over several critical theories and books in architecture and fed them to the students, and explain how objects and theories can be constructed and depicted in a brand new way of seeing. Several understanding of basic terms are never the same to me as Professor Wigley explained - ARCHITECTURE? - How objects can behave or it is what between cosmic truth and human. THEORY? - What things have been; what things will be. FRAME? - The frame is full of content; the content is usually within the frame. ARCHITECT? - The explainer of the things they produced - theorist, mixer. Lectures are simple as well as dry. The course requires an essay to study how an architect construct and prove his/her theory.*

Instructors: Mark Wigley  
Individual Essay



The Architecture of the City is a book of urban design theory, written by Italian architect Aldo Rossi in 1966. The context of the book is rather personal which contain his subjective thought in the theory. The argument he is trying to make in the book is that the city grows upon itself and cities must be studied and perceived through time and cities always remember its past and the past is presented through the monuments of the cities, meanwhile the monuments give structures to the cities.

To talk about the Aldo Rossi's theory of the Architecture of the City, its intellectual context and background has to be mentioned. After World War II, the high demand of functional housing and building has risen, which become the major problem the architects of that generation were facing. By the time the architects of that generation have grown up in 1960s, they took part of the responsibility of the failure of modern architecture. The architects during that period have been undertaking an incredible expectation to create something that would be able to fill the enormous loss of hope caused by modern architecture. The atmosphere of the dissatisfaction of previous popular architecture, in this case, modernism has been accelerated in Aldo Rossi's generation. Something new needs to be created to make up the loss. Aldo Rossi became one of the architects that proposed an alternative architecture and it is an attempt to achieve something that modern architecture has failed to accomplish - a process to define a proper process to define traditional humanist relationship between subject and object. Aldo Rossi reveals that modernism is just an extension of the functionalism and it has never fulfilled its ideal goal that it supposes to

achieve.

Aldo Rossi published the first Italian edition of the Architecture of City in 1966. His theory is a solid reaction to the Modern Movement back to 1966, regarding the problem of designs and the teaching of design. His criticism, on one hand, reveals that the Modern Movement had been stand on certain fixed points which are method and function since the early twentieth century. On the other hand, shows a little bit respect to the Modern Movement. One of his largest concerns about modernism is that the Modern Movement has being taken away the nature of autonomous growth of a city. The nature law of a growing city has been eliminated by the time when functionalism was born during the nineteenth century. And these points soon become a crisis of functionalism. He mentions some historical buildings such as duomo and San Lorenzo at Milan, Cathedral and Baptistry at Pisa and discuss them with modern artist and architect - Paul Klee and Le Corbusier, a pioneer of Modern Movement in architecture world, to elaborate the phenomenon happened in that time and bring up the issues and the points he is trying to make through his thought on the relationship between the polar worlds - historical design and modern movement. Aldo Rossi states the point that the monuments of Pisa shows abundant features of architecture in terms of its linguistic and technical aspects which was stolen by modern architecture. In term of teaching, he points out the important role of monuments and argues that analysis of monuments should be expended in order to construct one's own root of architecture. Young architect should be educated for basic architecture knowledge and left with personal design choices. By doing so,

the diversity of architectural design and methods will be promoted which is lacked in singularity of modern functionalism. Therefore, by contrasting the singularity modern architecture and richness of historic monuments, he urges to demonstrates his theory of architecture. As a result, he started establishing his idea of an ideal definition between subject and object by writing a book called The Architecture of the City, which is, different from modern movement.

The way Aldo Rossi construct his theory is rigid, beginning with definition and explanation of what he thinks theory and architecture are in general meanings. And he goes deeper and more specific in each of them. As for architecture, he explores definitions and explanation of architecture in many perspectives. When he talks about architecture, he started with a simple and common definition - the architecture provides a space for a comfortable human experience as well as the intention of the pursued of aesthetic in human activities. After he mentions the basic definition of architecture, he digs deeper about what architecture can be inside the objective appearance and its beauty - the architecture is a positive connection and media between individual life and society where a collective activity happened. Besides his personal thoughts on architecture, he quotes some perspective of architecture from other architects and theorist in different period of time to furnish his idea about architecture in general. Such as "Architecture lacks that model formed by nature, but it has another formed by man, by following natural industry in the building of the first dwelling." by Francesco Milizia It is a way to emphasis the fact that he obtains a stable understanding of what architecture is. The combination of

his individual definition of architecture and others build his foundation for architecture as he proceeds to build the next foundation in his book, in this case - theory. As for a theory, he talks about various definitions of architecture design theories. One is that the existence of design theories is to explain how architecture and its design works in the past time of architecture history. And what usually happen to the theory is that, in the beginning, an insistence of focusing on certain themes, no matter it is for artist or architects, the themes carry out the inside problems of architecture and always trying to solve them. He paves the road for a solid explanation for his theory in the future, as he builds these two primary foundations in the beginning of the book.

Besides the two foundational definition as he explained, he talks about other crucial terms for his theory as well in his own manner which is convincing if readers think about

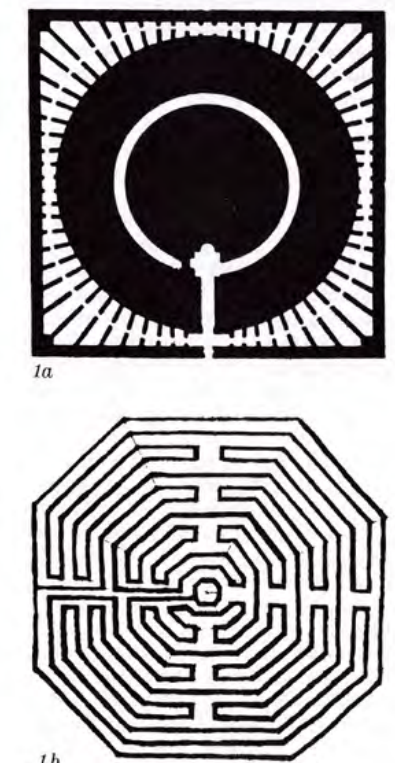


Figure - 1

them thoroughly. Monument is one of his essential terms he uses in his argument and of course, he has his own way to explain it - "Monuments, signs of the collective will as be expressed through the principles of architecture, offer themselves as primary elements, fixed points in the urban dynamic." If the sentence above is examined, it can be found that when he introduces and when he explains the terminology, in many cases, words that are related to city or urban will appear. Another example is "I maintain that the history of architecture and built urban artifacts is always the history of the architecture of the ruling classes; it remains to be seen within what limits and with what concrete success eras of revolution have imposed their own alternative proposals for organizing the city." And when he explains other terms, he will directly generate connection to city - "... by architecture I mean not only the visible image of the city and the sum of its different architectures, but architecture as construction, the construction of the city over time..." The sentence above is quite interesting as he places it at the beginning of the introduction. This one sentence implies the aspects of his theory - architecture, city and time. Once he brings out the word "city", he analyzes city in two different aspects and consider it obtain two systems. The one is considering the city as the outcome of functionalism which is a generative-functional system, mostly under the influences of political, social and economic system. The other one is a spatial structure which more to architecture design and geography. Aldo Rossi smashes any terms he mentions to give people an idea that he knows what he is talking about. Aldo Rossi places these small indicators in his text to encourage readers to guess what he will argue in his book and theo-

ry. It is like planet small trees on a mountain little by little, when the number of small trees reach a certain amount, a system of forest will be born.

Aldo Rossi implies his idea of the alternative architecture or transformation of architecture as careful and comprehensive as possible. For example, the book cover of the fourth Italian edition can be considered as an indirect representation he was trying to make. The cover (figure 1) shows the horizontal section of Castel Sant'Angelo in Rome. The drawing he picked is not only showing his ambiguous architecture style but also can be read as a spiral. And the spiral is associated with the shape of a labyrinth which can be regarded as a symbol of humanist which is pursued in Aldo Rossi's theory. Furthermore, the spiral can also be interpreted as a psychological figure, a symbol of a process of transformation which represent the architecture transformation he was attempting to make through his architecture theory. The spiral has a further, more personal meaning for Rossi, according to Peter Eisenman - "It symbolizes his own rite of passage, his role as part of a generation progressively more distanced from the positivism of modern architecture by the collapse of historical time and left drifting into an uncertain present." For the first English edition, the cover drawing (Figure 2) is showing an arch is under construction with the support of wood structures. By showing the construction drawing of an arch is building in a traditional material and method with detailed notes and precise dimensions, it implies the transformation of the architecture he is about to drive in the book. Every cover illustration he picked is an attention to detail that is worth to notice and dig into. The abstract illustration has the

ability to rise one's curiosity to trigger interest to explore the content behind the book. Details sometimes can be a powerful tool to demonstrate one's idea since they will create opportunities to generate resonance with readers in order to make additional bond to the audiences.

Aldo Rossi spends pages to construct his theory foundation and create the forest of his theory system in order to layout his design theories. The design theories he mentioned are - Firstly, the study of monumental. Secondly, the argument on form and the physical world. Lastly the study of the city; or better a new bilateral conception of urban architecture. He breaks down the theories again to analyze them through his own analytical method which is abstract to quantitative evaluation and capable of collecting material to be studied under unified criteria. The book is divided into four parts which are typology, the structure of city in terms of its different elements, the history of the city and lastly, the problem of politics.

He moves on the book by starting the points he made in the previous text. The first one he starts with is the core idea of his theory which is the structure of urban artifacts. He thinks analyzing the structure of urban artifact can help him present the theory he is trying to propose effectively. He states his thought with short paragraph and explain it with examples later. For example, he is trying to talk about the individuality of urban artifacts and the first thing he does is to give the readers what he thinks about the architecture of the city. There is always a multiple meaning will be layout when he just talks about a single concept. He believes the architecture of the city

means two different things. The first is the city is large man-made object, an outcome of engineering and architecture with complex layers, keep growing over time. The second part is the real point he is trying to make which is the city always grow with its own history and inevitably become unique among any other cities. The method he uses to present his idea is to come up with something new also reasonable base on an existing acknowledgement of facts. As a result, it is easy to believes what he says about the facts and he extend his theory base on the fact in a reasonable way. Following the theory, there is always an example will be present. For the case of the individuality of urban artifacts, he mentions about the general conditions of all European cities - there are enormous amount of public spaces, building complexes and large palaces to constitute the big picture of cities and surprisingly the function is not as same as the original one. He takes the Palazzo della Ragione in Padua as an example of what he argues. Aldo Rossi believe when one sees a monument of this type, one will be attracted by the impressive form and then realize the multi-function of the building is no longer the same as it was originally. What he believes is that, when any situation above happens, the building contains the time and history of the city as well as becoming part of the structure of the city. A small point he makes following with the example of Palazzo della Ragione is that he believes sometime the materials of the building is as important as the form of the architecture. Because the materials people use recently usually are quite different from what people would use in the past. The difference of the material will become a style and memories of its time. Base on the individuality he talks above, the material is an important aspect of the uniqueness

2. Aldo Rossi, *The Architecture of the City*, MIT Press, 1982  
3. Aldo Rossi, *The Architecture of the City*, MIT Press, 1982

of the architecture of the city and it is part of the architecture artifacts. I think he takes the conclusion for granted as many of his perception is relatively subjective base on his own personal experiences. Maybe he knows the subjectivity he is presenting.

So, every time when he describes his personal experiences without any form of general survey, he usually places large photos of the building right next to the corresponding context. In the case of showing his personal experience of the Palazzo della Ragione, he places a large photo which takes the entire half page of the book to show the monumental experience of the building. Maybe because the Palazzo della Ragione is the first case he brings out, there are three black and white photos are placed on the following pages. One of them is relatively large, showing the repeated arches to express the sense of monumental aspect. And on the bottom of the large photo, there are two small black and white photos, showing the details he perceives, with small human figures showed on the bottom of the photo. It is a way to express his feeling of a building graphically, in this case, the sense of monumental architecture. And in order to give one a completed sense of the building, the drawings of the building such elevations and plans will placed on the page as well. In this case besides the plan and elevation, there is a drawing of before and after comparison drawing of Palazzo della Ragione in order to emphasize the building can be a container of time and history of the city as well.

Aldo Rossi admits in his text of individual experiences and judgment of a building are subjective matters. On one hand, as I discuss above about how he utilizes graphic language

to help him demonstrate his perception, he tries to convince people what he has experiences. On another hand, by make an ambiguous statement about style and form of a building, he continues to push his theory into a deeper discussion – spiritual values – which is a relatively blur argument to me as well. However, he uses the idea of spiritual values just as a transition topic to continue his theory into a new argument which is collective memory of the building. When he talks about the collective memory of the building, he takes account the experiences of various people. No matter their memory is good or bad, the collective impression and memories of what they have experienced will constitute the city, becoming part of the history of the architecture.

There is path can be found in the way that Aldo Rossi is putting together his theory. He starts with a broad statement to demonstrate his thought and followed by subjective perception. In the meantime, admitting the subjectivity but also trying to convince audiences in a graphic language. After this, he will present another broad but relatively objective argument to the audience in order to transit into next layer of discussion. He talks a lot about the critique of naïve functionalism such as the concept of classification according to function is far too superficial and the naïve functionalism is self-contradicting when apply the naïve functionalism beyond the elementary classifications. Aldo Rossi concludes that the functional classification works well as a branch of classification system but are not able to satisfy a comprehensive classification system. With the relatively vague conclusion of functionalism classification, he jumps into next topic which is about the problem of classification. In this topic, he adapts other people's research

and theory to build foundation of his theory in next step. For instance, he takes the orders and scales which Tricart created in his social content study to develop his particular type of urban analysis. He starts to build his own classification of land from plans according to the order he takes from Tricart. And base on the first four classification he provided, blending with consideration of other factors such as technical equipment, stylistic phenomena, the relationship between green and occupied spaces to optimize his classification. As he takes another study of Marcel Poete for grant to build his concept about streets and cities, he bring out other French scholar's concepts about cities, such as Lavedan and Chabot, to analyze their studies. He will extract some of the studies to question it in order to pass on his theory again. After taking others' theories for granted and questioning others' idea, Aldo Rossi refers two terms, Organic and Rationalist, to continue presenting his concept by using the similar method, giving definition and analyzing these terms in order to stabilize his theories. Furthermore, he throws out some existing examples to prove his preference of other people's work. And the examples are always not only describe with words but paired with drawing and pictures that occupy the page to amplify his examples.

Sometimes when the theory seems to be hard to be proceed or not strong enough in his own language and argument, he will take other scholar theorist or architect to help him carry his theory forward. For instance, he takes Claude Levi-Strauss's idea to strengthen his argument about urban artifact as a work of art. And take Maurice Halbwachs's analysis to enhance the collective memory are the characteristics of urban artifacts. When he discusses

about the typological question, he uses the graphic method, such as drawings of various foundation, architecture elements and street photography of certain type of street, to help him discuss the typological question.

The way Aldo Rossi makes his theory is rigid and multiplex. It is very clean what is the goal he wants to achieve though the theory and how he demonstrates the argument to support his theory logically. Additionally, instead of following single method to argue his theory, Aldo Rossi takes various strategies, from large context structures, to each selection of small drawings, to demonstrate his idea. And each strategy takes his argument to a deeper layer and build his foundations of his theory to grow his idea into a mature and completed theory system.

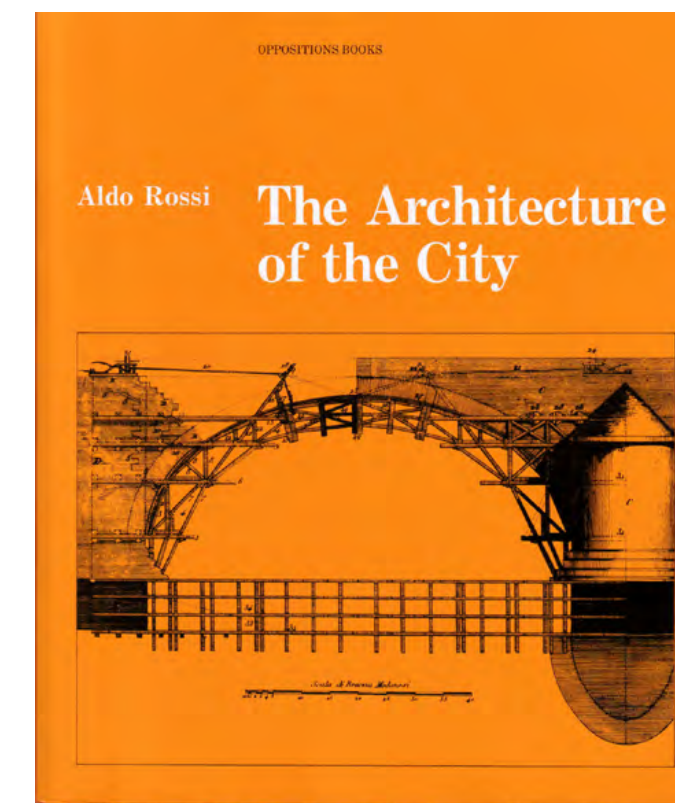


Figure - 1

QIAZI  
CHEN