

Andri Gerber, Regula Iseli, Stefan Kurath, Urs Primas (Eds.)
THE MORPHOLOGY OF URBAN LANDSCAPES

Andri Gerber
Regula Iseli
Stefan Kurath
Urs Primas
(Eds.)

THE MORPHOLOGY OF URBAN LANDSCAPES

History
Analysis
Design

Reimer



School of Architecture,
Design and Civil Engineering

Institute of Urban Landscape

Bibliographic Information of the German National Library
Deutsche Nationalbibliothek holds a record of this publication in the Deutsche Nationalbibliografie;
detailed bibliographical data can be found under: <http://dnb.d-nb.de>.

Layout and cover design: Alexander Burgold · Berlin
Translation and copy editing: Myriam Frey
Additional copy editing: Louise Swingler

Paper: 115 g/m² Crown Lets Go silk
Fonts: Sabon LT Pro, Akkurat Pro

Printing and processing: Beltz Grafische Betriebe GmbH · Bad Langensalza

© 2021 by Dietrich Reimer Verlag GmbH · Berlin
www.reimer-verlag.de

All rights reserved
Printed in Germany
Printed on age-resistant paper

ISBN 978-3-496-01648-9 (Print)
ISBN 978-3-496-03060-7 (PDF)

Table of contents

<i>Urs Primas, Andri Gerber, Regula Iseli, Stefan Kurath</i> Introduction	7
 PART I IN SEARCH OF A SYNTHESIS	22
<i>Luca Ortelli</i> The dissolution of cities	23
<i>Andri Gerber</i> Saverio Muratori and Aldo Rossi: near-converging vanishing points	37
<i>Paola Viganò</i> Types, prototypes and the project of the city	49
<i>Catherine Blain and Marlène Ghorayeb</i> France: from history to urban project	63
<i>Lars Marcus</i> The emergence of second form: The urgent need for the advancement of morphology in architecture	77
<i>Urs Primas</i> Cells, Nodes and Patterns Combining Process Typology and Space Syntax	87
<i>Karl Kropf</i> The minimum unit of built form: a sketch	107
<i>Sylvain Malfroy</i> Awakening in Florence	123
<i>André Bideau</i> Metamorphoses of space – approaching André Corboz	147

PART II STORIA OPERANTE	162
<i>Karsten Ley</i>	
The urban space as a research and design subject	163
<i>Regula Iseli</i>	
Applied Morphology	175
<i>Erich Raith</i>	
A seed on Viennese soil	185
<i>Sören Schöbel</i>	
Morphology and typology in landscape architecture on the regional scale	197
<i>Frank Zierau</i>	
At the beginning the end is not yet in sight	
An art historian and an architect form a team.....	209
<i>Susanne Komossa and Nicola Marzot</i>	
A pragmatic approach to typo-morphology and city transformation	
A study in the tradition of the 'storia operante'.....	221
<i>Stefan Kurath</i>	
On "things" in urban design	235
<i>Max Bosshard</i>	
Afterword	243
Biographies.....	252
Image rights.....	257

Paola Viganò

Types, prototypes and the project of the city

What is the city made of?

On a cyclical basis, we observe the massing and accumulation of objects and forms in our contemporary cities. With similar regularity, we question whether there is a need to innovate their vocabulary and rethink the sequences, order and proximity of the different urban materials within them. We observe the spatial hybridisations that are produced, and increasingly often we conjure up new ones to respond to new lifestyles and, more generally, the issues raised by the different transitions we are going through.

In all these cases, the concept of type (and of its study, typology) becomes relevant again, even when it comes up against new criticisms or, instead, receives unprecedented appreciation. It has become central again, albeit in a profoundly different context to the one within which the typo-morphological analysis developed in the second half of the 20th century, and today's context is certainly even more distant from Durand's typological research of the late 18th and 19th century which structured the types of the modern city. However, the return of the type is supported by both traditions and by their digressions and transcriptions: namely, by the typo-morphological and the Durand traditions. My hypothesis is that the two traditions can be differentiated, if synthetically and perhaps too schematically, in the following way: firstly, by viewing the type as part of a dynamic process of adaptation and transformation, and secondly, by considering the type as a tool and expression of the modern biopolitical project. I will discuss both traditions, but I will invert the chronological order and start with the most recent one: type as a process.

Developing a new manual of the gaze

According to Pierre Bourdieu, "The social world is accumulated history,"¹ but it is also accumulated spaces through which we orient ourselves, starting with what in our eyes seems to repeat or differentiate itself. The notion of type is strictly

linked to both these concepts, namely repetition and differentiation: we recognise a “type” – of building, open space, infrastructure – because we distinguish the repetition of some elements (sometimes due to unwritten rules, or, on the contrary, belonging to the regulations that set them). The “type” is revealed through the existence of a common basis from which we perceive differences and anomalies, variations and possible interpretations. The type varies over time and space, but the fact that something shows up again is referenced in the reflections of Gilles Deleuze on repetition: the irreducibility of the subject that cannot be interchanged except through repetition that maintains its individuality – the irreplaceable singularity in its constant re-emergence. The reference here is to the unique, which has no equals or equivalents². The notion of type speaks of repetition as the “universality of the singular”³. However, unlike the opposition proposed by Gilles Deleuze between difference and repetition, the notion of type also contains and structures all the differences and variations found (generated by constants and variables), from a single detail to the highest levels of generality. Here, difference is intended as the “generality of the particular”⁴.

In the traces that each typological history is capable of bringing to light, the particular and the unique lie side by side and intertwine, offering interpretative paths that refer to the inhabited space, its forms, and the practices that empower and construct them: the space that arises from the sum of our very traces⁵.

Reconditioning: the analysis of material conditions

A static conception of the type does not help us to discern the malleable potential of inhabited space within the tangled stratification of fabrics. We need a gaze capable of distinguishing between what could last and what could guide the transformation, even becoming unrecognisable and losing an assigned role, disappearing and freeing up space for new uses and possibilities. This work involves distinction and selection based on the capacity to read the type through and together with the transformations that led it, in different contexts, to become what it is. An understanding of the process inevitably combines the reading of space with that of other forms which are expressed and adapted in that same space and time: these are the settlement principles that account for geographies and topologies, building types and economic and social forms. The typological history of the merchant row house of Caniggia and Maffei and the interpretation of the ancient centre of the city of Pesaro by the Gruppo Architettura are helpful examples that should be taken up and reread in-depth, precisely for the unprecedented attention we now pay to recovery, reuse and reconditioning, and to the issue of the embodied energy enclosed in our infinite urban territories⁶.

Typology, here, is the study of types, the critical examination of the processes that shape and transform anthropic structures. It questions how an object is, not

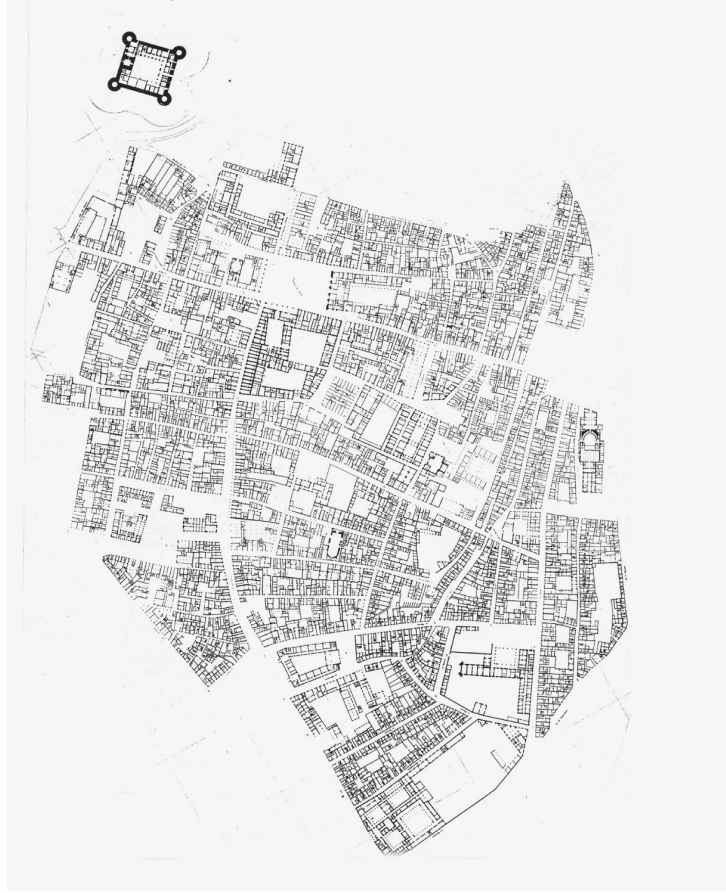


Fig. 1: Gruppo Architettura, *Plan of the ancient centre of Pesaro*, 1974

how it was made, but in what state it reaches us, with all the inputs linked to its gradual alteration, development and changing role. According to Caniggia and Maffei, it is the product of spontaneous consciousness (the house as it is constructed in a certain period, in a certain culture and place). The typological process consists of a succession of changes over time and distinctions in space, according to reciprocal influences between space and time. The tangible space of living is constructed within this relationship and its historicity and unicity defined⁷.

In the 1970s, the Gruppo Architettura⁸ contested the frequent interpretation of the ancient city's supposed homogeneity, which made it extraneous to the rest of the city and separate from it; the ancient city is in fact heterogeneous in terms of its *material* structure, which is usually scarcely considered. One of the Gruppo Architettura's criticisms of the ancient centre's planning tradition was the lack of understanding of its *material* conditions⁹. An urban analysis does not distance the architects from the social context in which their intervention is placed; on the



Fig. 2: Gruppo Architettura, *Plan of the ancient centre of Pesaro, Details*, 1974

contrary, it represents a specific tool of investigation and interpretation. It is precisely the analysis of the *material conditions*, taking into account the social conditions and objectives in relation to the physicality of the space, that questions the idea of total conservation. In fact, when asked about the need to conserve, Carlo Aymonino ironically quotes three prevalent reasons: one, from Leonardo Benevolo: memory as a requirement of contemporary life; two, the conservationist association *Italia Nostra*: because it is a universal heritage; and three, the designers of the famous Bologna plan for the protection of the ancient centre: because the historic centre is a place of social balance¹⁰. These three positions, in addition to bringing up many misconceptions, leave one question unanswered: for whom should we conserve? The analysis of the *material conditions* seeks to acquire the knowledge necessary to answer this question: “Material conditions means not only sociological stratification, but primarily the distribution of properties, differentiated production methods, the cost of rents and land, the ongoing transformation of the classes.”¹¹

Critical survey

The survey represents the fundamental cognitive tool used to interpret and design the ancient centre of Pesaro in the plan realised between 1971 and 1974 by the Gruppo Architettura¹². The survey focuses on the types (meaning the distribution pattern, dimensions and recurring elements, the single building units) in order to understand the organisational-structural aspects rather than the stylistic-formal ones, and the social stratification – to define the user characteristics. New, on-site, direct investigations were necessary to understand the complexity and specificity of the relation among types of urban morphology and the character and nature of its constituent-built fabric, always including its process of change. The notions of “rilievo critico” (critical survey) and “material culture” inspired this approach, namely, in efforts at preservation that included the reconstruction of the evolutionary process of individual buildings, as proposed by Francesco Doglioni¹³.

The fundamental image of the ancient centre survey is that of the building structure, which contains the ground floors of all the blocks included within the first perimeter of the conservation area. This is the first time since Muratori's studies on the Venetian fabric and the text *La città di Padova*¹⁴ that a plan is not of the ground floor of some parts, or of some special or public buildings (as in the famous Nolli map mentioned and reformulated by Venturi, Izenour and Scott Brown in *Learning from Las Vegas*), but instead of the entire wall and distribution structure of the ancient fabric. Finally, over 1,100 interviews were conducted to compare the characteristics and types of users and accommodation in order to comprehend the social stratification, the housing stock and properties.

Alterations to the city over time are mainly observed from two points of view. The first is the history of space, its forms and its relationships with society, that is represented; the second is the analysis of the degree of inertia to transformation that determines the permanence of parts and the recognition of parts with a high degree of transformability. As Aymomino et al state, this transformability is due to the fact that they have "lost their original role" and due to "the morphological destructuring conditions that distinguished them".¹⁵ In the first sense, "the 'civil' and 'civic' meaning of the urban centre"¹⁶ assumes a new value, "urban facts"¹⁷ reemerge, defined over the passage of time, and around which a new urban foundation can be imagined. "The urban analysis facilitates an initial assessment of what remains of the built heritage and why, and what can be or must be transformed".¹⁸

An analytical project

The Gruppo Architettura considers design activity as an analytical construction¹⁹, as expressed in a more in-depth and explicit way by some of its exponents, such as Gian Ugo Polesello. They pursue the decomposition of the city based on different levels of investigation and detect the constitutive elements of the urban figure: "Correlating them with each other by virtue of the standards identified and revealing their primary characteristics of invariance and stability, permanence and variability."²⁰ The research analyses the city by cross-referencing buildings and open spaces, façades, building types, gardens, grouped as *unità di percorso* ("path units") that reinterpret the urban space in design terms, renewing its practicability. The path represents "the recognition of a specific physical and spatial urban structure."²¹

The common matrix of the Gruppo Architettura has its roots in the school of architecture in Venice; this is significant as it explains the joint presence of substantial theoretical and research work and the parallel management of tangible aspects of its implementation. The analysis contains assumptions about the material development of the contemporary city which were theoretically formulated in the text *La città di Padova*. Its central theme is the study of the relationship between the morphological development and the building types identifiable in different parts of the city. The city of Padua was chosen as an object of study due to its complexity characterised by a historical dimension that can be recognised through the persistence

of medieval forms, by its geographical dimension in the contemporary age, and by continuity of growth in different historical periods. The influence of the “School of Venice” is broken down into the contrast between Saverio Muratori and Giuseppe Samonà, who both had a strong impact on the Gruppo Architettura. The hypothesis of identity between history and planning derives, for example, from Muratori who describes it in an organicist sense establishing the necessary relationships between type and fabric: “the type can only be identified in its tangible application, that is in a building fabric. In turn, a building fabric can only be identified within its absolute boundary, that is the urban organism; the total value of an urban organism can only be understood in its historical dimension...”²² Reality is established over time through a succession of reactions and processes of growth starting with an earlier state, which define specific relationships between built types and urban form. The focus is on the alterations, deformations and fractures into which the design interventions fit themselves. The plan for the ancient centre of Pesaro is actually made up of a set of strategic urban projects that place the architectural project at the centre of the construction and management of the city: “For the first time – we believe – the architectural project (albeit divided into various phases: from the block plan to the execution drawing) is understood as a necessary episode in the public administration of the city, subject to development by the public authorities, and at the same time open to input from external technicians, like any other city development tool.”²³.

The gaze oriented by attention to the stratification of the city, of fabrics and of open and public spaces, committed to seizing the transformations and arrangements within the inhabited space, continues, later, in a different cultural context with André Corboz’s thoughts on the territorial palimpsest²⁴, a metaphor that portrays the city as process of accumulation and erasure. The *Atlas du territoire genevois*²⁵ uses a comparison of the Napoleonic cadastre with subsequent ones as the basis for identifying three modes through which the city transforms: permanence, when the *tracé* remains identical to the previous one; persistence, when the urban element, albeit entirely altered, is still perceivable and capable of guiding the transformation; and disappearances that are later replaced by different artefacts and leave almost no trace. Research inspired by Corboz’s essay considers, as in the case of the processual reading of the type, the evolving territory, bringing its historical depth to the fore, and explores “la dimension temporelle de l’espace géographique et de son devenir”.²⁶ The present is the set of clues left behind by the countless stories preserved in the territorial palimpsest, it is their “selective accumulation”.

Types and biopolitics

In the 18th century, the use of the term “type” was specified as an *outil* of the natural sciences: starting with the systematic classification of plants and animals proposed by Linnaeus, the essence of a set of objects or people. In Durand’s *Recueil*²⁷, the collected types form a catalogue of examples abstracted from their context and their processual formation. As such, the type is proposed as a synchronic generative

tool due to an infinite possibility of variation that allows the creation of a high level of differentiation.

In an economic and utilitarian composition that eliminates symbolic language issues, assembling orderly parts of buildings in a variation game around and along axial hierarchies, it is not difficult to devise strong analogies between architecture and the parallel construction of modern society. As Jacques Guillerme observes: “la répétition est, en effet, l’un des motifs essentiels de la composition du système industriel, c’est-à-dire un mode d’exploitation de l’homme tel que s’accomplissent la division du travail, la normalisation des gestes techniques et la production de série.”²⁸ The new types are instruments of social modelling. They enter into the mechanism of a centralising rationalisation and are part of the normalisation process through the production of codified building types²⁹; the type belongs to a utilitarian conception of architecture, on which the new urban, regular, homogeneous order is based, expressing a power that guides and imposes its own rules on culturally and geographically distant contexts. Durand’s drawings and collections also lay the basis for the idea of a “normal city”³⁰, which entrusted the construction of a shared vocabulary and common political affiliations to some urban types (blocks organised by a grid, equipment, roads and parks). We know that fear of the abnormal and abnormalities caused upset and anguish at the end of the nineteenth century³¹, but obviously an insistence on the regulatory dimension and standardisation is not only an expression of the new disciplinary society described by Foucault, but it is in equal measure an instrument of redistribution of wealth, in the extension of housing and urban quality to the masses. Architecture took on a new role; along with Durand, it became part of the structure of the bourgeois city, and for this reason it had to be resized, “dissolving into the uniformity ensured by preconstituted formal systems.”³² The new role of architecture is, at this point, to draft and design types consistent with the modern social and economic order.

We can, however, go beyond this characterisation of the Durandian “type”, while at the same time recognising that there is still an effort needed to innovate the programmatic and compositional spatial arsenal of the city, opening the catalogue of equipment that binds disciplinary society, the emancipation of the individual and of the population. This is an effort that can only reappear over time, in search of utility and civil commitment tangent to the sphere of public and private morality³³, which was typical of the Enlightenment. In this case, too (as in the processual reading of the type mentioned in the first part of this essay, but for profoundly different reasons and objectives), the project acquires an analytical dimension, transforming into a case of composition-decomposition which reveals unprecedented relationships among the parts, and the possibility of the sort of exchange, interchangeability or modularity that Antoine Picon dates back to the sensationalist philosophy of the late 17th century to early 18th century. However, the possibility of simplifying the complexity by breaking it down into its elementary aspects does not guarantee the final quality of the result. For this reason, “type and character emerge as necessary buffers between architecture’s primary constituents and its products.”³⁴ The type leaves behind both the example and the model and rises to a higher level of

abstraction, representing “a generic combination of forms, masses and functions answering to a certain form of use...”³⁵. It lends itself to infinite compositions and variations that are not a resurgence of the “unique” element that can only repeat itself, but rather an expression of the variety of the generic within the regularity and economy of an overall structure. Together with the idea of character (a topic not dealt with in the *Précis*), the Durandian type provides a method that likens the architectural project to the sciences, but together helps to lay the basis for a new urban space and language in which the civic sense of architecture is represented as the creation of a social bond in the physical space of the city. This idea of “Civic Magnificence”³⁶ and new type/prototype explorations would go on to inspire many neoclassical transformations in European cities.

From fragments to urban typologies

Our team³⁷ which was selected to work on one of the five segments of the planned capping of the Ring highway in Antwerp, proposed typological diagrams to deal with the complexity of this large-scale infrastructural and urban project. We considered that to design typologically could do three things; first, it would be a way to deal with the risk of the project being interrupted because of its big scale and technical difficulties, second, it would construct a common urban language, together with the other teams working on the different segments, and thirdly, and most importantly, it would enable us to explore new forms of urban space generated by the very specific context of inscribing urbanity on top of a highway. The new types designed are such as the “new Grote Markt”, the “Blue space”, the “Glass galleries”, or the “Ecological valleys”. The first space is a civic one that does not just connect the two sides of the actual highway, but rather constructs a centrality among segregated urbanities that are turning their backs to the Ring to be transformed into fronts on the square. The “new Grote Markt” is a multi-functional space for events, sports, green areas, and buildings, reconceptualising the traditional public space of the market square in a non-traditional context. It acts as a hub leading to metropolitan parks and other civic centres. The “Blue space”, as the result of the manipulation of the topography along the Ring, not only re-organises the actual problematic water management in the frame of the new infrastructural works, but also creates a more relaxed space with water features. These water spaces encourage not only biodiversity but also diversity in terms of activities with playgrounds, sport fields, facilities – a common space for all species. The “Glass galleries”, along the “green boulevards”, protect bikers and pedestrians crossing the Ring from air pollution and noise, while realising a space for temporary markets, parking for bicycles, or other small activities in need of a light protection.

Able to function in all the possible conditions of the capping implementation (partial and incremental, or fully completed), the eco-urban typologies had the ambition to build a common language and to structure the strategic projects in time.



Fig. 3: Studio PaolaViganò with Grafton, Maarch, Sweco, Typology, *Over de Ring*, Antwerp, 2018



Fig. 4: Studio PaolaViganò with Grafton, Maarch, Sweco, Typology, *Over de Ring*, Antwerp, 2018



Fig. 5: Studio Paola Viganò with Grafton, Maarch, Sweco, Typology Detail, *Over de Ring*, Antwerp, 2018

Conclusions in a few notes

There are two key issues that I consider to be topical and important today. The first is the need to once again develop a gaze capable of reading the *material conditions* of space as a necessary requirement for architectural and urban culture, and to address the paradigm shift we now face at all different scales. “Urbanisation par l’intérieur,” “building the city on the city,” “stop beton,” decarbonising the city, valorising embodied energy and urban metabolism – all these express a new perspective on the existing built stock, which becomes a support and an agent of transformation, and whose reinterpretation is at the core of the contemporary and future project of the city. The second issue is the ecological, socio-technological and economic transition which does not rely merely on known types and forms but requires new imagination and the redefinition of the modern biopolitical project expressed by the Durand type. Both issues belong to crisis conditions which result in the redesign of the relationship between our knowledge, disciplines and reality³⁸. Instead of pretending that we can reorganise reality by imposing novel principles of universal rationality, it is rather the idea that “Reason” itself must be adapted and reformulated with respect to the new situation. The two directions do not seem to contradict each other. They could produce types, prototypes as well as urban and landscape languages that are somewhat different to those of the past, while deforming and manipulating those we find in today’s space: becoming part of a process, while exploring the characteristics of a new Civic Magnificence.



Fig. 6: Studio Paola Viganò with Grafton, Maarch, Sweco, Typology, *Over de Ring*, Antwerp, 2018



Fig. 7: Studio Paola Viganò with Grafton, Maarch, Sweco, Groote Steenweg, *Over de Ring*, Antwerp, 2018



Fig. 8: Studio Paola Viganò with Grafton, Maarch, Sweco, Ringpark, *Over de Ring*, Antwerp, 2018

Explanatory notes

- 1 Bourdieu, P. (1986). The forms of Capital. In: Richardson, J. (ed.). *Handbook of Theory and Research for the Sociology of Education*. Westport CT: Greenwood, pp. 241–258. Originally published as “*Ökonomisches Kapital, kulturelles Kapital, soziales Kapital*.” In: Kreckel, R. (ed.) (1983). *Soziale Ungleichheiten* (Soziale Welt, Sonderheft 2). Goettingen: Otto Scharzt & Co., pp. 183–98.
- 2 Deleuze, G. (1994). *Difference and Repetition*. New York: Columbia University Press, p. 1 (orig. *Différence et Répétition*, introduction, Paris, PUF).
- 3 Ib.
- 4 Ib.
- 5 „Habiter signifie laisser des traces“, Benjamin, W. (1935). *Paris capitale du XIX siècle, Livre des passages*. Paris: Editions du Cerf.
- 6 Viganò, P. (2012). *Elements for a theory of the city as renewable resource: life cycles, embodied energy, inclusion. A design and research program*. In: Fabian, L., Giannotti, E. and Viganò, P. (eds.) (2012). *Recycling City, Lifecycles, embodied energy, inclusion*. Pordenone: Giavedoni Editore.
- 7 Caniggia, G. and Maffei, G. L. (1979). *Composizione architettonica e Tipologia edilizia. 1 lettura dell’edilizia di base*. Venice: Marsilio.
- 8 The Gruppo Architettura was founded in 1968 by Carlo Aymonino at the Institute of Architecture in Venice with a group of colleagues (Aldo Rossi and Luciano Semerani among others), as an open tool to reconstruct the school of architecture, architectural practice and debate after May ’68. This is how one of the youngest members recalls its foundation “Then ’68 arrived, with the School occupations and assemblies where the destinies of the world were discussed. ‘Here no one deals with architecture anymore, we will take care of it’, Carlo told us one day. Thus was formed the Gruppo Architettura [...]” (Gianni Fabbri, <http://www.iuav.it/Ateneo-cal/2010/07/in-ricordo/>). See also: Aymonino, C., et al. (1985). *Per un’idea di città: la ricerca del Gruppo architettura a Venezia (1968–1974)*. In: Aldegheri, C. and Sabini, M. (eds.). *Per un’idea di città: la ricerca del Gruppo architettura a Venezia (1968–1974)*. Venice: Cluva.
- 9 In the words of Carlo Aymonino, what was still missing was a reflection on the “consequences of the bourgeois economic structure with respect to urban problems [...] whose task is [...] to reduce the set of urban and non-urban settlements to a marketable quantity [...]. But it is this very reduction that – [...] requires the problems of Historic Centres to be approached in terms of the material conditions found in them, in relation to the material conditions of the whole city and relative territory.” Aymonino, C. (1973). *Piani Particolareggiati dei Centri Storici – Obiettivi politici e strumenti operativi di intervento*. Comune di Pesaro, p. 10.
- 10 The plan for the protection and conservation of the ancient centre of Bologna (Piano di salvaguardia) was adopted by the city in 1969, following the studies developed by Leonardo Benevolo and his team since 1963. See: *Bologna centro storico* (1970). Exhibition catalogue Bologna-centro storico. Bologna, Palazzo d’Accursio. Bologna: Alfa.
- 11 Aymonino (1973) (as in note 9), p. 11.
- 12 Gruppo Architettura (Aymonino, C., Dardi, C., Fabbri, G., Panella, R. Polesello, G.U., Semerani L. and Lena, M.) (1971–1974). *Piano Particolareggiato per il Centro Storico di Pesaro*.
- 13 Doglioni was part of the team working on the Pesaro plan for the ancient city centre. See: Doglioni, F. (1980). *Prontuario del Restauro-Indicazioni per gli interventi di restauro edilizio nel Centro Storico di Pesaro*. In: *Progetti e ricerche della città di Pesaro*, no. 7.
- 14 Aymonino, C. Brusatin, M., Fabbri, G., Lena, M., Lovero, P., Lucianetti, S. and Rossi, A. (1970). *La città di Padova*. Rome: Officina.

- 15 Aymonino, C., Dardi, C., Fabbri, G., Panella, R., Polesello, G. and Semerani, L. (1974). *Pesaro Centro storico – Analisi dello stato di fatto urbanistico, analisi dello stato di fatto edilizio, prima definizione del perimetro e contenuto dell'area del piano particoloreggiato*. Pesaro, p. 33.
- 16 *La città nella storia*. In: Contropazio, 2, March–April 1976.
- 17 Rossi, A. (1966). *L'architettura della città*. Venice: Marsilio.
- 18 Gruppo Architettura (1974) (as in note 12), p. 7.
- 19 Menna, F. (1975). *La linea analitica dell'arte moderna. Le figure e le icone*. Turin: Einaudi.
- 20 Dardi, C. In: Aymonino (1973) (as in note 12), p. 46.
- 21 *Ib.*
- 22 Muratori, S. (1960). *Studi per un'operante storia urbana di Venezia*. Rome: Istituto Poligrafico.
- 23 Maldonado, T. (1980). Pesaro: architettura e gestione della città. In: *Casabella* 456, March 1980.
- 24 Corboz, A. (1983). Le territoire comme palimpseste. In: *Diogenes* 121, January–March 1983. Although he belonged to a different cultural context, André Corboz was strongly involved in the Italian debate of the time. See my introduction to Corboz's writings: André Corboz, connoisseur d'art et de villes. In: Corboz, A. (1998). *Ordine Sparso*. Milan: Angeli.
- 25 Corboz, A., Léveillé, A., Cassani, Y., Mayor, M.P., Toumi-Overney, I. and Hirschi, P. (1993). *Atlas du territoire genevois, permanences et modifications cadastrales aux XIX et XX siècles*, Service des monuments et des sites. Chêne-Bourg, Geneva.
- 26 Corboz, A. *Le dessous des cartes*, in *Atlas du territoire genevois, permanences et modifications cadastrales aux XIX et XX siècles*, Service des monuments et des sites, Chêne-Bourg, Geneva.
- 27 Durand, J.N.L. (1801). *Recueil et Parallèle des Edifices de tout genre Ancien et Modernes*. Paris. Durand, J.N.L. (1802). *Précis des Leçons d'Architecture données à l'Ecole Polytechnique*. Paris. See also: Panerai, P. (1980). *Typologies*. In: id., Depaule, J.-C., Demorgon, M. and Veyrenche, M. *Elements d'analyse urbaine*. Brussels: AAM.
- 28 Guillerme, J. "Durand Jean Nicolas Louis – (1760–1834)". *Encyclopædia Universalis* (online, accessed 21 March 2020, <http://www.universalis.fr/encyclopedie/jean-nicolas-louis-durand/>).
- 29 Panerai (1980) (as in note 27).
- 30 Secchi, B. (2008). La città normale. In: Dunia Mittner (ed.). *La città reticolare e il progetto moderno*. Turin: Città Studi.
- 31 Foucault, F. (1999). *Les Anormaux, Cours au Collège de France, 1974–1975*, EHESS. Seuil: Gallimard.
- 32 Tafuri, M. (1973). *Progetto e utopia* (English transl. (1976). *Architecture and Utopia*. Cambridge MA and London: MIT Press, first chapter).
- 33 Picon, A. (2000). Introduction. In: Durand, J.N.L. *Précis of the lectures on architecture: with, Graphic portion of the lectures on architecture*. Getty Research Institute.
- 34 *Ib.*, p. 21.
- 35 *Ib.*
- 36 Patetta, L. (ed.) (1978). *L'idea della magnificenza civile: architettura a Milano 1770–1848*. Exhibition catalogue, Milan, Rotonda di via Besana, Oct–Nov 1978. Milan: Electa.
- 37 StudioPaolaViganò, Grafton Architects, Maarch, with Sweco Belgium, AAW, Idea Consult, Sertius & D2S international.
- 38 This is Muratori's theory on the "cultural crisis," discussed by Sylvain Malfroy in his 1986 book *L'approche morphologique de la ville et du territoire/Die morphologische Betrachtungsweise von Stadt und Territorium*. ETH Zürich. Without adhering to his world vision, his criticism of modernity still remains a valuable part of his contribution.

Biographies

André Bideau is a free publicist and lecturer of History and Theory of Architecture at the Accademia di Architettura di Mendrisio. There, he currently works on a research project about Corboz and he has curated the exhibition *Between invention and imagination: André Corboz and the territory as palimpsest* in 2018 with Elisabetta Zonca. Together with Daniel Bosshard and Christian Schmid, Bideau curated the exhibition *Nach Zürich. Kontroversen zur Stadt* in 2019. He graduated as an architect at the ETH Zurich and obtained his PhD about Oswald Mathias Ungers and Frankfurt at the University of Zurich. From 1997 to 2002, Bideau was the editor of *werk, bauen+wohnen*, in 2004 he was made Research Fellow at the International Research Centre for Cultural Studies in Vienna and then went on to teach at Cornell University, the Harvard Graduate School of Design, and the ENSA Paris-Malaquais.

Catherine Blain is an architect and urbanist. She holds a PhD and teaches and conducts research at the Ensap in Lille (LACTH). Her research mainly focuses on post-war France and revolves, among other things, around the influence of CIAM and Team X on the city foundations in France (the “villes nouvelles”). She has written numerous books and essays and was the curator of the 2008 exhibition *L'Atelier de Montrouge, la modernité à l'œuvre (1958–1981)* (CAPA) and the pertaining monography. She is a member of the science council of DoCoMoMo France, a Vice president of the French Association for the History of Architecture (AHA) and a member of the European Architectural History Network (EAHN).

Max Bosshard (* 1949) is an architect. He graduated at ETHZ in 1975. Before and after his graduation, he worked on several projects at Aldo Rossi's studio in Milan. For several years, he worked as an assistant at the ETHZ, for Paul Hofer's Chair for the History of Urbanism and for Flora Ruchat's Chair for Architectural Design. Subsequently, after having collaborated at the office of Peter Baumann in Lucerne, he started his own practice together with Christoph Luchsinger († 2019). In addition to his practical work as a partner in Bosshard Luchsinger Architects, he taught from 1988 to 2014 at the Zurich University for Applied Sciences (ZHAW) and its predecessor institutions. Between 1988 and 2014, he was Head of the Institute for Urban Landscape (IUL).

Andri Gerber (*1974) is an architecture and urban design theoretician and urban metaphorologist. He earned his MSc in Architecture as well as his PhD (awarded with an ETH medal) and his habilitation from the ETH. He is a professor for Urban History at the ZHAW and a private lecturer at the ETH. His current research and publications focus on matters relating to spatial perception from a cognitive perspective, and on the potential of board and video games in architecture and urban design.

Marlène Ghorayeb is an architect and urbanist. She holds a PhD and a habilitation and is a professor at the École Spéciale d'architecture in Paris. Since 2014, she has also taught at the Ensap in Lille. At the Centre de Recherche sur l'Habitat CRH-LAVUE UMR 7218 CNRS, she conducts research into the circulation of knowledge within various cultural and globalised contexts of urban design, the relationship of architecture and the history of the city in the 20th century, as well as the renewal of urban design education amid the current challenges facing urban design.

Regula Iseli (*1962) studied Architecture at the ETH Zürich. Free diploma thesis under professor Franz Oswald in 1989; self-employed architect and partner in architecture firms from 1993 to 2002; assistant to professor Alfredo Pini at the ETH Zurich from 1994 to 1995; assistant to professor Adrian Meyer at the ETH Zurich from 1996 to 2002; project head and subject specialist for architecture and urban space at the Office for Urban Development of the City of Zurich and Managing Director of the Baukollegium Zürich from 2002 to 2013; since 2013, lecturer at the Institute of Urban Landscape; since 2014, Co-head of the ZHAW's Institute of Urban Landscape with Stefan Kurath.

Susanne Komossa (1956–2020) graduated from the Delft University of Technology's Faculty of Architecture. In 1991, she started her own firm *Komossa Architecten BNA* in Rotterdam. As Associate Professor of Architectural Design at the Faculty of Architecture and the Built Environment at the Delft University of Technology, she coordinated, taught and lectured in the Architecture-Public Building master's programme. Her research focused on public building, hybrid buildings, urban blocks, the public sphere, the physical realm, architectural design and composition as well as urban green spaces. She was the co-editor and author of the book *Atlas van het Hollandse Bouwblok* (Thoth, 2003). Its English edition, *Atlas of the Dutch Urban Block*, was published in 2005. She also edited and published *Color in Contemporary Architecture* (Uitgeverij SUN, 2009).

Karl Kropf is a senior lecturer in Urban Design and Historic Conservation at Oxford Brookes University and Director of Built Form Resource, an urban design, landscape and heritage consultancy. He studied landscape architecture at the University of California at Berkeley and completed an MA in Urban Design at Oxford Polytechnic in 1986. After working in the urban design team at Skidmore, Owings and Merrill in San Francisco, he went on to complete a PhD in urban morphology at the University of Birmingham in 1993. Moving back into practice, Kropf was the Conservation and Design Officer of the Stratford-on-Avon District Council from 1996 to 2001 and, subsequently, a senior associate with studio REAL, an urban design consultancy. He has taught at Oxford Brookes since 2007 and started his own consultancy in 2011. His *Handbook of Urban Morphology* was published in autumn 2017 by John Wiley.

Stefan Kurath (*1976), architect and urbanist, studied Architecture in Switzerland and in the Netherlands, won his doctorate with summa cum laude at HafenCity University in Hamburg, is a Professor and Co-head of the Institute Urban Landscape with Regula Iseli, and has his own architecture firms in Zurich and, with Ivano Iseppi, in Graubünden.

Karsten Ley (*1974) is an architect and urban planner. He studied architecture and urban design at RWTH Aachen University and obtained his PhD in the field of the History and Theory of Urban Design (awarded with a Borchers medal and the Friedrich-Wilhelm award). He is a professor for Urban Design, Theory of Architecture and Design at the Hochschule 21 University in Buxtehude and has been visiting faculty at the German University of Technology in Oman for several years. The current focus of his research and publications is the history of urban space and urban morphology as well as issues of urban heritage preservation and world heritage protection.

Sylvain Malfroy (*1955) is a historian of art and architecture. He studied Art History, German and French literature at the University of Lausanne. The opportunity to collaborate with Prof. André Corboz at the Swiss Federal Institute of Technology in Zurich between 1980 and 1988 allowed him to specialise in theory and methodology of contextual urban design. His main research focus lies on Saverio Muratoris contribution to urban morphology. He is now retiring after forty years of lecturing on Humanities at various Swiss Universities and Universities of applied sciences. Since 1994 he is a founding member of the International Seminar on Urban Form.

Lars Marcus obtained a PhD from the KTH Royal Institute of Technology in 2000. He is an architect and professor of Urban Design and leads the Spatial Morphology Group SMoG (www.smog.chalmers.se) with Meta Berghauser Pont at the Chalmers University of Technology. His research, published in more than 100 articles in scientific journals, architectural reviews and the daily press, explores how spatial form as defined by architecture and urban design supports, structures and sets limits to people's everyday lives and how, in extension, conditions vital social, economic and ecological urban processes. He is also the founder of, and 20-year partner at, the consultancy firm Spacescape (www.spacescape.se), performing spatial analysis, design consultancy and policy development in architectural and urban projects for architects, municipalities and real estate companies.

Nicola Marzot graduated from the Faculty of Architecture of the University of Florence. In 1994, he started his own firm *Studio PERFORMA A+U* in Bologna, Italy. He has taught as a lecturer at the Faculty of Architecture of the University of Florence and at the Faculty of Engineering of the University of Bologna, where he obtained his first PhD with a doctoral thesis about *Building and territorial engineering* in 2000. Since 2009, he has been an assistant professor at the Chair of Public Building, Faculty of Architecture and the Built Environment of the Delft University

of Technology, where he defended his second PhD in 2014. In 2016, he was offered the position of Associate Professor of Architectural Composition at the Department of Architecture at the University of Ferrara.

Luca Ortelli is a full professor of Architectural Design and Design Theory at the Institute of Architecture and the City of the Swiss Federal Institute of Technology in Lausanne. After graduating from the Politecnico di Milano, he worked as an assistant at the Swiss Federal Institute of Technology in Zurich, taught at the Lugano-Trevano Technical School, at the *École d'architecture* of the University of Geneva and, as guest professor, at the University of Miami's School of Architecture, the Escuela de Arquitectura de la Universidad de Navarra in Pamplona and at IUAV University of Venice. From 1980 to 1990, he was an editor of *Lotus international* magazine and the co-director of the *Stella polare* series of architectural guides, published by CLUP. He currently directs the EPFL Press series of architectural essays.

Urs Primas (*1965) is an architect and a lecturer at the ZHAW's Institute of Urban Landscape. 1991, diploma in Architecture at the ETH Zurich under professor Alexander Henz. From 1995 to 2002, work in Amsterdam, including as a project architect with Bosch Haslett Architects, as a Netherlands correspondent for *werk, bauen + wohnen*, and as a lecturer at AvB Amsterdam and at Delft University of Technology. Since 2002, he has his own architecture firm in Zurich. He also teaches and conducts research at the ZHAW. Since 2006, he is a partner in the architecture firm Schneider Studer Primas, and, together with Franziska Schneider and Jens Studer, has been a guest lecturer at the ETH Zurich in the academic year 2017/18. Research areas include urban morphology, Space Syntax, development of densely parcelled areas, post-war settlement structures and natural hazards in settlement areas.

Erich Raith (*1954) is an architect and urbanist. He studied Architecture at the Technical University in Vienna, where, from 1991 to 2019, he also held a lecturer and research position at the Institute of Spatial Planning and at the Institute of Urban Design and Landscape Architecture, of which he was the Head from 1999 to 2009. In 1996, he completed his PhD dissertation *Zur Morphologie der Gartenvorstädte – Allgemeines – Wiener Beispiele – die Siedlungsprojekte Karl Schartelmüllers*. In 1999, he won his habilitation and teaching qualification for the subject Urban and Settlement Morphology. Since 1989, he has been a freelance architect in Vienna and engaged in various project teams (from 1990 to 1998 with Büro Reinberg, Treberspurg & Raith, and later with architect Reinhardt Gallister as well as, among others, firms nonconform, querkraft, AllesWirdGut). Erich Raith has published extensively and has been a prolific public speaker.

Sören Schöbel (*1967) studied landscape architecture at the Technical University of Berlin. He started as a freelancer, became a research associate and later obtained a PhD in Berlin. Since 2005, he has been a professor of Landscape Architecture and Regional Open Space at the Technical University of Munich. He focuses on design

methods for urban and rural landscapes on a regional scale, as well as on renewable energies and social venues.

Paola Viganò is an architect and urbanist and a full professor of Urban Theory and Urban Design at the EPFL in Lausanne, where she heads the *lab-U* and the new interdisciplinary Habitat Research Centre. She is also a professor at IUAV University in Venice. A guest professor in several international schools, she received the Grand Prix de l'Urbanisme in France in 2013, the title of Doctor Honoris Causa by the UCL in 2016, the Flemish Culture Award for Architecture (*Ultima Architectuur*) in 2017 and, in 2018, the gold medal for lifetime achievement at the Milano Triennale. In 1990, she co-founded *Studio* with Bernardo Secchi, where she worked on numerous projects and visions in Europe until 2014. Since 2015, Studio Paola Viganò has been working on urban and landscape projects in Europe. With the Habitat Research Centre, she is currently working on a vision for Greater Geneva.

Frank Zierau (*1961), a Dipl.-Ing. Architekt, studied Architecture at the University of Hanover and at the ETH Zurich. Since 1997, he has had his own architecture firm in Zurich. In addition to residential and cultural buildings and in close collaboration with specialist planners, his firm also conducts urban design studies and infrastructure projects. In collaboration with Sylvain Malfroy and within the framework of this series of projects, he completed various studies and examinations since 1997. In addition to his practical work, he has long been engaged in teaching activities. Since 1993, these have included a lecturer position at the ETH Zurich, at the Karlsruhe Institute of Technology, at the University of Liechtenstein and, since 2011, as a lecturer at the School of Architecture at the ZHAW in Winterthur. He is also a foundational member of the Krokodil group of architects in Zurich, a member of the Federation of Swiss Architects FSA and a member of the committee for competitions and study contracts of the Swiss Society of Engineers and Architects (SIA).