



UNIVERSITÀ
DEGLI STUDI
FIRENZE

FLORE

Repository istituzionale dell'Università degli Studi di Firenze

Aldo Rossi, perspectives from the world. Theory, teaching, design & legacy. Ediz. illustrata

Questa è la Versione finale referata (Post print/Accepted manuscript) della seguente pubblicazione:

Original Citation:

Aldo Rossi, perspectives from the world. Theory, teaching, design & legacy. Ediz. illustrata / Serena Acciai. - STAMPA. - (2020), pp. 124-132. (Intervento presentato al convegno Aldo Rossi, Perspectives from the World tenutosi a Milan).

Availability:

This version is available at: 2158/1202782 since: 2020-08-13T17:46:20Z

Publisher:

Il Poligrafo Casa Editrice srl

Terms of use:

Open Access

La pubblicazione è resa disponibile sotto le norme e i termini della licenza di deposito, secondo quanto stabilito dalla Policy per l'accesso aperto dell'Università degli Studi di Firenze (<https://www.sba.unifi.it/upload/policy-oa-2016-1.pdf>)

Publisher copyright claim:

(Article begins on next page)

MARCO BOVATI (1968), M.Arch. and PhD at Politecnico di Milano. He is currently Associate Professor at Department of Architecture and Urban Studies and teaches Architectural and Urban Design. His research work concerns the relation among Architectural theories, Design methodologies and the issue of sustainability.

MICHELE CAJA (1968), M.Arch. at Politecnico di Milano and PhD at Università Iuav di Venezia. He is currently Associate Professor at Department of Architecture, Built Environment and Construction Engineering and teaches Architectural and Urban Design. His research topics concern the relation between Italy and Germany.

ADALBERTO DEL BO (1948) graduated at Politecnico di Milano where he taught as Full Professor in Architectural and Urban Design. Author of public buildings, he published studies on theoretical and practical aspects of architectural and urban design on which he organized exhibitions and chaired international conferences.

MARTINA LANDSBERGER (1963), M.Arch. at Politecnico di Milano and PhD at Università Iuav di Venezia. She is currently Associate Professor at Department of Architecture, Built Environment and Construction Engineering and teaches Architectural and Urban Design. Her research topics concern the relation between architecture and construction.

ANGELO LORENZI (1963), M.Arch. at Politecnico di Milano and PhD at Università Iuav di Venezia. He is currently Associate Professor at Department of Architecture, Built Environment and Construction Engineering and teaches Architectural and Urban Design. His research topics concern the relation between ancient and new in architecture.

in copertina

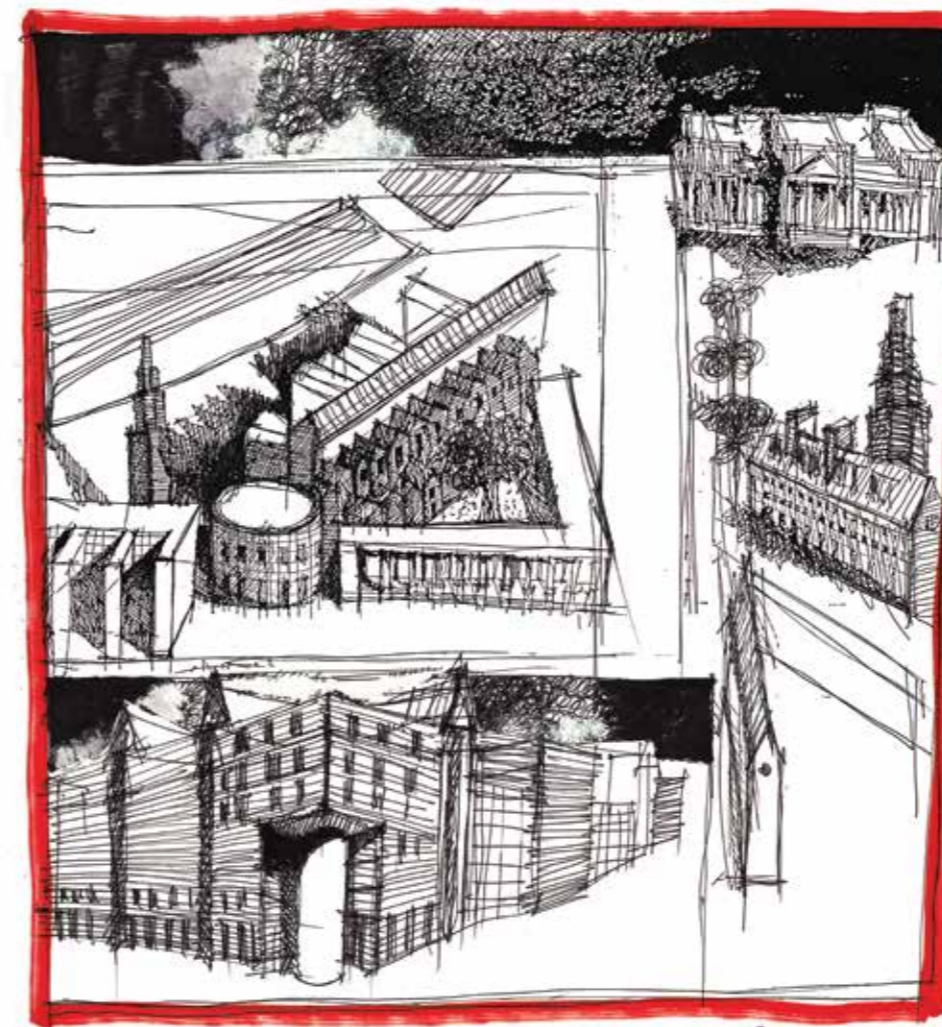
Aldo Rossi, *Study for Berlin*
(*Deutsches Geschichte Museum a Friedrichstrasse*), 1988, detail
(MAXXI - Museo Nazionale delle arti del XXI secolo, Roma,
Collezione MAXXI Architettura, Archivio Aldo Rossi
© Eredi Aldo Rossi, courtesy Fondazione Aldo Rossi)

ALDO ROSSI, PERSPECTIVES FROM THE WORLD

ISSN 2612-2839



ILPOLIGRAFO



ALDO ROSSI, PERSPECTIVES FROM THE WORLD

Theory, Teaching, Design & Legacy

edited by

Marco Bovati, Michele Caja, Martina Landsberger, Angelo Lorenzi

scientific supervision Adalberto Del Bo

ILPOLIGRAFO

Aldo Rossi, one of the most important figures of the last century who determined and characterized the theoretical debate of international architecture, both in the academic and professional fields, died prematurely on September 1997.

Translated into many languages, Rossi's *The Architecture of the City* (1966) soon became a reference for world-leading schools of architecture, bringing into focus the urban dimension of architectural design, and the fundamental role of history. In different occasions over the years, such themes have stirred up the debate from different standpoints, opening further lines of inquiry for generations of scholars and academics all over the world. Since the time of the exhibition "Architettura Razionale" at the 1973 Triennale di Milano in which, as a curator, he had called on architects from different and distant places to confront each other, Rossi had shown this propensity to look beyond national borders with interest and curiosity. This volume aims to examine how much Rossi's theoretical and design teaching is still relevant today. For this purpose, forty young national and international scholars and researchers have dealt with the master's theoretical and constructed work, verifying its relevance and useful indications for the contemporary project. The volume, introduced by a theoretical essay, consists of four sections corresponding to four thematic issues: "Theory & Design"; "Teaching & Design"; "International Design Legacy"; "Design". Each chapter presents a theoretical introduction that aims to discuss and summarize the topics covered in the section by offering a possible interpretation of the texts.

ALDO ROSSI, PERSPECTIVES FROM THE WORLD

Theory, Teaching, Design & Legacy

edited by

Marco Bovati, Michele Caja

Martina Landsberger, Angelo Lorenzi

scientific supervision Adalberto Del Bo

International Conference Proceedings

ALDO ROSSI. PERSPECTIVES FROM THE WORLD

Milano, Politecnico di Milano, 11-13 June 2018

Editors

Marco Bovati, Michele Caja, Martina Landsberger, Angelo Lorenzi

Scientific Supervision

Adalberto Del Bo

Scientific Committee

Fondazione Aldo Rossi

Stefano Della Torre | ABC Department, Politecnico di Milano

Gabriele Pasqui | DASTU Department, Politecnico di Milano

Adalberto Del Bo | AUC School, Politecnico di Milano

Marco Biraghi | AUC School, Politecnico di Milano

Marco Bovati | DASTU Department, Politecnico di Milano

Michele Caja | ABC Department, Politecnico di Milano

Martina Landsberger | ABC Department, Politecnico di Milano

Angelo Lorenzi | ABC Department, Politecnico di Milano

*This book is dedicated to the memory
of Francisco José Barata Fernandes*

Reference Experts

Francisco Barata | Faculdade de Arquitectura, Universidade do Porto
Piotr Barbarewicz | Università degli Studi di Udine
Marco Bovati | Politecnico di Milano
Francesco Bruno | Politecnico di Milano
Michele Caja | Politecnico di Milano
Renato Capozzi | Università degli Studi Federico II, Napoli
Adrià Carbonell | Katholieke Universiteit, Leuven
Maria Vittoria Cardinale | Politecnico di Milano
Jean-Pierre Chupin | University of Montreal
Ildebrando Clemente | Università di Bologna
Francesco Collotti | Università degli Studi di Firenze
Roberto Dulio | Politecnico di Milano
Victoria Easton | ETH, Zürich
Antonio Esposito | Università di Bologna
Carolina B. García Estévez | ETSAB, Barcelona
Francesco Saverio Fera | Università di Bologna
Carlo Gandolfi | Università degli Studi di Parma
Joubert José Lancha | Universidade do Sao Paulo
Martina Landsberger | Politecnico di Milano
Angelo Lorenzi | Politecnico di Milano
Rejana Lucci | Università degli Studi Federico II, Napoli
Gino Malacarne | Università di Bologna
Carlo Manzo | “Sapienza” Università di Roma
Carlo Moccia | Politecnico di Bari
Raffaella Neri | Politecnico di Milano
Luca Ortelli | EPFL, Losanne
Riccardo Palma | Politecnico di Torino
Stefano Perego | Politecnico di Milano
Madalena Pinto Da Silva | Universidade do Porto
Daniele Pisani | Politecnico di Milano
Pisana Posocco | “Sapienza” Università di Roma
Gundula Rakowitz | Università Iuav di Venezia
Claudia Tinazzi | Politecnico di Milano
Ana Tostoes | DoCoMoMo International
Federica Visconti | Università degli Studi Federico II, Napoli

*A special thanks to Fondazione Aldo Rossi and Aldo Rossi's Heirs
for the precious collaboration and for granting the publication
of the images illustrating the volume*



POLITECNICO MILANO 1863

DIPARTIMENTO DI ARCHITETTURA
E STUDI URBANI

DIPARTIMENTO DI ARCHITETTURA,
INGEGNERIA DELLE COSTRUZIONI
E AMBIENTE COSTRUITO

Acknowledgments

Images at pages 33, 45, 52, 53, 80, 118, 134, 144 (bottom), 152 (top), 206, 210, 220 (left), 246 (bottom), 256 (top left and bottom right), 262 (top), 282, 290 (bottom), 307, 319, 336, 339 (top), 344, 355, 361 are copyright © Eredi Aldo Rossi, courtesy Fondazione Aldo Rossi.

All the other images have references in their captions and they were provided by the Authors under their own responsibility

Graphic design and proofreading

Il Poligrafo casa editrice
editorial staff: Alessandro Lise, Sara Pierobon

copyright © March 2020
Il Poligrafo casa editrice
35121 Padova
via Cassan, 34 (piazza Eremitani)
tel. 049 8360887 - fax 049 8360864
e-mail casaeditrice@poligrafo.it
www.poligrafo.it

ISSN 2612-2839
ISBN 978-88-9387-097-9

TABLE OF CONTENTS

15 The Real Key Issues in front of Us
Adalberto Del Bo

23 Editors' Note

PART ONE: THEORY & DESIGN

27 Reception to Aldo Rossi's Theoretical Thinking.
Comments on Some Recent Reinterpretations
Michele Caja

32 The Analogous City:
City of Memory, City in Parts, City of Space
Francesca Addario

40 The Ubiquitous Architectures of Memory
Ludovica Cappelletti

48 *Theatrum vel Monumentum*: The Permanence of Ephemeral
in the Work of Aldo Rossi
Silvia Cattiodoro

57 Aldo Rossi and the *Forma Urbis*
Francesca Dal Cin

64 Acceptance and Transformation of Aldo Rossi's
L'Architettura della Città in China (1986-2016)
Jiawei Jiang

70 Contemporary Chinese City
and the Urban Morphology Discussion of Aldo Rossi,
Starting from the PhD Dissertation *Fictionalizing City* of Wang Shu
Jiang Lei

78 Rossi of our Times:
Architecture and the Non-simultaneity of Contemporaneity
Giacomo Pala

- 87 Memory Permanence Beauty:
Perception and Impact of Rossi's Theory in Germany
Alexander Pellnitz
- 94 Analogies and Experiences: References to Herman Melville
in Aldo Rossi's *A Scientific Autobiography*
Gian Luca Porcile
- 101 Typological Problems of Housing in Vienna and Frankfurt
Alessandro Porotto
- 111 The *Tendenza* beyond Italy and towards Tomorrow
Fiorella Vanini
- PART TWO: TEACHING & DESIGN
- 119 The Construction of a Design Theory
Martina Landsberger
- 124 The Method of Typological Analysis:
Eldem's and Rossi's Work in a Comparative Perspective
Serena Acciai
- 133 Aldo Rossi's Teaching in Zürich
Florencia Andreola
- 141 Invention through Translation: Aldo Rossi in Greece
Ioanna Angelidou
- 149 *Colpa dell'Aldo?* Aldo, is it your Fault?
Francesca Belloni
- 156 Aldo Rossi's *A Scientific Autobiography*:
Insights into Doctoral Training in Design Disciplines?
Alice Buoli, Cecilia De Marinis, Dorotea Ottaviani
- 168 Aldo Rossi's Transatlantic Cross-fertilisation:
American "Urban Facts" and Reinvention of Design Methods
Marianna Charitonidou
- 176 The Childish Hand
Sebastiano Fabbrini
- 185 Transformation as a Tool for Conservation:
Aldo Rossi's Legacy for the Design in the Historic Cities of the Islamic World
Cecilia Fumagalli
- 193 Ideology or Methodology?
Aldo Rossi and Recent Architecture Historiography in Colombia
Jorge Mejía

- 200 The Legacy of Aldo Rossi: Gaze at Reality Building Yourself
Andrea Oldani

PART THREE: INTERNATIONAL DESIGN LEGACY

- 211 Aldo Rossi's Journey
Angelo Lorenzi
- 218 John Hejduk *vis-à-vis* Aldo Rossi
Luca Cardani
- 226 Aldo Rossi and Brazil: A Map of Shifting Forms and Ideas
Aline Coelho Sanches
- 235 Aldo Rossi in France: The Complexity of the Transfers (1968-2018)
Julien Correia
- 244 Rossi in Portugal: A Celebration of Architecture
Jorge Figueira
- 253 Memory of Aldo Rossi in South Korea
BoKyung Lee
- 260 Aldo Rossi and Frank Gehry, a New Correspondance
Lorenzo Margiotta
- 267 "La Città dell'Architettura": Rossi, Stirling and the Image of the City
in their Berlin Projects
Phoebus Panigyrakis
- 278 Archetypes, Iconographies and Legacy:
The Influence of Aldo Rossi in Europe
Giulia Setti
- 287 The Greek City and the Architecture of Aldo Rossi
Sotirios Zaroulas

PART FOUR: DESIGN

- 299 Perspectives from Another Place: The Elsewhere as a Point of Observation
Marco Bovati
- 306 Aldo Rossi and the Re-use of Historical Elements in Berlin
Ivan Brambilla
- 314 "Ein Berliner Haus":
Considerations on Villa in Rauchstrasse, Tiergarten, Berlin (1982-1984)
by Architects Aldo Rossi and Gianni Braghieri
Alessandra Ciacciofera

- 324 Aldo Rossi and the Portuguese Experience.
Bairro Bela Vista, Casal das Figueiras: Projects for the City
Giacomo Corda
- 333 Atopy of Archetypes
Jacopo Costanzo
- 342 The Monument for Fukuoka: Architecture Sensitive
to Human Emotions and Economic Prosperity
Alice Covatta
- 350 Redesigning Istanbul: Aldo Rossi and the Project for Üsküdar Square
Eliana Martinelli
- 358 1976 Country RD 30-A, Everywhere, USA
Davide Servente

THE METHOD OF TYPOLOGICAL ANALYSIS: ELDEM'S AND ROSSI'S WORK IN A COMPARATIVE PERSPECTIVE

Serena Acciai

Università degli Studi di Firenze, Italy

This territory has been seen as a series of urban structures, elements built of city and landscape. Here, architecture must take into consideration the earth, the culture, the conflicts, their permanence, and development.

This initial statement opens the research published by Rossi, Consolascio and Bosshard on the *Construction of the Canton of Ticino territory*¹. This obviously led the architects in their methodological approach to this research, finding in Sedad Hakkı Eldem's² work, and in particular, in the analysis of the Bosphorus landscape, an unexpected analogy. Sedad Eldem (1908-1988) has been the most representative architect of Modern Turkish architecture. Who else could have conversed with the Masters of Modern in Europe and America and, being a son of Ottoman aristocracy, could open a Turkish path to the Modern Movement?

The core of Sedad Eldem's work was the study of the Turkish House. No other person has been as comprehensive, devoted and productive as he was in bringing the traditional Turkish house back to life through his own architectural experience and projects. The essential characteristics of this building type, and its possible variations depending on the site, represent the main trait of Eldem's work and also his main legacy.

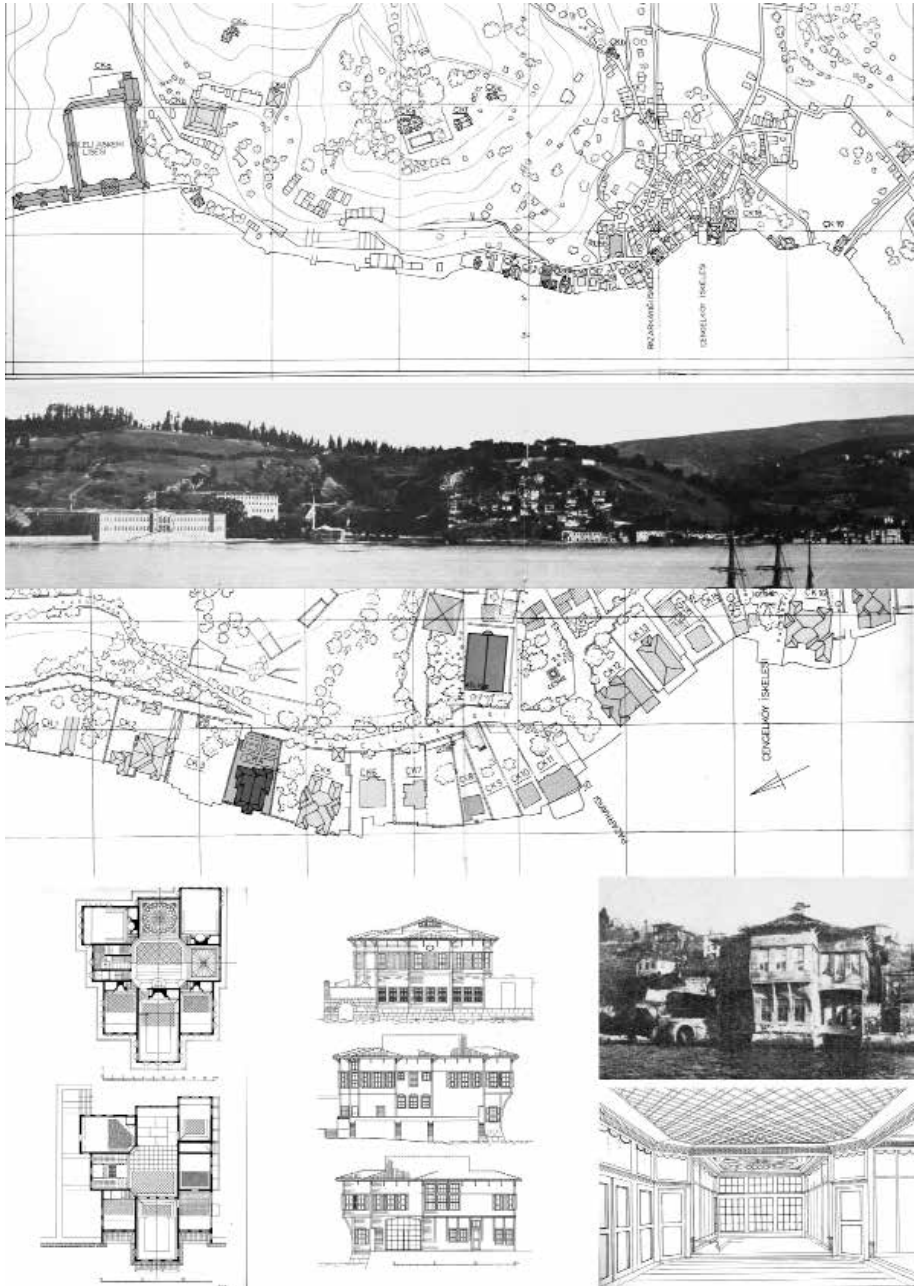
It should be noted that the analysis of Rossi and his colleagues succeeded by several years Eldem's studies on the urban landscape of the Bosphorus, but the method, in particular that of the typological analysis preparatory to the project, has, as we shall see, strong similarities.

The historical reasons for these similarities are to be found in the adoption by Eldem and the Istanbul Academy of Fine Arts of the so-called "European method of representation"³ during the National Architecture Seminars. Until then in Turkey, architecture education had followed old academic rules and promoted adherence to oriental neo-Ottoman forms; the Turkish house type had not been studied because the analysis of national architecture in Turkey had been confined to monuments and public buildings. Furthermore, Eldem maintained that, due to the lack of upkeep and care, these buildings were soon to disappear, and for this reason "the study of civil Turkish

¹ A. Rossi *et al.*, *La costruzione del territorio. Uno studio sul del Canton Ticino* (1979). Milano: Clup, 1998.

² S. Acciai, *Sedad Hakkı Eldem, an aristocratic architect and more*. Florence: Firenze University Press, 2018.

³ E. Akcan, *Architecture in translation - Germany, Turkey, & the modern house*. Durham (NC) - London: Duke University Press, 2012, p. 233.



1. The case study of *Çengelköy*, drawing composed by Serena Acciai (from S.H. Eldem, *Bogazici yalilari, Rumeli yakasi - Anadolu yakasi [The yalis of the Bosphorus - european side and anatolian side]*, Istanbul, Vehbi Koç Vakfı, 1993-1994, pp. 152-155, 161-162, 164-165)

architecture had become a question of maximum urgency”⁴. These specific objectives were pursued at the “Seminars on the National Architectural Style” at the Academy of Fine Arts in Istanbul⁵, which were instituted in 1932 thanks to the joint efforts of Ernst Egli and Sedad Eldem⁶. These seminars had the merit of forming a generation of architects that were aware of the architectural value of the traditional Turkish house. Eldem’s pupils such as Turgut Cansever (1921–2009) and Nezhir Eldem (1921–2005) were strongly influenced in their architectural work by this academic training. This pioneering experience ended at the Academy when a fire destroyed the entire building in 1948.

The foundations for the comparison with Rossi’s subsequent work, were laid in the evolution towards a more logical and systematic method in the research (compared to the purely aesthetic Beaux-Arts approach, that had characterized the work of the Academy of Fine Arts in Istanbul).

When I arrived in Turkey at the beginning of my PhD research⁷, before even “meeting” the many architectural works of Eldem that still characterize the city of Istanbul, I came across his monumental publications. Each of his books appear as a story, like a large catalogue of architecture, where project design is the main tool of cognitive investigation. These books can be seen almost as bricks of an ideal construction for which the architect waits for all his life and, which runs parallel to his professional commitment.

A typological research on the Turkish-Ottoman house was at the heart of the projects of Sedad Eldem: the houses found in Anatolia, those found on the Bosphorus as well as the plans of Bosphorus’ gardens, all served as “a building material for his design research”. Eldem’s books are made of technical drawings, plans and sections, but end up being stories where the technical aspects shine through the *raison d’être* of a place, its culture and its time. At first glance they appear as an immense typological *regesto* of houses, gardens, and constructive technologies: after a more attentive analysis one can see that the shared characteristic of these books is that they are “project reconstructions”. There is always a design element in Eldem’s books, and it is because of this that the historical reliability of these works has often been questioned.

This coming and going between “reconstruction” and “design” is congenial, if we believe that the project is not only a continuous conscious sequence of choices, but also a precise adherence to a world of forms, to other projects that have come before. Eldem’s architectural solutions generally offer logical answers to a specific problem. As architects we are united to those who have preceded us. In order to understand, we can only take into our hands the measures, the spaces, the profiles of a landscape and the anthropological notions that space and the living habits of these buildings tell us.

⁴ S.H. Eldem, “Eski bir Türk evi [An ancient Turkish house]”. *Mimar*, vol. 3, 39, March 1934, pp. 80–81, <http://dergi.mo.org.tr/dergiler/2/13/53.pdf>

⁵ Eldem himself referred to this experience using the same wording. See S.H. Eldem, “Toward a Local Idiom: A Summary History of Contemporary Architecture in Turkey”. In *Conservation as Cultural Survival*, edited by R. Holod. Philadelphia (PA): Aga Khan Award for Architecture, 1980, p. 91.

⁶ See S. Bozdoğan, E. Akcan, *Turkey: Modern Architectures in History*. London: Reaktion Books, 2012, p. 98 (Modern architectures in history).

⁷ S. Acciai, *Byzantium, Constantinople, Istanbul: fragments of generous ideas. The case-study of Sedad Hakkı Eldem*. PhD Dissertation, University of Florence, Department of Architecture, May 2012.

The work on the Canton of Ticino also has a strong design value, and the analysis of Rossi and colleagues has become a preparatory phase prior to the research work, namely the book of Agazzi, Goetz, Prati and Ranc⁸.

All Rossi's research on the Canton of Ticino presents itself as a whole large project in which architects try to reconsider, in a modern context, the meaning and use of abandoned buildings. In fact, this area of Switzerland, not unlike other Alpine valleys, had witnessed a progressive abandonment of land; this phenomenon raised the need to know and reinterpret the territory and its artifacts.

This work would have been more relevant, if Rossi had had, as happened to Sedad Eldem⁹, numerous opportunities to use the knowledge of the territory he analyzed. In this regard, however, it is necessary to mention the work of Bruno Reichlin & Fabio Reinhart¹⁰ and in particular the *Casa Tonini* in Torricella.

Of all the immense research Eldem did on the Turkish house¹¹, a real thesaurus of experiences, the work on the Bosphorus landscape is the best to be compared to the work of Rossi.

According to Eldem, life on the Bosphorus, and, consequently the architectural culture of its landscape are an Ottoman creation. From the time of Sultan Abdül Hamid I, the rich Ottoman bourgeoisie lived for some periods of the year in large wooden dwellings on the water – *yalıs*¹² – mostly during summer. The Bosphorus was the Ottoman holiday resort and these residences or *séjour d'été* were summer houses built for the wealthy families of the Ottoman aristocracy. Generally made of wood, the *yalıs* were a type of building that are found in very different places such as Amasya in Anatolia, Plovdiv in Bulgaria or again Thessaloniki in Greece. Previously, the Bosphorus landscape was characterized by sporadic fishing villages, some monasteries, mostly abandoned, and some ancient ruins such as the extraordinary Byzantine towers in *Anadolu Kavağı*¹³, right at the entrance to the Black Sea. In a few decades, from the 18th century to the beginning of the 19th century, the Bosphorus became a heavily anthropic landscape. At that time the *yalıs* formed an uninterrupted row of buildings on both banks, with the exception of small green spaces, consisting of fascinating small squares on the coast or large lawns in public parks located at the entrance of a river.

⁸ G. Agazzi *et al.*, *Pratica e Rappresentazione dello Spazio Urbano*. Lugano: Fondazione Ticino nostro, 1979.

⁹ As example of this practice see S. Acciai, "Sedad Hakkı Eldem e il Bosforo, il progetto per la riva di Kuruçesme". In *Milano Marittima 100, paesaggi e architetture per il turismo balneare*, conference proceedings (Milano Marittima, Palazzo dei Congressi, 25-26 ottobre 2012), edited by V. Orioli. Milano: Bruno Mondadori, 2012, pp. 101-104.

¹⁰ See L. Ortelli, "Architettura nel Cantone Ticino, Da Tendenze alla condizione contemporanea", *archi*, 6, 2017, pp. 25-29, <https://www.espazium.ch/architetturanel-cantone-ticino>

¹¹ In particular see his multi-volume encyclopedia on the Turkish house: S.H. Eldem, *Türk Evi, Osmanlı Dönemi, (Turkish Houses Ottoman, Period I, II, III)*. Istanbul: Taç Vakfı yayını, 1984, 1986, 1987.

¹² For a precise definition of the word yalı, see: T. Artan, *Architecture as a Theatre of Life: Profile of the Eighteenth Century Bosphorus*. PhD Dissertation, MIT, Department of Architecture, 1989, p. 12.

¹³ Anadolu Kavağı is a small and picturesque fishing village close to the Black Sea, on the Asian shore of the Bosphorus.

Sedad Eldem has always drawn and photographed this landscape, and his work should also be considered an extraordinary testimony of the characteristics of a territory before it disappeared forever¹⁴. What is fantastic about the production of Sedad Eldem is that this architect has been the greatest voice and reference for the representation, knowledge and design of this strait of sea between Europe and Asia for over 40 years.

In Eldem's two books on the *yalis* along the Bosphorus¹⁵, he always uses the same method of representation for each village, thus making each case a study of equal value. This method is a constant feature of Eldem's publications. Every case study includes an aerial photo, the plan of the site with the cadastral boundaries of the individual properties, the main roads, the densest areas (*mahalle*¹⁶) drawn through the cadastral parcels, and the *yalis* represented with the roof plan. One can also find the extension of the gardens and the main tree-lined areas. He also attaches in detail, the elevations from large vintage photographs taken from the other side of the narrow channel of the Bosphorus or from the top of the hill, historical documents, drawings, and engravings that show the development of a building over time.

This documentation is then sustained by project reconstructions where information has been lost in the course of history. These reconstructions show "how a particular structure of the shore could have been" based on analogous considerations in relationship with the site.

Another essential contribution to the description of this territory is his book on Turkish gardens¹⁷ where the Bosphorus, as the "custodian" of many examples of Turkish gardens, plays a fundamental role in defining these spaces.

The garden is analyzed exactly like the house; through the analysis of each element that forms this complex architecture: boundary walls, niches, basins, types of walls, decorations, underground spaces, (such as *serdab* and *hamman*), types of paving, and water reservoirs. Furthermore, to better describe the diffusion of this organization of nature and the green spaces related to the Turkish house, Eldem investigates the origins and boundaries of these gardens beyond geographical limits.

Coming back to the work on the Canton of Ticino we see how it collects architectural surveys in plan and elevation of entire settlements, documenting historical development during the so-called "industrial revolution"; this analysis is integrated with brief systematic geographical indications, statistical data, collection of photographic and iconographic material and the translation, in extracts, of the well-known text on the rural dwelling in the upper Ticino valleys by Jakob Hunziker¹⁸.

¹⁴ To this end see S.H. Eldem, *Köçeoğlu yalısı Bebek (Le yalı de Köçeoğlu à Bebek)*. Bogaziçi: Istanbul yayını, 1977.

¹⁵ S.H. Eldem, *Bogazici yalilari, Rumeli yakasi - Anadolu yakasi (The yalis of the Bosphorus - european side and anatolian side)*. Istanbul: Vehbi Koç Vakfı, 1993-1994.

¹⁶ *Mahalle*: Arabic word adopted in modern Turkish and translated as district, neighborhood, area.

¹⁷ S.H. Eldem, *Türk Bahçeleri (Turkish Gardens)*. Istanbul: Kültür Bakanlığı yayını, 1976.

¹⁸ J. Hunziker, *Das Schweizerhaus nach seinen landschaftlichen Formen und seiner geschichtlichen Entwicklung*. Aarau: H.R. Sauerländer, 1900.

The fundamental difference between the two research types analyzed in this paper lie in the fact that Rossi and his colleagues found themselves in front of a territory that, as Luca Ortelli wrote¹⁹: “has always been a province for economic and political reasons since its inclusion in the Helvetic Confederation but also previously. Its history is a story of struggles and poverty of a land’ on the edge of the empire”.

By using typological analysis one can see how architecture, human creation par excellence, is re-identified with the objects of use: the tools, and the ways of daily life throughout time.

The Canton of Ticino represented a way of living that was not organized by a sophisticated idea of landscape design, as was the case for the Bosphorus. In fact, Rossi’s group had to deal with the various types of buildings that had, over time, contributed to the adjustment of man to this land, and vice versa.

Thus, one can see examples of the tower house, the double house, the double room with two deep compartments, and the house with corridor. As well as the settlements with isolated houses, with row houses, or the houses with courtyards. From the single building to the settlement, this analysis highlights the elements of the territory: the rules of the various building types, the discontinuities of routes, and topography.

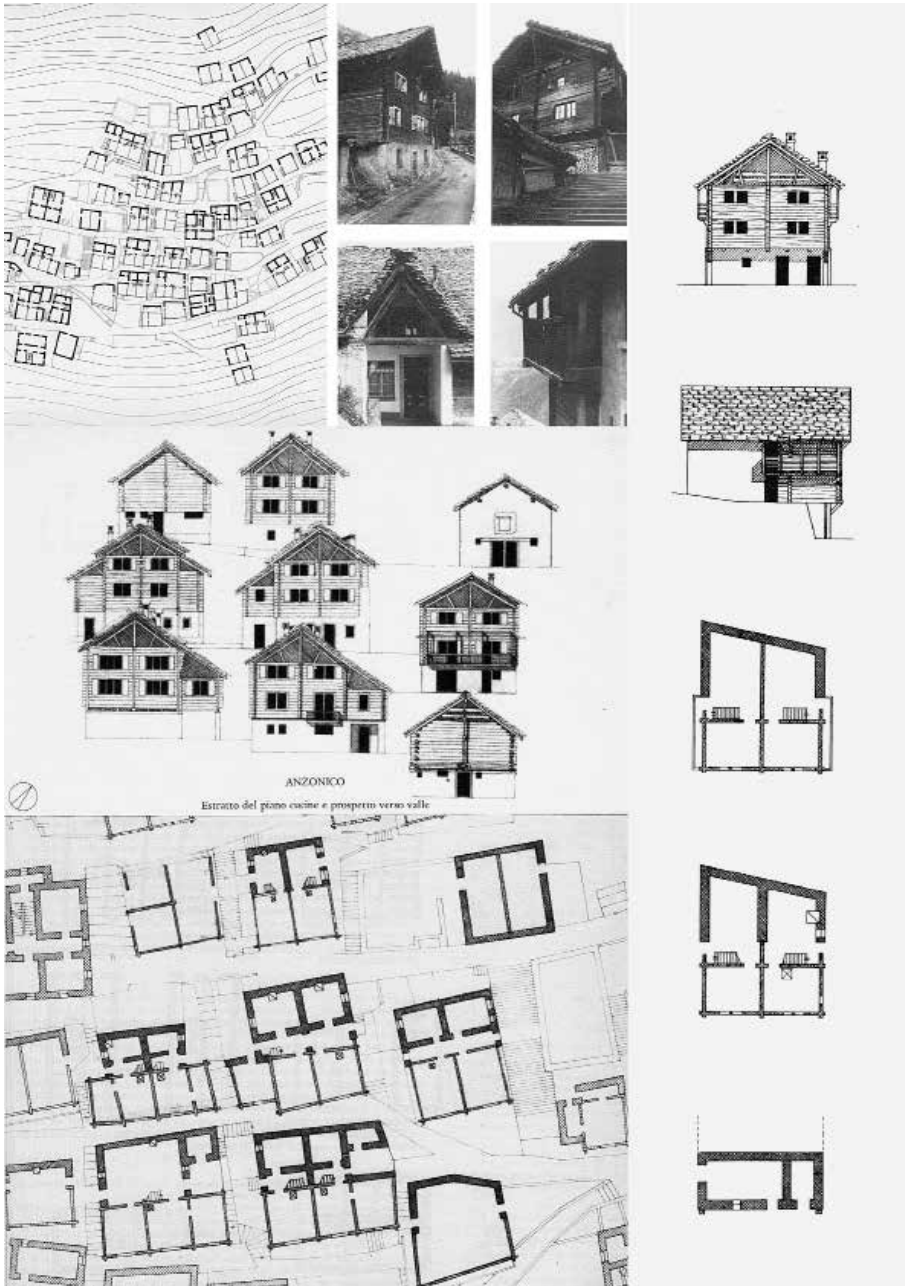
Sedad Eldem instead, analyzing the landscape of the Bosphorus, which as we have seen was formed on the basis of a very different situation, found himself analyzing the *yahs*, the millennial type of the Anatolian house²⁰ in its declination on the sea.

Another difference between these two works is the anthropological and cultural²¹ attention that Rossi and his colleagues put in their analysis. Sedad Eldem on the other hand, focused more on the compositional aspects and on the value of architecture itself as an expression of the Ottoman-Turkish culture. Instead, the Bosphorus settlements have peculiarities linked to the ethnic groups that first occupied them. What Rossi calls “the constitutive imprint”, i.e. those elaborate forms imposed on the territory in the constitutive age and which leave indelible marks on it, were not taken into consideration by Sedad Eldem; or rather, the cultural-ethnic component of these settlements was not considered by Eldem. For example, the Albanian village of *Arnavutköy* on the Bosphorus was a place where the *yahs* were simple fishermen’s houses arranged in rows along the shore, very different from the elongated floor plans of the Ottoman aristocracy. The function, not contemplative but linked instead to everyday work and the ethnic component, had in this case changed the house typology. This important aspect, even perhaps for the *Zeitgeist* of his time, has not been contemplated in Eldem’s work on the Bosphorus.

¹⁹ L. Ortelli, *Architettura nel Cantone Ticino*, cit., p. 25.

²⁰ S.H. Eldem, “La maison turque”, unpublished text prepared for *L’Architecture d’Aujourd’Hui*, 1948, transcribed from the original typewritten by S. Acciai and C. Paluszek. See also S. Acciai, “La casa ottomana e il savoir vivre, introduzione a Sedad Hakki Eldem”. *Firenze Architettura*, 1, 2012, pp. 94-101, <https://issuu.com/dida-unifi/docs/fa2012-1>

²¹ Hunziker himself, starting from a linguistic approach, came to a clearly anthropological point of view, even if guided by issues of nationality and race proper to his time. Despite this, Hunziker’s research already produced a definition of the cultural identities present in this territory.



2. The case study of Anzonico, drawing composed by Serena Acciai (from A. Rossi et al., *La costruzione del territorio. Uno studio sul del Canton Ticino*, Milano, Clup, 1998, pp. 105, 117, 307, 309)

The similar methodological approach of Rossi and Eldem on “the architecture of the city” has naturally also had an impact on the works of these architects.

Aldo Rossi wrote that in the construction of the city there are “urban facts” to be considered as references: “If we see the city as an architecture composed of different components, those are mainly the residence and the primary elements”²². Monuments are, therefore, considered as more stable landmarks and the residential fabric is understood as a living area.

These categories, which one can usually adopt in the structure of a city, in the particular case of Istanbul are only partially valid and need some refinement: the city of Istanbul as we see it now is the result of a complex urban and cultural transformation. Yes, the Ottoman city is made up of monuments and areas of residence, but the relationship between these elements is different here. The Ottoman city monuments are not isolated from the rest of the areas. They differ from the residential buildings in the use of stone instead of wood.

The 20th century history of Istanbul urban development (often not respecting the identity of the Ottoman city) is comparable to that of some great European cities for which Aldo Rossi’s analysis had been written. Eldem’s work dates back precisely to this period in the 20th century when in Istanbul there was an attempt to change the face of the city following the canons of the Western world. Eldem was intimately involved in the city’s architectural and urban history and memory, and worked for Istanbul through those elements that Rossi says constitute a city’s architecture: monuments and houses. Eldem’s architecture remains today, in various parts of the city, an interpretation of the image of the era, and of the society that Eldem wanted to be made available to the majority of the population.

Daniele Vitale²³ wrote that the analytical studies in the field of architecture that have been widely disseminated in Italian the schools of architecture since the 1960s are an attempt to redefine the foundations of the discipline, and to move away from the dryness of functionalism. In this regard, as we have seen, the work of Rossi in the Canton of Ticino is a fundamental example.

Even today in the schools of architecture it is taught that “analysis is already a project” but this valid affirmation is rarely examined in depth. Examples such as the work of Sedad Eldem on the Turkish-Ottoman house and the Bosphorus, as well as the work of Rossi and his colleagues, should be used to show students “how” the analysis is already project. This is necessary in order to help them understand the fundamental importance of this practice for the development of a project that is coherent with sites, history and anthropological component of every residential settlement.

²² A. Rossi, *L'architettura della città* (1978). Torino: Città Studi Edizioni, 2006, p. 112.

²³ D. Vitale, “Presentazione all’edizione italiana”. In A. Rossi *et al.*, *La costruzione del territorio. Uno studio sul del Canton Ticino*, cit., p. XIII.

Bibliography

- Acciai S., “La casa ottomana e il savoir vivre... Introduzione a Sedad Hakkı Eldem”. *Firenze Architettura*, 1, 2012, pp. 94-101, <https://issuu.com/dida-unifi/docs/fa2012-1>
- “Sedad Hakkı Eldem e il Bosforo, il progetto per la riva di Kuruçesme”. In *Milano Marittima 100, paesaggi e architetture per il turismo balneare*, conference proceedings (Milano Marittima, Palazzo dei Congressi, 25-26 ottobre 2012), edited by V. Orioli. Milano: Bruno Mondadori Editore, 2012, pp. 101-104.
- “The Ottoman-Turkish House According to Architect Sedad Hakkı Eldem: A Refined Domestic Culture Suspended Between Europe and Asia”. *ABE Journal* [Online], 11, 2017, <https://abe.revues.org/3676>
- *Sedad Hakkı Eldem, an aristocratic architect and more*. Firenze: Firenze University Press, 2018.
- Agazzi G. et al., *Pratica e Rappresentazione dello Spazio Urbano*. Lugano: Fondazione Ticino Nostro, 1979.
- Akcan E., *Architecture in translation - Germany, Turkey, & the modern house*. Durham (NC) - London: Duke University Press, 2012.
- Artan T., *Architecture as a Theatre of Life: Profile of the Eighteenth Century Bosphorus*. PhD Dissertation, MIT, Department of Architecture, 1989.
- Bozdoğan S. et al., *Sedad Eldem: Architect in Turkey*. Singapur - New York: Concept Media, 1987.
- Bozdoğan S., Akcan E., *Turkey: Modern Architectures in History*. London: Reaktion Books, 2012.
- Caniggia, G., *Strutture dello spazio antropico*. Firenze: Uniedit, 1976.
- Eldem S.H., “Eski bir Türk evi [An ancient Turkish house]”. *Mimar*, vol. 3, 39, March 1934, pp. 80-81, <http://dergi.mo.org.tr/dergiler/2/13/53.pdf>
- *Türk Bahçeleri (Turkish Gardens)*. Istanbul: Kültür Bakanlığı yayını, 1976.
- *Köçeoğlu yalısı Bebek (Le yalı de Köçeoğlu à Bebek)*. Bogaziçi-Istanbul: Istanbul yayını, 1977.
- “Toward a Local Idiom: A Summary History of Contemporary Architecture in Turkey”. In *Conservation as Cultural Survival*, edited by Renata Holod. Philadelphia (PA), Aga Khan Award for Architecture, 1980, pp. 89-99.
- *Türk Mimari Eseleri, (Works of Turkish Architecture)*. Istanbul: Yapı ve Kredi Bancasıdır, 1985.
- *Bogaziçi yalıları, Rumeli yakası - Anadolu yakası (The yalis of the Bosphorus - european side and anatolian side)*. Istanbul: Vehbi Koç Vakfı, 1993-1994.
- Hunziker J., *Das Schweizerhaus nach seinen landschaftlichen Formen und seiner geschichtlichen Entwicklung*, 8 vols. Aarau: Verlag Sauerländer, 1899-1913.
- Muratori S., *Civiltà e territorio*. Roma: Officina, 1960.
- Ortelli L., “Architettura nel Cantone Ticino, Da Tendenze alla condizione contemporanea”. *archi*, 6, 2017, pp. 25-29, <https://www.espazium.ch/architetturanel-cantone-ticino>
- Rossi A., *L'architettura della città* (1966). Torino: Città Studi Edizioni, 2006.
- Rossi A. et al., *La costruzione del territorio. Uno studio sul del Canton Ticino* (1979). Milano: Clup, 1998.
- Sereni E., *Storia del paesaggio agrario italiano*. Roma-Bari: Laterza, 1976.
- Turri E., *Antropologia del paesaggio*. Milano: Edizioni di Comunità, 1974.