ArchéeA
Mapping the City

On Urban Spaces • An Atlas of Bologna and Aachen

Lamberto Amistadi • Valter Balducci • Tomasz Bradecki • Enrico Prandi • Uwe Schröder
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Edited by
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AIÓN
ArchéA. Mapping the City
On Urban Spaces. An Atlas of Bologna and Aachen

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All of the maps and drawings depicted in this atlas were created by students and scientific staff of five partner universities as part of the ArchéA research project.
ArchéA is short for Architectural European Medium-Sized City Arrangement. The open space of the European medium-sized city is recognized as a psychological, sociological and aesthetic high quality space. For this reason it can be assumed as a resource to conserve and develop consciously and as a model to value the livability of the urban anthropic environment inside a global strategy of sustainable development.
The ArchéA project relies on a constructive cooperation and integration between five Universities, research institutes and organizations all providing strong expertise in the field of urban studies, urban space quality evaluation and distance learning. The five partners are:

UNIBO - Alma Mater Studiorum Università di Bologna, Italy
RWTH Aachen University - Rheinisch Westfälische Technische Hochschule, Germany
POLSL - Politechnika Śląska, Poland
UNIPR - Università degli Studi di Parma, Italy
ENSA - Ecole nationale supérieure d'architecture de Normandie, France

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This atlas collects 41 drawings related to two cities, Bologna and Aachen, drafted within the strategic partnership of the ArchéA program.  
https://site.unibo.it/archea/en

These drawings fundamentally represent the cities taken as case studies according to three frameworks and two scales: the territorial scope at the 1:10,000 scale, the historic center at the 1:2,000 scale and the outskirts at the 1:2,000 scale. The original tables, which measure 90x90 cm, are published in the atlas with a multiplication factor of 0.3, meaning that they have been reduced from 90 to 27 cm. The drawings produced by the members of the research group are preceded by the figure-ground plans of Bologna and Aachen, also at the same scale and according to the same framework.

In other words, each of the five ArchéA partners redrew the same areas of the city according to the same framework and the same scale, but with five different approaches or classification grids. These redrawings not only allow comparing the different approaches, which correspond to different European schools of architecture, but subject the reality of the urban phenomenon to a solicitation according to which the intentional nature of the representation takes on an epistemological and strategic value.

A few points must be clarified. Firstly, it must be noted that the language of architecture is drawing; a drawing on a piece of paper is an architectural reality. Its language is closer to that of painting and writing than to that of spoken language, precisely in the sense in which Leon Battista Alberti (1435) urged his students to learn to paint as one learns to write. But unlike painting, architecture is an allographic art, that is, what interests in its drawing is not the author’s concrete handwriting, the way in which the pencil produced the graphic sign, but what the author recounts, the meaning of his discourse. Since the discourse that interests us and of which this book speaks is the city, the story can only be partial from time to time, and the description is much more interpretation and characterization rather than imitation; the story will focus on the representation of specific contents of a complex phenomenon that the drawing seeks to manifest. Precisely in the sense in which Klee said he wanted to make the invisible visible, in which Oswald M. Ungers defined urban planning as an art of discovery, and in the sense in which Giuseppe Samonà intended to build that “intentional” image he called an icon and clearly represented the field of possibility or the availability of a morphological system to be transformed. It is from this point of view that the image of the city and the concept of Mapping take on an epistemological and strategic value. The image becomes a real tool of knowledge and what is revealed concerns the very meaning of the city: the passage from a way of existing to a desired way of being.

The concept of Mapping can be considered a specification of the practice of urban analysis, that is, urban analysis conducted through the tool of drawing and the intentional selection of signs. The signs are “gradually” added to the drawing on the basis of a theory, or rather, of what epistemologists call “micro-theory.” The micro-theory guides and organizes an ordered sequence of operations to obtain the image that directs the project, reducing the intervention possibilities to a finite number. A reduction according to an intention: this is the fundamental reason for Mapping. And this reduction is possible thanks to the so-called “elasticity of language” which allows us to analyze and represent the same phenomenon from different points of view, selecting certain characteristics from time to time and excluding others according to an act of voluntary determination. The analysis / representation combination takes the form of a decoding and recoding task which returns a series of images which share a structural similarity, that is - recalling Wittgenstein – what the fact and the representations of the fact have in common is the structure, because the different representations of the fact are all representations of the same fact. Which is arranged vertically according to different levels of depth. The level of depth corresponds to the degree of abstraction. The story of the reasons that led Colin Rowe (1996) to adopt the most elementary reduction of the urban phenomenon is quite amusing and meaningful, namely the figure-ground plan. Basically, he blames the poor preparation of the students of his Urban Design course at Cornell University, half of whom barely spoke English, on the extremely simplified approach to studying the city. Owing to the “Gestalt” tradition of the Bauhaus introduced by Josef Albers in the circles of Yale, the first theses followed by Rowe in Ithaca reduce the complexity of the urban phenomenon to a black and white drawing (figure-ground) which highlights the relationship between built masses and space. This method, inaugurated with Wayne Cooper’s thesis drawings in 1967, will become his main tool for analyzing the shape of the city, which Rowe defines as “an abstract representation technique” in which the urban phenomenon is included within a simple binary opposition (a single duality), full and empty, figure and background, shape and countershape, black and white: even if Rowe confesses that he would have preferred the pink and green of the drawings of the Napoleonic land registry maps. This binary opposition between figure and background and the immanence of a synchronic approach, whereby the phenomenon is considered as it occurs in a single moment, project Rowe’s method into the dualism of Soussurian structuralism.

This capacity for abstraction is strictly connected to the strategic value of Mapping. By strategic value I mean the way in which Mapping is useful to the urban design project, that is, the usefulness of Mapping for the design project. We have already spoken of the reduction of the field of possibilities
that it can establish, where the field of intervention possibilities is reduced: as mentioned, this field delimitation and this finitude take on a strategic and planning value for us. But another reason or another meaning of the same utility concerns the conventional relationship that the discipline (architecture) is able to establish with the phenomenon (the city). This convention allows us to intervene with the project starting from the abstract basis defined with Mapping, counting on the fact that the historical experience of architecture can guarantee some certain reliability in the relationship between the possibilities included in the initial design, the subsequent hypotheses and the final outcome. When we speak of the historical experience of architecture, or of a discipline in general, we mean precisely the subsequent adjustments that have occurred in the reciprocal relationship between hypotheses and outcomes, which act retroactively and progressively on the hypotheses, developing, updating and consolidating the effectiveness of the intervention tools and actions. This clearly emerged from the beginning in the specific case of the drawing of the relationship between building typology and urban morphology. The degree of convention and in-depth analysis reached by the study and the representation of this relationship had made it possible to ascribe and reduce relations of a social, economic and functional order thereto, relying on a certain faith in the fact that the intervention on one of the terms of the „single duality“ would have led to an improvement of all the relational orders and an improvement of the entire urban organism.

Because this is precisely the point. Mapping is a tool which allows imagining the city and the world as better than what they actually are. Therefore, the faith to which we are called is not so much and only faith in the drawing's ability to act as a mediation tool between the past, present, and future city (between the way of existing and the desired way of being), but faith in urban form's capacity to influence social behaviors. That is, that there is a relationship between the architecture of the city and the life of the citizens.

L. B. Alberti, De Pictura, 1435
Prologue
Mapping the City

Bologna, figure-ground plan
scale 1:33.333
Prologue
Mapping the City

Bologna, city center, figure-ground plan
scale 1:6.666
Prologue
Mapping the City

Bologna, Bolognina, figure-ground plan
scale 1:6.666
Prologue
Mapping the City

Aachen, figure-ground plan
scale 1:33.333
Prologue
Mapping the City

Aachen, city center, figure-ground plan
scale 1:6,666
Prologue
Mapping the City

Aachen, Driescher Hof, figure-ground plan
scale 1:6.666
Cities exist in the moment in which they are represented as well. And the representation must not be understood only as a description or classification, but also as an interpretation and characterization. Its drawing depends on a series of choices, on an act of voluntary determination which upon the selection of certain signs, excludes others; it is a work of de-codification and recodification that leads to the construction of what Giuseppe Samonà called an "intentional image."

At the CIAM of 1933, Le Corbusier gave instructions that established a "language of description" with which to redesign 33 cities. The instructions included redrawing the city according to an interpretative grid based on the fundamental functions of living, working and free time, with circulation as a connective element. If the language of description is functionalist in nature, the resulting city will be a "Functional city." If, on the contrary, the language of description is formulated starting from the indissoluble link between architecture and the city and on the meaning of cities according to the Aymoninian meaning of their vocation to be transformed while remaining the same, then their permanent elements - that is, the primary urban facts and monuments - become the cornerstones of a city of architecture and the intention becomes to represent the figurative structure of the city.

It is the individuality of urban facts that makes a city a specific fact. There are many churches, but there is only one Basilica of San Petronio in Bologna. Monuments are not simple buildings but places, the quality of which is fully manifested only in their relationship with the city. By establishing a difference and a hierarchy between primary urban facts on the one hand, and the building fabric on the other, the Italian tradition of urban studies has successfully established the working relationship between permanence and transformation, avoiding both the quagmires of a conservative position, and the superficiality of the avant-gardes of the "tabula rasa." From this point of view, the drawing of the city can only be a work that proceeds by addition, "gradually" by adding unity of meaning starting from that which is defined, accomplished, and stable, and emerges for its difference from the building fabric, that is, the primary urban facts, monuments and more generally that which can be indicated with a proper name: Piazza Maggiore, Basilica of Santo Stefano, Porta San Vitale, St. Jacob Pilgerkapelle, St. Marien Kirche, Hallenbad Elisabethhalle, etc., inside a specific city, Bologna and Aachen.

The space of the representation is populated by the entity-forming taxonomy constituted by the nomenclature of the urban project that the subject has consolidated in the course of its historical experience and through which the correspondence between city and architecture is re-established, so that a city can be described and represented through the list of churches, monasteries, palaces, towers and gates that delimit the parts of which it is composed.

The drawing thus becomes an instrument of knowledge through which to practice urban planning as an "art of discovery."

The name of the monuments reveals and discloses their raison d’être within the history of the city and their link with the events of men. Thus two individual episodes of Bolognese religious construction can be seen in the design of the sanctuary of the Beata Vergine del Soccorso and the Church of San Rocco, but it can also be noted that the two monuments are the poles of a rite - the procession that annually commemorates the end of the plague of 1527. Or the monuments can be considered the witnesses of the city’s transformation over time. When drawing the church of Santa Maria della Visitazione at Ponte delle Lame, it is not only the position of a somewhat anomalous building, abandoned at the center of the intersection between two roads, that is indicated. By inserting its name in a list, naming it, the reason for that strange location is recalled to the collective memory: that is, it was in fact a bridge and Bologna was once crossed by a canal and who knows, perhaps even more than one.

But this drawing not only has a representative value (that is, it is not a question of depicting the face of the Madonna, as Le Corbusier says about the strategic value of the planimetry);

the drawing which interests us is that particular symbolic-strategic form of drawing, the type that makes Giorgio Grassi and Aldo Rossi discuss it in the report for the project of the San Rocco district in Monza, discussing a drawing in which "the general case, the law governing the drawing, is still legible." This type of drawing of the city insinuates itself directly into the dialectic between permanence and transformation that we have mentioned, that is, between existing and design.

In this case, the law presiding over the plan governs the transformative possibilities of the city. Taking into account the permanent characteristics included in its monumental-figurative structure, the re-drawing re-actualizes the solutions belonging to the course of historical evolution which are considered a-historically and re-introduced into the circle of present and future possibilities.

In the drawings of Bologna and Aachen on a scale of 1:10,000 (1:33.333 in the atlas), the grid of the streets constitutes a sort of "basso continuo" above which the monumental figures of the countryside town stand out as "large fragments loaded with history": geo-morphological emergences - mountains, woods, waterways, urban parks - the consolidated core of the historic city according to its different stages of development and main arteries, understood as the generatrices of the plan, the geometric-structural axes inside, around, and along which the building fabric of the city has grown.
The central part, the oldest core of the consolidated fabric, is purposely left blank and its shape appears as the countershape of the internal limit of the subsequent medieval expansion. This expedient favors the interpretation and consideration of the logic with which the primary urban facts are placed relative to the aforementioned parts, the same logic that Gianugo Polesello called „positional“: the Cathedral of Bologna or the Church of San Petronio at the intersection of the cardo and decumanus, the Convent of San Francesco or the Patriarchal Convent of San Domenico along the edge of the Cerchia dei Mille, or 12th-century city walls, but also the crown of the Wehrthum that circumscribes the historic core of Aachen or the Schinkel Pavilion - the Elisenbrunnen - close to the monumental area of the city.

Constants with this logic emerge in both case studies. The figures are placed at the limit of the parts according to different possibilities: on the inner or outer limit of the central core, along the limit/edge of the late medieval expansion according to an elementary topology that accounts for the structural character these figures assume in the urban composition.

The 1:2.000 scale drawings (1:6.666 in the atlas) establish a meaningful comparison between the consolidated historic center of the city and the periphery, which are described using the same classification filter. The comparison shows how the difference should not refer so much to a different building density - which also exists - as to a considerable difference in density that is semantic, so to speak, i.e., of significant urban facts.

On the other hand, that which applies to the project of the historic center applies even further to the redrawing of the urban peripheries, of the spaces of the „extended city“ where traces within an open and multi-perspective structural plot are found and recognized: rhythm, “interesting distances,” “positional logic,” transparencies, green rooms, thresholds, edges, clearings. The rediscovered elements, the verticality of bell towers, towers and pylons, the compact patches of woods, the sinuous lines of rivers, the nuclei of historic cities, residential districts, production areas constitute the text on which and with which to build the project and take on a narrative role in the composition of the city.

It is for this reason that this intertwining between significant architecture and the city can rightly be called the narrative structure of the city. The term structure emphasizes that the relationship between objects is more important than the objects themselves. Roland Barthes says that - especially in our time - the most important thing is not to invent original objects, but to establish original relationships between existing objects.

At the beginning we discussed figurative structure. Here the term „figure“
I. Naming Places
The Monumental Structure of the City

Bologna
scale 1:33.333 (original scale 1:10.000, plan size 90x90cm)
I. Naming Places
The Monumental Structure of the City

CHURCHES
001 - Basilica di S. Francesco
002 - Basilica di S. Martino
003 - Basilica di S. Pietro nella Metropolitana
004 - Basilica di S. Maria Maggiore
005 - Cattedrale di S. Petronio
006 - Chiesa dei Santi Gregorio e Siro
007 - Chiesa della Madonna di Galleria e S. Filippo Neri
008 - Chiesa dello Spirito Santo
009 - Chiesa di S. Maria delle Puglie
010 - Chiesa di S. Barbara
011 - Chiesa di S. Giorgio in Poggiale
012 - Chiesa di S. Giovanni Battista dei Celestini
013 - Chiesa di S. Niccolò degli Albari
014 - Chiesa di S. Salvatore
015 - Ex Chiesa di S. Colombano
017 - Chiesa di Santa Maria delle Laudi
018 - Oratorio e Chiesa di Santa Maria della Vita
019 - Chiesa dei Santi Filippo e Giacomo
020 - Chiesa di San Donato
021 - Chiesa di Santa Maria della Pioggia (già di San Bartolomeo di Reno)
023 - Chiesa di Santa Maria Regina dei Cieli o Madonna dei Poveri
024 - Chiesa dei Santi Bartolomeo e Gaetano
025 - Basilica di San Giacomo Maggiore
026 - Chiesa della Beata Vergine del Soccorso
027 - Chiesa di San Benedetto
031 - Chiesa di Santa Maria e San Domenico della Mascarella
032 - Chiesa di Sant'Ignazio
033 - Chiesa di Santa Maria Maddalena
034 - Chiesa di Santa Maria della Visitazione al Ponte delle Lame
035 - Chipita di San Zama
036 - Chiesa di San Nicolò di San Felice
037 - Chiesa di San Vitale a Agricola in Arena
038 - Chiesa di Sant'Isaia
039 - Chiesa di San Mattia
040 - Basilica di Santo Stefano
041 - Basilica di Santa Maria dei Servi
042 - Chiesa di San Giovanni in Monte Oliveto
043 - Chiesa di Santa Lucia
044 - Chiesa di San Paolo Maggiore
045 - Chiesa di San Clemente del Collegio di Spagna
047 - Chiesa di San Procolo
048 - Chiesa di San Domenico
049 - Chiesa della Santa
050 - Chiesa di Sant'Antonio Abate
051 - Oratorio dello Spirito Santo
052 - Chiesa di Santa Caterina di Saragozza
053 - Chiesa del Sacro Cuore di Gesù
054 - Chiesa di San Cristoforo
055 - Parrocchia di San Girolamo dell'Arcivescovado

MONASTERIES
100 - Abbazia Celestini
102 - Convento dei Santi Gregorio e Siro
103 - Convento di S. Francesco
104 - Convento di S. Giorgio in Poggiale
105 - Convento di S. Martino, Chiostro dei Morti
106 - Convento di S. Salvatore
107 - Monastero dei Monaci Eremitani
111 - Convento delle Conventi dei Santi Filippo e Giacomo
113 - Convento di Sant'Ignazio
114 - Convento e Cripta dei Santi Naborre e Felice
115 - Complesso di Santo Stefano (Sancta Hesusaleni)
116 - Convento di Santa Maria dei Servi
117 - Complesso di San Giovanni in Monte
118 - Museo della Santa
119 - Convento di Sant'Antonio Abate
120 - Convento di San Procolo
121 - Convento Patriarcale di San Domenico
123 - Convento di San Giacomo Maggiore
125 - Convento della Madama di Galleria
126 - Convento di S. Mattia
128 - Convento di Santa Margherita

MEDITERR TOWERS – GATES
200 - Porta Nuova
201 - Torre Accursi o dell'Orologio
202 - Torre Accursi
203 - Torre Alberici
204 - Torre Azzoguidi o Altobella
205 - Torre Catalani
208 - Torre dalle Perle
209 - Torre degli Asinelli
210 - Torre Galluzzi
211 - Torre Garisenda

PORTICOES
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213 - Torre Guidozzini
214 - Torre Lambertini
215 - Torre Lapi
216 - Torre Prendiparte o Coronata
217 - Torre Ramponi
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221 - Porta Lame
222 - Torre di Porta Gavese
223 - Torre dell'Aringo
224 - Torre di San Vitale
225 - Torre degli Ossetti
226 - Torre di Strada Castiglione
227 - Porta Mascarella

PALACES
1000 - Palazzo d'Accursio
1001 - Palazzo del Podestà
1002 - Palazzo Re Enzo

THEATERS - CINEMAS
501 - Cinema PalaBologna
502 - Teatro Comunale
503 - Teatro Arena del Sole
505 - Teatro Testoni
506 - Cinema Excelsior

COLUMNS - STATUES
1601 - Statua di Luigi Galvani
1602 - Statua di Marco Minghetti
1603 - Monumento a Giuseppe Garibaldi
1605 - Statua di San Domenico
1607 - Tomba di Rolandino de' Passeggeri
1608 - Colonna della Madonna del Rosario
1609 - Memoriale della Shoah

FOUNTAIN - WELL
700 - Fontana del Nettuno
701 - Pozzo dei Desideri

GARDENS
800 - Parco della Montagnola
801 - Giardino Jimi Hendrix
802 - Parco Andrea Pazienza
803 - Parco Lunetta Mariotti
804 - Parco di Villa Angeletti
805 - Giardino Marinai d'Italia

Bologna, city center
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)
I. Naming Places
The Monumental Structure of the City

CHURCHES
001 - Basilica di S. Francesco
002 - Basilica di S. Martino
003 - Basilica di S. Pietro nella Metropolitana
004 - Basilica di S. Maria Maggiore
005 - Cattedrale di S. Petronio
006 - Chiesa dei Santi Gregorio e Siro
007 - Chiesa della Madonna di Galleria e S. Filippo Neri
008 - Chiesa dello Spirito Santo
009 - Chiesa di S. Maria delle Puglie
do
010 - Chiesa di S. Babuziano
011 - Chiesa di S. Giorgio in Poggiale
012 - Chiesa di S. Giovanni Battista dei Celestini
013 - Chiesa di S. Nicolo degli Albani
014 - Chiesa di S. Salvatore
015 - Ex Chiesa di S. Colombano
017 - Ex Chiesa di Santa Maria della Laude
018 - Oratorio e Chiesa di Santa Maria della Vita
051 - Oratorio dello Spirito Santo

MONASTERIES
100 - Abbazia Celestini
102 - Convento dei Santi Gregorio e Siro
103 - Convento di S. Francesco
104 - Convento di S. Giorgio in Poggiale
105 - Convento di S. Martino, Chiostro dei Monti
106 - Convento di S. Salvatore
107 - Monastero dei Monaci Eremitani
109 - Vescovato
128 - Convento di Santa Margherita

TOWERS – GATES
200 - Porta Nuova
201 - Torre Accursio o dell'Orologio
202 - Torre Agresti
203 - Torre Azzoguidi o Altobella
205 - Torre dei Carrari
206 - Torre Catalani
207 - Torre Conoscenti
208 - Torre delle Perle
209 - Torre degli Asinelli
210 - Torre Galluzzi
211 - Torre Garisenda
212 - Torre Ghisilieri
213 - Torre Guidozagni
214 - Torre Lambertini
215 - Torre Lapo
216 - Torre Prendiparte o Coronata
217 - Torre Ramponi
218 - Torre Scappi
219 - Torre Toschi
220 - Torre Uguzzoni

PALACES
300 - Palazzo Aldrovandi
301 - Palazzo Aliosti
302 - Palazzo Armi / Maresciacli
303 - Palazzo Beccadelli / Pellegrini
304 - Palazzo Bolognetti
305 - Palazzo Boncompagni
306 - Palazzo Boschetti / Caccialupi (Ghisilieri)
307 - Palazzo Buci (Bovlo)
308 - Palazzo Caccialupi (Ghisilieri) / Ghisilieri (Malvasia)
309 - Palazzo Caccianemici
310 - Palazzo Cappara
311 - Palazzo Davia
312 - Palazzo Donini Ghiselli
313 - Palazzo Felicini (Fibbia)
314 - Palazzo Gesi / Sassoni
315 - Palazzo Ghisilardi
316 - Palazzo Grassi
318 - Palazzo Lodovisi (Tubertini)
319 - Palazzo Monti (poi Salina)
320 - Palazzo Patrini
321 - Palazzo Pepoli Nuovo
322 - Palazzo Pepoli Vecchio
323 - Palazzo Scappi
324 - Palazzo Spada
325 - Palazzo Castelli
327 - Palazzo Volta / Torfanini
328 - Palazzo Zambocci

OTHER PALACES
400 - Archiginnasio
401 - Casa Azzoguidi
402 - Casa Bertalotti poi Buriani
405 - Casa Castelli
406 - Casa Castelli 2
408 - Casa Conoscenti
409 - Casa del Mulatto
410 - Casa Garibaldi
411 - Casa già del Conte Scarselli
412 - Casa già della Volta / Palazzina Pepoli
413 - Casa Landi già Galvani
414 - Casa Salina già Allamandini
415 - Case Berracchioli già Reggiani e Lari
416 - Gabella Nuova già Palazzo Mattei
417 - Casa Locatelli
418 - Monte del Matrimonio
419 - Museo Civico Archeologico / Ospedale della Morte
420 - Palazzo Belloni
421 - Palazzo Bocchi
422 - Palazzo Bonasonoi
424 - Palazzo Canton de' Fiori
425 - Palazzo Caprara 2
426 - Palazzo d'Accursio
428 - Palazzo de' Notari o del Registro
429 - Palazzo de' Toschi
430 - Palazzo della Cassa di Risparmio
431 - Palazzo del Podestà
432 - Palazzo della Mercanzia
433 - Palazzo Fava
434 - Palazzo Gaudenzi già Dal Monte Palace
435 - Palazzo Giudici
436 - Palazzo Mazzerati già Felicini
437 - Palazzo Re Enzo
439 - Palazzo Sampieri

THEATERS - CINEMAS
500 - Cinema Medica
502 - Teatro Auditorium Manzoni

COLUMNS - STATUES
600 - Colonna dell'Immacolata
601 - Madonna del Carmine
602 - Statua di San Petronio
603 - Statua San Luigi Galvani
604 - Statua di Marco Minghetti

FOUNTAIN - WELL
700 - Fontana del Nettuno
701 - Pozzo dei Desideri

PORTICOES

Bologna, historic old town
scale 1:3.333 (original scale 1:1.000, plan size 90x90cm)
I. Naming Places
The Monumental Structure of the City
I. Naming Places
The Monumental Structure of the City

Aachen
scale 1:33.333 (original scale 1:10,000, plan size 90x90cm)
I. Naming Places
The Monumental Structure of the City

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<tr>
<td>021 - St. Katharina Kirche</td>
<td>RAILWAYS</td>
</tr>
</tbody>
</table>

| MONASTERIES | |
|------------||
| 100 - Alexianer Kloster | |
| 102 - Armen-Schwestern vom hl. Franziskus | |
| 103 - Domshatzkammer Aachen | |

| MEDIEVAL TOWERS – GATES | |
|------------------------||
| 200 - Langer Turm | |
| 201 - Wehrturn am Lavenstein | |
| 202 - Marienturn | |
| 203 - Marschiertor | |
| 204 - Pfaffenturm | |
| 205 - Portitor | |

| PALACES | |
|---------||
| 400 - Rathaus | |
| 401 - Hallenbad Elisabethhalle | |
| 402 - Ellisenbrunnen | |

| THEATERS - CINEMAS | |
|-------------------||
| 501 - Theater Aachen | |

| COLUMNS - STATUES | |
|------------------||
| 601 - Charlemagne Statue | |
| 602 - Kreuzigung | |
| 603 - Kaiser Friedrich Denkmal | |

| FOUNTAIN - WELL | |
|-----------------||
| 700 - Hotmannspief | |
| 701 - Kugelbrunnen | |
| 702 - Röhrenbrunnen | |

Aachen, city center
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)
I. Naming Places
The Monumental Structure of the City

Aachen, Driescher Hof
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)
II. Warm and Cold Spaces
A Phenomenological Approach to Mapping the Spaces of the City
Uwe Schröder

The purposeful arrangement and establishment of spaces within locations is the task of architecture. In this respect, nothing has changed: buildings are constructed not primarily for the sake of walls, ceilings, or roofs, nor for the sake of forms or of a form, but instead for the sake of the spaces they contain. Architectural spaces are manifest not only within buildings, but outside of them as well - as courtyards, streets, and squares. But the city encompasses not just architecturally linked interior spaces, but also exterior spaces that are linked to urban structures or to the landscape. By virtue of their breadth, openness, and emptiness, these fields, within the city appear as landscapes and settlements, as parks and gardens, as roads, railway lines, and waste land. Fields are not architectonic spatial formations, but can nonetheless be determined more or less by architecture. Only this Structure of Four, of rooms and courtyards, of plazas and fields, can engender a city of spaces capable of doing justice to an altered cultural time order.

The red-blue plan represents the spatiality of the city on a graduated scale. Depending upon the scale followed by the plan segment in question, contents and legends are presented in a differentiated way. Only two types of shaded areas appear in the large-scale presentation that corresponds more or less to the figure-ground plan: red for interior spaces and blue for exterior spaces. In terms of content, this so-called red-blue plan can by no means be equated with the figure-ground plan, nor with its simple inversion. As a rule, the figure-ground plan represents buildings; all other elements are suppressed. This modification makes it possible to distinguish between built-up (black) and empty (white) areas. Accordingly, this type of plan registers architectural-formal structures in plan segments.

An instrument of urban planning, the figure-ground plan is oriented toward the morphology of the city and its development. By contrast, the red-blue plan does not represent formal structures, but rather simply interior spatial and exterior spatial structures. On the basis of a scalar modification, interior spaces (red) and exterior spaces (blue) are not differentiated further, but are depicted uniformly.

In contradistinction to the figure-ground plan, built-up surfaces (black) are registered as interior spaces (red), and empty surfaces (white) are depicted either as interior spaces (red) or as exterior spaces (blue). As an instrument of urban spatial design, the red-blue plan is oriented toward topological structures, and on a small scale, toward the depiction of typological structures: spaces (inner-out), linkages (urban-rural), enclosures (covered-uncovered), boundaries (active-passive), and dedications (inclusive-exclusive). The aim of the investigation is to define and to depict the spatial qualities of both architecture and city. Disregarded to begin with are the differentiated atmospheric qualities of individual spaces - those influenced for example by trees in streets and their seasonal forms of appearance - in favor of those effects of interior and exterior spatiality that have an impact on the beholder exclusively through architecture. The proximity and distance of urban blocks, buildings, walls, ceilings, roofs, reveals, thresholds, and lintels form the proportional and scalar fundament of the examination.

With the graduated scale of the mapping, the red-blue plan calls attention to the spatial relationship between architecture and the city. By displaying topological and typological essentials analytically, it also supplies possible preconditions for the design process and for the design.
Plan segment „country and city“ scale 1:10.000 (1:33.333)
Architectonic spaces, that is to say interior spaces that are derived from the architectural boundaries of walls, and which appear as such by virtue of their proportions are in principle represented in red as „warm“ spaces. Outer spaces, whether linked to landscapes or urban structures, and which by virtue of their breadth, openness and emptiness do not constitute architectonic spatial formations, appear as fields and are in principle represented as „cold“ spaces in blue.

architectonic spaces / interior spaces
exterior spaces

With reference to the architectonic formation of space, „active“ boundaries, i.e. walls, are substantially responsible for the appearance of interior spaces. Passive boundaries, i.e. markings, profiles or parcelles, do not participate „actively“ in the formation of architectural space and instead possess structural features.

„active“ boundaries
„passive“ boundaries

Plan segment „city“, scale 1:2.000 (1:6.666)
Essentially, red refers to interior spaces. Wherever there is a distinction between dark and light red, this refers to the magnitude of the enclosure of the interior spaces.

Dark red interior spaces are enclosed on all sides, i.e. rooms. Interior spaces that are not enclosed on all sides, for example streets, are light red, which in this case refers in particular to the circumstance that they are uncovered.

interior spaces not enclosed on all sides / uncovered spaces
interior spaces enclosed on all sides / covered spaces

Essentially, blue refers to exterior spaces. Where there is a distinction between dark and light blue, this refers to the linkages of the exterior spaces. Dark blue outer spaces are linked to the landscape, light blue outer spaces instead to urban structures.

exterior spaces linked to urban structures
exterior spaces linked to the landscape

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II. Warm and Cold Spaces
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Bologna, red-blue plan, plan segment „country and city“
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