

The background of the cover is a collection of architectural floor plans. Some are rendered in black lines on a white background, while others are in a light grey tone. The plans show various building layouts, including rooms, corridors, and courtyards, arranged in a somewhat grid-like but irregular pattern.

# Archéa

## Mapping the City

On Urban Spaces • An Atlas of Bologna and Aachen

Lamberto Amistadi • Valter Balducci • Tomasz Bradecki • Enrico Prandi • Uwe Schröder

AIÓN



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On Urban Spaces. An Atlas of Bologna and Aachen

First published in 2021

Edited by Lamberto Amistadi, Valter Balducci, Tomasz Bradecki,  
Enrico Prandi and Uwe Schröder

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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 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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UNIVERSITY



**Silesian University  
of Technology**



**UNIVERSITÀ  
DI PARMA**



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## Prologue

### Mapping the City

Lamberto Amistadi

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 Copper'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.



The Imperial Forums and Alessandrino District, Urban Land Registry of Rome, I Monti, Sheet 9, 1818-24 (ASR / MIBAC 2010, 2006)

L. B. Alberti, *De Pictura*, 1435

L. Amistadi, V. Balducci, T. Bradecki, E. Prandi, U. Schröder, *Mapping Urban Spaces. Designing the European City*, Routledge, New York, 2021

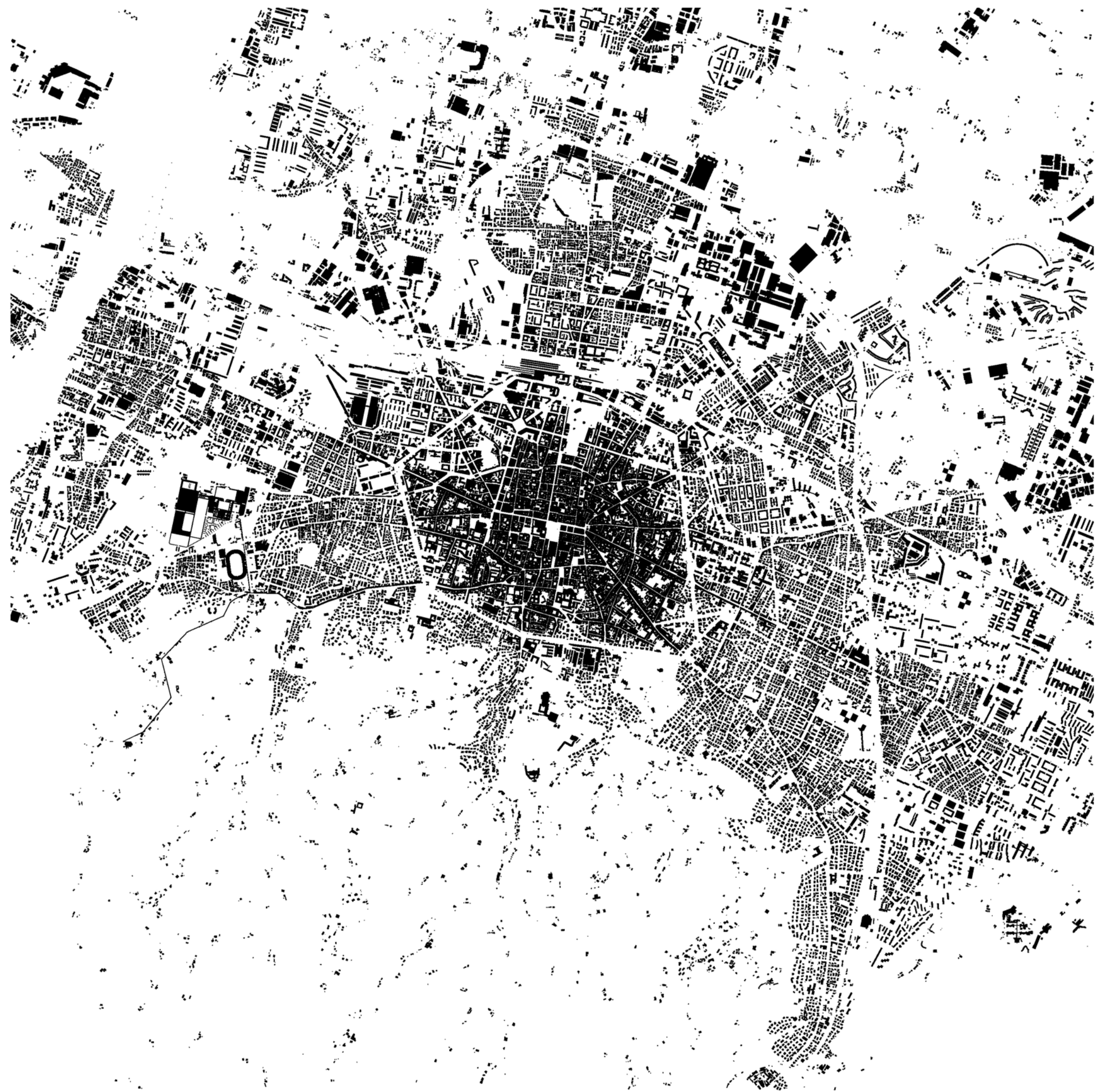
C. Rowe, *As I was saying: recollections and miscellaneous essays*, Vol. 3: *Urbanistics*, The MIT Press, Cambridge and London, 1996

**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

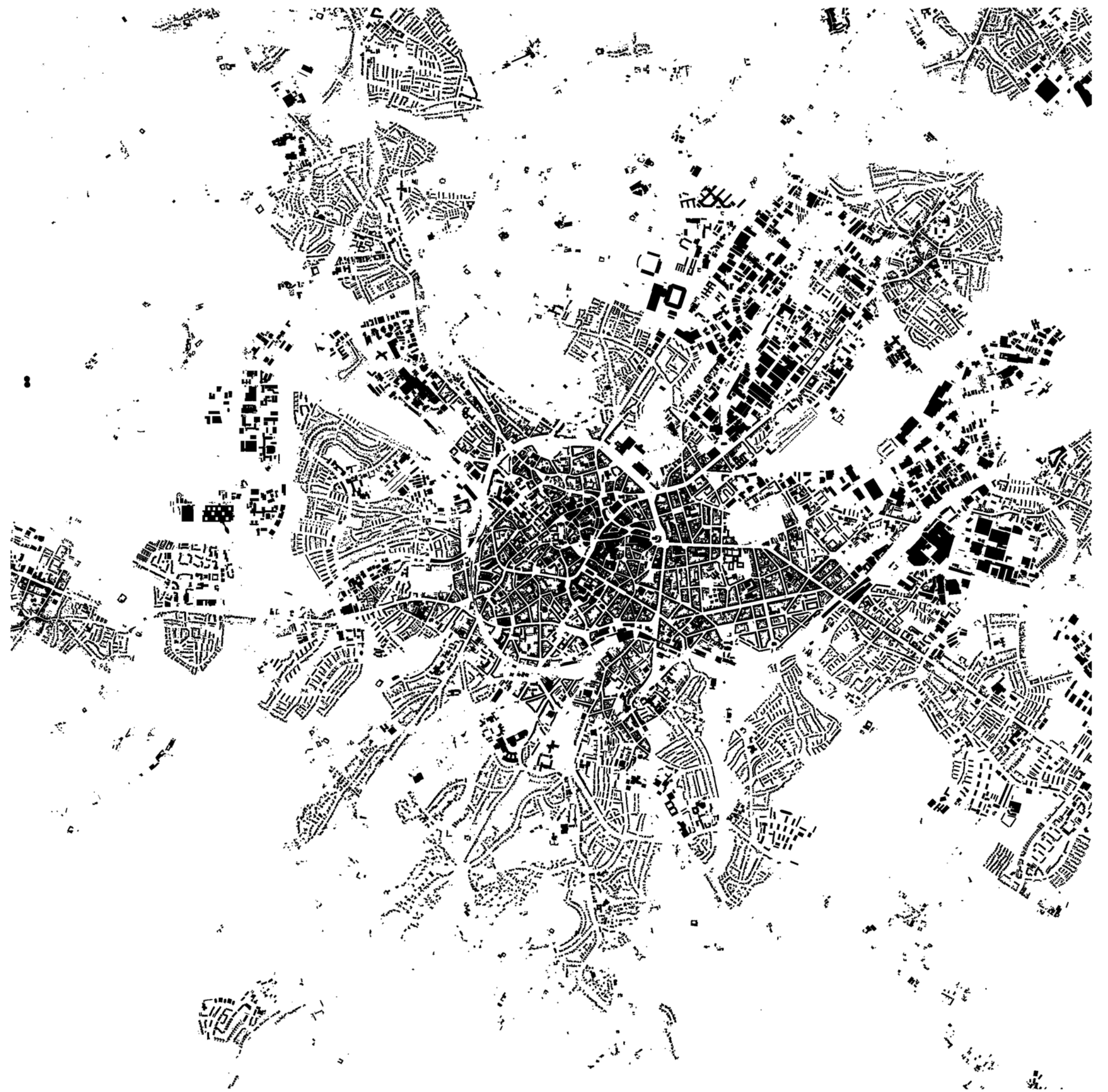




**Prologue**  
Mapping the City

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





## I. Naming Places

### The Monumental Structure of the City

Lamberto Amistadi

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 Wehrturm 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“

must be understood in its double meaning, as both a rhetorical figure as understood by Alan Colquhoun in „Form and Figure“ or Giulio Carlo Argan in the essay „The city in the thought of Leon Battista Alberti's thought,“ and in a gymnastic-choreographic sense: that is, of the work they carry out in the city, of the configurations they assume in presiding over the redefinition of settlement forms, in the role they play in organizing a sequence of experiences endowed with meaning.

UNIBO Alma Mater Studiorum Università di Bologna

Main Coordinator: Lamberto Amistadi

Scientific Staff: Ildebrando Clemente, Francesco Saverio Fera,  
Gino Malacarne, Filippo Bagagli, Francesco Mirri

Students: Luca Biondi, Martina Calamelli, Chiara Colleluori,  
Alessandro D'Aloisio, Francesca Di Salvo, Chiara Giannotti,  
Margherita Mazzarini, Laura Meloncelli, Sofia Saragoni

# 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 Galliera e S. Filippo Neri  
008 - Chiesa dello Spirito Santo  
009 - Chiesa di S. Maria delle Pugliole  
010 - Chiesa di S. Barbaziano  
011 - Chiesa di S. Giorgio in Poggiale  
012 - Chiesa di S. Giovanni Battista dei Celestini  
013 - Chiesa di S. Nicolò 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 - Cripta 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'Arcoveggio

#### 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 Gerolimini  
109 - Vescovato  
111 - Convento delle Convertite dei Santi Filippo e Giacomo  
113 - Convento di Sant'Ignazio (Pinacoteca Nazionale)  
114 - Convento e Cripta dei Santi Naborre e Felice  
115 - Complesso di Santo Stefano (Sancta Hjerusalem)  
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 Madonna di Galliera  
126 - Convento di S. Mattia  
128 - Convento di Santa Margherita

#### MEDIEVAL TOWERS – GATES

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

212 - Torre Ghisilieri  
213 - Torre Guidoagni  
214 - Torre Lambertini  
215 - Torre Lapi  
216 - Torre Prendiparte o Coronata  
217 - Torre Ramponi  
220 - Torre Uguzzoni  
221 - Porta Lame  
222 - Torresotto di Porta Govese  
223 - Torre dell'Arengo  
224 - Torresotto San Vitale  
225 - Torre degli Oseletti  
226 - Torresotto di Strada Castiglione  
227 - Porta Mascarella

#### PALACES

426 - Palazzo d'Accursio  
431 - Palazzo del Podestà  
437 - Palazzo Re Enzo

#### THEATERS - CINEMAS

501 - Cineteca Bologna  
503 - Teatro Comunale  
504 - Teatro Arena del Sole  
505 - Teatro Testoni  
506 - Cinema Excelsior

#### COLUMNS - STATUES

600 - Colonna dell'Immacolata  
601 - Colonna della Beata Vergine del Carmine  
603 - Statua di Luigi Galvani  
604 - Statua di Marco Minghetti  
605 - Monumento a Giuseppe Garibaldi  
606 - Statua di San Domenico  
607 - Tomba di Rolandino de' Passeggeri  
608 - Colonna della Madonna del Rosario  
609 - 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 Maraini d'Italia

#### PORTICOES

#### URBAN FACILITIES

901 - Palazzo Bonaccorso  
902 - Stazione di Bologna Centrale  
903 - Ex-mercato ortofrutticolo Navile

#### WATERCOURSES

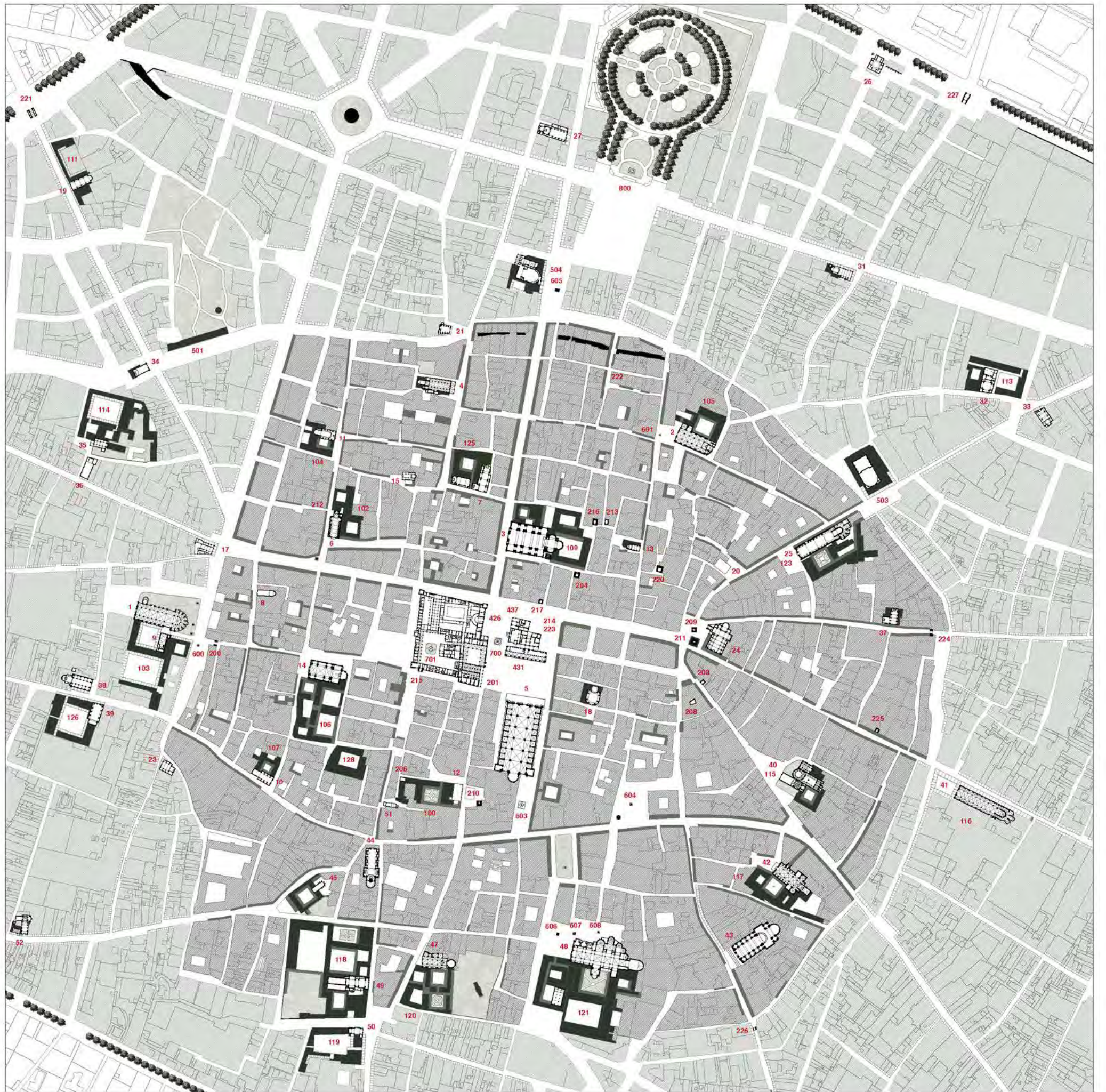
#### RAILWAYS

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 Pugliole
- 010 - Chiesa di S. Barbaziano
- 011 - Chiesa di S. Giorgio in Poggiale
- 012 - Chiesa di S. Giovanni Battista dei Celestini
- 013 - Chiesa di S. Nicolò degli Albari
- 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 Morti
- 106 - Convento di S. Salvatore
- 107 - Monastero dei Monaci Eremitani Gerolimini
- 109 - Vescovato
- 128 - Convento di Santa Margherita

#### MEDIEVAL TOWERS – GATES

- 200 - Porta Nuova
- 201 - Torre Accursi o dell'Orologio
- 202 - Torre Agresti
- 204 - Torre Azzoguidi o Altobella
- 205 - Torre dei Carrari
- 206 - Torre Catalani
- 207 - Torre Conoscenti
- 208 - Torre dalle Perle
- 209 - Torre degli Asinelli
- 210 - Torre Galluzzi
- 211 - Torre Garisenda
- 212 - Torre Ghisilieri
- 213 - Torre Guidoagni
- 214 - Torre Lambertini
- 215 - Torre Lapi
- 216 - Torre Prendiparte o Coronata
- 217 - Torre Ramponi
- 218 - Torre Scappi

- 219 - Torre Toschi
- 220 - Torre Uguzzoni

#### SENATORIAL PALACES

- 300 - Palazzo Aldrovandi
- 301 - Palazzo Ariosti
- 302 - Palazzo Armi / Marescalchi
- 303 - Palazzo Beccadelli / Pellegrini
- 304 - Palazzo Bolognetti
- 305 - Palazzo Boncompagni
- 306 - Palazzo Boschetti / Caccialupi (Ghisilieri)
- 307 - Palazzo Buoi (Bovi)
- 308 - Palazzo Caccialupi (Ghisilieri) / Ghisilieri (Malvasia)
- 309 - Palazzo Caccianemici
- 310 - Palazzo Caprara
- 311 - Palazzo Davia
- 312 - Palazzo Dondini Ghiselli
- 313 - Palazzo Felicini (Fibbia)
- 314 - Palazzo Gessi / Sassoni
- 315 - Palazzo Ghisilardi
- 316 - Palazzo Grassi
- 318 - Palazzo Lodovisi (Tubertini)
- 319 - Palazzo Monti (poi Salina)
- 320 - Palazzo Paltroni
- 321 - Palazzo Pepoli Nuovo
- 322 - Palazzo Pepoli Vecchio
- 323 - Palazzo Scappi
- 324 - Palazzo Spada
- 325 - Palazzo Castelli
- 327 - Palazzo Volta / Torfanini
- 328 - Palazzo Zambeccari

#### 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 Mutilato
- 410 - Casa Garbagni
- 411 - Casa già del Conte Scarselli
- 412 - Casa già del 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 Bonasoni
- 424 - Palazzo Canton de' Fiori
- 425 - Palazzo Caprara 2
- 426 - Palazzo d'Accursio
- 428 - Palazzo de' Notaro 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 Gnudi
- 436 - Palazzo Mazzacurati 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

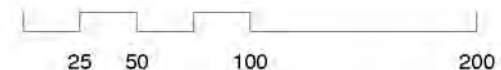
#### FOUNTAIN - WELL

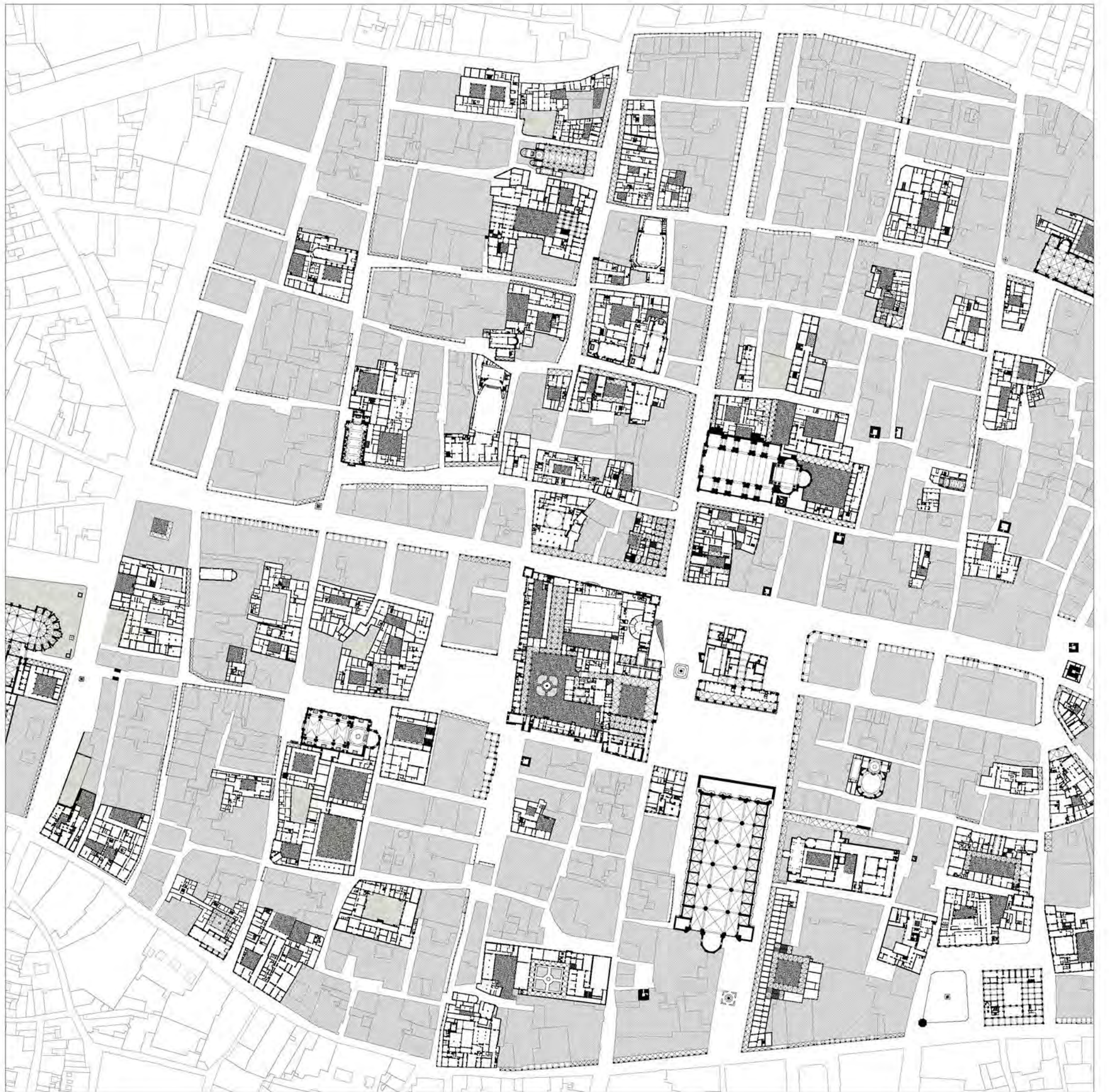
- 700 - Fontana del Nettuno
- 701 - Pozzo dei Desideri

#### PORTICOES



Bologna, historic old town  
scale 1:3.333 (original scale 1:1.000, plan size 90x90cm)

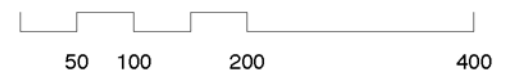


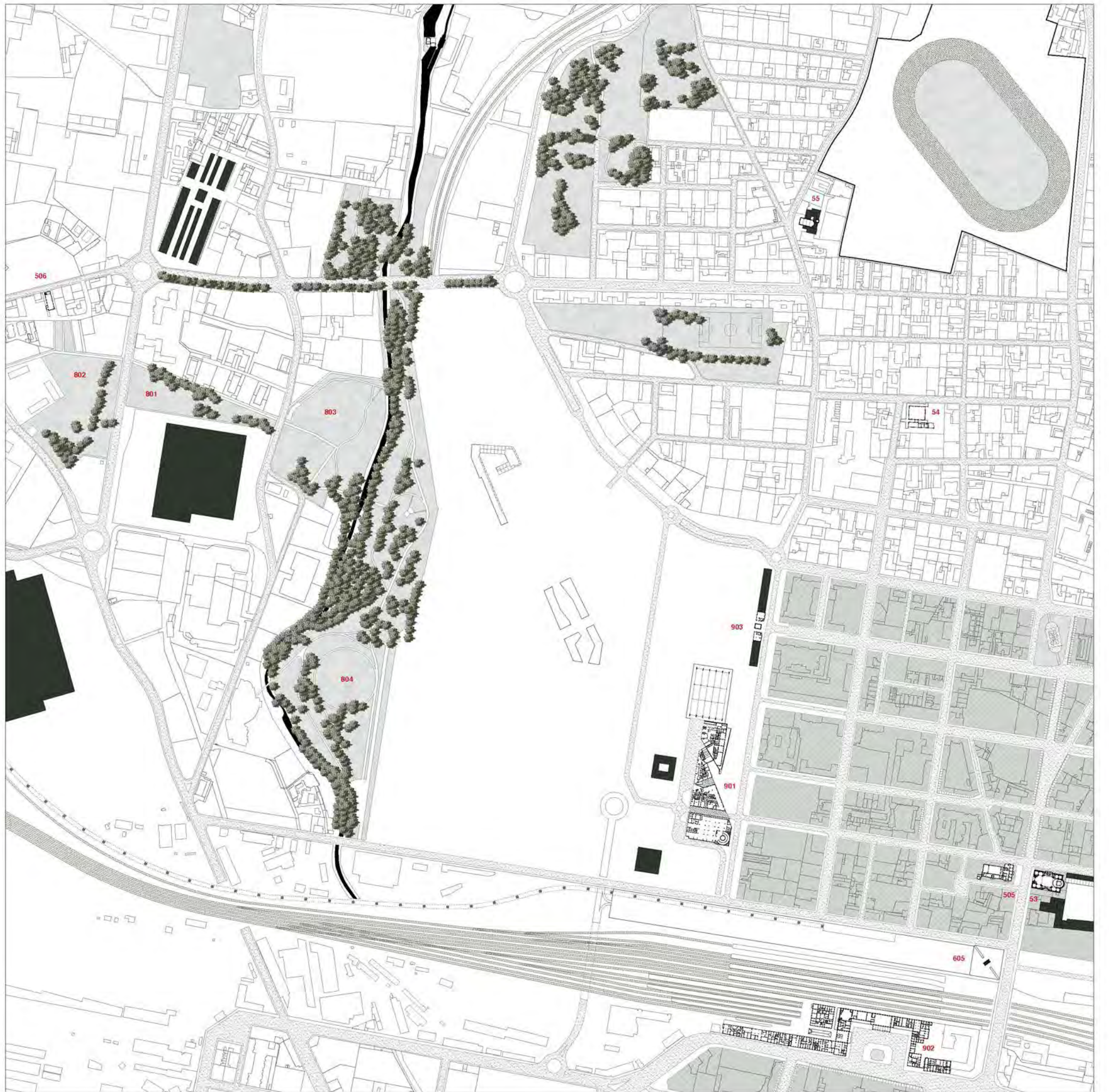


# I. Naming Places

The Monumental Structure of the City

Bologna, Bolognina  
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)





# 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

#### CHURCHES

001 - Aachener Dom  
003 - Bilal Moschee  
006 - Heilig-Kreuz-Kirche  
009 - Jüdische Gemeinde Aachen  
012 - St. Adalbert Kirche  
013 - Griechisch-Orthodoxe Kirchengemeinde  
St. Michael / St. Dimitrios  
014 - St. Foillan Kirche  
015 - St. Jacob Pilgerkapelle  
016 - St. Marien Kirche  
017 - Ökumenische Citykirche St. Nikolaus  
018 - St. Paul Kirche  
019 - St. Peter Kirche  
020 - Theresienkirche  
021 - St. Katharina Kirche

#### MONASTERIES

100 - Alexianer Kloster  
102 - Armen-Schwestern vom hl. Franziskus  
103 - Domschatzkammer Aachen

#### MEDIEVAL TOWERS – GATES

200 - Langer Turm  
201 - Wehrturm am Lavenstein  
202 - Marienturm  
203 - Marschierort  
204 - Pfaffenturm  
205 - Ponttor

#### PALACES

400 - Rathaus  
401 - Hallenbad Elisabethhalle  
402 - Elisenbrunnen

#### THEATERS - CINEMAS

501 - Theater Aachen

#### COLUMNS - STATUES

601 - Charlemagne Statue  
602 - Kreuzigung  
603 - Kaiser Friedrich Denkmal

#### FOUNTAIN - WELL

700 - Hotmannspieß  
701 - Kugelbrunnen  
702 - Röhrenbrunnen

703 - Kreislauf des Geldes  
704 - Hühnerdieb

#### PORTICOES

#### PARKS - GARDENS

800 - Veltmanplatz  
801 - Stadtpark  
802 - Monheimsalle  
803 - Suermondt Park

#### URBAN FACILITIES

900 - Universität RWTH Aachen  
901 - Hauptbahnhof

#### RAILWAYS

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 figureground 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.

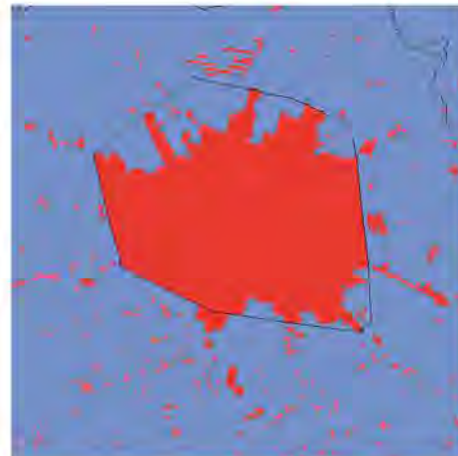
An instrument of urban planning, the figure-ground plan is oriented toward the morphology of the city and its development. By contrast, the red-blue plan does not represent formal structures, but rather simply interior spatial and exterior spatial structures. On the basis of a scalar modification, interior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

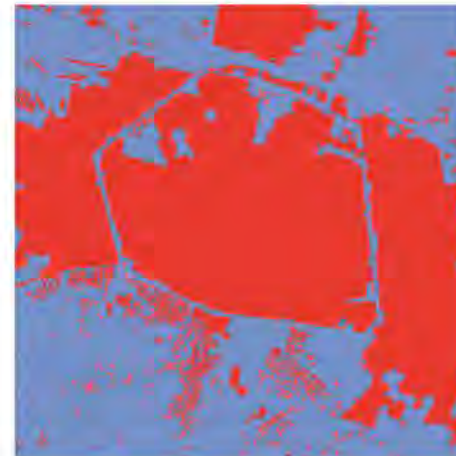
With the graduated scale of the mapping, the red-blue plan calls attention to the spatial relationship between architecture and the city. By displaying topological and typological essentials analytically, it also supplies possible preconditions for the design process and for the design.



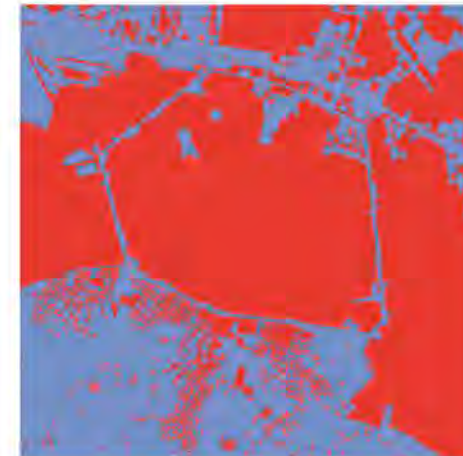
Bologna, red-blue plan, ca. 1500,  
scale 1:66.666



Bologna, red-blue plan, 1884,  
scale 1:66.666



Bologna, red-blue plan, 1941,  
scale 1:66.666



Bologna, red-blue plan, contemporary city,  
scale 1:66.666

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



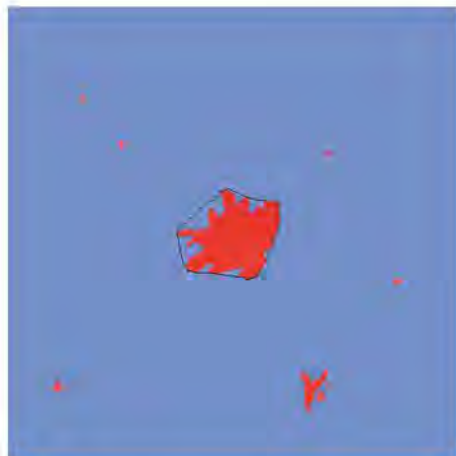
With reference to the architectonic formation of space, „active“ boundaries, i.e. walls, are substantially responsible for the appearance of interior spaces. Passive boundaries, i.e. markings, profiles or parcels, do not participate „actively“ in the formation of architectural space and instead possess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

„active“ boundaries  
 „passive“ boundaries

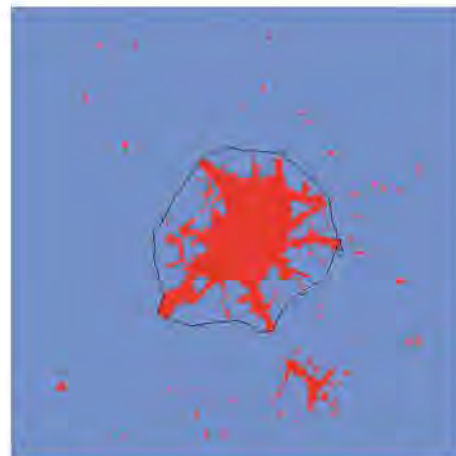


Plan segment „city“, scale 1:2.000 (1:6.666)

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.



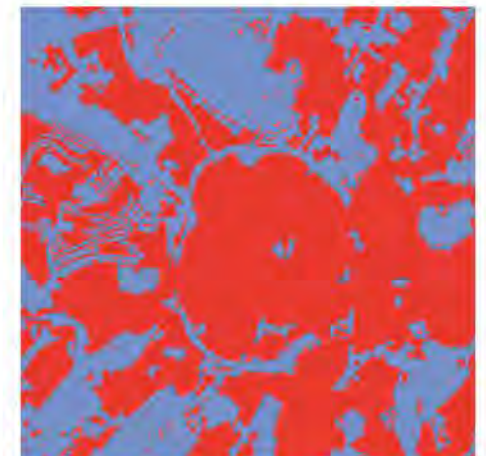
Aachen, red-blue plan, ca. 1200, scale 1:66.666



Aachen, red-blue plan, 16th century, scale 1:66.666



Aachen, red-blue plan, 20th century (1910), scale 1:66.666



Aachen, red-blue plan, contemporary city, scale 1:66.666

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



RWTH Aachen - Department of Spatial Design, Faculty of Architecture

Main Coordinator: Uwe Schröder

Scientific Staff: Felix Mayer, Jana Ring, Susanne Rupprecht-Reinke, Timo Steinmann, Ilaria Maria Zedda

Student Assistants: Max Bienefeld, Philipp Pelzer, Sarah Schroeter, Frederik Schumacher

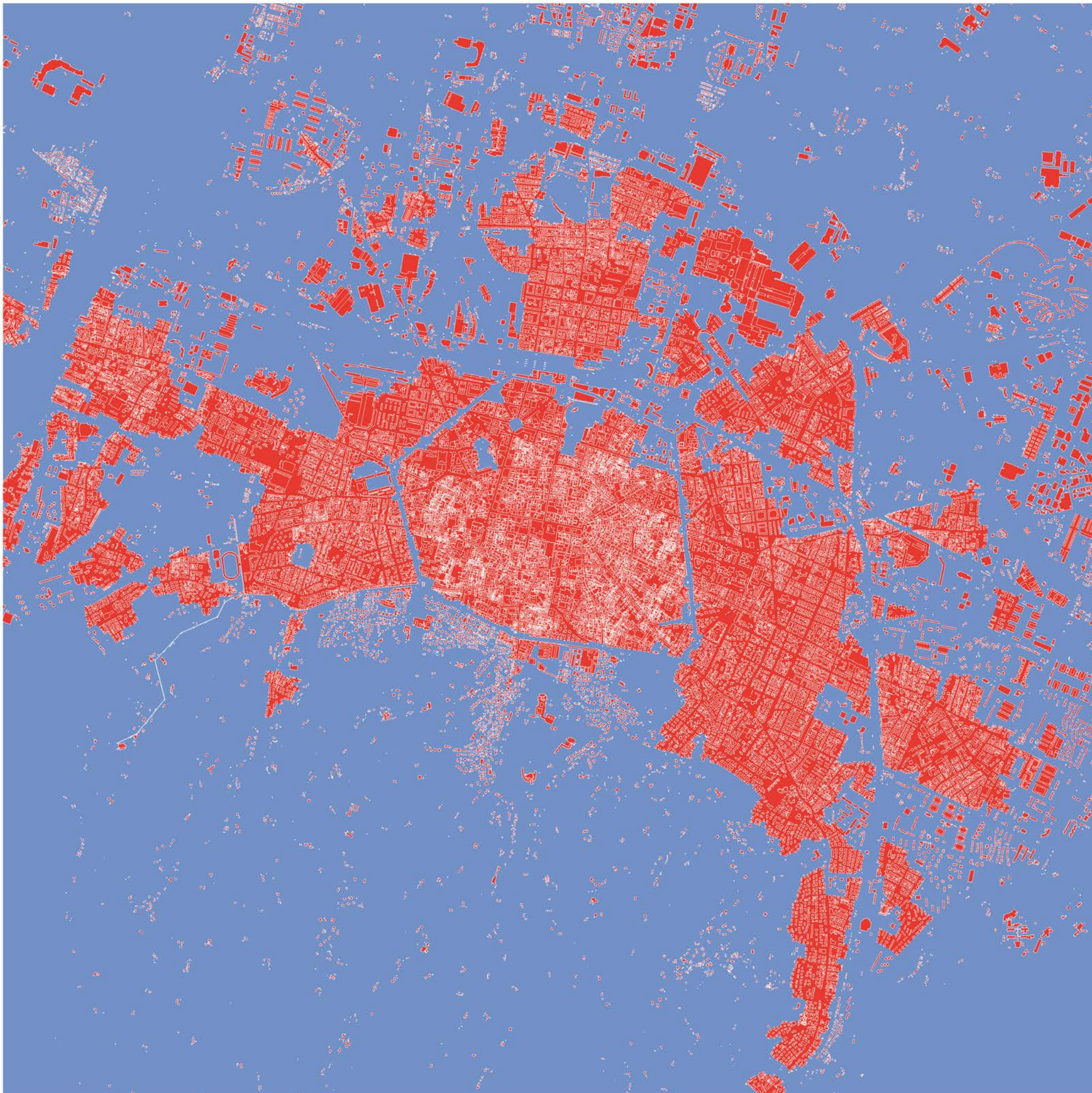
Students: Franka Bienstein, Valentin Burkhardt, Yannick Meuter, Daniel Müller, Fabian Weis, Michael Weyck

## II. Warm and Cold Spaces

A Phenomenological Approach to Mapping the Spaces of the City

Bologna, red-blue plan, plan segment „country and city“  
scale 1:33.333 (original scale 1:10.000, plan size 90x90cm)





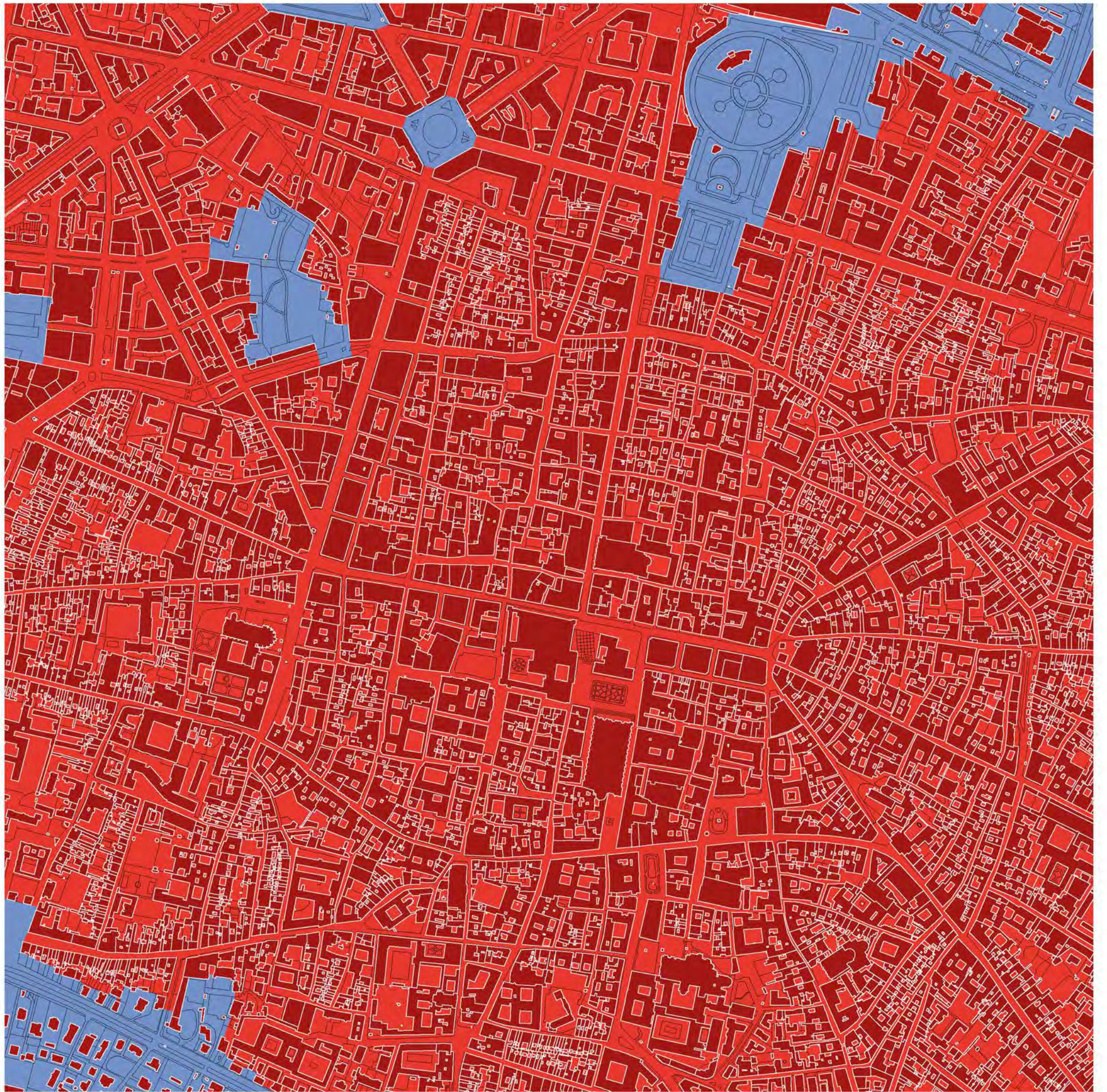
## II. Warm and Cold Spaces

A Phenomenological Approach to Mapping the Spaces of the City

Bologna, city center, red-blue plan, plan segment „city“  
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)





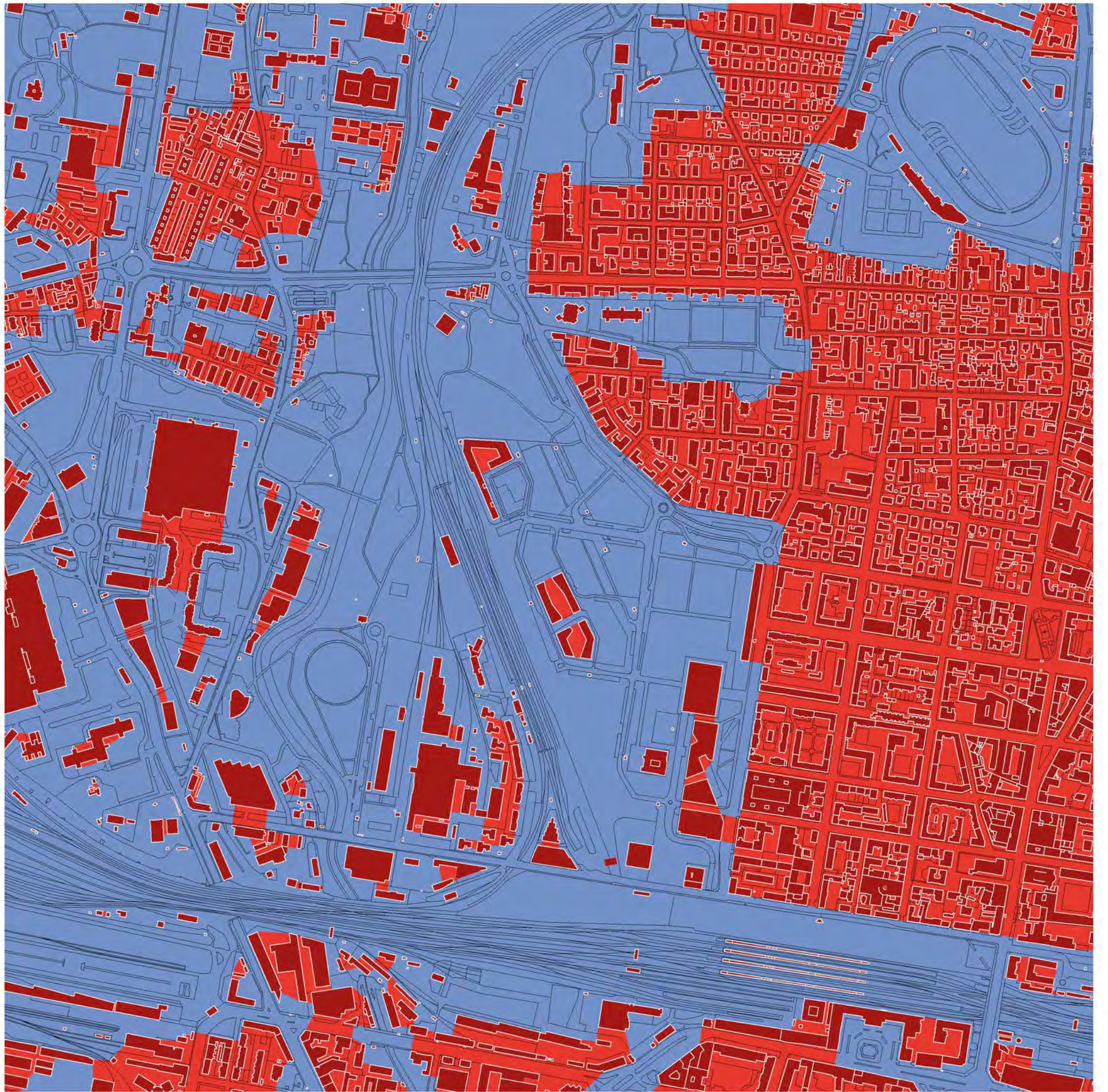


## II. Warm and Cold Spaces

A Phenomenological Approach to Mapping the Spaces of the City

Bologna, Bolognina, red-blue plan, plan segment „city“  
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)



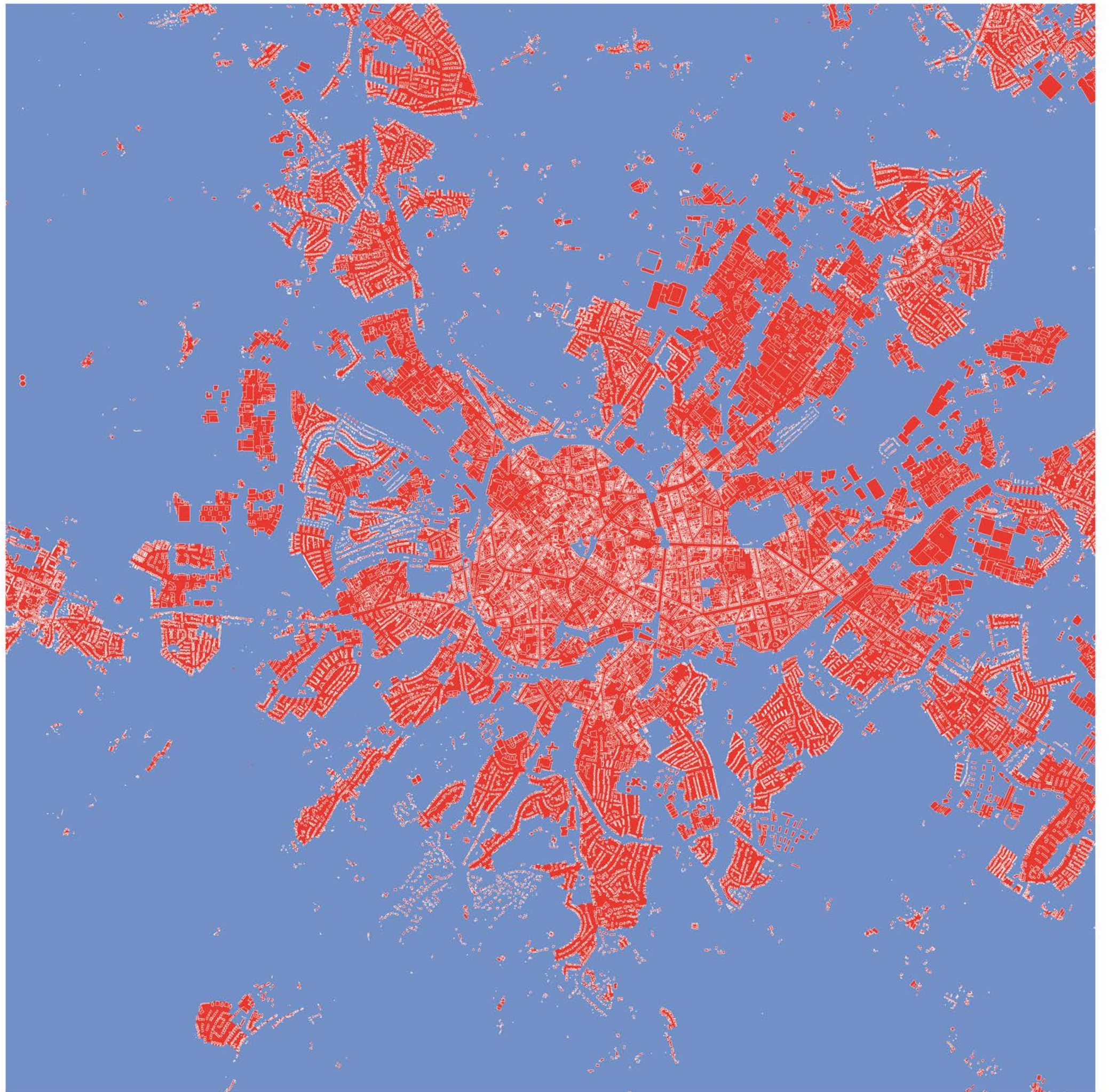


## II. Warm and Cold Spaces

A Phenomenological Approach to Mapping the Spaces of the City

Aachen, red-blue plan, plan segment „country and city“  
scale 1:33.333 (original scale 1:10.000, plan size 90x90cm)



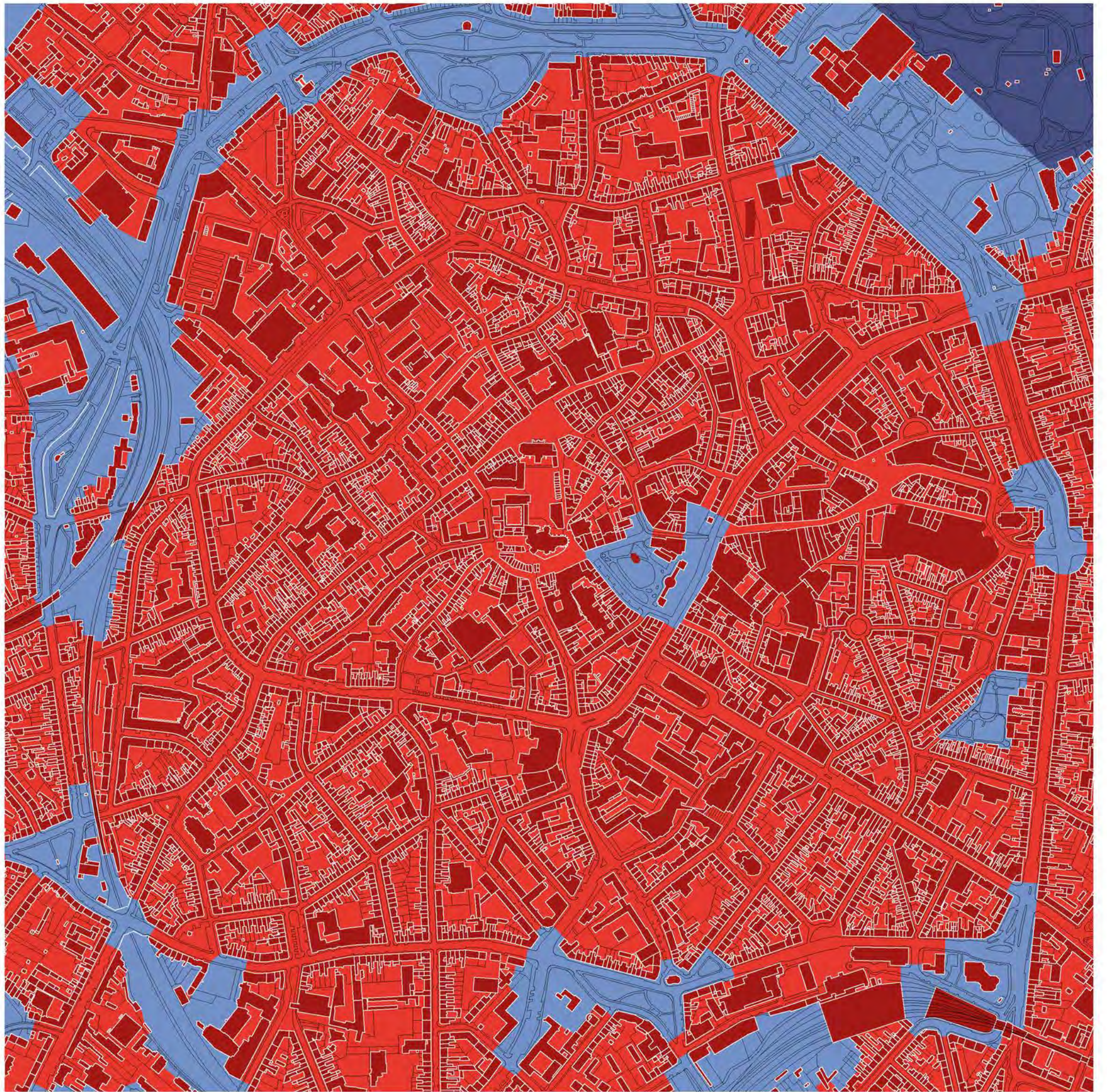


## II. Warm and Cold Spaces

A Phenomenological Approach to Mapping the Spaces of the City

Aachen, city center, red-blue plan, plan segment „city“  
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

Aachen, Driescher Hof, red-blue plan, plan segment „city“  
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)





