

# Some Notes on Continuity in the Work of Adolf Loos and Aldo Rossi

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The advocate of ornament believes that my urge for simplicity is in the nature of a mortification. No, respected professor at the school of applied art, I am not mortifying myself! The dishes of past centuries, which display all kinds of ornaments to make peacocks, pheasants and lobsters look more tasty, have exactly the opposite effect on me. I am horrified when I go through a cookery exhibition and think that I am meant to eat these stuffed carcasses. I eat roast beef.

- Adolf Loos

*Ornament and Crime*

The poverty of contemporary architecture lies not so much in its results, as in its contents, in the lack of precise tendencies, in the paralysis of the theoretical assumptions poorly drawn from the modern movement . . . The construction of a logic of architecture cannot omit the relationship with history.

- Aldo Rossi

*Scientific Autobiography*

It is no coincidence that Aldo Rossi has written the introduction to two recently published texts about or by Adolf Loos (*Adolf Loos: Theory and Works* 1982; and *Adolf Loos: Spoken into the Void* 1981). Lurking in the silence and autonomy of Rossi's enigmatic forms is the spirit and desire of the calculating rationalism and sanctity of purpose Loos so desired to instill in his architecture. As if still searching for refuge from the frivolities of culture Loos fervently pursued through his buildings and texts, Rossi looks deep into his own memories of what architecture once was and longs to be. The obvious temporal and cultural differences only succumb to the same dilemma—that of an architecture contemplated in the light of the desire for *continuity*.

For Rossi and Loos, architecture is before anything else an effort to capture some essence of form and place through rigorous investigations into culture, politics, and society. The deliberate attempts to function beyond the exigencies of "culture" are registered as reactions against the "nervous vanities" of the beginnings or aftermaths of the rupture of

so many "Avant Gardes"<sup>1</sup>—the proclamations of "death," the reliance on petrified words, and the 'turn' to the whims of "style" and "image," which could only ever be secondary to any sense of authenticity. The redemptive significance that many modern architects over the course of this century assigned to their work, values which mythified relations embedded in industry and politics and fostered clear breaks with the traditions of architecture in the name of some "higher" social good were equally problematic. The insatiable appetite for the new created a multitude of underdeveloped vectors of thought and action—in essence, *an excess of history*. In the most general terms, we find in the early buildings and texts of Rossi and Loos the desire for logical economy of thought and a rigorous approach to history which aimed to avoid the waste of starting all over again from the beginning.

At the base of the difficult simplicity of Loos and Rossi's architecture is a prescient criticism of the "modern" movement, a precision of thought which unravels the dialectic between private and public, art and manufacture, culture and civilization. This becomes the key to interpreting their particular forms of nihilism<sup>2</sup>—ultimately, to each, in the light of such "redemption" and "rupture" architecture must only stand silent. And yet concealed within the similar conceptions of silence—in form, surface, and space, reside asymmetries of intent. *This essay will examine the differences in language and production embedded in the similarities of their work.* Adolf Loos's *Otto Haas Hof*, and Aldo Rossi's *Gallaratese* housing project will be the source for this comparison.

## ARCHITECTURE, CULTURE AND PRODUCTION

*"The style of our time is everything that the artist have yet to get their hands on"*<sup>3</sup>

Culture, by virtue of its excess, is defined as "other."<sup>4</sup> For Loos these excesses and prejudices for the 'new' prevented the Viennese from establishing an identity equal to the idealized levels of modernity attributed to Anglo Saxon culture, for which Loos so admired for its "practicality" and

natural presupposition for unadulterated progress. Burgeoning American cities represented the “natural” evolution of culture under the hubris of pure capitalist production. This constant questioning of “otherness” represented the desire to demolish any excess of art or style which, to Loos, challenged or subverted the “progress” of architecture/culture. The infusion of art with modes of production put forth as new style by Hoffman, Morris and the *Deutscher Werkstätte* were attacked by Loos for their nostalgic resistance to the system of industrial manufacture. Art was not to be relegated to the realm of everyday objects, as industrial objects were to only express their true utility—in essence there could be no theory of synthesis between the arts and industrial manufacture. The continuity Loos sought to advance, was related to the technical work of the craftsmen. To Loos, the poesis, the spirit of the ancient Greeks existed in the mind of the engineers and craftsman as technical thought- or ways of giving form based on the way an object is to be used, adapting to the historical changes brought about by the evolution of civilization. Not to be understood as the literal application of classical language, this delineated an infusion of the spirit of the technical with historical continuity and evolution, to which capitalism for Loos was a “natural” extension. “Only the products of those industries really represent the style of our time. They so fully express the style of our time that we—and this is the only valid criteria of judgement—do not in fact even notice that we have a style . . . What we need is a civilization of carpenters. If the artist of the applied arts would only go back to painting pictures or take to sweeping the streets, we would have it”<sup>5</sup> Loos’s architecture plays on differences: between monument and house, art and useful objects, interior and exterior, tradition and continuity. “The architect does not merely create for his time; posterity also has a right to enjoy his work. For this one needs a firm, unchanging standard, at present and in the future, until perhaps a great event calls for a complete re-evaluation: this is classical antiquity.”<sup>6</sup> This play is based on the recognition of “culture as other”—the vindication of its separateness as an indispensable presupposition to its critical use in bringing about a renewal of civilization through a theory of differences.<sup>7</sup>

Rossi’s architecture stands silent at the end of the Avant Garde for reasons that may indeed be read in contrast to that of Loos. The rationalism of the *La Tendenza* was a stringent reaction to the populist programs of the European mainstream. The prescribed return to the “limits” of architecture was proposed by Rossi as an attempt to save architecture and the city from the inexorable forces of consumerism. While insisting that everyday needs were to be met, Rossi rejected the premise that form was to follow function, instead asserting a relative autonomy of architectural order. The structure of his work around historical architectonic elements were attempts to recall and yet transcend the rational paradigms of the Enlightenment.<sup>8</sup> To Rossi, architects working autonomously could not contemplate the the collectivity of civilization and the limits of history. The renunciation of intuition, and declaration against any “individual” genius chal-

lenged the conception of individual expression. Thus the only solution for Rossi is to enter the means of production and try to change it, or to stand silent in the face of it. Therefore the absence of expression in his work could be registered against the “redundancy of hermetic messages deranged by a rhetoric of interruption”<sup>9</sup> set forth by the high and late modernist of Rossi’s time (our specific example in this paper is Carlo Aymonino’s apartment block situated adjacent to Rossi’s at the Gallarate complex) For Rossi “The poverty of contemporary architecture lies not so much in its results, as in its contents, in the lack of precise tendencies, in the paralysis of the theoretical assumptions poorly drawn from the modern movement . . . The construction of a logic of architecture cannot omit the relationship with history.”<sup>10</sup> Furthermore, “To explain architecture in terms of the givens that are its proper domain means posing the problem in a scientific way, removing any superstructure, bombast, and rhetoric which encrusted it during the years of the Avant Garde. Such an exploration more than ever involves the dissolution of a myth and the reinsertion of architecture between the figurative arts and technology.”<sup>11</sup> Silence to Rossi is an attempt to approach the problem of the past through memory. “In order to be significant, architecture must be forgotten, or must be present only in an image for reverence which subsequently becomes confounded with memories.”<sup>12</sup> In a society dominated by capitalism, the only appeal possible to a larger public is through “form” and “type,” which is dependent upon some base notion of authentic, collective subjectivity. Yet in this appeal to the patrimony of personal and collective memories, he demonstrates that subjective nostalgia can only be shared through a condemnation to silence.<sup>13</sup> For example, the giant columns at the Gallarate could be read as the original—the *ur-column*—this could be a reference to any column in history, or a personal reference to Rossi of Filarete’s column in Venice of which he so much admired. “Forms must be carefully selected out of the ancient faculty of memory, they must transcend time and function.”

Of particular interest to both architects was the relation of capitalism to social and cultural evolution. And it is through the expression of a simplicity of existence and the economy of needs established in any politically sponsored housing project that we might begin to examine the essences of architecture that Rossi and Loos desired to capture.

### CONTINUITY IN FORM, MATERIAL AND TECHNIQUE

The effects of the fragmentation and reification of late capitalism and the crises affecting the ideological function of architecture required that Rossi the architect maintain a separate role at all costs against the integrative process of the capitalist economic cycle—the silence and alienation of the surface, space and form of the Gallarate symbolize the disappearing function of architecture to contribute to an overall direction of social and cultural advancement.<sup>14</sup> Rossi’s

austerity of forms at the Gallarate could be argued as the inverse of Loos, and his desire for architecture to evolve with the system of production. However, in the work of both the question persists: How is one to make architecture when its “poverty” of form lies in its contents, its expression, its “lack of precise tendencies?”

There are very few references in the writings about Loos which specifically mention his work on the Otto Haas-Hof.<sup>15</sup> This project was a continuation of his original work executed for the “Red Vienna” movement and was situated against the *Proletarischer Stil*, the style of housing for the working classes set forth by the young architects of the *Wagnerschule*. The first sketches of Otto Haas-Hof were a direct descendent of this earlier unbuilt project and represented the beginning of Loos’s involvement with the development of worker housing. Hans Krebitz has demonstrated that the Otto Haas-Hof was actually a hybrid of the Inzerdorferstrasse at its inception, possessing characteristic of both projects. While the final construction was devoid of the stepped terraces of the original Inzerdorferstrasse, it nonetheless maintained the austerity of material, repetitive placement of living units, vertical circulation, openings and height. Sited contiguously within the boundaries of the block, Loos’s project operates in several subtly defiant ways against the other structures. First, Loos’s building sits slightly inside the setback of the buildings on either end. Second, the orientation of the building inverts the frontality and exteriority of the other buildings on the block—reversing the presence of the building to the courtyard. The central placement of the Kindergarten on the courtyard side establishes Loos’s building as the “center” of the space. At the Gallarate, the reliance upon “form” attempts to exclude all justifications from outside. Situated parallel to Aymonino’s block, the Gallarate first confronts the distortions of the adjacent blocks at the level of the site plan. The placement of Rossi’s block destabilizes, generating an imbalance in the overall parti of the site and through this necessity for simplicity obviates the complexities of the neighboring structures. Read as a silent double to the Aymonino block, the Gallarate splits, attenuates, parcels and economizes the conglomerations, divisions and extreme intricacies of expression in the plan of its adjacencies.

In comparison to the other structures comprising the block by Dirnhuber, Schuster, Schutte Lihotsky (and the Winarsyehof across the street by Behrens), the language of absence is interpreted by Loos as the point of arrival for a long tradition. “The best forms already exists and no one should be afraid of making use of it, even if the elements derive from someone else’s work. We have enough original genius. Let us repeat ourselves ad infinitum.” It should be interpreted as the extreme realism of giving up architectural “representation” in order to stay with the absolute materiality of an industrially generated tautology. The problem of “form” to Loos is embedded in techniques of production, and the disposition of material.

The claim that the specific nature of architecture is

technique, contained within strict limits, is another of the fundamental methodological principles of Loosian design.<sup>16</sup> The techniques of the past represented the limits of thought, as not all construction techniques of the modern need to be followed. To Loos, technique is the positive desire to produce. “At this point I would like to say a few things about the technique of carpentry . . . In place of the fantastic forms of past centuries, in place of the ornamental art which flourished in the past, should be substituted pure and simple construction. Straight lines, right angled corners: this is how the craftsman works who has nothing in front of him but his materials, his tools and his predetermined objective.”<sup>17</sup> Against any spiritualization of technique set forth by Muthesius or other subscribers to the *Werkstatte*, Loos solution to the problem of “space” and “form” at the Otto Haas-Hof was to manifest itself on all fronts of its existence.

The absence of any predominant tectonic expression in the forms of the Otto Haas-Hof is not an “act of mourning” as may be described, nor is it meant to be read as the literal antithesis of the expressionism of Van der Velde or the *Werkstatte*. Ornament cannot be a question of taste or an aesthetic policy, it is a matter of the development of modes of production. “Culture” will progress naturally if the tendency of capitalism is allowed to progress without individualistic intervention.<sup>18</sup> Whatever form of expression—handicraft, or any other “tectonic,” it must be left uncontaminated by the ideas of architecture. If any technique is mystified through poetic subjectivity then it tends toward ornament and its use value is decreased. The concept of style and ornament in essence is manifest in a concern for the ends of construction and communication.<sup>19</sup> The Otto Haas-Hof in this sense must be free of ornament as this absence of style can be the only “decency” for the buildings of the proletariat. Any individualistic “style” hampers the evolution of the burgeoning capitalist system.

The disposition of material on a building is not to be confused with ornamentation. Economy and beauty come from the *intrinsic quality* of the material—the slab of marble, the reflectivity of the mirror—interrogations into the essence of the material. Contra to stylistic ornamentation, Loos’s understanding of material as ornament was dependent on the determinant role played by the *material properties*. As we see on at the entrance to the kindergarten and on the floor of the entrance vestibules to the stair columns, the essence of the material, its color, grain, luminosity, thickness was the purest form of expression. The individual autonomy of distinct material outlined by Loos further attested to his acceptance of the division of labor. It is the insistence on division, boundaries and plays of difference based on wholly present distinctions of labor, use and materials which allow for the interior of the proletariat housing to remain separate from the public sphere of the metropolis.

If we can characterize Loos’ forms as an extension of his desire to buttress the notion of continuity, in Rossi any rejection of the naive manipulation of forms is lost in the austerity of the projections. The context is appropriated with

a calculating simplicity, every surface, horizontal and vertical is proffered equal weight—wall, partition, floor, ground, window, door, roof. In Loos there must be some distinction, some register of habitation, of existence beyond the public resistance. The work as characterized by Tafuri, represents no longing for a “reestablishment of the discipline,” but rather to its dissolution—“a form that preserves and is open to life, does not occur. In his search for the “Being” of architecture Rossi discovers that only the limit of “being there” is expressible.<sup>20</sup>

With Rossi, the function of any structure or plan will change over time, be transcended. “In my first book, *The Architecture of the City*, I identified this precise problem (of time and atmosphere) with the relation between form and function: form persists and comes to preside over a built work in a world where functions continually become modified; and in form material is modified. The material of a bell is transformed into a canon ball; the form of an amphitheater into a that of a city; the form of a city into a palace.”<sup>21</sup> “I have seen old palaces now inhabited by many families, convents transformed into schools, amphitheatres transformed into football fields; and such transformations have always come about most effectively where neither an architect nor some shrewd administrator has intervened.<sup>22</sup> “One is struck by the multiplicity of functions a building can have over time and how these functions are entirely independent of the form. At the same time it is precisely the form that impresses us; we live it and experience it and in turn it structures the city.”<sup>23</sup> Silence, to Rossi, is the world in which form and construction reside without conflict. Against the moderated expressionism of Aymonino, the hieratic purism of Rossi’s geometrical block is kept aloof from every ideology, from every proposal for a “new lifestyle.” The proliferation of Aymonino’s images empowers the absolute sign of Rossi—the *duty of being aware of the the eternal lament*.<sup>24</sup>

For Rossi, the walls tell the story, in their shapes and materials, of the long process of historical stratification which has been laid down on them. And in the case of the Gallarate, making and construction are registered in terms of their absence, as if to say that alienation can be narrated. Cast in place concrete shows no mark of the body, materials are reduced to degree zero—an archaic and agitated silence. The disposition of the materials and form become frozen spaces abandoned by time,<sup>25</sup> relegated to the realm of memory. Absolute estrangement of form is in effect, to the point of creating an emptied sacrality: an experience of fundamental immobility and of the eternal recurrence of geometrical emblems reduced to ghost.<sup>26</sup> “To consider one technique superior to or more appropriate than, another is a sign of the madness of contemporary architecture and of the Enlightenment mentality which the architectural schools have transmitted wholesale to the modern movement in architecture.”<sup>27</sup> To Rossi the idiosyncratic use or display of materials works against continuity and timelessness by situating the form in time, binding it to technique and style—“in the use of every material there must be an anticipation of

the construction of a place and its transformation. The double meaning of the Italian word *tempo*, which signifies both atmosphere and chronology, is a principle that presides over every construction; this is the double meaning of energy that I now see clearly in architecture as well as in other technical arts.”<sup>28</sup> Architecture must have the same instrumental value of utensils that accompany man and that by the sheer force of the immediacy, the very presence of everyday life, have become a landscape so natural and well integrated it goes practically unnoticed. A condition in which it is difficult to separate form and function.<sup>29</sup>

## CONTINUITY IN TYPOLOGY, PROGRAM AND SPACE

*“I possess a strange photograph of a face behind the grate of a castle or a convent. From the photograph it is difficult to know whether one is seeing from the point of view of the person who looks at us or from the other side. . . I realize how the grate is the means which makes the occurrence possible: in this case, the appearance of the young man’s face”<sup>30</sup>*

In Rossi’s work, the *type* is a repertoire of techniques of production. Types are revealed and made knowable through the ideal representations of form, placing Rossi closer to Ledoux or Boule in that he establishes a collection of types and insist on the value of place. At the Gallarate, the living units are organized along single loaded lengthy corridors, and primary circulation occurs along the horizontal, with stair columns occurring regularly along the way, articulated by a four square screened opening on the facade. The plans are organized around three unit types, which all prescribe to the repetition of the fins and piers which support the upper levels. As an exploration of housing typologies, the block is perceived as a constituent part of the vocabulary of local architecture—conceived as a raised street and an evolution of the courtyard type of the Lombardy region. The stringent repetition in spatial disposition, fenestration and structure, and the symmetry of the spaces relative to the colonnade, allow Rossi to resolve a number of scales and maintain a certain dignity for the inhabitants. The public common space under the housing unit is the origin of what could be argued as the only idiosyncratic aspect of the project. At the topographical juncture which dictates grade change in the long block—a plinth, four overscaled columns, a “gap,” and a stair become the only celebrated “event” in the facade. This encounter of “ur” forms (stair, column, plinth, window) and “ur” spaces ( stoa, forum, dwelling) operate as a significant “scaling” and “placemaking” device in the disposition of the site. Registered autonomously, this “existential zone” can be read as a manifestation and condensation of the memories of a lost architecture. “My projects are intended not as the functionalist thought, because they carry out a determined function, but because they permit other functions. Finally because they permit everything that is unforeseeable in life.”<sup>31</sup> “Similarly architecture becomes the

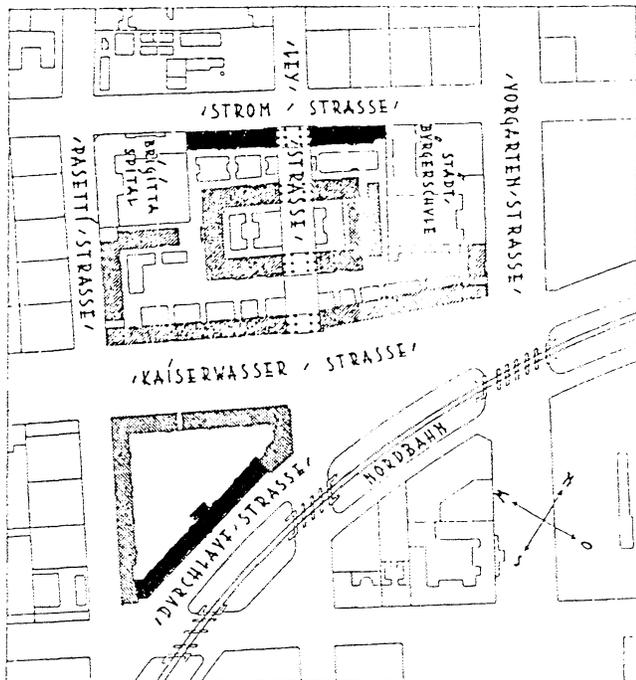


Fig. 1. Site Plan of the Otto Haas-Hof and general vicinity. Otto Haas-Hof at right and Behrens building at left. Drawing credit Vienna Rossa, edited by Manfredo Tafuri. Milan: Electa Edifice, 1980.

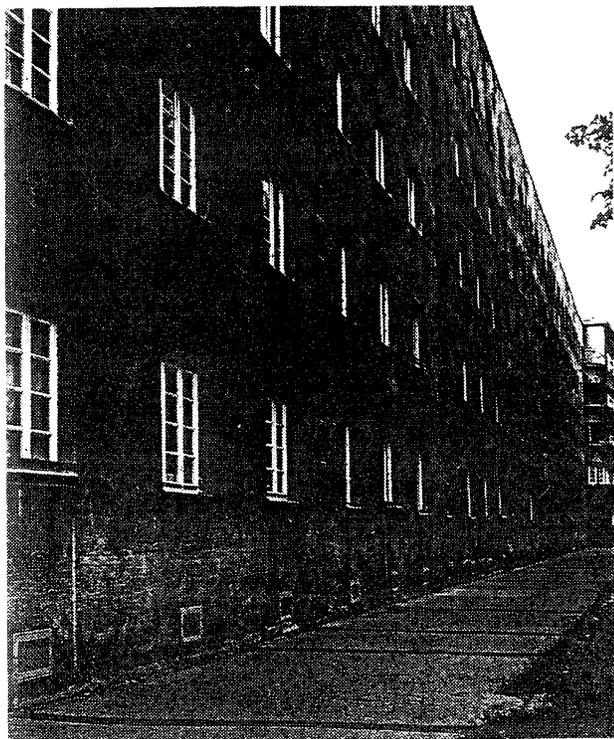


Fig. 3. Street Facade at the Otto Haas-Hof. Photo credit Benedetto Gravagnuola *Adolf Loos: Theory and Works*, New York: Rizzoli, 1982.

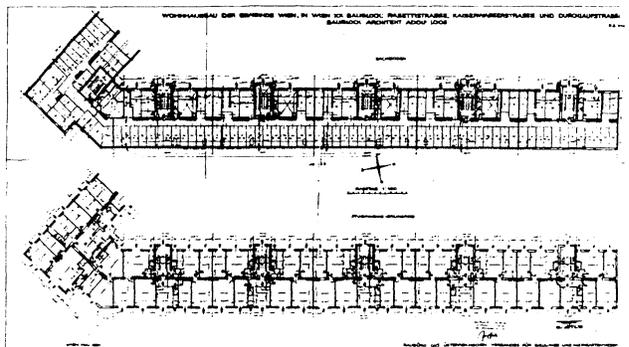


Fig. 2. Ground and Upper Level Plans at the Otto Haas-Hof. Drawing credit Benedetto Gravagnuola *Adolf Loos: Theory and Works*, New York: Rizzoli, 1982.

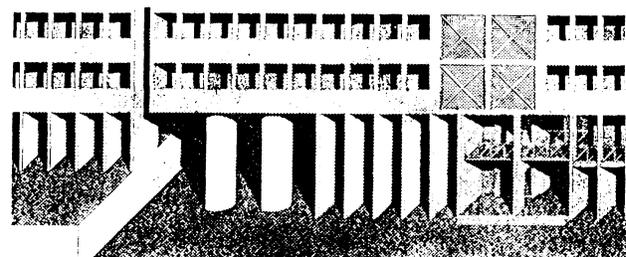


Fig. 5. Elevation of the Gallaratese. Drawing credit Aldo Rossi: *Buildings and Projects*, New York: Rizzoli, 1985.

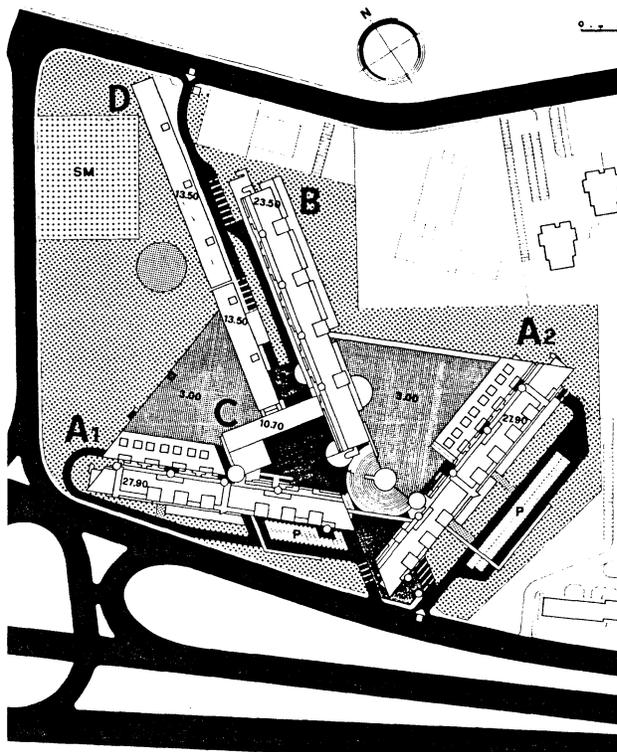


Fig. 4. Site Plan at the Gallaratese Housing Complex. "D" designates Rossi's building. Drawing credit Carlo Aymonino and Aldo Rossi *Housing Complex at the Gallaratese Quarter* in GA Document .

vehicle for an event we desire, whether or not it actually occurs; and in our desiring it, the event becomes something “progressive” in the Hegelian sense. . . . But it for this reason that the dimensions of a table or a house are very important—not as the functionalist thought, because they carry out a determined function, but because they permit other functions. Finally because they permit everything that is unforeseeable in life.”<sup>32</sup> This capacity for happenstance and chance occurrence defies the structure and predictability of a consumerist society.

The relationship of circulation to living space in the Otto Haas Hof is significantly different than the collective nature of large public corridors in the Gallarate project, as is the intention behind the dispositions of space. If Rossi’s solemn spaces are to serve as background for the events of everyday inhabitation, Loos’s economy of space relates directly to the continuity of technique and the education of the worker. The three unit types of the Otto Haas-Hof are repetitively organized around a central stair. The flats are actually grouped together in smaller units around this vertical circulation arguably divided parts of a larger whole, equal in effect to the division of labor in the capitalist market.

The spatial disposition of the Otto Haas-Hof served several functions: It can be argued that the simplicity of space and surface was to a certain degree a disciplinary move set forth by Loos to condition the worker to his daily activities. To Loos “Architecture arouses sentiments in man. The architect’s task therefore, is to make those sentiments more precise. The room has to be comfortable; the house has to look habitable. The law courts must appear as a threatening gesture towards a secret vice. The bank must declare: here your money is secure and well looked after by honest people.”<sup>33</sup> Loos’s mature stylized visual tension, labyrinthian spatial flow and distinct zoning of space of the bourgeoisie villas of the same time (i.e., Stross House—1922, Moissi House 1923, Rufer House 1922) gives way to muted, distinctly compartmentalized spaces scaled down to reflect the true intention of spatial and tectonic economy. The simple spatial treatments of the Otto Haas-Hof were indeed disciplinary, the ‘pure utility’ of the space composed in the face of so many stylized superblocs in the area would show the worker his place in the continuing line of Viennese progress—purity of function, form, and technical exactness. Through the filter of utility and consumption, the unitary conception of culture is manifest in the social community. The terraces and overly articulated spaces of the original scheme at the Inzerdorferstrasse give way to an economic purity of expression and discipline in the final scheme which is arguably much more successful on theoretical terms than its predecessor.

The interiors of the projects by Loos and Rossi are presented in section as bare from what we have in documentation and one can only infer that the lack of photographs, particularly with Rossi can equate with two things: First, one might associate this lack of documentation with the desire not to disturb or interfere with the personal tastes of the inside of the units in that interior representations might generate

discrepancies with the purity of the exterior. Second, and more believable, would be the desire to not invade the sanctity and privacy of the space with photographs, as the interiors are for the expression of the personal taste and desires of each inhabitant—that is to say, the private sphere needs protection from public morality. Loos and Rossi both share a desire to extend the perception of a building and its spaces as only a place of residence and one that does not have to define or reveal the inner character of its inhabitants.

## CONCLUSION

So indeed as a final analysis of the differences embedded in the similarities of Loos and Rossi we become aware of two distinct positions. In Loos, the mitigating factors of silence at the Otto Haas-Hof all point towards the extension of continuity under the aegis of economic and cultural transformation. To situate Loos against the avant garde movements is to understand that all of the historical avant gardes arose and succeeded each other according to the typical law of industrial production, the essence of which is a incessant technical revolution. For all of the avant garde movements, the law of assemblage was fundamental.<sup>34</sup> Undoubtedly, Loos’s position is problematized by his similar encounter with the problems of advancing production. However, it is his devout insistence on maintaining a discourse with history that distinguishes him from the break of the avant gardes.

Rossi’s socialist roots ultimately prescribe a silence at the Gallarate quite unique to that of Loos—articulated against the aspersions and fragmentation wrought by capitalist production, against private property ownership and class distinction, and prefigured most prominently against any ideological articulation of the “hum” of the capitalist machine. As a contrast to the “impossible” and convoluted meaning generated by the hyper-functionality of Aymonino’s block, Rossi’s project becomes unavoidably wed to its complexities. And in this *co-dependency*, arguably the Gallarate succumbs to a nostalgia, a longing, a memory of a time driven not by necessity, but other forces as dark as the ones he stands reticently before. Ultimately Rossi remains motionless, muted, longing for the return of a language that actually never existed in the purity he imagines—the return to essences is only contemplated through the silence of archaic forms that remain elusively fictive, conversely committing him to the same utopian delusions of his adversaries.

The analysis of technique, material, space and form in these projects by Aldo Rossi and Adolf Loos has attempted to outline the tautological correlation of history and continuity to the production of architecture in the modern era. Certainly, valuable lessons can be distilled from the intensity of conviction in the work; and yet ultimately, the success of either Architect to instill a lucid awareness of the seemingly insurmountable problems incurred through investigations into the complexities of Capitalism as related to architecture reveal a multitude of readings that will only ever resist closure.

## NOTES

- <sup>1</sup> See Peter Burgher, *The Theory of the Avant Garde*. Such practices were defined through rupture historical continuity—coinciding with Burgers leftist conception as the displacement of critical attention away from the individual works of art and onto their institutional frame. This so called “death” was characterized by the dissolution of art as an institution and the reintegration of art into social practice. But these social practices were clearly broken off from any desire for continuity, which to the historical avant gardes was exceedingly problematic. Of the avant gardes that Loos attacks, all were intimately connected with modes of production. However, for Loos, to be modern was to belong to ones time and consequently to tradition. Hence, Loos continued to include history in his conception of the modern. Style to Loos introduced a fictitious synthesis with respect to the nature of language. Rossi’s disgust with the individual expressionism of avant garde practices, particularly under the rubric social practice or social welfare, was a problem of the language of expression and salvation, which to him at its base level was nonetheless in alliance with capitalist and thus “institutional” endeavors.
- <sup>2</sup> Closely related to Theodore Adorno’s conception of *Aufhebung* or Sublation—which means simultaneously “negation” and “preservation” in a different usually redeemed form. The dialectic of subjectivity in the work of Rossi may also be traced to Adorno—the “subject” was the individuals fragmented consciousness and the “object” was the fractured totality or the untrue whole. Rossi’s forms attempt to resolve Adorno’s unresolvable contradiction through a return to the archaic forms of language as contemplated in the light of collective subjectivity.
- <sup>3</sup> Adolf Loos, “Culture.”
- <sup>4</sup> Literally the name of Loos’ journal on Viennese culture.
- <sup>5</sup> Adolf Loos, “Die Uberflusiggen” (the Superfluous) against the German Werkbund. (1908), in Loos *Samtliche Schriften*, Vienna, 1962. Cited from K. Michael Hays *Modernism and the Post Humanist Subject* p. 57.
- <sup>6</sup> First published in *Der Arkitekt*, 1898.
- <sup>7</sup> Benedetto Gravagnuolo, *Adolf Loos: Theory and Works*, New York: Rizzoli, 1982. p. 8.
- <sup>8</sup> Manfredo Tafuri, *A History of Italian Architecture, 1944-1985* translated by Jessica Levine. Cambridge: The MIT Press, 1989. See also Kenneth Frampton, *Modern Architecture: A Critical History* London:Thames and Hudson, 1992. p. 294.
- <sup>9</sup> Manfredo Tafuri, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970’s*, Cambridge: The MIT Press, 1990. p. 276 .
- <sup>10</sup> Aldo Rossi in “L’obiettivo della nostra recierca” p. 14 quoted in *Fifteen Years after the Publication of Architecture and the City: The Contribution of Urban Studies to the Autonomy of Architecture* by Claudio D’Amato in *The Harvard Architecture Review*, 1984. p. 89.
- <sup>11</sup> Aldo Rossi, *A Scientific Autobiography*, Oppositions Books, Cambridge: The MIT Press, 1981. p. 83.
- <sup>12</sup> Scientific Autobiography p. 45.
- <sup>13</sup> Tafuri and Dal Co, p. 410.
- <sup>14</sup> “What is of interest here is the precise identification of those tasks which capitalist development has taken away from architecture. That is to say, what it has taken away in general from ideological prefiguration. With this, one is lead almost automatically to the discovery of what may well be the ‘drama’ of architecture today: that is, to see architecture obliged to return to *pure architecture*, to form without utopia; in the best cases to sublime uselessness.” See the introduction to Manfredo Tafuri in *Architecture and Utopia: Design and Capitalist Development*, Cambridge: The MIT Press, 1978.
- <sup>15</sup> The first mention of this project in critical writings on Loos may be found in *Adolf Loos, unbekannte Bauten*, by Hans Krebitz in *Bau*, 1966 v. 1-2. For a brief comparison of the Otto Haas Hof to other Viennese housing projects of the period, see *Vienna Rossa*, edited by Manfredo Tafuri. Milan: Electa Edifice, 1980. The Otto Haas-Hof is included in Gravagnuolo’s book, however the body of the text is indebted to the work of Krebitz, Tafuri, and Detriech Worbs who is credited with explicating the evolution of the project in its original inception at the Iznerdorferstrasse. See *Die Wiener Arbeiterterrassenhauser von Adolf Loos* in *Architektur, Stadt, Politik*, Giessen, 1979.
- <sup>16</sup> Gravagnuolo p. 27.
- <sup>17</sup> Loos, *Die Uberflusigen* (the superfluous).
- <sup>18</sup> Warranted most conspicuously against The School of Applied Art and the Deutsches Werkbund.
- <sup>19</sup> See Massimo Caceri, “Loos and His Contemporaries,” published in Massimo Caccari *Architecture and Nihilism: On the Philosophy of Modern Architecture*, New Haven: Yale University Press, 1994.
- <sup>20</sup> Sphere and the Labyrinth p. 276.
- <sup>21</sup> Scientific Autobiography p. 1
- <sup>22</sup> Scientific Autobiography p. 75.
- <sup>23</sup> Aldo Rossi, *The Architecture of the City*, Oppositions Books, Cambridge: The MIT Press, 1982. p. 29.
- <sup>24</sup> Sphere and the Labyrinth p. 274.
- <sup>25</sup> Tafuri Oppositions 5
- <sup>26</sup> Sphere and the Labyrinth p. 261.
- <sup>27</sup> Scientific Autobiography p. 74.
- <sup>28</sup> Scientific Autobiography p. 1
- <sup>29</sup> Jose Rafael Moneo “Postscript” in *Aldo Rossi: Buildings and Projects*, New York: Rizzoli, 1985., p. 310.
- <sup>30</sup> Scientific Autobiography p. 3.
- <sup>31</sup> Scientific Autobiography p. 113.
- <sup>32</sup> Scientific Autobiography p. 3
- <sup>33</sup> Adolf Loos, “Architecture” 1910.
- <sup>34</sup> Architecture and Utopia. p. 86.