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1831_9. CONCLUSION

PAPER #2.23

INTERSECTIONS WITH THE GROUND IN THE CONTEMPORARY CITY

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ABSTRACT

The economic growth and the technological advancement that have touched several countries for some time now, can be considered, in contemporary times, as the main engines that guide the transformation of the cities, which represent, today more than ever, the fruit of social, political and economic processes. Consequently the architectural design undergoes a weakening, since it no longer operates following its own intrinsic laws but finds itself complying with external speculative thrusts and the productivist criteria typical of our time; while the contemporary building is often self-referential and neutral to the context in which it is inserted.
In this scenario, the tall building takes on a leading role, as the emblem of the city's economic and technological progress. The tall building, moreover, in the search for verticality eludes every relationship with the ground, losing that link with the morphology of the places from which the urban artifact originates instead. Moving the point of view on the ground attachment of the building has the aim to turn the focus on the founding aspect of architecture and the need to re-establish a sense of belonging to the place, as well as re-signifying the space. Therefore, we intend to investigate the tension that is generated between the horizontality of the urban dimension and the verticality of the building through the study of its basement, understood as that symbolic-practical part of the construction, different in shape, function, matter or just for compositional treatment, which defines its mediation with the land.
Starting from the analysis of some emblematic examples, we finally identify different types through which the ground attachment is resolved, as a result of the relationship between form and *construction* that finds its concretization by the *collision* between the generalities of the *type* and the morphology of the places.

KEYWORDS

Architecture; contemporary city; tall building; basement; urban space.

INTRODUCTION

This essay fits transversally between the typological studies of the tall building and those concerning the urban dimension; and starting from them it intends to analyze the relationship, sometimes interrupted in the contemporaneity, between architecture and ground on which the former is based, starting from an analysis of the contemporary project and the building in the contemporary world, in its double but analogous configuration of architectural subject and urban object. Often *neutral to the place*, it rejects any relationship from and to the outside, aiming for self-reference and, consequently, fragmenting the urban space into disordered and undetermined facts. Our attention will then shift to the tall building, since, more than the others, as well as for mass and power, it constitutes the building emblem of the modern city.
Here, by tall building we will mean both the tower type and the skyscraper, as both, although differing in proportional and dimensional aspects (often in relation to the context of insertion), act with the same

intentions and generally have similar urban characteristics and therefore the same problems of integration to the relative pre-existing building fabric. Although one term is sometimes used rather than another (sometimes by convention, sometimes due to the specificity of the example), the aim will still be to identify the effects produced on the urban space starting from the qualitative study of the tall building and its ground attachment solutions, regardless of whether it is a tower or skyscraper.

This typology is usually examined in its static and structural aspects, due to its functional role and innovative character in the transformation of the modern city, in its vertical relationship with the sky. Moving the point of view to the foot of the skyscraper, studying its horizontality instead, represents a different but necessary perspective to conceive and interpret the urban role of the tall building, bringing attention back to the foundational aspect of the architecture, to its ability to investigate the ground as the first place of the design and, starting from it, to re-establish a sense of belonging to the place and re-meaning of space.

About the tall building we intend to analyze the often lost relationships that it establishes with the physical place and with the symbolic space of the city, investigating the tension that is generated between the verticality of the building and the horizontality of the urban dimension. Starting from the *founding* act that manifests itself in the first footprint of the building with the ground, we will therefore focus on the study of the ground attachment, in the belief that it is starting from it that relationships with the context are determined or not, with the surrounding, with the built, with man. The different basement solutions will be analyzed in detail, intended as the first expression of the relationship between *form* and *construction* that occurs in the soil of the city, from which in turn derive the physical and qualitative characteristics of the urban space.

1. BETWEEN GROUND AND VOLUME

Before getting into the heart of the argument, it is necessary to clarify some concepts. Although the theme of the basement in a broad sense, in this essay, is investigated with the second aim of studying the relationships of the building with the morphology of the places through the analysis of the ground attachment, we will proceed with a rapid clarification of terms to better explain the interpretation used.

With the term *basement* we will consider the lower part of the building that stands out for its formal or compositional treatment or that differs in function or material compared to the remaining volume in elevation. It can therefore assume the configuration of a portico, of an ashlar surface; it can correspond to one or more floors with different functional characterization; or simply be a low end that raises the entire building from the ground level or levels the support surface.

By *ground attachmen*t we can therefore mean both the basement just described, that is to say that part of the building near the ground, or an artificial element interposed between the ground and the building and clearly distinct from it that can take on the forms and functions of podium, platform, plinth, substructure, terracing, etc.; or even an organism other than the volume in elevation which is entrusted with the task of solving the attachment on the ground.

We could therefore say that by attachment to the ground, regardless of the formal typology, we mean that element or part of the building that is different in shape, function, material or composition that mediates its relationship with the ground, therefore with the place. It involves the set of relationships that bind an architecture to a place: it is both a *founding act,* a representation of the *firmitas,* a representation of the archetypal principle of settling; manifestation, by contrast, of the characteristics of a place, urban or natural.

Ground attachment and *basement* are two terms that can therefore be equivalent in the event that the building rests on the ground without the interposition of an element that can be considered foreign to its volumetric configuration. However, it should be noted that the term basement will sometimes be used in a generic way, for simplification reasons and for a fact of a conceptual nature, even if in a rather improper way since the considerations expressed must be referred to the broader issue of ground attachment, of which the basement represents, in reality, only one of the cases, even if, perhaps, the most conceptually and conventionally recognizable.

1.1. Some considerations about the basement

From the thematic decomposition into three parts of the building in the basement, envelope and crowning, which corresponds to the composition of the classical order synthetically reproduced in the column's parts of the plinth, shaft and capital, we can read an elementary architectural form consisting of a support surface, a vertical support system, a vertical and a horizontal closure. This tripartite division, which represents one of the foundations of classicism, remains one of the permanent principles of architectural composition (Cao 1995, 128-130). In this reasoning, "basement and crowning are the places of confrontation of a building with its material growth and with the definitive structure of its construction, with its way of being born from the earth and rising to the sky. They are therefore the most obvious places where an architecture determines and gives meaning to its relationship with the pre-existing landscape, be it city or countryside. […] The foundation of a house on the ground must therefore not be considered only as a static fact, but also and above all, as a compositional fact" (Angeletti, Bordini, Terranova 1989, 260). In light of these considerations, the foundation is therefore not the starting point of building, "but the product of a process of will, of form, of a search for compatibility and dialogue; it is a form of questioning about the possibilities of an existing to welcome and support by changing" (Gregotti 1995, 2).

Protection, support, decorum (representativeness) and relationships are therefore "the reasons for the identity of a physical and figurative component of the architectural design which in history has been variously interpreted with different architectural solutions and adjectives, but always inevitably recognizable in the general composition" (Cao 1995, 130-131).

For a better understanding of the concepts dealt with, it is also useful to introduce another point of view, that of Gottfried Semper whose theory is always of extraordinary relevance. In 1851 *Die vier Elemente der Baukunst (The four elements of architecture)* was published, in which one of the main points was represented by the reflection on the Caribbean hut. This is the tectonic archetype consisting of a hearth, a basement, a framework/ roof, a space boundary membrane, which can be summarized as the four elements of architecture. Semper always attributed the supremacy of the framework subjected to tension and its filling, as opposed to the basement, stressed by compression, on which "[…] stereotomic and topographical mass literally found its foundation the most ephemeral form of the tectonic framework" (Frampton 1999, 107). Although he theorized an archetypal model based on the analogical connection of the elements of the structure, the German architect gives the basement a particular emphasis: it has the role of accentuating by contrast the hierarchical assembly that dominates it, and at the same time of fixing its shape and mediating it. the clash with the *topos*.

"The basement is configured according to the destination and shape of the superstructure, and, from this point of view, the general shape is independent of the structure; only the actual object, the one to be placed on the

base, could and should have been influenced by the structural needs of the basement and modeled accordingly; even more directly, the same influence had to condition the form of the latter. The inorganic compositional principle, contained in the stone structure, alone led to regular elementary shapes, that is, composed according to crystalline and eurythmic criteria, the circle, the polygon and the rectangle" (Burelli, Cresti, Gravagnuolo, Tentori 1992, 279-280).

According to the German, the basement, since it refers to the stereometric category, can be made using a single material, stone, on whose superposition of the blocks the realization of this element depends. However, this is true if we refer to historical examples, from the most remote and archaic to the most recent, in which the construction technique was that of load-bearing masonry; in fact, the basement assumed very specific aesthetic standards, linked to the wall texture or in any case to the expressiveness of the stone material, from which, most likely, the subsequent and sometimes contemporary characteristics of solidity, massiveness and static sense derive. However, as clarified above, we know that different elements can participate in the basement *typology* in its practical configuration, such as parts of the building distinguished by shape, character or function and not necessarily by material.

Finally, we need to take a step back to understand and summarize the reasoning, returning to the architectural principle that anticipates the technique and the idea of space. "Before transforming a support into a column, a roof into a tympanum, before putting stone on stone one must put stone on the ground […]" (Gregotti 1983, 8). In that way Gregotti brings us back to the idea of settlement, of which the basement represents the physical and conceptual foundation in architecture, able to investigate the site and then modify it; and although architecture represents an act of modification of reality, it concerns as much the technique as the site.

2. THE CITY, THE TYPE AND THE PLACE

The contemporary city seems to be the updated expression of what Ludwig Hilberseimer defined *big city,* an artificial entity that does not represent the largest-scale variation of the urban type that has become historical but the product of economic development (Hilberseimer 1981, 1). In fact, it differs from the city of the past not only in size but also in characteristics, ceasing to be an artifact that is generated by the interaction between the rational design of architecture and the values of the locus (Rossi 1995, 10); this is the reason why the forms of historical architecture cannot be separated from the context in which they were born (Hilberseimer 1981, 98). "Typicality and uniqueness, type and place, represent [in fact] the terms of a dialectical process through which architecture takes shape. […] And it is precisely in that fixation of architecture, in its being rooted in a place, […] that Rossi finds the profound reason for what he calls the *individuality of urban facts*" (Martí Arís 1990, 88), in whose reiteration the construction of the city consists. The metropolis is instead governed by external factors, which accelerate its modification but disorientate its growth, with the consequent loss of that identity deriving from the uninterrupted relationship between architecture, form and place.

The economic progress and technological advancement are established today as the main engines of transformation of cities. Even the architectural project undergoes a weakening, since it no longer operates following its own intrinsic laws but finds itself following external speculative forces. Often neutral to the place, the contemporary building therefore appears self-referential, consequently fragmenting the urban space into disordered and undetermined facts. As Vittorio Gregotti says, in fact, in the oscillation between the expansion of the productive dimension of technology, conditioned by an increasingly driving technological innovation,

and the aestheticizing of deconstruction processes (Gregotti 1999, 9), the architectural project has produced architectural objects that tend more to spectacularization than consolidation of an urban identity as a result of a formal research that has its roots in the nature of places.
In this scenario, the tall building takes on a first-rate role. The skyscraper, in addition to being a symbol of the big city, represents the "building type which, due to its constructive audacity, bears the germ of a new architecture" (Hilberseimer 1981, 62): it becomes, in fact, inextricably, the symbol also of the contemporary city, of which it interprets the shining sign of social and economic development. Its birth is actually closely linked to technological progress itself and to speculative factors, which are perhaps also the main reasons for its current and increasingly high typological diffusion.
However, there is a difficult relationship between the tall building and the city, as the criticisms of Wright and Lewis Mumford testify that the skyscraper is an *anti-urban* element. It often fails to integrate organically into the building fabric, remaining an isolated object, where among the causes there is certainly an excessive desire for individualism (Purini 2008, 90). The tall building, moreover, in the search for verticality eludes any relationship with the ground, no longer understood as term of comparison between place and artifact, but as an abstract surface of an economic value or infrastructural function, abandoning that relationship with the morphology of places from which the urban fact originates.
In addition to the intrinsic quality of becoming a landmark itself, marking a place chosen to highlight its character or establish a polarity, the skyscraper establishes a powerful figure-background relationship with the city, based on the image as it intervenes on the skyline, therefore on the urbanscape. But what are its formal relations with the urban space? How can it be organically integrated into the building fabric? How to *found* the tall building in the city soil?

2.1. Birth and diffusion of the skyscraper

The skyscraper was born in the 1880s in a small coastal district of Chicago. Given the ever stronger concentration in the center of the cities of the tertiary services, the mass of business acquired ever more impressive dimensions; in order not to give up the economic benefits deriving from such a concentration, in order to obviate the urgent need for space, the existing buildings were initially raised, then skyscrapers were built. The advantages of the new building type were immediately clear, so it was used even where, although there was no real lack of space, the technical and economic advantages were still decisive. Soon skyscrapers sprouted in large numbers in almost all major American cities and their physiognomy changed rapidly (Hilberseimer 1981, 62).
In a short time, the skyscraper became the symbol of the big city and was at the center of the development of some proposals concerning the ideation of the new modern city. This is the case of Le Corbusier and Hilberseimer, who set their theories on the possibilities opened up by the new typology. Le Corbusier designed a city for 3 million inhabitants in 1925, basing the planning on the principles of decongestion of the urban center and the contemporary increase in its population density, increase of transport and of green spaces; all advantages offered by the use of the skyscraper. In contrast, Hilberseimer conceives a city for 1 million inhabitants based on a greater concentration and aggregation. Thus, instead of organizing the city horizontally, he tries to give his metropolis a more vertical structure: it resulted in two overlapping cities, under the business city with vehicular traffic, above the residential one with pedestrian traffic; underground railway and underground lines (Hilberseimer 1981, 17).

Beyond the characteristics of the two plans, which are more part of the theoretical ideas than in actual planning programs, the skyscraper is assumed as the possible key capable of countering the wild growth of the city and, therefore, the birth suburbs that would have erased the urban limits; to solve the problem of decongestion in the center, further favoring the creation of more useful space with less use of soil.

But after the impetus of the Modern Movement, some fundamental questions are brought to light, including the skyscraper-urban space relationship and the typological reflection on the characters of the skyscraper. It is precisely the comparison with urban congestion that led to the identification of two ways of assuming the project: "the skyscraper as a simple volume that describes the building type, or the skyscraper that manifests, in the diversity of the parts, the complexity of the relationship with the urban space" (Maffioletti 1990, 41). Particular attention is therefore attributed to the ground attachment of the building: "from the decoration affixed to the basement in the Sullivan skyscrapers, to the public gallery open in the Flatiron between Broadway and Fifth Avenue, to the large lobbies of the deco skyscrapers, the ground floor of the tall American building is not only the link between the city and the building, but it is also the place where the urban space is returned to the public, thus made user" (Maffioletti 1990, 40).

However, in parallel, the American city and the European city take two different research ways: on the one hand the skyscraper represents a repeated typological unit, on the other an exceptional symbolic element, often used to accentuate the dynamics of a road or a square, a path or a destination.

2.2. The tall building in America

In America, the characterization of the irongrid inevitably makes the skyscraper the most suitable type for the characteristics of the city, being able to take advantage of the construction in height to obtain a greater built surface against the small portion of building land. However, in the constancy and regularity of the grid, every relationship with the urban space is often reduced to the positioning of the building within the lot, and the attachment on the ground only in the interpretation of the functional level. It is in this situation that American research enters, in which one of the most virtuous and well-known cases is represented by the Seagram Building (New York, 1954-58). Mies van der Rohe, obtaining two adjacent lots for the construction of the skyscraper, withdraws the building on the side opposite the road. This generates a large square-podium which is returned to the city of New York; together space of architecture and space of the city and its inhabitants. The importance of this element lies not only in the spatial scope and in the mediation capacity of the building-city relationship: Mies redesigns the ground of the lot by inserting trees, flower beds, pools of water and seats, transfiguring the anonymous spatiality of the place. Furthermore, no less important, the stone slab flooring and the few steps, useful for reaching a slightly raised floor, differentiate the condition of being and, above all, elevate the character of the building placed on a crepidoma that clarifies its ground attachment.

An analogous example in urban intentions but different in actions is the unrealized Federal Reserve Building project (New York, 1969) by Kevin Roche. The architect pushes the limits of the building type by raising the entire volume on high pillars: in this way he moves the building away from urban congestion which finds a break in the apparently unedited free lot. The design expedient shows a stronger urban intentionality than the typological variation operation: the soil definitively returns to a collective place; its being *empty*, which in these cases coincides with *public*, is attributed by the presence of the tall building above it, which ensures its persistence and retains

its character. The research conducted by Roche on urban space, although it expresses the complexity of the relationship between city and skyscraper, studies the potential of the building within the irongrid. In the Ford Foundation (New York, 1963-68), in fact, the architect transformed the lobby into a covered square, which became the heart of the city within the city. Here, unlike the Seagram or the Federal Reserve, it is the building that absorbs the urban functions, so the public space of the city is transformed into an internal collective space (Maffioletti 1990, 40).

2.3. The tall building in Europe

In Europe, however, or more properly in historic cities, the tall building is charged with many and complex meanings. It is configured as an exceptional and polarizing element, called to collaborate with the hierarchical principles of the built environment and its sedimented forms. The ground attachment therefore assumes different characteristics and functions: it represents the expression of the inseparable *typos-topos* relationship that characterizes urban morphology; that part of the building that most manifests the specificity of the place (urban, morphological and topographical), which return first as elements of the investigation and comparison which are then returned in the formal configuration of the building. The attachment on the ground ultimately represents the topographical substance of the skyscraper.
In the case of DaimlerChrysler Gebäude am Potsdamer Platz (Berlin, 2000), simply known as s Potsdamer Platz Tower by Hans Kollhoff, the ground attachment is solved in a granite basement corresponding to the first two levels of the skyscraper. In addition to tracing the pointed shape of the lot that lights up towards the square, it is made up of full parts and large colonnades, which indicate access and reinforce the urban character. The choice of material and the differentiation from that of the elevated volume underlines the foundational aspect, reaffirming the stereotomic and topographical character of the basement; its shape reverberates in the horizontality of the string courses which instead mark the tectonic structure. In addition, the entire configuration of the building highlights its growth starting from the ground and developing from this, exhibiting a stepped shape that tapers upwards and converts, rising, the horizontality into verticality. In this way it is the form itself that reveals the compositional process, which first investigates the relationship with the urban space and then, rising, the volumetric articulation; while the basement is able to reveal and, more importantly, respect the interrelation between built and urban form. (Fig. 1)
In the project for New Orleans (Rotterdam, 2007-10), a residential skyscraper built by Álvaro Siza, various factors enter the game. The nature of the space surrounding the building is different on all fronts and the architect solves the complexities of a place that is made up of the Nieuwe Maas river on one side and buildings, high and low, on the other side, through the insertion of an almost independent element, but able to dialogue equivalently in every direction. Thus the skyscraper expands its base, which extends longitudinally along the entire extension of the lot. Siza himself declares in an interview that the greatest difficulty, the initial one, was precisely to put together a tower and a low building (Siza 2010). The result is a typological combination in which, however, the low building becomes the key to the entire project: it becomes a representative front, low and urban, on the internal side, capable of dealing with the built, with the vehicles, with man; on the other, by stretching out, it follows the slow movement of water and boats.
The same procedure was used fifty years earlier by Arne Jacobsen for the Radisson SAS Royal Hotel in Copenhagen, who designed a low building on which he places the vertical volume. Despite its moderate height (the building does not exceed 70 m),

the juxtaposition of the low building allows Jacobsen to recover the road surface and mitigate the introduction of a vertical element within a rather low and measured context, just outside the historic center.

A third example is the Burgo Tower (Porto, 2017) by Souto de Moura. It is located inside a typologically heterogeneous fabric, just in the west of the city center. The project is configured as the set of two buildings side by side, one vertical and one horizontal, resting on a common platform. While the office tower has the task of establishing a new urban polarity, the basement that organizes the ground connection has a triple function: topographical-structural, to level the slightly sloping ground and support the artefacts; the urban one, to integrate the tower into the diluted surrounding spatiality and strengthen the overall planimetric layout through an extremely rational and orderly form. From the architectural point of view, however, it has a conformation of a sort of small acropolis designed ad hoc. In this sense, in addition to welcoming the artifacts, it has the task of putting them in dialogue with each other, isolating them on a neutral plane (which is why the architect chooses the incorruptible shape of the square) which is substantiated by the positioning of the buildings themselves, by the tension that it is generated between them and from the projection of their shadows that materialize their space. Also in this case, the absolute stereometry of the podium, in stark contrast to the accentuated tectonic structure of the metal profiles of the volumes above, expresses through its massiveness an aspiration to stability and a reference to that archetypal settlement principle.

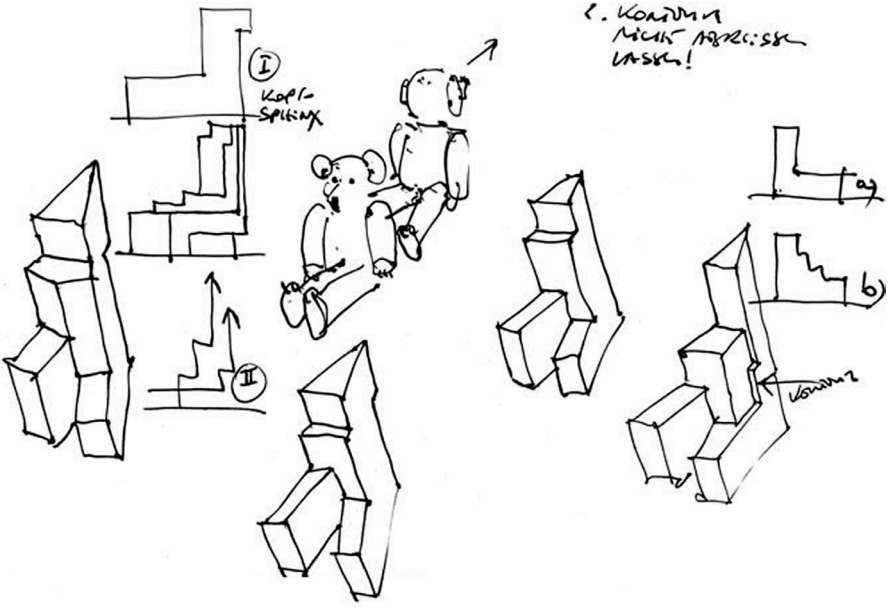

Figure 1. Sketch by Hans Kollhoff. DaimlerChrysler Gebäude am Potsdamer Platz. Source: http://www.kollhoff.de/en/ index.html

2.4. The tall building in isolated contexts

Finally, a further modus operandi, generalizable to any geographical-cultural context, but to urban situations, as we will see, not very compact or in which the natural component predominates over the artificial one, is that in which the skyscraper presents itself as the only architectural emergency or even as an isolated building. In these circumstances, the building is also entrusted with the task of defining the surrounding spatiality, providing itself with the few elements of dialogue present in the area; in these cases the place and the soil, the topographical and geomorphological aspects represent the main terms of reference. The complexity of operating within a well-defined urban context highlights the anti-urban tendency of the skyscraper, which tries in every way to disguise its belonging by exasperating its singularity. From this derives the difficulty in integrating into the building fabric, remaining, in most cases, contradictorily, an isolated object. In these conditions, however, in a place whose architectural presence is reduced, the complexities change: the challenge concerns first of all the primary relationship with the foundation soil and the ground line, however operating with a type that in itself leads to the limit the relationship between nature and artifice. However, the congenital aggressiveness of the skyscraper diminishes, missing the *competition between neighbors* in which each tower participates; on the other hand, his attitude to become a landscape reference to the city increases, a territorial pole that can expand its roots by creating a rich and articulated situation in its support on the ground (Purini 2008, 90).

In the Price Tower (Bartlesville, 1952-56), for example, Wright solves the contingencies of the place by performing two consecutive operations in the same project. The first one is the creation of a low organism, a real root system that expands by investigating the surrounding space; on it, then, rises the multifunctional tower that the architect himself renames *the tree that escaped the crowded forest*. The structure of the building is a real reference to that of a tree, with nineteen jutting planes that stretch like branches starting from a single central trunk that sinks into the ground like a pole well planted in the ground. Wright employs a ploy already tried in the Johnson Wax Building (Racine, Wisconsin, 1936-39). The sections of the two complexes in fact have the same solutions that immediately clarify the design intentions; however, what the architect accomplishes in Bartlesville in a single design act, he previously does in two temporally distinct phases: at first the low system is created; about ten years later the Johnson Wax Research Tower (1944-1950) was built, which sinks firmly into the deep ground and rises with its fourteen floors absolutely dependent on its base. The latter develops horizontally like a plastic organism and, welcoming the tower inside in a closed courtyard, it transforms into an urban mechanism with the function of grading the process towards the outside and creating a spatial continuity between the vertical volume and what happens outside. Thus in Wright the tall building is not an autonomous element of the city but an element that is part of an urban system that finds its verticality in it.

Leaving the urban context and returning to the old continent, this time we find ourselves in the midst of an entirely natural environment. This is the project presented by Jørn Utzon for the competition of a high school in Højstrup, Denmark. The project (1958, unrealized) is characterized by the composition of a housing tower that rises on a functional basement intended to host the center's activities. The whole school is developed above the platform that emerges from the woods and which opens in the center with a patio-garden, bringing the natural element inside. Inside the basement volume the service spaces, while above the various activities of the program.

For the Danish architect, the platform is the archetype that best interprets the condition of inhabiting: it represents the clearing that makes the ground habitable, an element by definition planar that here acquires thickness and becomes inhabited; while planimetrically assumes the function of an elevated enclosure, in which all the artifacts are collected within the limits of the large basement. Everything is subordinated to the platform that organizes the space and houses the artifacts: on it the various environments are delimited by independently articulated walls that in turn circumscribe individual functional environments.

Utzon himself, in order to describe the project, uses a few useful words to just illustrate the gesture of the platform, which "stands on a slightly undulating landscape and underlines, thanks to its quadrangular and linear character, the gentle movements of the landscape" (Utzon 1962, 140). The entire project operation is resolved on the platform; becoming itself a topographical element to which the dormitory tower simply acts as a counterpoint, marking the place of the settlement. The tower becomes just one of the many and different artifacts that gathers the platform on it (Fig. 2).The latter represents for Utzon an element of constant formal experimentation and from which he draws repeatedly for his projects. The Mayan platforms that he visits in Mexico in 1949 become one of the most important architectural experiences of his life; so in 1962 he published an article in the magazine Zodiac in which he described the sensation that he produced passing from the dense vegetation of the jungle to the open horizon that is revealed by climbing on the platform, comparing this suggestion with what one feels in Scandinavia to see the sun come out after several interminable weeks of rain and darkness (Utzon 1962, 114).

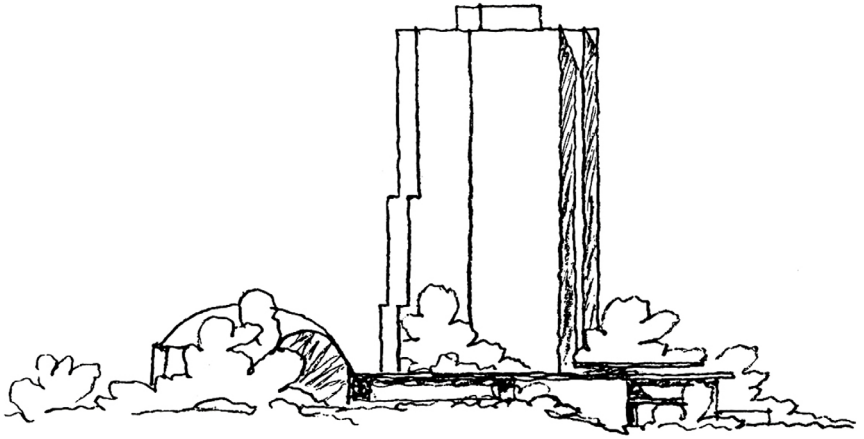

Figure 2 . Sketch by Jørn Utzon. High school in Højstrup.

FROM THE FORM TO THE SPACE

Through the analysis of some projects, we wanted to highlight the interaction between the tall building and urban space, or in detail the effects made by the interaction between the different forms of the constructed and the morphology of the places. The city is an artifact that has been built slowly and, in most cases, with its own but rational rules. The territorial homologation produced by the globalization is instead increasingly rapidly canceling its growth processes and the stratified identity of places.
The study of the ground attachment becomes today an opportunity to investigate together various aspects of the building, such as those more strictly technical and functional, as well as those of a compositional nature, and those concerning the founding aspect of architecture, full of urban intentions and sense of rooting in places (Fig. 3).
Reflecting also on the horizontality of the tall building therefore means searching in its intersection with the ground for renewed relationships, able to re-signify the urban space. It means to positioning oneself within a process of will, of reflection on the *meaning of doing*, of searching for a possible interpretative key for the architecture design, in an attempt to rediscover that relationship between *topos* and *typos* whose interaction, reciprocal and dialogical, since ever gives shape to the city.

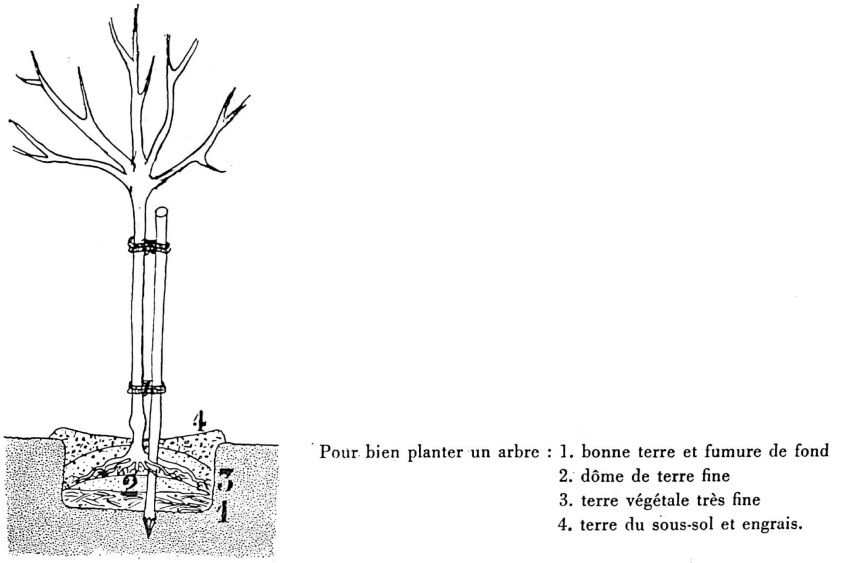

Figure 3. To plant well a tree. Source: Le Corbusier 1933. La ville radieuse. Paris: Éditions Vincent, Fréal & Cie.

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